

SPECIAL
REPORT
ON

GOSPEL MUSIC

Shedding Light Along the Way

BB049 GREENLYMONT00
MONTY GREENLY

MAR 83
03 10
UCY

3740 ELM

LONG BEACH CA 90807

08120

NEWSPAPER

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Oct. 2, 1982 • \$3 (U.S.)

SUMMER ARBITRONS

WAPP Scores Big In New York Market

By DOUGLAS E. HALL

NEW YORK—First word from Arbitron's summer ratings book shows that heavily promoted, commercial-free programming has paid off for WAPP, New York's Apple, while an increased commercial load (among other factors) on fashionable KROQ Pasadena, as a result of previous ratings success, has apparently slowed the new wave rocker's growth in the Los Angeles market.

In another preview of Arbitron's summer sweeps, Mike Joseph's "Hot Hits" format in Chicago has taken WBBM-FM to number two in the market.

WAPP's acquisition of a 4.9 share in New York is said by some observers to have cost Doubleday about \$3 million, but company president Gary Stevens claims, "You don't get those kinds of numbers by just running commercial-free."

Whether the AOR outlet can maintain and increase its share now that commercials have been added is open to question. The fall ratings book will certainly see competition intensify, as ABC's WPLJ, the station most hurt by WAPP's gain, has begun offering \$5,000 to the listener
(Continued on page 24)

Retailers See Strong Holiday Certificate Sales

By JOHN SIPPEL

LOS ANGELES—Gift certificates will play a more important role than usual in buttressing 1982 holiday business for U.S. record/tape/accessories retailers.

While no accurate check is kept on such business, it's estimated that certificates account for an amount equal to an extra 3% to 5% of the important gross between Thanksgiving weekend and Dec. 25.

(Continued on page 19)

Home Taping Issues Probed In EIA Study

By LAURA FOTI

NEW YORK—The Electronics Industries Assn. says a new home taping study reinforces its contention that the practice is not the major cause of lost music industry revenues, but the findings appear to give some comfort to parties on both sides of the issue.

Elements of the study, "Why Americans Tape," commissioned by the EIA and released Wednesday (22), were quickly put under attack from both predictable and surprising sources. The EIA is a trade group representing both blank tape and hardware manufacturers.

The surprise came from Rep. Robert Kastenmeier, chairman of

the House subcommittee on courts, civil liberties and the administration of justice, which held hearings last week on the so-called "Betamax bill" (see separate story, page 3). Af-
(Continued on page 15)

CBS Develops Taping 'Spoiler'

By ROMAN KOZAK

NEW YORK—CBS engineers have developed a hardware-dependent spoiler system to prevent home taping, but political consider-
(Continued on page 70)



There are WORDS, there are SOUNDS, there are COLORS AND SHAPES (60188), all of which make up the mosaic of Donald Byrd's life and career. The gleam of his golden horn reflects with prismatic allure the power of his new album produced by Isaac Hayes. Already the first single "Sexy Dancer" (67985) is seducing the charts at 49*. On Elektra Records & Cassettes. *(Advertisement)*

- Inside Billboard -

• **HOT PRODUCT IS DUE** in October from 20 acts which went gold last time out, including Rick Springfield, Pat Benatar, Rod Stewart and Supertramp. They're listed in a new, monthly Billboard feature which updates the status of major name releases. Page 4.

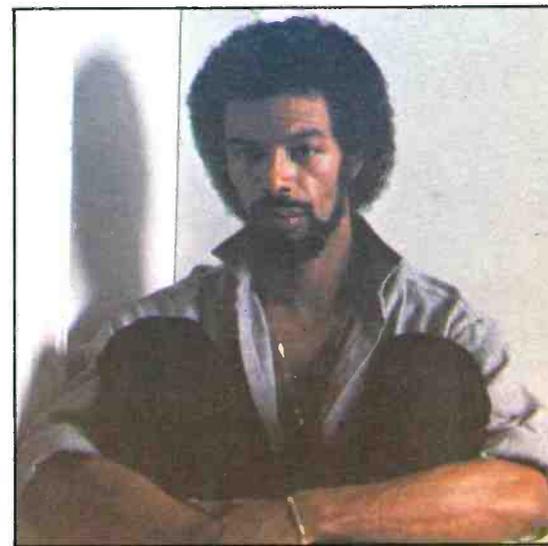
• **URBAN CONTEMPORARY** stations continue to spice their black music mix with certain pop and rock repertoire, while their rock-formatted counterparts remain unreceptive to r&b acts of any description. The black music chief of Warner Bros. offers his overview of this state of affairs. Page 52.

• **RETAIL AMBIVALENCE** over the home taping issue is real, acknowledges NARM executive Jim Bonk, especially given the substantial margins which blank tape offers. He feels dealers should work at increasing sales of prerecorded cassettes. Page 18.

• **WHOLESALE PRICING** of 14 new country anthologies from CBS will enable retailers to sell the cassette versions at \$2 below the LP. The label is also restructuring the price of its budget Odyssey classical line to similar effect. Page 70.

• **AM STEREO TESTS** by Delco may be complete by the end of this month, although the General Motors division is not inclined to make public the results. Page 22.

• **MICHIGAN DEALER** Russ Stuit has brightened business via a number of bold promotions, linked to radio and music venues. The six-store chain has seen particular growth as a concert ticket center. Page 18.



Get the message. **Moving Target** (AL 9606) carries forward Gil Scott-Heron's combustible synthesis of riveting music and hard-hitting social comment on such tracks as "Blue Collar," "Washington D.C." and "Black History/The World." The artist who helped start an important new movement of current-event lyrics in black music with last year's incisive "B Movie" hits the mark again with his new album. On Arista Records and Cassettes. *(Advertisement)*



MISSING PERSONS

DESTINATION UNKNOWN

produced and engineered by Ken Scott for KoMoS Productions



from the forthcoming album ST-12228

SPRING SESSION M

**BEST
SELLER**



**NINE NEW STORIES
ABOUT LIFE BEHIND
"THE NYLON CURTAIN."**

TC 38200

BY BILLY JOEL.

Featuring the new single, "Pressure." On Columbia Records and Tapes.

38-03244

The curtain goes up on Billy Joel's 35-city tour October 27.

"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

Produced by Phil Ramone. Management: Frank Management Inc.

Dealers Now High On RCA Videodisks

By LAURA FOTI

NEW YORK—Stereo, lower price points and strong dealer support have worked to change attitudes toward the RCA videodisk, according to survey of dealers and distributors.

RCA has stated recently that the videodisk, although it failed to meet projected sales figures in its first year, is now gaining acceptance. The company has revised its thinking somewhat, responding to larger-than-anticipated demand for software and interest in the technology from video buffs.

When the CED-format player was introduced in March, 1981, RCA expected it to become a mass-market item for consumers without prior investment in VCRs or other high-end video products. But recent surveys of player owners indicates that 20% also own VCRs. Current advertising still is aimed at the general public, but now has a stronger technological angle.

Dealers—and consumers—are responding to RCA's attention. "They've always been very supportive of us," says Lou Sorenson, manager of American Tape & Video in Atlanta. "Now they're changing their awareness, shifting the emphasis. Their publication 'Living With Video' is a good example. It presents the videodisk as one link in the video area." "Living With Video" was produced by RCA as a guide to incorporating video into decorating and lifestyles.

American Tape has been doing "massive" radio advertising, according to Sorenson, who adds, "Sales have increased incredibly. The advertising has increased awareness,

(Continued on page 41)

TDK Push Will Aid Wonder's Japanese Tour

By SAM SUTHERLAND

LOS ANGELES — Stevie Wonder will reap a promotional boost from TDK next month when the Japanese audio/video tape manufacturer adds its own advertising push around Wonder's forthcoming tour there.

Wonder's seven-city, 10-concert trek, which runs from Oct. 28-Nov. 9, is being promoted by Kyodo Tokyo and UDO Artists, with TDK receiving bannered credit. Veteran promoter Tats Nagashima actually coordinated the bookings, however, and TDK sources here indicate the firm's chief role in supporting the trek will consist of high visibility for existing commercial spots featuring Wonder as a spokesman for TDK's audio cassettes.

The superstar singer, songwriter and instrumentalist has served in that capacity for TDK's U.S. print, radio and tv ads since 1978. A separate contract with TDK in Japan followed, kicked off with television spots that have run in Japan since the beginning of this year.

While Toshiba has sponsored the Aurex Jazz Festival in Japan

(Continued on page 65)

SEEK MUSIC LICENSE WAIVER

TV Indies File For Fee Hiatus

By IS HOROWITZ

NEW YORK—Victorious plaintiffs in the antitrust suit brought by independent television stations against ASCAP and BMI formally asked the U.S. District Court here last week to issue an order freeing them from all music performance licensing obligations for at least one year.

As anticipated (Billboard, Sept. 25), station interests and the music licensing groups could not agree on a single recommendation to Federal Judge Lee P. Gagliardi. However, a joint response was being developed by ASCAP and BMI for submission to the court this week.

The court decision, which has already impacted severely on music publisher and songwriter revenue expectations, found the blan-

ket license concept with respect to indie tv in violation of antitrust legislation. It places at risk an estimated \$80 million in annual performance revenues from the approximately 700 stations affected by the class action.

Receipt of the recommended order by Judge Gagliardi brings the litigants a step closer to the appeals process, which trade observers consider inevitable in view of the stakes involved.

Once Judge Gagliardi has issued his judgment and/or injunction order, the music licensing groups may petition for a stay of the order or immediately file for review by the Appellate Court.

The court order sought by the indie tv plaintiffs would bar ASCAP and BMI from "collecting any monies" or suing for copyright infringement any indie station air-

ing programs produced prior to issuance of the court injunction. Syndicated programs are also placed in the "free" category by the proposed order, as are all locally produced tv shows for a period of one year.

After a year, when local licensing efforts may be resumed, states the pro draft order, no fees may be sought from indie tv stations on syndicated programming, and license fees may no longer be based on station revenues.

The proposed order, in addition, asks that funds deposited in an escrow account during one phase of the litigation now be distributed "pro rata to the local television stations and plaintiff class members on whose behalf such funds were deposited."

The amount placed in escrow totals about \$20 million.

House Leaders Firm On Tape Bill Kastenmeier 'Committed' To Copyright Protection

By BILL HOLLAND

WASHINGTON—Despite the new and controversial survey commissioned by the Electronic Industries Assn. which challenges music industry claims of epidemic home taping (story, page 1), House leaders are still "firmly committed" to reporting out a bill that will protect music copyright owners.

That was the verdict of Rep. Robert W. Kastenmeier (D-Wis.) after two more days of hearings on four bills addressing copyright exemptions for video and audio home taping and a possible royalty to compensate for losses due to home taping.

"We are committed to protect the copyright owners of intellectual property," Kastenmeier said at the close of the last day's hearings, Thursday (23). He also said that despite the result of an upcoming Supreme Court review of the case decision involving copyright infringement between Universal Pictures and Sony concerning the legality of home taping, "the court can't definitively, exclusively solve" all of the increasing problems of home taping, and the Congress "will have to legislate in any event," regardless of the outcome.

Kastenmeier, chairman of the

subcommittee on courts, civil liberties and the administration of justice, has held five different rounds of hearings on the legislation.

In an interview moments after the close of last week's testimony, Kastenmeier said that although he



ALL CHOKED UP—Moon Zappa, left, slips into the "Valley Girl" persona coined for her top 30 single hit to debate none other than G. Gordon Liddy, who tries to keep a grip on the conversation. That atypical pairing came during a taping of Steve Martin's new "Twilight Theater," set to air Oct. 16 on NBC-TV.

didn't think that there would be much movement on the markup of the Edwards exemption/audio royalty bill due to the upcoming recess, he wants to "pursue this matter and hammer it out."

The chairman admitted that "bringing both sides together, searching out some compromise is not going to be easy, but this bill isn't as complicated as some others." He referred to the Cable Copyright Bill, which had just been reported out of markup Thursday morning to the whole House. "There were many more parties involved in that one. Here, there's just two sides, taking a stand."

Questioned about recent talk on the Senate side about possible action on one segment of the similar Mathias amendment—making record rental illegal without the consent of the copyright owner—and whether he thought the House might want to first legislate on such a section, Kastenmeier quickly said he was not in favor of such a move.

"No," the chairman said, "I'd be opposed to separating out a section like that. When that happens, many times you never get around to dealing with the rest of the bill, and there are many other sections in the (Ed-

(Continued on page 68)

SUPER QUALITY Supertramp Plans To Use Premium Vinyl For New LP

LOS ANGELES—Credit Supertramp with providing much of the impetus for improved cassette and LP quality on their forthcoming A&M album: in addition to helping prompt the label's agreement with BASF for the use of chromium dioxide tape (Billboard, Sept. 25), the group is also actively involved in plans for premium vinyl in the LP version of the same recording.

In confirming that the Oct. 26 release for the next Supertramp release, "Famous Last Words," will see cassettes duplicated on chrome tape, the label claims that move originated with the group's own inquiries into tape quality. After Supertramp began using BASF's professional ferric tape in the studio, the tape company approached A&M with a plan for using BASF chromium dioxide tape in prerecorded cassettes of the finished albums.

Now it appears that LP versions of the album could mark the broadest test to date for a comparatively new U.S. premium pressing compound, Keysor-Century's KC-600. A source close to Supertramp claims that at least a substantial portion of initial runs of the LP will use the costlier vinyl compound, developed by Keysor-Century to compete with imported and domestic audiophile compounds.

Although KC-600 has been used in selected commercial and promotional pressings, it's believed the Supertramp album would present the widest exposure to date for the material, which will cost about 10 cents more per disk.

A&M had issued no official comment on disk production plans as Billboard went to press, but the label's formal unveiling of its cassette release plans touch prominently on

Supertramp's pivotal involvement in that element of the release. Label president Gil Friesen is quoted as touting the chrome tape project as a "natural by-product" of the group's own technical standards.

Those standards are apparently more than advertising copy or hearsay. "In our new contract with A&M, there's an area that deals heavily with quality control," confirms Charley Prevost of Mismanagement, Inc., the Burbank, Calif., company which represents the expatriate British quintet.

Neither Mismanagement nor A&M will specify the cost differential between conventional cassette tape stock and the BASF chrome tape, and the tape supplier, too, has remained silent on how the arrangement was reached and what its financial implications are.

Meanwhile, Bob Reitman, A&M's

(Continued on page 65)

CBS Offers Low-Priced 'Hits' Tapes

By CARTER MOODY

NASHVILLE—CBS wholesale pricing on 14 country hit collections will enable retailers to price the cassette versions \$2 below their LP counterparts.

The marketing strategy is designed, CBS says, to offer attractive cassette prices to those country consumers still interested in 8-tracks, a configuration that will not appear in this series (see related story, page 33).

Although CBS has no list prices, the charges to dealers establish, in effect, a list price of \$6.98 for the cassettes and \$8.98 for the LPs.

"The basis for trying this," explains Roy Wunsch, Nashville division vice president of sales and marketing, "is that we're getting to a point of being locked out of any 8-track business. Accounts are reluctant to sell them, although there still is a consumer market for 8-tracks. Country consumers aren't yet totally conditioned to buy cassettes, so this may be an incentive."

The "Greatest Hits" and/or "Biggest Hits" sets cover the Columbia careers of Johnny Cash, Marty Robbins, Janie Fricke, Bobby Bare, Moe Bandy & Joe Stampley, David Allan Coe and Moe Bandy; and, on Epic, Tammy Wynette, Johnny Paycheck, Charly McClain, Ronnie McDowell, Joe Stampley, Johnny Rodriguez and Mickey Gilley.

Wunsch says CBS is planning an intensive promotion campaign behind the release to maximize fall and Christmas buying and establish a lengthy shelf life for the titles.

In This Issue

BLACK	52
CLASSICAL	55
CLASSIFIED MART	38, 40
COMMENTARY	16
COUNTRY	33
INTERNATIONAL	58
LATIN	57
PRO EQUIPMENT & SERVICES	44
PUBLISHING	47
RADIO	22
RETAILING	18
TALENT & VENUES	48
VIDEO	41

FEATURES

Chartbeat	6
Executive Turntable	4
Industry Events	68
Inside Track	70
Lifelines	68
New LP & Tape Releases	18
New On The Charts	31, 33, 53
Rock 'n' Rolling	10
Stock Market Quotations	9
The Rhythm & The Blues	54
Vox Jox	22

CHARTS

Hot 100	64
Top LPs & Tape	67, 69
Black Singles, LPs	53, 54
Country Singles, LPs	32, 35
Singles Radio Action	26, 27, 28, 29
Rock Albums/Top Tracks	30
Adult Contemporary Singles	31
Chart Breakouts	25
Boxscore	49
Hits Of The World	60
Video/Dance Top 36	42
Disco/Dance Top 36	51
Midline LPs	19
Classical LPs	55
Latin LPs	57

REVIEWS

Album Reviews	62
Singles Reviews	63

U.K. Press Hits WEA Exec's Taping Letter

LONDON—The managing director of WEA Records U.K., Charles Levison, has written to 35 national newspapers and music magazines here with a warning that the company will not advertise in any publication which "encourages either piracy or home taping."

The move, which has already stirred press opposition, follows a discussion between Levison and WEA International president Nesuhi Ertegun, and may be emulated by WEA companies in other foreign markets.

Ertegun, a staunch and vociferous opponent of record piracy, could not be reached for comment, but a spokesman confirmed that Levison's action reflects the WEA International executive's feelings. Ertegun is said to have been stirred into action by an article in a French publication which openly suggested its readers should indulge in home taping.

The letter, which Levison composed after taking legal advice, reads: "As you are no doubt aware, the music industry has for some time been trying to persuade the government to introduce legislation to provide for the payment of a royalty on all blank cassettes sold in this country to endeavor to compensate rights owners for the loss suffered by in-home taping of records and music."

"While it now appears that the government is beginning to realize the extent of the problem and the necessity for legislation, it may still be some time before it is possible to have the appropriate legislation enacted."

"We are therefore having to take all steps open to us to protect the rights owners and restrict home taping until there is appropriate legislation."

"Accordingly, I am writing to you and other leading newspapers and magazines carrying our advertising to advise you that, in future, we will not be prepared to advertise our product in any newspaper which supports or encourages either piracy or home taping involving breach of copyright in any manner whatsoever."

Early press reaction to Levison's missive takes him to task for a heavy-handed attempt to influence editorial policy. A number of re-

(Continued on page 65)

(Continued on page 15)



VJ IN-STORE—MTV video jockey Nina Blackwood makes an in-store appearance at Flipside Records in Lubbock, Tex. She was in town to visit Cox Cable.

NO TWO-RECORD SETS

20 Gold Acts Ready Albums For October

By PAUL GREIN

LOS ANGELES—Albums are due in October by 20 acts which have gone gold in the past 12 months, or with their most recent LPs. In fact, 10 of the acts went platinum with their last studio releases. These range from Rod Stewart, who has hit platinum with his last six LPs, to Supertramp, which is finally issuing its studio followup to "Breakfast In America," NARM's choice as the best-selling album of 1979.

It's a sign of the times that there's not one double album among the month's major name releases. Warner Bros. is even issuing "Rod Stewart Live" as a single disk; Capitol is taking the same cautious approach with the Beatles' "20 Greatest Hits," a \$9.98-list compilation of the group's 20 singles to reach No. 1 on Billboard's Hot 100.

A sensitivity to price resistance has also prompted ECM/Warner to make Keith Jarrett's "Concerts" available both as a three-record set and in a one-record distillation. Release date is Oct. 15.

Among the October releases that will be most closely watched by the industry are solo debuts by Donald Fagen, formerly of Steely Dan, and Lionel Richie of the Commodores. Two members of the Police will also

have individual projects on A&M, though not formal solo debuts: Sting will be featured on the "Brimstone" soundtrack, due Oct. 26; Andy Summers teams with Robert Fripp for "I Advance Masked," due Oct. 5 (separate story, page 48).

Reflecting the upcoming gift-giving season, five of the 20 big name releases are greatest hits sets. Besides the Beatles, compilations are due from the Commodores, the Eagles, Dan Fogelberg and the Pointer Sisters. The Commodores retrospective will go head to head with Lionel Richie's solo debut, just as the Eagles collection will vie with the struggling solo debuts by Glenn Frey and Don Henley.

Assistance in preparing this story provided by Sam Sutherland and John Sippel in Los Angeles and Irv Lichtman, Doug Hall, Laura Foti and Roman Kozak in New York.

Greatest hits sets are also pegged for October from such notable artists as Lynyrd Skynyrd, Poco, George Jones and the Monkees; the latter represented with a \$5.98-list set on Arista. The label had moderate success with a previous Monkees hits set in 1976. And RCA has set a mid-October

(Continued on page 65)

Hot Product Status Report: October

The following is a list of albums, set for release in October, by acts that have gone gold/platinum in the past 12 months, or with their most recent LPs. This inaugurates a regular monthly feature.

Artist	Title	Label	Release Date	Format
Bar-Kays	"Propositions"	Mercury	Oct.25	Studio
Beatles	"20 Greatest Hits"	Capitol	Oct. 8	Greatest
Pat Benatar	"Get Nervous"	Chrysalis	Oct. 29	Studio
Commodores	"Greatest Hits"	Motown	Oct. 15	Greatest
Eagles	"Greatest Hits, Vol. II"	Asylum	Oct. 22	Greatest
Donald Fagen	"The Nightfly"	Warner	Oct. 1	Studio
Dan Fogelberg	"Greatest Hits"	Full Moon/Epic	Oct. 18	Greatest
Emmylou Harris	"Last Date"	Warner	Oct. 15	Studio
Chaka Khan	(not available)	Warner	Oct. 29	Studio
Johnny Lee	"Sounds Like Love"	Asylum	Oct. 1	Studio
Judi Sheppard Missett	"More Jazzercise"	MCA	late Oct.	Exercise
Oak Ridge Boys	"Christmas"	MCA	Oct. 1	Christmas
Pointer Sisters	"Greatest Hits"	Planet/Elektra	Oct. 1	Greatest
Prince	"1999"	Warner	Oct. 29	Studio
Eddie Rabbit	"Radio Romance"	Elektra	Oct. 1	Studio
Lionel Richie	"Lionel Richie"	Motown	Oct. 1	Studio
Rick Springfield	"Wait For Night"	RCA	mid-Oct.	Studio
Rod Stewart	"Live"	Warner	Oct. 29	Live
Supertramp	"Famous Last Words"	A&M	Oct. 26	Studio
Triumph	"Inner Mission"	RCA	mid-Oct.	Studio

Executive Turntable

Record Companies

Mark Maitland is upped to vice president and national singles sales manager of Warner Bros. Records in Los Angeles. He has been national singles



Maitland

manager for six years. . . . Marshall Blonstein is named vice president of Monument Records in Los Angeles. He was president of Island Records. . . . Holland Macdonald is appointed art director, creative services of CBS Records in New York. He was assistant art director, creative services. . . . Mort Weiner is named general manager of Signal Records & Tapes in Los Angeles. He was vice president of sales and marketing of 20th Century-Fox



Blonstein

Records. . . . Manny Bella joins Profile Records in New York as national promotion manager. He held a similar post at West End Records. . . . Ross Reynolds is named executive vice president of marketing for WEA Canada.

Marketing

Several people have been promoted at the Musicland Group in Minneapolis. Jeff Lynn is upped to senior vice president and general manager of the Minneapolis division. He will also assume responsibilities for national distribution and store construction. Lynn was senior vice president of operations. Nick Jaksich is promoted to director of distribution. He was general manager of the distribution center. Also at Musicland, Keith Benson is named senior vice president of finance and administration. He was group controller.

Robin Blanchard is named area supervisor at Hastings Books and Records in Dallas. He was a store manager. Also at Hastings, Dave Hurlock is named retail supervisor and Mike Sharp is upped to area supervisor trainee. Both were with the Western Merchandisers rack division.

Publishing

Tom Sturges is upped to general professional manager of Arista Music in Los Angeles. He joined the firm in 1979, serving most recently as associate professional manager. . . . Thomas Curry is named controller of BMI in New York, succeeding Lawrence Sweeney, who recently assumed the post of vice president of licensing. Curry joined the company in 1971, serving most recently as internal auditor. At BMI in Los Angeles, Allan McDougall is appointed executive, writer/publisher relations. He was director of creative affairs for Famous Music.



Sturges

Adolf Resenman Jr. is upped to vice president of Cherry Lane Music's publishing and print companies in Port Chester, N.Y. Also at Cherry Lane, Lorain Levy is named senior vice president of the print firm and president of Cherry Lane Books. Pat Raven is named executive vice president of Cherry Lane Music and president of Cherry Lane Magazines. . . . Marc Kaplan joins the Goodman Group in New York as professional manager. He worked as an intern at Almo-Irving Music and Blendingwell Music in Nashville.

Video/Pro Equipment

Alan Penschansky joins Geltzer & Co. in New York as senior account executive, working with MCI/Sony, Sony Broadcast and Sony microcomputers. He was formerly Billboard's Midwest bureau chief and classical editor.

Elaine Corlett joins CBS/Fox Video as director of marketing services, West Coast. . . . Hans Batschelet is appointed vice president of marketing for Studer Revox America in Nashville. He was sales and marketing director for the Videlec division of Brown Boveri. . . . John Bermingham is named vice president of sales and merchandising for Sony Tape Sales in Park Ridge, N.J. He was director of marketing of Fuji Photo Film's tape division. . . . Gerald Gottlieb is named president and chief operating officer of VideoVision and Video-To-Go in Ridgefield, N.H. He was president of both American Tape and Electric Video.

Merrill Sheldon joins the Sony Professional Audio engineering staff in Compton, Calif., to service wireless mics and conference set-ups. He was a member of the White House communications agency for more than seven years. . . . Janis Thomas joins the Black Entertainment Television in Washington as director of advertising. She was sales research coordinator at WRC-TV in Washington. . . . At BASF in Bedford, Mass., Philip J. Conforti is named district sales manager for professional products in the Southern region; Richard C. Howland Jr. is appointed manager of public relations; and John E. Ziemba is named Midwest regional sales manager for audio/video products.

At MGM/UA Home Video in Los Angeles, Jack Heller is upped to vice president of creative services and advertising. He was director of creative services and advertising. . . . Arthur L. Cohen is named president of the Home View Network, a division of ABC Video Enterprises in New York. He was director of Lansdowne Advertising. . . . Thomas W. Zoss is named advertising manager at Electro-Voice in Buchanan, Mich. He was advertising and sales promotion manager for C.G. Conn.

Deborah Call is named director of marketing for Embassy Home Entertainment in Century City, Calif. She was director of licensing for Embassy Communications. . . . Harold R. Roehrig joins Pioneer Video as Southeast account executive in Atlanta. He was with Maritz Communications. . . . Vic Amador is named senior vice president for BSR (U.S.) in Blauvelt, N.Y. He was vice president of marketing and engineering for Royal Sound. . . . Grant Guthrie is appointed marketing manager for Pearlman Productions in Houston. He was a freelance producer.

Billboard (ISSN 0006-2510) Vol. 94 No. 39 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

LIGHTNING STRIKES EIGHT MORE TIMES. LUTHER VANDROSS. "FOREVER, FOR ALWAYS, FOR LOVE."

A year ago the industry was buzzing with news of a phenomenal new album by the well-known arranger/songwriter/session singer, Luther Vandross.

In just one year that album has launched a solid career. The album is in close to a million homes.

Luther spent the summer playing concerts in stadiums across the country. And he will be appearing on TV specials and variety shows all this season too.

Now there's a new buzz. The album, "Forever, For Always, For Love," is a sizzling fulfillment of Luther's "Never Too Much" promise.

One performance after the next, Luther Vandross seems determined to top everything that has ever come before.

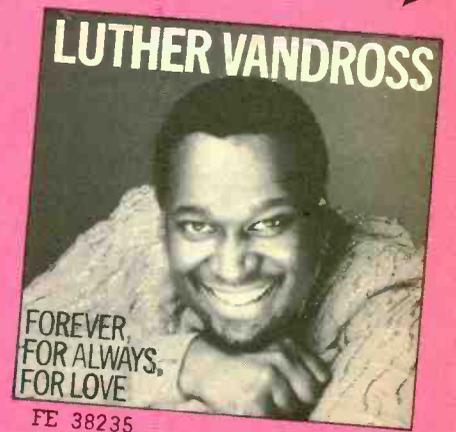
The new hit single, "Bad Boy/Having A Party" combines three decades of great R&B into a few dazzling minutes. Plus there are six other all-new Vandross compositions.

Too much great music to digest all at once? Never.

Luther Vandross. "Forever, For Always, For Love."

Eight sensational new songs including the hit single, "Bad Boy/Having A Party"

On Epic Records and Cassettes. 



LUTHER VANDROSS ON TOUR (with Cheryl Lynn):
10/14 Columbia, SC - 10/15 Atlanta, GA - 10/16 Memphis, TN
10/17 New Orleans, LA - 10/21 Phoenix, AZ
10/22-23 Los Angeles, CA - 10/24 San Carlos, CA
10/28 Baton Rouge, LA - 10/29 San Antonio, TX - 10/30 Houston, TX
10/31 Dallas, TX - 11/4 Rockford, IL - 11/5 St. Louis, MO
11/6 Chicago, IL - 11/7 Columbus, OH - 11/12 New York, NY
11/13 Washington, D.C. - 11/14 Richmond, VA - 11/19 Detroit, MI
11/20 Pittsburgh, PA - 11/21 Cincinnati, OH - 11/24 Cleveland, OH
11/26 Louisville, KY - 11/27 Indianapolis, IN - 11/28 Nashville, TN
12/2 Sunrise, FL - 12/3 Lakeland, FL - 12/4 Tallahassee, FL
12/5 Jacksonville, FL - 12/9-11 Philadelphia, PA - 12/13 Boston, MA
12/16-17 Baltimore, MD - 12/18-19 Maryville, TN

Produced by Luther Vandross for Vandross Ltd. Management: Alive Enterprises, Inc.

"Epic"  are trademarks of CBS Inc. © 1982 CBS Inc.

Cable Among Key Issues At CISAC Meet

ROME—The role of broadcasting organizations in the administration of copyright in relation to cable distribution will be one of the key issues to be discussed at the 33rd annual congress of the International Confederation of Authors' and Composers' Societies (CISAC) to be held at the Barberini Palace here, Oct. 3-8. The session will be presented by Ulrich Uchtenhagen of the Swiss authors' society, SUISA.

Other themes of the congress will include: "Authors And Their Societies," presented by Hal David, president of ASCAP; "The Price Of Copyright" by Jean-Loup Tournier, director general of SACEM, France; and "The Role Of Authors' Societies In The Field Of Culture And The Limits To Their Actions," jointly presented by Boris Pankin of the Soviet authors' society, VAAP, and Eduardo De Filippo of SIAE, Italy.

(Continued on page 68)

Chartbeat

PolyGram: Twice As Nice; Front Line's Greatest Hits

By PAUL GREIN

John Cougar (Riva/Mercury) this week becomes the fourth artist so far this year to top both of Billboard's key pop charts. Cougar's album "American Fool" holds at No. 1 for the fourth straight week, while his single "Jack & Diane" also edges up to No. 1, a position which eluded the recent "Hurts So Good," which logged four weeks at number two in August.

The year's other acts to hit No. 1 with both singles and albums are the **J. Geils Band** (EMI America), **Vangelis** (Polydor) and **Paul McCartney** (Columbia). PolyGram thus has two of the four acts so far in 1982 to achieve this dual chart monopoly.

Cougar is the fourth American male artist in the past 10 years to top both charts simultaneously, follow-

ing **John Denver** (RCA), **Billy Joel** (Columbia) and **Kenny Rogers** (Liberty). Notably absent from this list is **Bruce Springsteen** (Columbia), to whom Cougar is perpetually compared by critics. Springsteen's 1980 album "The River" had four weeks at No. 1, but its single "Hungry Heart" peaked at number five.

"Hurts So Good" also makes news this week: it's the first single to log as many as 16 weeks in the top 10 since the **Bee Gees'** "How Deep Is Your Love" (RSO), which had 17 weeks in 1977-78.

★ ★ ★

21 Big Ones: **Michael McDonald's** first solo album, "If That's What It Takes" (Warner), leaps from 12 to six this week, giving Front Line Management two albums in Billboard's top 10; "Chicago 16" (Full Moon/Warner) holds at number nine for the third week.

Since 1973, Front Line clients have amassed 21 top 10 albums, counting two all-star soundtracks assembled by company chairman Irving Azoff. This tally doesn't include albums which hit the top 10 before an artist joined the rosters; hence it includes LPs by **Styx** (A&M) and **Christopher Cross** (Warner), both of whom came on board in the past six months, and **Warren Zevon** (Asylum) who joined after his 1978 LP "Excitable Boy." (For the record, Cross is managed by Tim Neece and Irving Azoff for Front Line.)

Here, without further ado, are
(Continued on page 68)

PRODUCER PROFILE

Vandross Jumps To New Studio Success

By NELSON GEORGE

NEW YORK — Last year, when Luther Vandross' "Never Too Much" album was released, he was welcomed as one of the most exciting male singers to come along since Teddy Pendergrass. The LP showcased a smooth, assured vocal style in sharp, tasteful musical settings; Vandross earned a Grammy nomination for best new artist.

This year, the man's stock is soaring even higher—as a producer. His work on Aretha Franklin's "Jump To It" single and album has returned her to the top of the black music charts, while Cheryl Lynn's "Instant Love," which he also produced, is a top 10 black LP.

And when Vandross hits the road Oct. 12 for a two-month tour (with more dates to be added after Jan. 1), he'll be preparing for more work behind the console. He's writing and producing a song for his erstwhile rival, Teddy Pendergrass, which will be one of the latter singer's first recordings since his auto accident (it's the title tune of the upcoming Richard Pryor/Jackie Gleason movie, "The Toy"). Vandross is going to produce Dionne Warwick next year, too, and a second album with Aretha Franklin.

Unlike many producers, Vandross doesn't try to impose his sound on singers, but instead talks with them about how they want to sound. Both Franklin

and Lynn had considerable input into song selection and vocal approach on their albums. Vandross notes that before recording "Jump To It," "Aretha told me she wanted to use more of a mid-range approach. It gives her a more alto-type sound, instead of soprano, that I think works well."

The many vocal ad libs that infuse the album with a relaxed, chatty quality were developed by Aretha with Vandross' editing and suggesting ideas. "On 'Jump To It,' I suggested the phone call to a best friend be included," says Vandross. "Aretha went home and, after thinking on it, came back with the 'who drop kicked who' line. On the Sam Dees ballad, 'If She Don't Want Your Lovin',' the whole end of the song was originally ad libs, but I felt it was so good later that we didn't need them. But she had this 'Sugar Ray Aretha' line at the end that was irresistible, so that was kept in."

Vandross wrote four songs on "Jump To It" (the title cut with bassist Marcus Miller), three of which were composed especially for her. Aretha suggested the cover of the Isley Brothers' "It's Your Thing" and also arranged for Levi Stubbs and the rest of the Four Tops to sing with her on "I Wanna Make It Up To You." In both instances, Vandross says, "They were things that she had always wanted to do."

(Continued on page 54)

OCTOBER 2, 1982, BILLBOARD

ONE STOP C&M
5405 LAFAYETTE PLACE
HYATTSVILLE, MD. 20781

LP & CASSETTE SALE

\$4.15



JANET JACKSON
CASSSETTE

\$4.97



JOE JACKSON
CASSSETTE

\$4.97



THE ALAN PARSONS PROJECT
CASSSETTE

\$4.97



ARETHA FRANKLIN
CASSSETTE

ARISTA™

NOTE: SUPER SALE SHEET AVAILABLE TO ALL DEALERS UPON REQUEST

ALL \$1.99 list SINGLES 99¢

Minimum Order \$50.00.

Sale Prices Apply To Dealers Only.

OFFER ENDS OCTOBER 31, 1982.

Call For FREE Accessory & Oldies Catalogs.

Inquiries From Jukebox Operators, Radio Stations, And D.J.s Are Welcome.

All Orders Shipped UPS - COD CASH - FOB Hyattsville, MD.

Toll Free Order Lines:
800-638-0596 (out of state)
800-492-7174 (md. long distance)
301-699-5888 (local)

Pair Records, Budget Label, Sets First LPs

NEW YORK—Twenty double-pocket albums launch the budget Pair label, developed by principal of Surplus Records & Tapes, the major cutout source, and veteran record man Sam Goff (Billboard, Sept. 4).

The source of the first release, in both LP and cassette form, due in several weeks, is the RCA Records vaults, with the label also providing pressing and duplication.

According to Goff, the company is negotiating with "two or three" other major label entities for releases adhering to a two-album concept. But, advises Goff, the label does not plan to issue more than 60 albums in the first year.

Among the pool of RCA-recorded material to be made available are performances by Elvis Presley, Eddy Arnold, Jim Reeves, Hank Snow, Sam Cooke, Willie Nelson, Tommy Dorsey, Dolly Parton, Porter Wagoner/Dolly Parton, Duke Ellington, Artie Shaw and Benny Goodman.

Goff says that product will be warehoused for national distribution at Surplus facilities in Passaic, N.J., where Goff operates, and in Chicago. He adds that wholesale pricing—which he would not divulge—would be structured so as to allow for retail pricing between \$8 and \$10. The product will carry no list price.

Surplus principals with Pair ownership are Manny Wells, Pete Hyman, Merrill and Jack Rose.

PSI special imports

JAZZ

PSI is now the exclusive U.S. distributor for:

- BLACK SAINT
- SOUL NOTE
- RED RECORD
- Non-U.S. ECM
- German WATT
- JMS
- JAPO
- DISCHI DELLA QUERCIA
- BLUEBELL of Sweden
- French & English VERVE

For orders and further information contact your PolyGram representative, or for a direct PSI account write to:

PSI
137 West 55th St.
New York, N.Y. 10019

America's #1 Hit Maker is now America's #1 Dream Maker!

C O N W A Y T W I T T Y ,

his new album,

D R E A M M A K E R

60182



*Contains the single
"We Did But Now You Don't"*



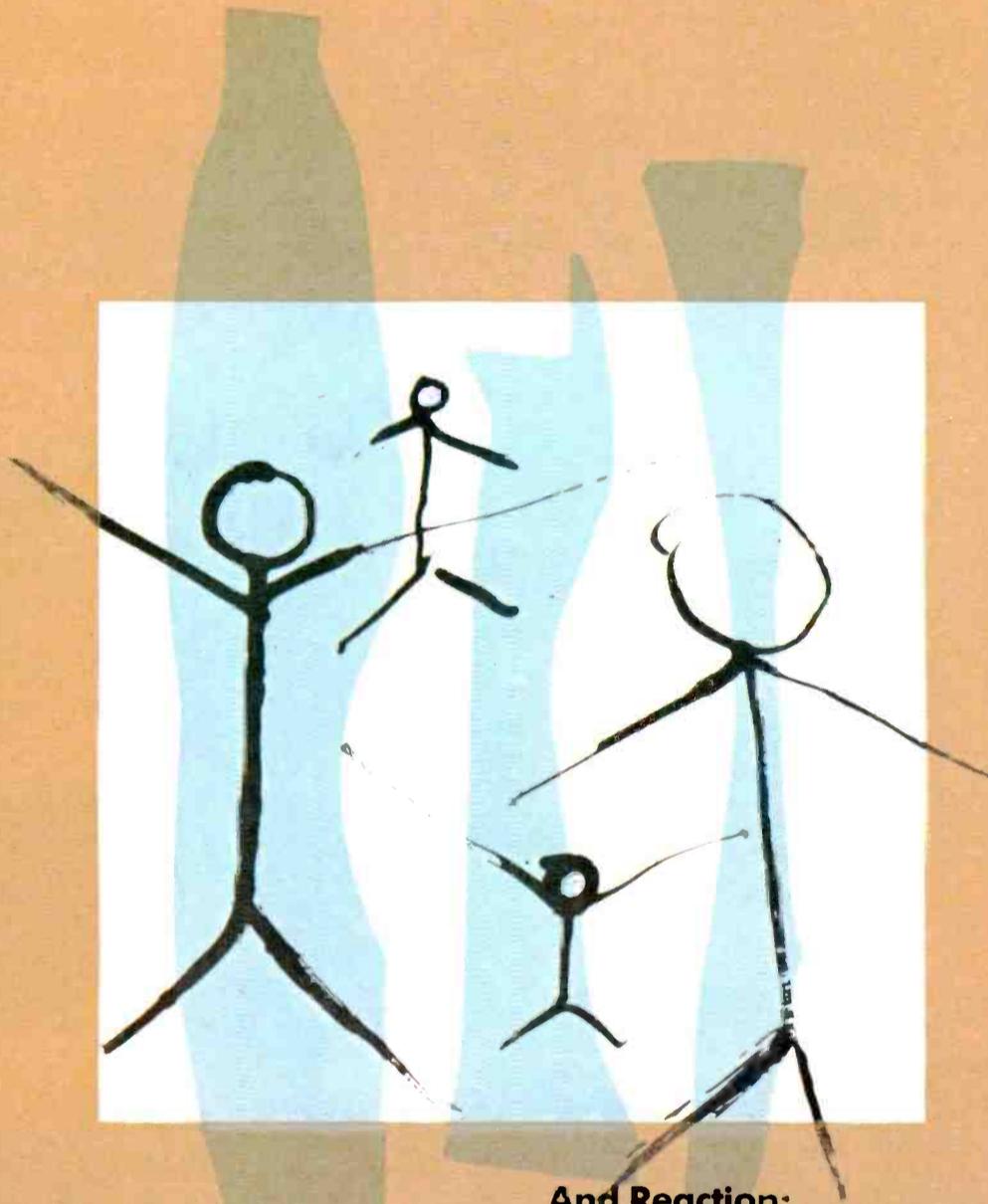
Produced by Conway Twitty for Twitty Era Productions, Inc.
Produced and Recorded by Jimmy Bowen for Jimmy Bowen Productions, Inc.

©1982 Elektra Asylum Records A Warner Communications Co.



www.americanradiohistory.com

ICEHOUSE PRIMITIVE MAN



The Action:

WMMR/PHILADELPHIA (Lisa Richards)
"The timing 's perfect...and such great songs!"
KKRQ/IOWA CITY (Ted Jacobsen)
"Icehouse has proven themselves to be a band of the future."
WILS/LANSING (Les Cook)
"Icehouse made a lot of fans around here with their first LP and we bet this one will take 'em to the top!"
WLPX/MILWAUKEE (Bobbin Beam)
"The band built quite a large loyal following with the first LP and I expect fans to rally around this one!"
KGON/PORTLAND (Gloria Johnson)
"My absolute favorite new record. A major band of the '80s."

And Reaction:

LISTENING BOOTH (Brian)
"Immediate sales and resurgence of sales on first release."
WESTERN MERCHANDISERS (John Marmcduke)
"Icehouse is selling better from in-store airplay than any album we've had in a long time."
RECORD FACTORY (Ginger Martin)
"Tremendous album. We're playing in-store a lot and sales are starting to show."
LICORICE PIZZA (Sal Pizzo)
"An album that gets better and better with each listen...initial sales, good movement."
J & R (Allen Peller)
"Look out for the new Icehouse! It's a real strong LP. When we play it, we instantly sell five records!"
EVERYBODY'S (Tom Keenan)
"Very impressed! Far surpasses their last LP."



Chrysalis

Records & Cassettes
The album CHR 1390 The single CHS 2650
Produced by Iva Davies and Keith Forsey

The Catalyst:
PRIMITIVE MAN
The new album.

The Single: "Hey Little Girl" (Shipping 10/15) • The Club 12": "Uniform"/"Hey Little Girl"/"Mysterious Thing" • The Videos: "Great Southern Land" (Already airing on MTV) "Hey Little Girl" and "Uniform" (In production)

General News

Market Quotations

As of closing, Sept. 23, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	10	1/2	1/2	1/2	- 1/16
50	26%	ABC	8	823	48	47 1/2	47 3/4	+ 1/2
35%	25%	American Can	9	118	31 1/2	30 3/4	31 1/4	- 1/4
7%	4	Automatic Radio	4	13	6 1/2	6 1/2	6 1/2	- 1/4
49%	33%	CBS	7	578	48 1/2	47 3/4	48 1/2	- 1/4
7 1/4	5	Craig Corporation	13	22	6 1/2	6 1/2	6 1/2	- 1/4
59 1/4	47	Disney, Walt	16	156	56 1/2	56	56 1/2	+ 1/2
4	2 1/2	Electrosound Group	—	2	2 1/2	2 1/2	2 1/2	+ 1/4
17	11 1/4	Gulf + Western	4	595	14 1/2	14 1/2	14 1/2	- 1/4
15 1/4	10 1/4	Handyman	5	50	14 1/4	14	14 1/4	+ 1/4
6 1/4	1 1/2	Integrity Entertainment	2	8	1 1/2	1 1/2	1 1/2	- 1/4
7	3 1/4	K-tel	7	1	4 1/4	4 1/4	4 1/4	Unch.
59	36	Matsushita Electronics	9	101	43 1/2	42 1/2	43	- 1/4
72 1/2	38	MCA	17	598	71 1/2	70	71 1/2	- 1/4
68	48 1/4	3M	11	3044	66 1/2	65 1/2	65 1/2	+ 1/4
81 1/4	49	Motorola	14	4972	76	73 3/4	75	- 1/4
45 1/4	30	North American Phillips	7	78	46	45 1/2	46	+ 1/4
10%	5 1/2	Orro Corporation	—	28	6 1/2	6 1/2	6 1/2	Unch.
6%	10	Pioneer Electronics	18	4	12 1/2	12 1/2	12 1/2	+ 1/4
24 1/2	15 1/4	RCA	11	1600	23 1/2	22 1/2	23 1/2	Unch.
18	11	Sony	9	3464	12 1/2	12 1/2	12 1/2	+ 1/4
34 1/4	19	Storer Broadcasting	15	682	26	25 1/2	25 1/2	- 1/4
3%	2	Superscope	—	16	2 1/2	2 1/2	2 1/2	- 1/4
38 1/2	27 1/4	Taft Broadcasting	10	149	39 1/2	38 1/2	39	+ 1/4
63 1/4	34	Warner Communications	8	2833	39 1/2	37 3/4	39	Unch.

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCD	—	1/2	1/2	Kustom Elec.	1600	1 1/2	1 1/2
Certron Corp.	1000	11/16	1/4	Recoton	900	2 1/2	2 3/4
Data Packaging	—	7	7 1/4	Reeves	—	—	—
Josephson Int'l	1100	9	9 1/4	Comm.	1380	28	28 1/4
Koss Corp.	1050	4 1/4	4 1/2	Schwartz Brothers	—	1 1/4	2 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

TO COST \$2M OVER FOUR YEARS New British Chart System Set

By MIKE HENNESSEY

LONDON—The British Phonographic Industry is to spend at least \$2 million over the next four years on a new system for compiling local sales charts. The charts are funded by the BPI in conjunction with the British Broadcasting Corp. and trade paper Music & Video Week.

As previously reported, the new methodology involves the Gallup organization, which takes over data collection tasks from the British Market Research Bureau (Billboard, May 15) on Jan 1.

Gallup will sample the weekly sales of 250 retail outlets throughout the U.K., each of whose cash registers (a total of 350) will be equipped with a data-capture unit. Sales staff will punch out the serial numbers of records and cassettes on the unit's keyboard at the time of sale. The

machine incorporates a communications modem which is attached to the shop's own telephone line by a standard jackpoint. Between midnight and 5 a.m. on Saturday, the data-capture units will be electronically retrieved by an auto dialler and the retrieved information transferred to a central computer.

The data-capture units will be telephoned from two centers, one in London and one in Thame, Oxfordshire, each starting at opposite ends of the chart panel list. Shops with particularly heavy sales traffic may need to have their sales information drawn off more than once a week.

The data-capture units, each costing around 1,000 pounds (\$1,700), have been specially designed by Gallup in conjunction with APT Electronics. The machine, the Dataport 5 Retailer, has up to 60 keys available on the keyboard and uses a liquid crystal display so that the op-

erator can check on the accuracy of the serial numbers punched in.

The unit incorporates an internal quartz clock which can record time and date at predetermined intervals and can thus enable the machine to be used to measure peaks of selling activity throughout the week. It also serves as a security device in that any questionable recording of sales can be methodically checked back with the stock situation at the time.

The system has a backup battery as protection against mains power failure.

As well as providing chart information, the Dataport 5 Retailer can be used by the retailer to measure stock movement and facilitate stock control and to do sales breakdowns, auditing and a variety of other operations.

The sales information retrieved
(Continued on page 58)

FACH, STEINBERG, HALL ARE PRINCIPALS Compleat Entertainment Bows

By KIP KIRBY

NASHVILLE—Three music industry veterans have formed a new full-line entertainment firm, Compleat Entertainment Corp., to be headquartered in Nashville.

Charles Fach, Irwin Steinberg and Bill Hall are the principals in the venture, which encompasses a record label, publishing company, production wing and video involvement. Product released on the Compleat label will be marketed and distributed through PolyGram Records in the U.S. Steinberg is now in the process of negotiating for foreign distribution.

Compleat plans to release between six and nine albums in the coming year. The first two LPs will be issued in late October and are exercise packages: "Love Your Body" by Jayne Kennedy, and "In Training With The Dallas Cowboys Cheerleaders." Both albums come with illustrated instruction booklets, and Steinberg says the label is considering a home-use video on the Dallas Cowboys Cheerleaders.

Already signed to Compleat Records is country artist Vern Gosdin. Several more acts are expected to be announced within the next three months, according to Fach, president of Compleat Entertainment. He emphasizes that the roster will span r&b and pop as well as country and special projects such as the fitness albums. Fach, who helped discover and sign such acts as the Bar-Kays, the Gap Band, Con Funk Shun, Bachman-Turner Overdrive, the Kendalls and Chuck Mangione to Mercury Records during his 20-year career with the label, says his

new venture will concentrate initially on signing talent throughout the South.

Compleat Music Group, the firm's music publishing division, is headed by songwriter/producer Glenn Sutton. Sutton's Flagship Music, Rodeo Cowboy and Starship Music catalogs have been purchased by Compleat. Additional songwriters will be signed.

Interviews are now underway to assemble national promotion, sales, legal and business affairs executives, notes Fach. Compleat is financed in-

dependently by a major Nashville investment firm, Jacques-Miller, and aside from being marketed and distributed by PolyGram, it will operate autonomously.

Hall, Nashville division manager of Welk Music Group, and Steinberg, an original founder of Mercury Records and former chairman of PolyGram Records Operations in the U.S., will serve as consultants and directors of Compleat. Steinberg will continue as senior consultant to Guenter Hensler, president of PolyGram Records, Inc.



COMPLEAT LINE-UP—Executives of the newly formed Compleat Entertainment Corp. firm up distribution plans with PolyGram officials. Pictured from left are Compleat's Charlie Fach; Jack Kiernan of PolyGram; Irwin Steinberg of Compleat; Thompson Patterson of Jacques-Miller and a Compleat board member; PolyGram's Mel Ilberman and Harry Losk. The venture embraces a record label, publishing company, production wing and video interests.

Peter Pan Debuts 'No More' Series

NEW YORK—Peter Pan Records has released the first six albums in a "No More" series developed by kid-die author Joy Berry.

The \$5.98 line, marketed in both LP and cassette configurations, is directed at the 6 to 12-year-old age group and is designed to help children develop "living skills." Each package also contains a 16-page full-color illustrated book.

Titles in the first release are "No More Feeling Weird," "No More Feeling Cheated," "No More Feeling Yucky," "No More Boredom," "No More Fighting" and "No More Losing."

The "No More" series is based on Berry's "Ready-Set-Grow" books, of which more than six million copies have reportedly been sold.

Mastering Pressing Plating

Color Separations

Printing

Jacket Fabrication

QCC CUSTOM PRESSING

2832 Spring Grove Avenue
Cincinnati, Ohio 45225
(513)681-8400

DIVIDER CARDS
ALL SIZES AVAILABLE

15¢ and up

Why Pay More?

Direct from Manufacturer
Call or Write
Sam Lempert
(212) 782-2322
109 So. 5th Street, Brooklyn, N.Y. 11211

AL-LEN CUTTING CO.
Special Volume Rates

We Buy Used and Obsolete Cards

ATTENTION

MERCHANDISERS

For more than 10 years, Primo has been printing T-Shirts for Tour Promotions, Stage Productions, Rock, Country, Gospel and Blues Concerts. The price? Call (212) 898-5100 and see what Primo really means.

Some of our satisfied customers include the merchandisers for Koel Jazz Festival, Marshall Tucker Band, Ahmet Ertegun, Frank Zappa, Southside Johnny.

PRIMO ENTERPRISES
58 25 BROOKLYN QUEENS EXPRESSWAY
WOODSIDE, NEW YORK 11377

reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

Beatles Cards To Make Debut

NEW YORK—Cherry Lane Music is adding to its Beatles folio lines all-occasion greeting cards dubbed "Beatlegraphics."

Retailing at \$1, the cards feature full-color illustrations and, inside, lyrics from songs penned by John Lennon and Paul McCartney. Along with the initial marketing of 30 cards, Cherry Lane is also making available display rack and header cards.

FULLY LICENSED

ROCK & ROLL WINDOW TRANSPARENCIES BUMPER STICKERS, ETC.

MANY MORE BANDS AVAILABLE! DEALER INQUIRIES INVITED

a b c d

e f g h i

TRANSPARENCIES \$2.50 BUMPER STICKERS \$1.50

Free catalog available. When ordering, send check or money order plus \$1.00 for shipping and handling. California residents add 6% sales tax.

Call toll free 1-800-852-3087 In California 1-800-852-8871

6601 Elvas Avenue
Sacramento, California 95819

Schulke Maps Extensive Beautiful Music Research

SOUTH PLAINFIELD, N.J.—As the beautiful music radio format moves from lush instrumentals to pop foreground vocals (Billboard, Aug. 28), selection of these vocals will be highly researched, at least at Schulke Radio Productions.

Cox Communications, which owns Schulke, will spend "several hundreds of thousands of dollars" on researching the Schulke library, according to Jim Schulke, who heads the division which bears his name.

A four-year agreement has been entered into with the Research Group for this research, but Schulke notes that the basic research will be conducted in the next six weeks at four cities using panels composed of

beautiful music's core audience: women who are 30 to 54 years old.

Before signing the four-year deal with the Research Group, Cox had the company do a pilot project on Cox's WLIF Baltimore, which runs the Schulke format.

Schulke notes that that project showed that 40% of all beautiful music played on the air "is not attractive to any listeners."

Noting that the new infusion of foreground vocals can be "the most powerful element of the format," he cautions that while these vocals "can be most useful, they can also be disruptive" if the wrong songs are used.

Some results from the WLIF tests show that there is a high amount of dislike in both younger and older demographics for Linda Ronstadt's "Blue Bayou," but both young and old like Nat Cole's "Mona Lisa." Neil Diamond's "Yesterday's Songs" splits along demographic lines: younger listeners like it, but older listeners do not.

Bootleg Dealer Is Sentenced

NEW YORK—Robert L. Gibson, who operated the Album Alley mail-order business which distributed and sold bootleg product in Pennsylvania, has been sentenced to two years' imprisonment and five years' probation by U.S. District Court Judge Norma Shapiro of the Eastern District of Pennsylvania in Philadelphia.

Gibson was convicted of one count of obstruction of justice, one count of mail fraud, one count of wire fraud, and two counts of copyright infringement.

CBS Records Sues Calif. Firm

LOS ANGELES—CBS Records is suing Direct Marketing Group, identified only as a firm located in Santa Clara County, in Superior Court. The complaint claims the defendant owes \$22,908.73 for the fulfillment of record orders and postage.

Rock 'n' Rolling

Peter Gabriel Blows His Own Horn

By ROMAN KOZAK

Peter Gabriel has just released his fourth solo album, "Security," for his third record label since leaving Genesis in 1975. It is also the first one to have a title. We asked him about it.

"The history was that Atlantic had me for the first two LPs, because I was still bound by an old Genesis contract. The sales of the second album were less than those of the first, and when they heard the third, they saw it as a continuous trend. So I was given the proverbial elbow.

"The contract then returned to Charisma in England, who got a deal with Mercury here, and Mercury worked very hard on it. The third album sold a lot better than either the first or the second. Then I was free for the fourth to go where I chose, and though it wasn't the biggest money offer, I felt that Geffen Records was where I wanted to be."

The Geffen deal, however, is only for the U.S. Elsewhere, he is still on Charisma Records, which is distributed in most of the world by PolyGram.

Gabriel's first three albums were all called "Peter Gabriel." This album, says Gabriel, "has the world's first disposable title." The title appears only on the shrink wrap, not on the album cover itself.

"Basically I wanted to get away from titles, marketing each as if it were a new, exciting and different product, like soap powder, when from the content it is remarkably similar. That's how it started and how I wanted it to continue. But because of the label shifts it was felt important that the new record could be separately identified.



"I agreed to compromise," he continues. "While the record is in the shops it has a title, but when it gets home the title disappears. They (Geffen) are now happy to look after its cosmetic appearance in the shops, and I am happy with its home appearance."

Though Gabriel says his albums are not that much different from one another, lately his music has been more influenced by African and ethnic sounds. Gabriel expects this to continue.

"Even if the fashion for ethnic and African music dies down, there will be a continuing increase in the pop market in music that is either non-European influenced, or a hybrid with high-tech music. These are

the areas that interest me the most," he says.

"I make no pretenses about playing music of anybody else's culture. I play Western rock. But in one bar of somebody else's music I may hear a rhythm pattern that may be more interesting than a lot of patterns people in mainstream rock may be working at."

Gabriel's involvement with ethnic music led him to organize the three-day World Of Music, Art And Dance Festival (WOMAD) in Britain last July, which, says Gabriel, was "artistically a success, but financially a disaster," losing about \$400,000 (Billboard, Aug. 7). Gabriel cites several reasons: a train

(Continued on page 65)

OCTOBER 2, 1982, BILLBOARD

Uptown...downtown. No other cooperative apartments can measure up to ours!

Look closely at this floor plan. You'll see an uncommonly spacious 2 bedroom, 2 bath apartment, with 2,270 square feet of space. Apartment 2C, priced at \$290,000, with estimated maintenance of \$802, has the same layout and design as every other apartment in Greenwich House. Each is in excess of 2,000 square feet, has a reserved indoor parking space and contains all the amenities and finishing touches you would expect at these prices.



Greenwich House offers 23 extraordinary 1 and 2 bedroom cooperative apartments, thoughtfully planned for people who want to live in peerless luxury and comfort. We're located on a tree-lined, cobblestone street, in one of the Village's most charming, residential neighborhoods. Surrounded by turn-of-the-century brownstones, we're close to parks, playgrounds, and transportation. Apartments range in price from \$225,000 to \$450,000.

Sales office and model apartment open every day from 11 AM to 4 PM. Evenings by appointment. Brochure available on request. Tel. 212-619-4610.
The complete offering terms are in an offering plan available from the sponsor.

Greenwich House
247 West 12th Street, NYC
(just off Greenwich Avenue)

EMI Postpones Plans For TV Beatles Package

LONDON—Plans by EMI Records U.K. to release a television-promoted Beatles "greatest hits" package have been temporarily postponed.

"We are now working with our foreign affiliates to avoid problems with imports," says EMI publicity spokesman Brian Southall, "and are tailoring the release for an international market."

He denies suggestions that EMI Music chief Bhaskar Menon vetoed the originally scheduled 26-track double album (Billboard, Sept. 18) after it was extensively publicized as part of EMI's fall sales drive, and as part of the company's campaign to mark the 20th anniversary of the U.K. release of "Love Me Do," the Beatles' EMI debut. That single appeared Oct. 5, 1962.

However, Capitol U.S. is releasing a \$9.98 20-track Beatles album in October (separate story, page 4). If Menon did manifest concern about the British company's plans, was it keyed to the Capitol LP—or is the latter the "modified" configuration which EMI will now release in the U.K. and other foreign markets? That's not known, although it is thought certain that any British package will not now benefit from television advertising.

• RATED No. 1 FOR SERVICE & RELIABILITY •

WHILE OTHERS PROMISE... WE DELIVER!

WE'RE THE COMPLETE CATALOG HOUSE.
List prices slashed everyday on EVERY MAJOR LABEL RECORD & TAPE J&R's Total Million Dollar Plus Buying Power Gives You THE ABSOLUTE BEST Rock Bottom Wholesale/Export Prices Industry-Wide. J&R's Total Brand Name 10 Million Dollar Inventory is Unmatched by Anyone. All Audio/Video Equipment, Cartridges, Accessories, Portables, Car Stereos, Blank Tapes. ALL LATEST MODELS, ALL FACTORY SEALED CARTONS.

VIDEO TAPES	AUDIO TAPES
FUJI T-120 \$9.75/ea.	TDK SAC-90 3-in-pack \$2.19
FUJI SHG-T-120 \$12.95/ea.	TDK SAC-60 \$1.49/ea.
TDK T-120 \$9.95/ea.	TDK DC-60 \$1.95/ea.
TDK L-750 \$10.49/ea.	TDK DC-90 \$1.15/ea.
SONY L-500 \$7.95/ea.	TDK ADC-90 \$1.69/ea.
SONY L-830 \$12.49/ea.	TDK HD-01 \$12.95/ea.

ACCESSORIES
DETAILER II \$188
HEAD CLEANER (VHS or BETA) \$13.59/ea.

Discwasher prices too low to mention. Call for price quotes.

So, if you want the absolute best discounts in the home entertainment industry, the fastest, most reliable service...
CALL US TOLL-FREE FOR DETAILS
(800) 221-3191 IN NEW YORK: (212) 233-0747

DEALERS' AND INSTITUTIONAL INQUIRIES ONLY

J&R MUSIC WORLD
WHOLESALE/EXPORT DIVISION

33 PARK ROW
NEW YORK, N.Y. 10038

MAXELL • SONY • BASF • SCOTCH • FUJI • DISCWASHER • SOUNDGUARD • JENSEN

TECHNICS • SHURE • PICKERING • EMPIRE • AUDIO-TECHNICA • PIONEER • PANASONIC

mjs Entertainment Corporation
EXPORTER - IMPORTER
ONE-STOP - DISTRIBUTOR

**YOU'VE TRIED THE REST
NOW! TRY THE BEST**

- Quick product fill and shipment, will search for hard-to-find items.
- All labels from domestic manufacturers, plus exclusive imports

**SAME DAY SERVICE ON ALL NEW RELEASES
LP'S 12" 7" VIDEO GAMES**

<p>MJS Entertainment of New York, Inc. 47-31 35th Street Long Island City, N.Y. 11101 Phone: (212) 784-0360 (1) 800-221-1552 Telex: 422479</p>	<p>MJS Entertainment of Florida, Inc. 8228 N.W. 56th Street Miami, Florida 33166 Phone: (305) 592-6085 (1) 800-327-3559 Telex: 51-9739</p>	<p>MJS Entertainment of Georgia, Inc. 2775-E Bankers Industrial Dr. Atlanta, Georgia 30360 Phone: (404) 448-7772 (1) 800-241-5389 Telex: 70-0598</p>
--	--	--

JUNE
2,3,4,5,
7,8,9,
1982

WEMBLEY ARENA,
N.E.C. BIRMINGHAM

JUNE
2,3,4,5,
7,8,9,
1982

Berry Dickins and Rod MacSween
for I.T.E.

£20.00

ENTER AT
NORTH DOOR

North
Arena Seat:

present
DIANA ROSS

NORTH
ARENA
SEAT

ROW

ENGLAND, 1982
at 8.00 pm

ROW

C

NORTH ARENA SEAT

C

SEAT

£20.00

SEAT

25

TO BE GIVEN UP

25

TO BE GIVEN UP

Presented

to
DIANA ROSS

The original... of Birmingham
of 8.00 pm. The... of the...
Presented by... of Birmingham

Presented by
I.T.E. LTD.

KCBQ SAN DIEGO DROPPED

Surrey Amends Bid For Stations

WASHINGTON—Surrey Communications has amended its application before the FCC for acquiring eight Charter Broadcasting stations to eliminate KCBQ-AM-FM San Diego from what would have been a \$32 million deal.

Under the amended application, Surrey would go ahead with the acquisition of K-101 San Francisco, KSLQ St. Louis and WOKY/WMLL Milwaukee. Charter president John Bayliss declines to set a price on the pared-down deal.

Bayliss explains that Surrey had cut KCBQ out of the sale because it had found "its equity participation is not as large as it had planned."

Bayliss says that the deal should be completed before the end of the year. He adds that Charter will de-

cide what to do with KCBQ after disposing of the other six stations.

In another major sale, the Liggett Group has agreed to purchase AOR outlet WABX Detroit from Century Broadcasting for \$6 million. Liggett Group chairman Robert Liggett Jr. was the morning man on WABX when Century purchased the station

Grammy Entries Due Next Week

LOS ANGELES—Entry forms for the 25th annual Grammy Awards are due in NARAS' Burbank headquarters Monday (4) from record companies and Thursday (7) from individual members.

16 years ago. Liggett recently sold WLOL Minneapolis for a similar amount.

Capitol Broadcasting Corp. has agreed to buy WQEZ/WCRT Birmingham for \$3.4 million from Magic City Communications. Ken Johnson, president of Capitol, says his company will sell off the AM daytime.

In Omaha, Great Empire Broadcasting has reached an agreement to buy WOW from Meredith Broadcasting for \$2 million. Before this sale can go through, Great Empire must sell its AM station in Omaha, KYNN. The deal represents a tradeup for Great Empire. WOW is a 5 kw facility while KYNN-AM operates with one kw days and 250 watts at night.

Cable Watch

CBS Cable Exec: 'Maybe We Were A Little Early'

By LAURA FOTI

The death of CBS Cable (Billboard, Sept. 25), while not unexpected, nevertheless has been accepted with sorrow by those who care about quality programming—on cable and in general. The channel was widely praised for its innovative and cultivated approach.

One of the men behind that approach is Jack Willis, vice president programming. Willis is proud of the channel and convinced that there is a market for cultural programming on cable, but admits that CBS may have been a few years ahead of its time.

"I don't think the closing of CBS Cable means you can't do quality programming on cable," he says. "There was an audience. We may have been a little early, and the audience wasn't big enough to support us."

"In many ways we were correct in what we did," Willis says. "The way the others are doing it—purchasing programs cheaply from overseas—is not a bad business approach. But we came in with an idea of what the channel ought to be, and in one of those rare moments, we actually achieved it."

"This is a hell of an interesting time to be in cable," says Willis. "You can't whine over the fact that there's constant change; you have to go with the flow."

As far as music on cable, Willis says he enjoys watching MTV, and believes there's a place for music—and, in fact, for programming—of all kinds on cable. "It isn't a question of what's suitable, it's how you present it. There's room for Bruce Springsteen on CBS Cable, for example, if you package a program such as 'The Art Of The Working Class' featuring him, Martin Scorsese, Dolly Parton, people like that. You have to look for different approaches."

Willis estimates that CBS Cable probably had about 1% of the five million potential viewers it reached. "Fifty thousand people is the Saturday Review, and they went under too," he says.

Willis points out that the cable industry is in a state of flux, and adds that CBS was under pressure to deal with the channel from an economic point of view. "CBS' circumstances wouldn't apply to other companies," Willis asserts. "They made a business decision, but another company

might not have done it the same way."

He believes cultural programming can "make a buck—when the audience is larger, and with a pay-tv system. The numbers are mind-boggling. Let's say you have the capability to reach 40 or 50 million homes and 10% of those pick you up at \$9 a month. If you get half of that, that's good money." The time when that is viable, however, is still two or three years off, Willis believes. "The big cities have to be wired first, or other ways of delivery found."

The loss of CBS leaves pay service Bravo and basic service ARTS in the cultural business. "They both went into it less ambitiously than we did," Willis says. "They use little original programming and are on fewer hours per week." He says original programming funded by CBS Cable cost an average of \$65,000-75,000 per hour, relatively inexpensive for cable or "free tv." That programming also created a valuable library that even now is being sought by buyers from syndicators, network, cable and home video.

Several Debuts On October Music Schedule

NEW YORK—A number of music-oriented programs debut on cable television in October, amidst a slew of reruns—one of cable's trademarks.

Some premieres: concerts by Kansas, Joe Cocker, Marshall Crenshaw and Loverboy on MTV; a two-hour "Best Of Night Flight" on USA Network; an hour-long program on the life and music of Beethoven, an original production of ARTS; 20 stars performing songs they made famous in Broadway shows on the Entertainment Channel's "Broadway! A Special Salute"; and Showtime's "Jamboree In The Hills II" with Jerry Lee Lewis, Carl Perkins and others.

A closer look at each channel's offerings turns up other music specials. MTV shows Cheap Trick in concert Oct. 2; an interview with Van Halen's David Lee Roth is the channel's "Profiles In Rock" the following evening. Kansas and Joe

(Continued on page 68)

UCLA Extension

Acquiring Audio-Visual Rights for the Home Entertainment Market: Concerts, Films, Television & Theater on Video Cassette & Video Disc

Concerts, films, television, and theater on video cassette and video disc are being viewed by the industry as a major part of future home entertainment—along with cable television.

This valuable one-day seminar presents the industry's leading attorneys in discussion of the current trends in negotiating rights for videos—both as existing product from other media and as original product for the new video formats.

The coordinator is **Jay L. Cooper**, Cooper, Epstein & Hurewitz, Beverly Hills, who has given talks on the subject at major international entertainment industry conferences.

Saturday, 9 am-4 pm, **November 6**
Century Plaza Hotel, Avenue of the Stars,
Century City

PROGRAM

Lectures and panel discussion by guest speakers and a keynote guest speaker at lunch.

Participants receive extensive hand-out materials prepared for this program.

Special Luncheon Speaker:
Louis Kwiker, President, Integrity Entertainment Corp. (Warehouse Records and Big Ben Records)

Guest speakers include:
Paul Brindze, Ziffren, Brittenham and Gullen

Robert Emmer, Director of Creative Services, Alive Enterprises

Larry Harris, Vice President, Business Affairs, 20th Century-Fox Audio Visual

CEU Noncredit Program

Music 847 0.7 CEU

Fee: \$125 (includes luncheon, coffee break and program materials; does not include parking, which is \$4/car)
EDP M8498R

Enrollment is limited and must take place before program begins; **enroll now by mail** using form below. For additional applications, use photocopy or separate sheet giving all information requested on form. Admission will be sold at the door if space permits. *No visitors allowed.*

For further information, call (213) 825-9064.

Mail Application for Enrollment

Fall 1982

Name (First/Middle/Last) Male Female * Social Security Number
Home Address Birthdate (Mo/Day/Yr)
City/State ZIP Area Code/Daytime Phone

Charge:
 MasterCard
 VISA

EDP No.	Course Title and Number	Fee
M8498R	Acquiring Audio-Visual Rights for the Home Entertainment Market 847	\$125

CEU Requested

Check enclosed payable to: The Regents of the University of California

Mail to: P.O. Box 24901, Dept. K, UCLA Extension, Los Angeles, CA 90024

*By Regental authority, your Social Security number is requested in order to verify your identity for accurate record keeping. Your providing the number is voluntary.

Authorizing Signature

Mo/Yr

Expiration Date

HL 140



DOUBLE OR NOTHING—Members of Canada's Loverboy receive double platinum plaques commemorating U.S. sales in excess of two million albums for their Columbia LP, "Get Lucky." Pictured from left are Loverboy's Mike Reno; Columbia Records senior vice president and general manager Al Teller; Loverboy's Paul Dean; and CBS Records International president Allen Davis.

BRUCE SPRINGSTEEN



NEBRASKA

On Columbia Records and Cassettes

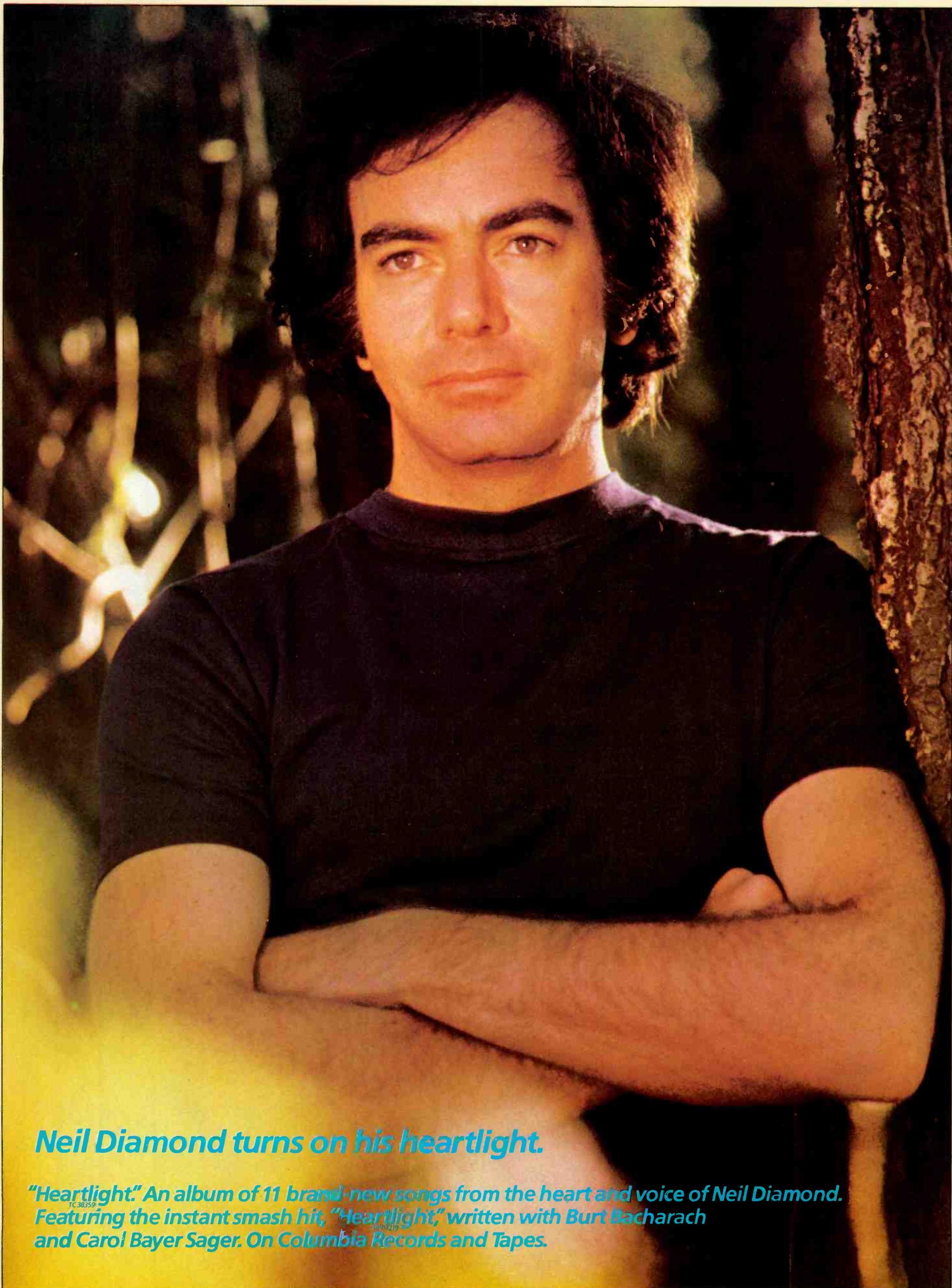
QC 38358

Lyrics enclosed in cassette.

"Columbia" is a trademark of CBS Inc.

© 1982 CBS Inc.

www.americanradiohistory.com



Neil Diamond turns on his heartlight.

"Heartlight." An album of 11 brand-new songs from the heart and voice of Neil Diamond. Featuring the instant smash hit, "Heartlight," written with Burt Bacharach and Carol Bayer Sager. On Columbia Records and Tapes.

"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

General News

EIA Study Of Home Taping Raises New Questions

• Continued from page 1

ter a presentation of the study before the House unit by Arthur White of Yankelovich, Skelly and White, which conducted the study, Rep. Kastenmeier remarked that the survey questions revealed "some bias" and "appear to be loaded."

The predictable attack comes from Stan Gortikov, president of the Recording Industry Assn. of America, who notes that the study does not address the extent of sales lost as a direct result of home taping. This void was also questioned by Rep. Kastenmeier.

The telephone survey, said to cost \$75,000, was based on a total of 2,165 screening interviews, resulting in 1,018 completed interviews with individuals 14 and over who had used audio tape for recording in the past two years. Taping of any kind, not just music, was examined.

In fact, 25% of the tapers had never taped music, and only 55% of respondents had taped music in the past three months. A full 52% of all tapes made by survey respondents were not related to music.

As the EIA predicted, the study did find that heavy music tapers (six or more music tapes made in three months) own more albums and prerecorded tapes than those who tape less music (between one and five tapes in the same period). For example, heavy tapers own an average of 170 albums, 67 prerecorded tapes and 78 home-made tapes, while "light" tapers own only 99 albums, 29 prerecorded tapes and 26 home-made tapes.

Several independent lines of questioning indicated that taping one's own albums is the most common form of home taping. An average of 54% of records purchased between January and July 1982 were subsequently taped; 66% of home music tapers have made tapes from their own collections at some time.

Tapes from one's own collection make up 51% of all music tapes, with the balance divided between borrowed records (28%) and the radio (21%). Fifty-one percent of music tapers' tapes are selections from various albums, while 42% are full albums.

After taping all or part of an album, 14% of music tapers "often" buy that record; 41% say they "sometimes" do, while 45% never buy an album after they've taped it. And 57% of music tapers say that taping has directly led them to buy a record or prerecorded tape of the same performer or composer.

Although the study did not directly ask whether the respondent taped to avoid buying an album, it did ask questions about the economic impetus to tape. Respondents were asked why they preferred home-recorded tapes to both records and to prerecorded tapes.

Sixty-nine percent cited "Records cost more than home-recorded tapes" as an influence on their decision to tape, but other factors were more important. Portability—the ability to play a tape in a car, for example—was found important by 91%

of the music tapers, the same percentage who tape to put together their own programming. Convenience was cited by 84% of music tapers, the ability to tape over programming by 72% and longer playing time by 72%. Seven-eight percent of music tapers said they tape in part because tapes are less easily damaged than records.

For prerecorded tapes, 76% of music tapers said the fact that they cost more than home-recorded tapes was a factor. Other factors: "I can put together my own program of se-

lections" (91%), longer playing time (74%), better quality (60%), availability (60%), and durability (55%). Forty-six percent stated that "Stores make it hard to buy prerecorded tapes."

The RIAA's Gortikov, who also serves as a spokesman for the Coalition To Save America's Music, remarks, "I deplore the bias and lack of objectivity of the Yankelovich report." He adds, "The new survey confirms what we have been saying all along—that the overwhelming majority of home tapers are copying

prerecorded music. Further, Yankelovich shows that even more are taping than reported by the earlier WCI study."

The EIA has also retained the firm Cornell, Pelcovits and Brenner Economists to study home taping. Nina Cornell, president of the firm, gave testimony before the House subcommittee, and Steve Brenner of the firm explained their analysis of the results of the Yankelovich survey.

"This study proves that if a tax is levied, the majority will be paid for

taping that has nothing to do with prerecorded music. Second, in evaluating the impact of home taping, it clearly has a stimulative effect on record buying. Third, people are making tapes to get something they can't get in the marketplace."

Brenner bases these conclusions on findings that 52% of tapes made by respondents were not music-related, that tapers own more prerecorded music than non-tapers, and that factors other than cost have a strong bearing on home taping activity.



THE ARTISANS OF MIRABELLA

"Build the best damn high rise condominium on the Westside," they said. "Put everything into making it a building you can be proud of."

Well, we did it! The *MIRABELLA*. Each condominium home is put together

tight and rock solid, inside the walls and out. Each is big with clean lines and attention to architectural detail you won't find anywhere else. We built the *MIRABELLA* with total security at the highest point on Wilshire Boulevard, and each home has

multiple views of our L.A. skyline.

Come and see the kind of building our pride and craftsmanship built. The *MIRABELLA*. Head and shoulders above the rest, at the corner of Wilshire and Holmby.



10430 Wilshire Blvd., Los Angeles, CA 90024 (213) 550-7440

Taping Letter

• Continued from page 4

spondents point out that few, if any, publications openly endorse copyright infringement of the type in question, although many have presented both sides of the sensitive home taping controversy—and many have been critical of the way in which the record industry has conducted its campaign for a royalty to compensate rights owners.

Billboard®



Founded 1894

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

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.
Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif.
90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

Publisher: Lee Zito (L.A.) Editor-in-Chief: Gerry Wood (N.Y.)

Associate Publisher: Thomas Noonan (L.A.)

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

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

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

Offices: Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210, 213 273-7040. Editorial Staff: Paul Grein, Music Research Editor; Earl Paige, Retailing Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor, Record Reviews. London—7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, International Editorial Director; Peter Jones, International Editor; Alex Fowler, Editorial Assistant. Milan—Piazzale Loreto 9, Italy. 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Bureau Chief/Country Music Editor; Carter Moody, Reporter. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Enrique Fernandez, Latin Editor; Laura Foti, Video Editor; Is Horowitz, Commentary/Classical Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Venues Editor; Peter Keepnews, Copy Editor; Roman Kozak, Venues/Rock Editor; Howard Levitt, Production Editor; Irv Lichtman, Music Publishing Editor; Robyn Wells, Editorial Assistant. Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Staff: Bill Holland, Bureau Chief.

Special Issues: Earl Paige, Editor; Ed Ochs, Assistant Editor; Bob Hudoba, Directory Services Manager; Rand Rugeberg, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist on den Berg. 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula. 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum. 035-43137; Hungary—Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725. Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Ann Louise Martin, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129. 2560551; South Africa—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446. Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Liebherstr. 19, 8000 Munchen 22. 089-227746. Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana. 23-522.

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

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

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

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

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

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

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

BILLBOARD PUBLICATIONS, INC.

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

Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077.

The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guittill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Musician, Player & Listener, Billboard; Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

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



Vol. 94 No. 39

Commentary

Taping: Cause Or Symptom?

By GLEN G. BOYD

How many times must it be repeated before record company executives will understand that home taping is only a symptom of our problems; the problem itself is far more complex. To levy a royalty against the manufacturers of blank tape will only serve to brutalize further our already over-brutalized consumer. As a music retailer who sells blank audio tapes, I can report that the majority of my customers who purchase blank tape are also serious record buyers who buy five or more records a month.

Where the sales are being lost, however, is in prerecorded tape. The reason is simple economics. A prerecorded cassette which I sell for \$7.79 will provide approximately 45 minutes of music on a tape of fair quality. A blank Maxell UDXL II cassette, which I sell for \$5.19, will yield 90 minutes of music on a tape of superior quality.

The battle for the entertainment dollar is getting more intense, and the record industry is losing.

'\$8.98 list is unrealistic in today's economic climate'

For the \$8 we ask for a record album, our potential customer can take in two movies. Or he can sit before a Pac-Man machine for 15 minutes a night for 32 days (most video game heads get that good very quickly). Both businesses are having very good years.

The first thing we have to focus our energies on is price restructuring. The \$8.98 list price is simply unrealistic in the present economic climate. The average 15-year-old may have to draw on his allowance money for a month before he can buy one very selectively chosen album. And that is where the bulk of our income lies.

Record companies continue to squeeze the retailers' already tight profit margin. The midline is one of the soundest ideas in years, yet WEA recently chose to hike its wholesale price. And RCA leads the drive for the \$2 single.

A good place to trim, given escalating costs, would be in artist advances. Why, for instance, is Don Henley given a \$2 million, 1978-level advance in 1982? Does anyone really expect his record to do that well?

Further, record companies need to wake up to the cassette revolution. If they truly want to combat home taping, the quality of the prerecorded cassette must be improved. The idea of having to shell out \$15 for a "superior cassette" is plain insulting to the average consumer.

The cassette must be taken seriously. I lost a considerable number of prerecorded sales when the cassette of the new Time album was delivered a week after the disk.

And finally, there's radio. The state of AOR radio is pathetic for its conservatism and artistic stagnation. A new generation of listeners discovered the Doors and Creedence this year. Why? Because they were the newest much of radio had to offer to this audience.

This audience is starved for something new. The success of substitute Foreigners and Journeys, like Shooting Star, Red Rider, and Survivor, confirms this. Even the most devoted AOR listener wants more than one or two cuts from an album.

Can even the hardest of headbangers tolerate another AC/DC weekend? Will a fourth generation of AOR listeners be subjected to maximum rotation of "Stairway To Heaven" in 1990? Radio has become B-O-R-I-N-G.

Cable music channels like MTV have proved that new acts can be broken if properly exposed. The Human League, Huey Lewis & the News, A Flock Of Seagulls, Split Enz—they're all acts with chart successes due to the cable music revolution.

We need to go even further. Racial barriers in radio must be broken. If Sly & the Family Stone were played alongside the Who in 1969, why can't Prince and the Time be played alongside Judas Priest and the Police in 1982?

I write out of anger, but also out of a love and concern for the industry. I'd like to think we're starting to wake up.

Glen Boyd is manager of Penny Lane Records & Tapes in Tacoma, Wash.



Boyd: "The quality of the prerecorded cassette must be improved."

Letters To The Editor

Quality Is The Answer

We think the buying public is sending the record industry a signal.

Forget the current intrusions of recession, piracy and video games. The real message in the downturn of record sales, we're convinced, is that consumerism has finally come to the record industry.

The same buyer discrimination and respect for quality that rearranged the auto industry, among others, is now being applied to record buying. Off-the-wall records won't get off the shelf. Today's buyer wants the best artists, arrangements, creative production and pressing quality that our industry can deliver. That calls for keen awareness in the planning of new marketing strategies.

We in the record business should view this as an opportunity to become more competitive by upgrading the product through stringent quality control standards, and becoming selective in what is ultimately produced.

Frankly, we for one welcome this emerging buyer attitude because our own medium-size pressing company has built its 25-year reputation on being positively fussy about quality. It wasn't always easy to sell. But today we believe all those in the industry who emphasize quality will be the big beneficiaries of the next era in record evolution.

Richard Wakefield
Chairman of the Board
Wakefield Manufacturing Inc.
Phoenix, Ariz.

Feeding AM Stereo

Your radio programming editor, Douglas Hall, reported accurately that listeners who compared the demonstration of the Kahn/Hazeltine AM stereo system as provided by NBC, with the Harris demonstration at the NAB New Orleans show, found "... the Kahn demonstration to be dramatically superior in both separation and fidelity" (Billboard, Sept. 11).

However, even though it sounded like a studio feed, this is to assure your readers that it was an over-the-air feed. Indeed, the receiver was sitting on a chair next to

the window deep in Manhattan at NBC's Rockefeller Center headquarters. The output was then fed to the "bird." Accordingly, not only was the signal passed through an over-the-air AM circuit, but it was also transmitted over a complete satellite circuit. Even though it went through two complete radio systems it fooled experts into believing it was a studio feed.

A more sincere compliment could not be paid by broadcasters and at least one of our competitors (Harris), who confused our over-the-air signal with a studio feed.

Leonard R. Kahn
President, Kahn Communications
Garden City, N.Y.

What's In A Name?

Gino Soccio's commentary, "Breaking Artificial Barriers" (Sept. 18), grabbed my attention. As a disco fanatic, I recognized the name and immediately flashed on his great work. But Gino, like many of the disco greats, has finally given in to the ignorance of the American music industry in putting down the word "disco" to help broaden the sales of his latest record.

As a consumer and as one working for an ex-disco station, I see it from both sides. The word "disco" is very much alive around the world, except above-ground in the U.S. Here at KIIS we still use the term disco if that is the type of song being played.

As a consumer, I go to specialty stores which cater to dance music enthusiasts and disco deejays. In these stores one notices that 80% of the new records are imports from England, Italy, France and Canada—and all use the term disco on their covers and labels. The store personnel also say disco in describing the sounds of certain records in order to distinguish them from rock and/or funk.

Disco, which started in Europe, was bastardized by the American industry, and when it stopped making them enough money they blacklisted it. Blacklisted by the industry that is, and not by the consumer, except for the hard-core rockers who to this day don't listen to new music.

It's hard to forget how the industry destroyed our

music, and how the "disco sucks" campaign contributed to its death. To give in to them would be a cop-out and an acknowledgement that it sucked.

One thing that Soccio forgot was that disco was not colored. It was white, black, Latin, electronic, jungle, Euro-American. It incorporated so many different sounds that everyone could relate to it. It was only after disco was proclaimed dead that color came back into the dance scene.

Black disco artists went r&b, white disco artists went rock, and almost everyone tucked their tails under and disappeared into the woodwork. Nobody stood up and fought for what they believed in.

I lament Gino Soccio's dropping the word disco. He's dreaming if he believes that by changing nameplates the music will cross over. Although it's all dance music, there is a difference.

Remember, Mr. Soccio, your disco fans will always follow you as long as you keep up the disco sound. But as far as the rockers are concerned, your music sucked, and always will no matter what you call it.

It's been three years since the so-called death of the music called "disco." If it's still an issue, doesn't that say something?

P.K. Barks
KIIS, Los Angeles

In Support Of A Royalty

Anyone who is committed to music and/or any other form of entertainment should not object to a royalty on blank tape. I am a songwriter, but that's not the only reason I feel this way. For a performer to provide the best he can, he must know that his audience works with him for his support and for the support of the industry.

I know I am not alone in this fight for a royalty on blank tapes. As long as Billboard, Quincy Jones and a host of others feel as I do, I know our voices will not go unheard.

Eric Steven Kador
Louisiana Songwriters Assn.
Baton Rouge

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.



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

Reserve Space Today.

U.S. Sales Offices

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

West Coast (213) 859-5316

International Sales Offices

Canada (212) 764-7356
 Mexico/Latin America (905) 531-3907

United Kingdom, London (01) 439-9411

Italy, Milan 28-29-158

France, Paris 1-745-1441

Spain, Madrid 429-9812

Japan, Tokyo (03) 498-4641

Australia, Sydney 4362033

Billboard®

The International Newsweekly of Music & Home Entertainment

Mich. Dealer Believes In Music Six Successful Stores Reward Russ Stuit's Faith

By JOHN SIPPEL

LOS ANGELES—Though Russ Stuit flopped in his first outing as a record retailer, those four months in his hometown of Kalamazoo whetted his ambition.

After closing his small Rising Sun Records shop in the spring of 1973, Stuit contemplated an opening in Grand Rapids. With the inventory from Kalamazoo, plus "some incredible support" from then fledgling one-stopper Noel Gimbel, he opened his Believe In Music 400 square footer in downtown Grand Rapids that September.

The Dutch-American feels his store monicker best describes his growth to six stores in mid-Michigan. He and his general manager, Jim Marcusse, still put their faith in the music business.

Intra-industry promotions put them on the map, both men feel. Stuit recalls the first year. "We made a deal to give away one Craig 8-track car stereo every day for a month. It was a joint promotion with WLAV-FM. It built our name in the community.

"Then we started to tie in with concerts. First it was local. Then it

spread quickly all over the U.S. Soon we added our first overseas concert junket as a prize. 'Two Tickets To Paradise' features a trip a month to a different concert. The first trip overseas was to London. I remember the winning couple went to see a jazz show.

"The winning twosome still get all expenses paid. In the past year, for example, we sent a couple to Las Vegas for Van Halen. We tied in with the Rolling Stones' Paris and Los Angeles concerts. The Paris trip cost us over \$4,000. We got over 22,000 entries in our then five stores for the French trip. This year we sent two to the Queen concert in Montreal and the Rush gig in St. Petersburg. All they have to do is come in and register. We draw six names from the entry boxes in each store and then a DJ from WLAV picks a name from the 36 semifinalists," Stuit explains.

Marcusse says the concert promotions tie in with the growth of Believe In Music as a concert ticket center. All six stores are on a computer link with Ticketmasters. Near each register is a large bulletin board, showing imminent concert prices. Believe In Music also works

closely with area clubs like the Alibis and Paolo's Living Room.

Typical of the originality of the two's promotion was the weekend record collectors' convention which they held in the 4,500 square foot warehouse of their Wyoming, Mich. base two weeks ago. Working with two local oldies collectors, Doug Harper and John Kleynenberg, Stuit got 52 collectors to buy table space to vend their vintage wax. The promotions drew an extra 2,000 customers, Stuit estimates, and will be repeated later this year. Marcusse says business for the weekend picked up 35%.

Believe In Music is also preparing for its second "Warehouse Sale," because of the sellthrough of more than 20,000 album units in a 10-day May period. The Wyoming store/warehouse received more than 120,000 album units from Surplus Records and Tapes, Chicago, for the event. The schlock albums went for \$1.50 and \$2. Stuit dumped the boxes of open albums on tables and let the public go through them. He figures the event drew an additional 10,000 patrons. The sale will be duplicated later in October.

(Continued on page 20)

Hot NARM Topic: Tape Sales Advisory Group To Focus On Prerecorded Cassettes

By EARL PAIGE

LOS ANGELES—Among the most important topics to be tackled at the NARM retailer advisory group gathering in Houston Oct. 6-8 will be ways to increase sales of prerecorded cassettes as an answer to home taping.

"There is a general consensus among board members that home taping is one of our biggest enemies—not the only one but a potent one," says Jim Bonk of Stark Record & Tape, N. Canton, Ohio, who is serving his first term as chairman of the NARM group.

Bonk says that one handicap to convincing consumers to buy prerecorded tape rather than duplicate their own is quality. He lauds recent moves by Capitol, A&M and other labels to improve the quality of their prerecorded cassettes.

The nation's largest organized group of retailers faces a "Catch 22" problem in dealing with the home

taping issue, Bonk notes, since most NARM retailers sell large amounts of blank tape.

Bonk says he realizes to some extent retailers "are talking out of both sides of their mouths" in terms of the blank tape sales issue. But, he says, blank tape nevertheless offers businesses a decent gross profit, "and if we don't sell it, the consumer is going to buy it somewhere else, and it could mean he or she won't be in our stores where there is an excellent chance they will buy prerecorded music while shopping for blank tape."

One of the major presentations at Houston will be the results of the recent four-store test marketing of prerecorded music cassettes at a reduced price. Bonk feels that the mandate for retailers is to increase sales of cassettes "but not at the expense of LPs." He believes there is an identifiable prerecorded cassette tape consumer who is not now purchasing significant amounts of LPs.

"We will be looking at many elements from packaging to quality to programming to exposing the product better and maybe some price reduction," Bonk says. "In the area of promotion, how many times do you see an advertisement with LPs at \$5.99 and cassettes at \$6.99? What are you saying here? This is discrimination against the tape customers."

What will be different at this retail advisory board gathering, as compared to last year's at La Costa, is that there will be no stage or podium presentations. Both Bonk and NARM executive director Joe Cohen are leaning toward having a large-table session with central mike.

The highlights of the two-day confab will be presentations on several on-going NARM projects. In three cases, outside expertise is anticipated. In one, an outside accounting agency report will be analyzed from statistics accumulated from 1,000 NARM member outlets.

An update of the "Gift Of Music" program will be offered by Michael Reingold and Anne Manning of Humphrey, Browning & MacDougal, an ad agency hired by NARM.

Stan Layton and Sal Licata of Chrysalis Records will offer a presentation regarding the light signature process of guarding against piracy. Bonk says NARM is not endorsing the program but wants to encourage other manufacturers to combat piracy more effectively. John Kavalich and Ronald Katz will be at the meeting to explain more details of the Chrysalis plan.

In a far-reaching presentation, PolyGram executives Emiel Petrone and Hans Gott will discuss digital music. NARM's efforts to spur bar coding will get a plug in another presentation, in which the organization will push for a universal computer data base where all bar coding data can be reconciled. NARM's efforts to thwart "white label" activity, the sale of promotional samples, will

(Continued on page 20)



Want to take a record gamble and not lose?

We have confidence in today's music. At Coconuts Tapes and Records you can exchange any new release or billboard top 100 album, for any reason, in good condition, with no questions asked, for a one dollar service and handling fee.

You must take advantage of this offer within three days of the purchase, and you must have a receipt to show you bought it from us. This offer is void after October 31, 1982.

P.S. We have the lowest blank tape prices in town—
BY FAR.

COCONUTS EXCHANGE—Looking to stimulate product sales while fighting album rental competitors, Coconuts Records of Jacksonville, Fla., gives each purchaser of a new LP release or Billboard-charted title the above certificate, allowing exchange for another album within three days for a \$1 "service and handling fee." The 8- by 10-inch certificate must be accompanied by a cash register receipt, indicating the purchase was made at Coconuts' Regency Centre mail store. Explains the firm's Bob Sturgess, "The \$1 fee benefits the next customer, not Coconuts. When the album is returned, we mark it down \$1 and stamp it 'used.' These albums will not be returned to labels. Our goal is to get a reluctant customer to forge ahead and try a new release, for example, that he might not ordinarily risk \$7 or \$8 on." The program is being tested through Oct. 31.

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

- BARRETT, CHRIS**
Introducing
LP Wandon WMCA 20821
- BLANKET OF SECRECY**
Blanket Of Secrecy
LP Warner Bros. 23722
- CREEDENCE CLEARWATER REVIVAL**
Chooglin'
LP Fantasy F-9621
- FASHION**
Fabrique
LP Arista AL6604\$6.98
CA ATC6604\$7.98
- GEZA X**
You Goddam Kids
LP Final Gear YGKAB
- HARRISON, GARY**
To The Night
LP Unicorn 9505
- LAZER BAND & THRUST**
Live At The Odeum
LP Erect ERLP 1005
- NEWTON-JOHN, OLIVIA**
Greatest Hits Volume 2
LP MCA MCA-5347
CA MCA C-5347
- RUNAWAYS**
Best Of
LP Mercury SRM14052
- RUSH**
Signals
LP Mercury SRM-1-4063
- SNOW, TOM**
Hungry Nights
LP Arista AL9600\$8.98
CA ATC 9600\$8.98
- TOONS**
Looking At Girls
LP Rhino RNLPO99
- TUCKER, TANYA**
Changes
LP Arista AL9596\$8.98
- VARIOUS ARTISTS**
Bustin' Surfboards
LP GNP Crescendo GNPS2152
- VARIOUS ARTISTS**
Life In The European Theater
LP Elektra 601791Y
- WARWICK, DIONNE**
Heartbreaker
LP Arista AL9609\$8.98
CA AT C9609\$8.98
- ZINC**
Street Level
LP Arista / Jive VA330022

JAZZ

DeMERLE, LES
On Fire
LP Palo Alto PAB008

FORREST, JIMMY
Heart Of The Forrest
LP Palo Alto Jazz PAB021

GRUSIN, DAVE
Out Of The Shadows
LP Arista GRP5510

HOOPER'S, LES, BIG BAND
Raisin' The Roof
LP Jazz Hounds JHR0004

NATAL, NANETTE
Wild In Reverie
LP Benyo Music BY 3334

PREVIN, ANDRE, & HIS PALS
Gigi
LP Contemporary S7548

SPHERE
Four In One
LP Elektra / Musician 60166

THORPE, BO, & GENERATION II
Swinging With Bo
LP Hindsight HSR315

VALENTIN, DAVE
In Love's Time
LP Arista GRP5511

WESS, FRANK
Flute Juice
LP Progressive PRO7057

CLASSICAL

HANDEL, GEORGE FRIDERIC
Clavier Works, Vol. 2
Krapp
LP Eurodisc 300 403-420

CLASSICAL COLLECTIONS

AIMEIDA, LAURINDO, & BUD SHANK
Classical Works For Guitar & Flute
LP Concord Concerto CC 2003

LILLYA, CLIFFORD P.
Two Hundred Years Of American
Marches
LP Univ. of Michigan SM 0002\$8.95

MORMON TABERNACLE CHOIR
Gloria!
LP CBS Masterworks digital IM 37297No List
CA IMT 37297No List

NEW KOTO ENSEMBLE, & KOTO SYMPH.
The Koto Connection (Pop Classics For Kotos)
LP Angel S-37930

NEW SYMPHONY ORCH. OF LONDON & RAYMOND AGOULT
Clair De Lune
CA London Treasury STS5 15160\$8.98

PAVAROTTI, LUCIANO, see Joan Sutherland

(Continued on page 20)

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.



TASTE OF STRAWBERRIES—A Taste Of Honey makes an in-store appearance at the grand opening of Strawberries' Hartford, Conn. outlet.

Retailing

Gift Certificates Playing Key Role In Holiday Business

• Continued from page 1

More attention than ever is being given to the merchandising, advertising and security essential in properly handling the concept. For example, Scott Cavage, general manager of operations for Cavage's, Buffalo, and his mother, Elizabeth, have completely revised their procedure to strengthen security and fulfillment of the gift certificate.

To ensure proper handling, the check-sized prenumbered pads of certificates are recorded at the Buffalo home office when sent to the 13 stores. "It's then like legal tender," Scott Cavage explains. "We've provided each store with an individual rubber stamp, which then is applied to each certificate. We insist the clerk selling the certificate and the manager of the store both sign the stamped area. The certificate is torn

out of the book, leaving a numbered stub which is filled out by the clerk with the buyer's name, address and phone number. The clerk signs the stub. The stub, with the cash register receipt appended, is then sent to the home office, where it's filed numerically. When the certificate is redeemed, it is filed with the stub and put into a completion file."

The Cavage certificate carries space where the donor's name and

the recipient's name are filled in. "The Cavage gift certificate is recognized in Buffalo as a valid item," Mrs. Cavage explains. "A good many organizations and schools come in and buy blocks of gift certificates for awards and door prizes."

Bromo Distributing, home base for the 55 Sound Warehouse stores, has also refurbished its certificates, which are preprinted in \$5, \$10 and \$20 denominations. Like most retailers canvassed, Sound Warehouse stores have large blowups of the certificates near the register to attract patrons. "We offer change if certificate holders don't buy the full amount. That complicates book-keeping," a Bromo spokesperson says. "But the satisfied customer is worth it and it doesn't happen often. They usually buy more than the amount of the gift."

That sentiment is volunteered by other retailers. "We use a heavier stock 12 by 4-inch card. We think something large looks like it's worth more," says Dan Bredell of Mother's, the five-store Moorhead, Minn. chain. He estimates 66% or more of those purchased are for more than \$20. He likes to offer 10% off the face of the certificate in a regular program Mother's conducts from Dec. 1 through Christmas.

Tower Records offers certificates that range from one redeemable for a single 45 r.p.m. record at \$1.55 to others in \$3, \$5, \$10 and \$20 amounts. Stan Gomen says the gift certificate not only cultivates new patronage, but also brings in the relatives and friends of regular customers.

Mainstream Records, the Milwaukee chain, also offers a 10% discount before Christmas, but the certificates purchased with the knockoff are not redeemable until after Dec. 25, Cari Faby says. His store signs read, "The Perfect Christmas Gift." Mainstream uses a special diecut gift card, which is 4 by 8 inches. When a Mainstream clerk fills out the card, a carboned copy is made simultaneously. Joyce Quist, administrative coordinator at the Record Shop, the 30-plus chain in Minneapolis, uses a triplicate form, with a duplicate remaining in the store and the third copy going to the home base.

The 130 Camelot/Grapevine stores linked the "Gift Of Music" campaign with certificates two seasons ago, Larry Mundorf says. The Paul David stores decorate bins with small colored cards which encourage general gift buying and certificate purchases all over the store. Stark clerks write the number and essential customer information on each certificate in a log book, kept in the store, and regional supervisors regularly check each log. Certificates are redeemable at all stores in the chain.

Twenty-foot banners herald gift certificates and the choice of "10,000 gifts under \$10" across the outside and sometimes the inside of Record Town, Hastings and Disc Record stores in the Western Merchandisers retail empire. The huge streamers go up in November, as do counter cards placed atop every store register. Western's certificates use old English script on parchment, with accompanying envelope. The clerk makes out the certificate and, on the store stub, lists names of the donor and recipient along with the amount and date. The stub remains at the store until the store at which it is redeemed mails it back. The store selling the certificate then returns it with the stub to the home office.

John Marmaduke says security is a major concern. Thus, certificates are kept in a safe in the Amarillo home base. If and when a book of certificates is lost, all of the chain's 94 stores would be notified, a practice also followed by Stark.

The Music Plus stores in Southern California promote gift certificates year-round. Lou Fogelman says the donor has a choice of a copy of a gift certificate, provided free, or a more showy gift certificate and envelope, tagged at 79 cents.

Video retailers have the inherent advantage of pushing gift certificates for club memberships rather than or in addition to merchandise gifts, and many are doing just that in anticipation of the upcoming Christmas season. Next week's issue will look at how video retailers promote gift certificate sales.

OCTOBER 2, 1982, BILLBOARD

Billboard Midline LPs

Survey For Week Ending 10/2/82

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

THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	10	TAPESTRY Carole King Epic PE 34946			26	NEW ENTRY	26	YES The Yes Album Atlantic 19131	WEA	5.98
2	4	6	THE DOORS The Doors Elektra EKS 74007	WEA	5.98	27	17	6	STRAIGHT SHOOTER Three Is Bad Company Swan Song SS 8502	WEA	5.98
3	13	4	WHO ARE YOU The Who MCA MCA-37003	MCA	5.98	28	11	10	AXIS: BOLD AS LOVE Jimi Hendrix Reprise RS6281	WEA	5.98
4	3	10	SO FAR Crosby, Stills, Nash and Young Atlantic SD 19119	WEA	5.98	29	16	6	WAITING FOR THE SUN The Doors Elektra EKS 740024	WEA	5.98
5	12	6	SOFT PARADE The Doors Elektra EKS 750005	WEA	5.98	30	39	3	CSN Crosby, Stills and Nash Atlantic 19104	WEA	5.98
6	2	10	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS David Bowie RCA AY 3843	RCA	5.98	31	9	8	IN THE COURT OF THE CRIMSON KING King Crimson Atlantic 19155	WEA	5.98
7	7	10	PIANO MAN Billy Joel Columbia PE 32544	CBS		32	19	10	CAPTURED ANGEL Dan Fogelberg Epic PE 33499	CBS	
8	10	10	NETHERLANDS Dan Fogelberg Epic PE 34185	CBS		33	15	6	BLOW BY BLOW Jeff Beck Epic PE 33409	CBS	
9	21	3	LET THERE BE ROCK AC/DC Atco 36-151	WEA	5.98	34	20	4	CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett MCA MCA-37150	MCA	5.98
10	6	10	SOUVENIRS Dan Fogelberg Epic PE 33132	CBS		35	32	3	THE CONCERT Creedence Clearwater Revival Fantasy MPF 4501	IND	5.98
11	8	6	THE MONKEE'S GREATEST HITS The Monkees Arista ABM 4089	IND	5.98	36	27	10	ROCK 'N' ROLL, VOLUME 1 The Beatles Capitol SM 16020	CAP	5.98
12	5	10	FRAGILE Yes Atlantic SD 19132	WEA	5.98	37	26	4	MORNING DANCE Spyro Gyra MCA MCA-37148	MCA	5.98
13	23	3	WOMEN AND CHILDREN FIRST Van Halen Warner Bros. 3415	WEA	5.98	38	18	10	BEST OF GUESS WHO Guess Who RCA AYL1-3662	RCA	5.98
14	22	3	GREATEST HITS Janis Joplin Columbia PC-32168	COL		39	35	6	TALKING HEADS '77 Talking Heads Sire SRK 6036	WEA	5.98
15	14	4	MEATY, BEATY, BIG & BOUNCY The Who MCA MCA-37001	MCA	5.98	40	34	10	HOME FREE Dan Fogelberg Columbia PC 31751	CBS	
16	NEW ENTRY		EVE Alan Parsons Project Arista 9504	IND	5.98	41	46	10	BLACK SABBATH Black Sabbath Warner Bros. WS 1871	WEA	5.98
17	40	3	LIVE AT LEEDS The Who MCA 3700	MCA	5.98	42	42	10	WIND AND WUTHERING Genesis Atco 38-100	WEA	5.98
18	NEW ENTRY		PEARL Janice Joplin Columbia PC-30322	CBS		43	43	10	AND THEN THERE WERE THREE Genesis Atlantic SD 19173	WEA	5.98
19	NEW ENTRY		PRESENCE Led Zeppelin Swan Song 8416	WEA	5.98	44	44	10	WORST OF JEFFERSON AIRPLANE Jefferson Airplane RCA AYL1 3661	RCA	5.98
20	NEW ENTRY		TUBULAR BELLS Mike Oldfield Virgin/Epic PE-34116	CBS		45	47	6	SABBATH, BLOODY SABBATH Black Sabbath Warner Bros. BS 2695	WEA	5.98
21	24	10	BEST OF FRIENDS Loggins & Messina Columbia PC 34388	CBS		46	29	4	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA MCA-37143	MCA	5.98
22	30	3	CAN'T BUY A THRILL Steely Dan MCA 37040	MCA	5.98	47	33	3	A RETROSPECTIVE Buffalo Springfield Atco 38-105	WEA	5.98
23	28	6	MORE SONGS ABOUT BUILDINGS AND FOOD Talking Heads Sire SRK 6058	WEA	5.98	48	25	6	CELEBRATE ME HOME Kenny Loggins Columbia PC 34655	CBS	
24	37	10	THRESHOLD OF A DREAM Moody Blues Deram DES 18025	POL	5.98	49	49	6	ON THE BORDER The Eagles Elektra 7E-1004	WEA	5.98
25	NEW ENTRY		CLOSE TO THE EDGE Yes Atlantic 19133	WEA	5.98	50	48	6	EXCITABLE BOY Warren Zevon Asylum 6E-118	WEA	5.98

Some Chains Exploiting Country Music Month

By EDWARD MORRIS

NASHVILLE—The Country Music Assn.'s designation of October as "Country Music Month" is being worked to the hilt by some retail record chains as a way to boost sales, but is being virtually ignored by others.

One of the most sustained tie-ins comes jointly from Danjay Music's 12-store Budget Records & Tapes chain in Denver/Boulder and country radio stations KBRQ-AM-FM Denver.

Central to the promotion is a one-page calendar for October, each day of which spotlights a different country artist. The calendars, limited to 5,000, are being distributed to fans through the record stores, and only those who have calendars are eligible to win daily album giveaways.

Jeff Klem, who helps coordinate advertising and promotion for Danjay, says the radio station gives away 10 albums each day by that day's featured artist and that the Budget stores, in turn, put that artist's entire catalog of albums on sale for the one

day. A grand prize winner will be given a free trip to Nashville for two. Since the Budget stores are franchised, (Continued on page 40)

GiftWrap the Gift of Music

Buy 1000 Pick 1000 Free

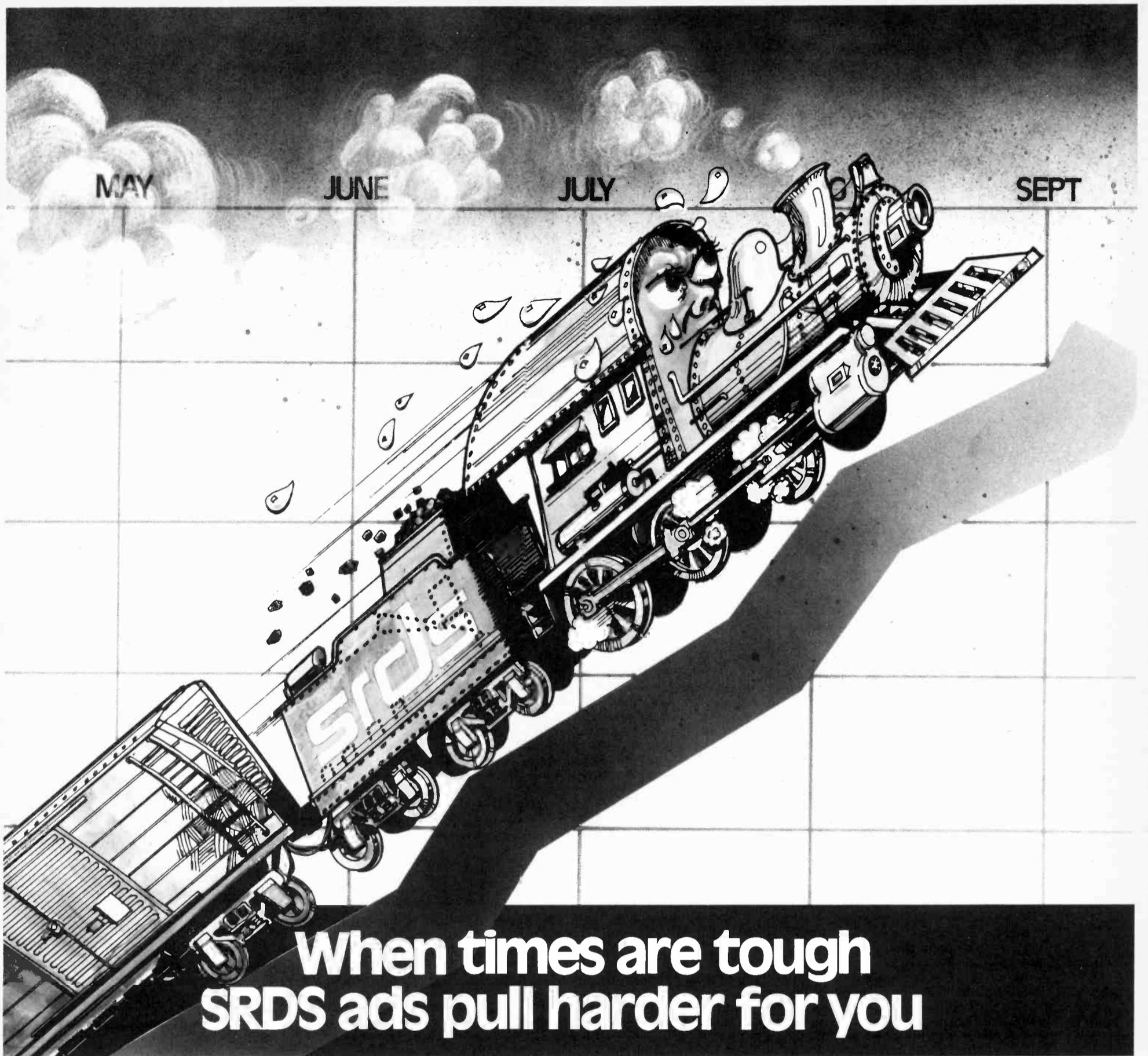
45's, lp's, and cassette

1982 Music

HAPPY BIRTHDAY

bowers MUSICWRAP

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



When times are tough SRDS ads pull harder for you

Media decisionmakers are recommending, reviewing and approving schedules more selectively than ever—evaluating and re-evaluating factors such as costs per thousand, audience profiles, selling climates and media merchandising.

Increased selectivity in media planning and buying means decisionmakers will be using SRDS more than ever before. They'll be carefully checking the listings and Service-Ads to develop the media mix that best fits their strategy.

Take advantage of this unique opportunity to *sell* more efficiently by supplying the vital facts advertisers and agencies need to

buy more efficiently. Communicate your sales story with a hard-working ad in the next edition of SRDS.



The Media's **Medium**
srds

STANDARD RATE & DATA SERVICE, INC.
5201 Old Orchard Rd./Skokie, IL 60077

Delco AM Stereo Tests Near End But Engineers Say They May Not Make Results Public

KOKOMO, Ind.—Delco engineers say they should be finished with their testing of the various AM stereo systems by late October or early November. But they have not decided yet whether they will make the results of the tests public.

"We feel we've been assigned responsibility for driving the AM stereo industry," says Bill Draper of Delco, "but we haven't decided whether to accept that responsibility."

Delco, a division of General Motors, has finished testing two of the four competing AM stereo systems, Magnavox and Motorola, and is about to start testing a third, Harris. Leonard Kahn of Kahn Communications, developers of the fourth system, has so far been reluctant to participate in the tests. The testing is being done in conjunction with WIRE Indianapolis.

Delco's wariness about disclosing the results apparently stems from concern that it may get hit with an antitrust suit if it endorses one particular system. Kahn's reluctance

to take part has been attributed to the refusal by GM attorneys to grant his request that he be held blameless should his system come out best and one of the losers sue GM and Kahn.

Meanwhile, with broadcasters watching to see which AM stereo system will be utilized by consumer electronics manufacturers, a Panasonic engineer says that manufacturers are unlikely to commit to any one until they "see what happens in the marketplace."

"No one would consider a multi-system unit because the cost would be astronomical," says Almon Clegg of Panasonic. "It's possible to design a system that would receive all the AM stereo signals and switch automatically, but costs would be absurd."

Clegg says Panasonic, like other manufacturers, has developed circuits to receive any of the four systems. "We have no plans to manufacture any of them now, though, because the world hasn't decided yet what system it wants to use. AM stereo is still a ways away because we

have to see what happens in the marketplace."

Last June, at the Consumer Electronics Show, Sansui demonstrated units able to receive three different AM stereo signals.

Vox Jox

KMPC's Miller Steps Down

Kenneth L. Miller steps down as vice president and general manager of KMPC Los Angeles. He has been with the station since 1970. Assuming Miller's responsibilities until a new station manager is named is Bill Ward, president of Golden West Broadcasters' radio division. Also at KMPC, afternoon drive personality Eric Tracy exits. Succeeding him in the 2 to 6 p.m. shift is Sammy Jackson, who recently departed from middays at KLAC Los Angeles (Billboard, Sept. 25).

★ ★ ★

Todd Chase is the new p.d. at KBEQ Kansas City, succeeding the exiting Maja Britton (Billboard, Sept. 25). He has been the p.d. at WPJB Providence for seven years, the only person to ever hold that post at the station. No replacement has been named for Chase, who is slated to start at KBEQ Oct. 1.

★ ★ ★



Rozzo



Scruggs

Gil Rozzo and Charles Scruggs have been upped to vice presidents of Viacom Radio. Rozzo is the general manager of WMZQ-FM Washington, a post he has held since early 1981. Scruggs is the general manager of WDIA Memphis, a position he has held since 1972.

And Viacom's New York country station WKHK has increased its power by 40%, enlarging its coverage area by 600 square miles. The (Continued on page 31)



FERRY SOURCE—NBC Source producer Dan Formento, left, interviews Bryan Ferry, lead singer of Roxy Music, for an upcoming special.

Crowd, Police Clash At Philly Station Promotion

By MAURIE ORODENKER

PHILADELPHIA—A station promotion combining a raft race and a free rock concert turned into a free-for-all Sept. 12 with more than 100 police swinging their nightsticks and firing Mace at the rowdy revelers. The crowd retaliated against the police as hundreds of the rioters threw empty beer bottles.

The event, sponsored by WYSP-FM, a leading AOR station, and the American Rafting Assn. of Atlanta, attracted some 25,000 fans to Olympic Lake in nearby Willingboro, N.J.

The trouble started when WYSP announced it was going to give a free T-shirt commemorating the event to everyone turning in one pound of trash. Station p.d. Michael Picozzi says the crowd became unruly when he and other WYSP staffers were unable to hand out the promised T-shirts fast enough. The station blamed "nervous" police for the melee that resulted in some 10 arrests and another 50 injuries, with many taken to area hospitals.

When police lost control of the crowd following the free concert that featured the A's and Dick Tracey, two well-known area rock groups,

they decided to clear the Olympic Lakes area.

Willingboro Police Capt. Gary Owens said the main concern of the police was to clear the site. When some people in the crowd used physical force, he explained, "It was met with equal and greater physical force in order to clear them out."

When the distribution of T-shirts from a station van broke down, Picozzi, who climbed atop the vehicle to appeal for order, was hit with a thrown beer bottle.

Police say that in addition, during the rampage, two speedboats moored near the shore were sunk and a water-ski ramp was damaged. As the crowds left, several plate glass windows were smashed at a dress shop near the gate to the lake area's entrance.

The Ramblin' Raft Race was last held by WYSP on Labor Day, 1980, on the Schuylkill River here in Philadelphia. But the race wasn't repeated last year because the Fairmount Park Commission here refused to allow it. The reason given by a commission spokesman was that police had experienced problems because of excessive drinking.

Format Turntable 'Hot Hits' Comes To Detroit

Mike Joseph's "Hot Hits" debuted in Detroit Wednesday (15) on Capitol Cities' WHYT, which had been WJR-FM when it carried the Schulke beautiful music format.

The Schulke format went out with Frank Sinatra singing "Fly Me To The Moon" and, after a jingle designed for the new format, the Gap Band got things under way with "You Dropped A Bomb On Me."

Joseph, after successfully putting his "Hot Hits" variation of a Hot 100 format on CBS' WBBM-FM Chicago and seeing the station score a 5.3 in the summer Arbitron, up from 2.7 in the spring (see related story, page 1, arrived at WJR July 4. He is already looking forward to installing the format at two more clients he has lined up in a top five market and a top 10 market. He declines to disclose more information about these stations.

Joseph claims that WBBM scored a 20.8 share with teens, a 6.5 with men 18-34, a 6.6 with women 18-34, a 4.9 with men 18-49 and a 5.5 with women 18-49. Joseph points to a climb in the station's cume audience from 660,400 in the spring to 1.06 million in the summer.

The new WJR DJ lineup, selected from 200 audition tapes, starts with Lee Malcolm from 5 to 9 a.m., Bob Ransom from 9 a.m. to noon, John Frost from noon to 3 p.m., Bob Brown from 3 to 7 p.m., Craig No-

vak from 7 p.m. to midnight, Tom Triplett from midnight to 5 a.m. and Jack Scott weekends.

★ ★ ★

After being off the air since June, when Hicks Communications purchased the station for \$1.2 million, KMMM is back on the air with new call letters, KAYI (Kay-107), and a new Hot 100 format.

To promote the new format, the station is asking listeners over the air and in local print to "Turn to Kay-107 and pull off the knob." Listeners who send in any radio knob, facsimile or drawing will receive a gift.

Paul Williams, the new program director, is on the air from 9 a.m. to noon. Following is the balance of the DJ lineup: Reed Walker, 5 to 9 a.m.; Michael Evans, noon to 3 p.m.; Troy London, 3 to 7 p.m.; Shaun Stevens, 7 p.m. to midnight; and Jan Degen, midnight to 5 a.m.

★ ★ ★

WGRV Greenville, Tenn. has shifted from a blend of crossover country and adult contemporary to full-time country. The station signs on at 5 a.m. with Charlie Grant, promotion director, at the microphone. He is followed by sales manager Leroy Moon, and Glen McCurry and Ray Elliott handle middays. Tracy Young and Jerry Taylor do an afternoon shift and Campbell Cloar is on from 6 p.m. to midnight.

-Radio This Week-

• **AS BROADCASTERS ACKNOWLEDGE**, record labels have found urban contemporary stations more receptive to music and artists who wouldn't have been aired on the black-formatted stations from which urban evolved. Warner Bros. Records offers a case history of its experience. Page 52.

• **WSM NASHVILLE FACES CHARGES** of racial discrimination and antitrust activity in complaints filed with the FCC by the NAACP, the National Black Media Coalition and the Middle Tennessee Community Communications Coalition. Page 30.

• **CANADIAN PROGRAMMERS**, as those elsewhere, face a dilemma with Bruce Springsteen's "Nebraska": how will an acoustic album fare on rock-oriented formats? All are adding it, but eschewing heavy rotation until listener and retail response is clear. Page 59.

• **BILLBOARD RADIO COMPETITION ENTRIES** are sought as Nov. 30 deadline looms. Entrants will compete in categories including Radio Station Of The Year, Program Director Of The Year, Personality Of The Year and Special Programming. Complete rules and entry blank, page 56.

AOR MARKETS TARGETED

Push Set For New Who Biography

By IRV LIGHTMAN

NEW YORK—Radio will play a key role in the promotion of St. Martin's Press' Oct. 29 publication of Richard Barnes' illustrated biography, "The Who: Maximum R&B," which contains a flexidisc version of Peter Dinklage's original, unreleased demo of "My Generation" and "Pinball Wizard."

The book will be offered as an on-air premium to radio stations via the syndicated AOR feature "Rock Quiz" starting Oct. 25, with the book to receive a guaranteed 10-second spot once per day in 50 major AOR markets. In addition to the on-air giveaways with MJI Broadcasting, St. Martin's Press will be working with Warner Bros. Records in putting together a Who promotional package of books, records and tick-

ets for distribution to another top 50 markets.

The paperback book, listing at \$12.95, will arrive as the Who will have completed the first leg of their so-called "farewell tour," which was launched Tuesday (21) in Maryland and ends in Los Angeles Oct. 30.

Attempting to gain exposure at the music store level, St. Martin's has been concentrating on improving its distribution through sales to record distributors.

The company currently distributes its music-related books through Jem Records and Important Record Distributors, although Marcella Smith, special sales director, anticipates other distribution agreements. In light of expanded music store exposure, the publisher has developed a point-of-sale display unit capable of holding 20 copies of the book.

The flexidiscs, manufactured by Eva-Tone, and posters will also be made available for in-store play and display. According to St. Martin's, the book will be sold to music stores with a discount and returns policy "consistent with records."

In other promotional thrusts, author Richard Barnes will be traveling with the Who on their tour, and is scheduled to do an interview with MTV and local and syndicated radio shows when he arrives from England. Barnes will also be conducting pre-concert interviews that will be broadcast from the concert halls in which the Who appear.

The flexidisc version of "My Generation" has already been broadcast by a number of stations, including WNEW-FM New York, which had the world premiere on its "Things From England" show Friday (17).

Utopia



INCLUDES
Limited Edition
5 TRACK
BONUS LP
ALL AT A SPECIAL
\$8.98 List!

60183

Utopia Make Their Debut On Network Records And Cassettes.

Radio

WAPP Scores Big In New York KROQ Holds Steady In L.A. Summer Arbitrons

• Continued from page 1

who can catch the station playing fewer than five consecutive records without commercial interruption. WAPP has countered with a \$10,000 offer to a listener who can catch the station playing fewer than six records in a row.

WPLJ general manager Joe Parish is counting on a new tv campaign and the \$5,000 offer to halt the station's slide in ratings. WPLJ fell to 3.5 from 4.5 in the spring, but Parish points out that a year ago WPLJ had a 4.1 share.

In other developments in New York, urban contemporary WKTU is still on top, but the race has become much tighter. WKTU holds a 5.5 share, down from 6.2 in the spring, while similarly formatted WBLS is up to 5.3 from 5.1 and WRKS is down to 5.1 from 5.9.

A steady climber is AC WYNY, up to 5.0, the fifth consecutive gain from a 3.6 in the spring of 1981. Country has become a tighter race in Gotham. WHN is down to 2.6 from 2.7, while WKHK is up to 2.2 from 1.7. AOR WNEW-FM was also hurt by the gain of WAPP; the Metro-media outlet is down to 2.0 from 2.9.

In the Los Angeles market, KROQ held with a 3.7, which former p.d. and now consultant Rick Carroll considers a victory. He reasons that the station, because of its spring success, has had its commercial load boosted. He also notes that the station usually does well in Orange County and that there are fewer Arbitron diaries in this next-door county to L.A. in the summer because there is no summer Orange

County Arbitron book. In the spring, KROQ scored a 5.9 in Orange County while it had a 3.7 in Los Angeles. Orange County diaries are used to compile the Los Angeles survey area.

While KROQ held at 3.7, Metro-media's long-time leader in AOR in Southern California, KMET, fell to 3.4 from 4.0 in the spring. Carroll says he is not surprised. "The more KMET tries to be hip and be like KROQ, the more they will tune out their core audience. Their audience has gone to KLOS. Those who think KROQ is AOR are wrong. The more AORs copy the ROQ format, the more they will lose. The more top 40s copy the ROQ format, the more they will win," Carroll claims.

To illustrate his point, he notes the success of George Wilson's KIQQ, which moved up to 4.1 from 3.7. "That's big news," says the programmer.

KLOS did apparently gain at the expense of KMET. The two long-time rivals finished the summer ratings with KLOS up to 4.7 from 3.9 in the spring.

Country did poorly in L.A. KLAC is down to 1.9 from 2.1; KHJ is down to 1.4 from 1.5; KZLA-AM-FM is down to a combined 1.6 from 2.5. While talk-formatted KABC continues to lead the LA market with an 8.6, up from 6.7 in the spring, sister

station KLOS becomes number two with its 4.7. Bonneville's beautiful KBIG dropped to 4.0 from 5.0. AC KFI slipped to 1.7 from 2.5 and CBS' mellow KNX-FM fell to 1.6 from 2.2.

In Chicago, WBBM-FM, reborn with "Hot Hits," rocketed up to 5.3 from 2.7 in the spring. Much of its audience seems to be coming from ABC's Hot 100 combination, WLS-AM-FM. The AM side is down to 3.6 from 4.8, and the FM side is down to 2.7 from 4.1.

MOR WGN continues as the Windy City's market leader with a 9.3, up from 7.8 in the spring. Black WGCI is in second place despite a slip to 6.1 from 6.6. "Music Of Your Life" WJJD is up to 4.2 from 3.7. AOR WLUP is up to 4.2 from 3.8, while similarly formatted WMET is down to 2.2 from 2.4.

San Diego developments in the summer book should warm the heart of any discouraged AM broadcaster. AC KFMB-AM is the new market leader with an 11.6 share, up from 7.3 in the spring. Displaced from the top spot is AOR KGB-FM, down to 5.5 from 9.6.

Another AOR loser is "SuperStars" KPRI, down to 3.8 from 4.4. Country combination KSON-AM-FM is down to 4.2 from 5.6, while country combination KCBQ is almost unchanged at 5.5.



ROYAL PRESENCE—Queen guitarist Brian May discusses the group's latest single, "Back Chat," with KMET-FM Los Angeles air personality Cynthia Fox. Queen was in Southern California, wrapping up their two-month long tour.

RADIO SPECIAL REVIEW

History Of Rolling Stones Traced In Words, Music

"The Rolling Stones—Past And Present," Mutual Broadcasting, 12 hours, Sept. 30-Oct. 3.

"I was the penniless artist and he was the guy studying money," Keith Richards recalls the chance encounter with childhood classmate turned economics student Mick Jagger on a train platform in 1960. Within a few years, the two were fronting the Rolling Stones, perhaps the most bankable band in rock'n'roll history.

This thorough special unravels the Stones' history from their early days as Little Boy Blue and the Blue-boys through their blockbuster 1981-1982 world tour. Signed to Decca Records in London on a tip from George Harrison, the group carefully cultivated an image as "the group parents love to hate," partially to differentiate themselves from the Beatles.

An ample array of tunes are offered in chronological order, ranging from pre-Decca recordings to more current hits like "Start Me

Up." Also chronicled in great detail are a number of the band's tours and television appearances, including their concert at Altamont and their debut on the Ed Sullivan Show, which was panned by New York critics.

Almost more important than the music are the number of people offering reflections on the Stones. The leading spokesmen for the group are Richards and Bill Wyman. Among the other voices heard are John Lennon, Marianne Faithfull, Pierre Trudeau, Willie Dixon, Ron Wood, Mick Taylor, George Harrison and Jagger.

Although the group has often made headlines with stories about their personal lives, the special does not sensationalize these tales. Instead, it explores what impact these stories had on the group's career. All in all, this package does a credible job of examining the Rolling Stones' mettle and their two-decade hold at the top. **ROBYN WELLS**

OCTOBER 2, 1982, BILLBOARD



Gary J. Rosenberg

formerly of Billboard Publications,

announces the formation of

G & G Management Associates,

a professional meeting & convention management firm.

The new offices will be located at

3656 Beverly Ridge

Sherman Oaks, California 91423

For information on meeting management or consultant services, please contact

G & G Management Associates

at

213/981-MEET

Pro-Motions

KLAR Laredo Prepares Puzzle For Halloween

KLAR Laredo, Tex. is celebrating Halloween by stashing \$1,300 in a car on the weekend of the holiday. The identity of the car and its whereabouts are a mystery to be revealed in clues given over the air to a crossword puzzle.

Puzzle blanks are available at KLAR sponsor locations. Listeners picking up a crossword puzzle must display a KLAR window sticker to receive the puzzles.

The contest gets underway Sunday (3) and will run until Oct. 31. The contest will be supported by on-air announcements and billboards.

Just before this contest gets underway, KLAR is sponsoring, along with Budweiser and the local Kiwanis, the fourth annual Great International Rio Grande Raft Race on Saturday (2).

Homemade rafts, rubber rafts and canoes will compete in various categories in the 6.2-mile race. Trophies will be awarded for each first-place winner in each category, with additional trophies for the most original raft and most original canoe. On-air announcements, bumper stickers and billboards support this event.

★ ★ ★

(Continued on page 29)

Out Of The Box

HOT 100/AC

WINSTON-SALEM—With all the hot product out right now, WSEZ-FM has been adding more records than usual, says music director Steve Finnegan. High on the list is the Who's "Athena" (Warner Bros.). "It's the Who, a basic, hit record," he notes. "What About Me" (Network) by Moving Pictures is "the best Australian music that's been out in a long time," says Finnegan. "It's a good, medium upbeat number." Finnegan also likes Diana Ross' "Muscles" (RCA). "It's strange enough to work." Among the other cuts receiving a lot of airplay at WSEZ are Jeffrey Osborne's "On The Wings Of Love" (A&M); Billy Joel's "Pressure" (Columbia); the Go-Go's "Get Up And Go" (IRS); and the Stray Cats' "Rock This Town" (EMI America).

AOR

APPLETON, Wisc.—Bruce Springsteen's "Nebraska" (Columbia) and Dire Straits' "Love Over Gold" (Warner Bros.) are both "absolutely fantastic," enthuses Mark Coulter, music director at WAPL. "It's a very different album for Springsteen—very reflective and personal, but the lyrics are there." The station is playing the "Atlantic City" and "Open All Night" tracks. The Dire Straits LP is a "leap forward for the band and expands on the whole Dire Straits sound," observes Coulter. "Adding the keyboard player and guitarist has helped fill out Mark Knopfler's sound." Picking tracks on "Love Over Gold" is "hard, because they're so long. The best track—'Telegraph Man'—is more than 14 minutes long. What can you do if you have a full spot load?" Coulter notes. He also likes "Utopia" (Network): "Todd (Rundgren) has done it this time."

BLACK/URBAN

ORLANDO—Willy Dee Clark, music director at WORL, is three cuts deep on Kool & the Gang's album, "As One" (De-Lite). "Let's Go Dancin', Ooh La La" is real strong for all demographics. "It's Kool & the Gang with a reggae beat," he says. "Hi De Hi, Hi De Ho" is a "fun record with an urban sound," he adds. "The title cut is a pretty ballad which gives James Taylor a chance to show how good a voice he has on ballads." Luther Vandross' "Bad Boy"/"Having A Party" (Epic) "appeals to both younger and older demographics. The younger people like 'Bad Boy,' and the older listeners like the old Sam Cooke number, 'Having A Party.'" Donald Byrd's "Sexy Dancer" (Elektra) "is a funk, jazz number with a very progressive sound," Clark notes. Also receiving a lot of airplay are Diana Ross' "Muscles" (RCA) and Zapp's "Do Wa Ditty" (Warner Bros.).

COUNTRY

NORTH PLATTE, Neb.—Ricky Skaggs' "Heartbroke" (Epic) is "upbeat, something people can listen to and get right out of bed with. It really gets them going in the morning," says Lou Kastler, music director and morning drive personality at KODY-FM. He's also enthusiastic about Karen Brooks' "New Way Out" (Warner Bros.). "She was featured on the syndicated 'Ralph Emery Show' a couple of weeks ago. We've also added her debut album to our charts," notes Kastler. Deborah Nordland's "When I See You Tonight" (Rodescan) is an upbeat tune getting good reaction. "We like to play some of the no-names, if the song's production is good," he says. Among the other singles with strong local response are Willie Nelson's "Let It Be Me" (Columbia); Alabama's "Close Enough To Perfect" (RCA); and Jerri Kelly's "Walk Me 'Cross The River" (Carrere).

ROBYN WELLS



ON YOUR MARK—Runners line up for WCRQ's (97 Rock) Buffalo second annual "Drink And Run" race to raise money for the local Philharmonic Orchestra. Runners were required to stop at six bars during the 2.2 mile course and drink a seven-ounce glass of beer. The event raised \$2,000 for the orchestra.

Goodphone Commentaries

Quick Fixes, Surface Thrills

By DR. MICHAEL R. LEE

To study radio listening behavior is to recognize an object lesson in surface thrills. Five minutes here, 10 minutes there, and then it's into the office. On in the background, off in the mind, an endless expiring commodity.

The question of why has been relegated to the consciences of radio intellectuals who probably no longer exist. Radio is, above all else, an industry of would-be pragmatists. We research the public, find out what they want and give it to them. It's radio's grandest cliché.

We research the people who are potential ratings survey respondents, try to find out what they hate and imitate what others have been doing successfully. It's radio's bottom-line truth.

So, having dispensed with the morality of why by pleading favorable public response, it's on to the essence of the matter, which is how. How do radio stations ensnare the fickle dials of the audience? Does that have a bearing on how radio audiences perceive their dial and its component frequencies?

Once radio embraced the notion that no one save a deranged person would listen for long periods of time to a single station, there appeared a term that has dominated radio every since—"consistency." In order for a listener to like you, you must always sound the same. Day or night, in sickness and in health, through rain or sleet or snow.

Consistency begat a motley crew of bedfellows—homogeneous music, card-reading announcers, repetitive headline news and predictable specials, to name a few. The immediate internal effect of consistency was control. All of the programming elements are now under tight control; local and/or random deviation is minimal.

The danger of such consistency and control is that it accelerates fragmented listening patterns, ultimately encouraging the radio convenience listener. Why should I listen for more than a little while? I need instant gratification. I should never be more than a heartbeat away from another monster hit, another top news story.

Okay. So radio conditions listeners to expect immediate euphoria, to look forward to that quick fix. So what if all of the other media command significantly longer involvement/attention spans? Maybe that's what makes radio different. You don't need to consult a program guide to enjoy radio. You don't need a table of contents to select the item of most interest to you. You don't need to turn any pages or open your eyes or challenge your mind.

Today's radio listener is looking for that quick fix, that contact high which dissipates quickly in the air. Radio's executives point with ever-increasing certainty to the surface thrill listening behavior of the audience. That radio allowed, nay, encouraged, such a situation seems to have escaped those executives' minds. Because, all of the trade associations and advertising bureaus aside, radio is not concerned with the longterm effects of the quick fix. Stations are concerned only with their most immediate share of the junkies' cravings.

Michael R. Lee Ph.D. is President of Brown Bag Productions in Denver.



NEW LINEUP—Herb Kneeland (Herb the K), center, receives his official WHRK (K-97) Memphis T-shirt as he joins the station as the new morning drive personality. Welcoming him to the station are, from left, WHRK general manager Craig Scott, program director Dr. Laurence Gregory Jones and music director Jimmy Smith.

National Programming

Stone Productions Marks First Year

Rolling Stone Magazine Productions celebrates its first anniversary Monday (4) with 207 stations carrying its "Continuous History Of Rock'n'Roll" and another 135 airing its guest DJ show.

The first show to be distributed by the company, "Continuous History Of Rock'n'Roll" debuted a year ago on 157 stations. This was followed by the guest DJ program in March.

A special 48-hour "Continuous History" show was put together for Labor Day and cleared on 115 stations. This show is now being offered for sale to outlets which could not clear it on the holiday weekend.

The company is basically a three-person operation headed by former NBC Source executive John McGhan, who holds the title of director. Roxy Myzal is manager of affiliate relations and Rita Keeton is general manager.

Westwood One, which claims to be the largest producer of live concerts for radio, is expanding its concert programming to include fare for Hot 100 and AC stations. The pop version of the company's nationally syndicated "In Concert" radio series premieres in November with a broadcast of Chicago taped during the group's appearance at Chicago's Park West Theater.

The series, scheduled to air throughout 1983, spotlights Karla Bonoff and the Little River Band in upcoming shows set to air on more than 300 stations.

Westwood One currently records more than 150 concerts per year for its rock, black and country concert radio programs. The company has also secured the rights to record and broadcast Fleetwood Mac for a national radio concert.

The group will be recorded during their two-day engagement at the Forum in Los Angeles for a tv-radio simulcast in conjunction with Home Box Office, which will air early next year.

The performance will be part of Westwood One's internationally syndicated "In Concert" series, which, according to the company,

WSSJ-AM Is Back On Air

CAMDEN, N.J.—After being silent for the past five weeks following a fire that destroyed its transmitter, WSSJ-AM is back on the air and once again broadcasting its blend of urban contemporary/rhythm & blues. Pat Delsi, general manager of the city's only commercial radio station, says that WSSJ comes back on the air on a limited schedule this week and should return to fully normal operations in a few weeks.

The transmitter was destroyed July 28 when the local building housing it was twice broken into and then set ablaze. Water used to fight the fire caused further damage. Delsi says that the equipment has been replaced and that the station is now in a "shakedown" period during which technical adjustments will be made. During this period, the station will be operating without live on-air staff except for news reports. The station disk jockeys will return when conventional broadcasting is resumed "in a couple weeks," Delsi says.

garners 20 million listeners in the U.S. alone.

ABC's **Watermark** will air an expanded four-hour "The Top 60 Of The Sixties" version of its weekly music feature, "Soundtrack Of The Sixties." More than 200,000 votes for favorite songs of the sixties were cast by listeners from around the world, according to producer Janis Hahn. The voting took place in conjunction with the "Soundtrack Of The Sixties" sweepstakes, in which a fully-restored 1966 Mustang convertible was the grand prize.

Starfleet Blair, working in conjunction with NBC's **Source Network**, will simulcast a Rick Springfield special on 58 Source stations and the Showtime cable network Nov. 21. The show was taped Aug. 7 at the Universal Amphitheater in Universal City, near Los Angeles.

London Wavelength will distribute "The Who Special" during November and December. The show contains conversations with Roger Daltrey, John Entwistle, Kenney Jones and Peter Townshend. The three-hour special also focuses on Townshend's solo album "All The Best Cowboys Have Chinese Eyes." The special is also being offered in 40 other countries in addition to the U.S. London Wavelength is also offering "The BBC College Concert" to college stations. More than 175 such outlets have signed up to carry the series, which is offering such acts as Sparks, A Flock Of Seagulls,

Spandau Ballet and the Boomtown Rats.

Jim Schulke has moved up to chairman of **Schulke Radio Productions** and has been succeeded as president by Larry Adams, who had been vice president and general manager. The change was announced by Stanley Mouse, senior vice president of Cox Communications, which owns Schulke. In making the announcement, Mouse said, "The new executive alignment gives Larry Adams responsibility for the day-to-day operations of SRP, which will allow Jim Schulke to devote even more of his time to the creative and music research activities of the company."

After five months of operation, **CBS' Radioradio** network has grown to more than 100 affiliates, including stations in each of the nation's top 10 markets and coverage in 22 of the top 25, 42 of the top 50 and 70 of the top 100 markets.

"We're surpassing our goals in terms of affiliates," notes Bob Kipperman, vice president and general manager of Radioradio. He added that recent major market additions include KOAQ Denver, KJJY Des Moines, WWL Miami, KCNR Portland and KISN Salt Lake City.

The 1982 music season of Radioradio will wind up on Dec. 18 with a three-hour year-end countdown of "The Great Ones Of 1982," which will not only include the top 30 records of the year, but will introduce CBS' new "flexi-format."

(Continued on page 30)

Survey For Week Ending 10/2/82

Billboard Chart Breakouts

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

A/C Black Country Hot 100

- ★ DIANA ROSS
Muscles, RCA 13348
- ★ DONNA SUMMER
State Of Independence, Geffen 7-29895
- ★ LINDA RONSTADT
Get Closer, Asylum 7-69948

- ★ SOMEWHERE BETWEEN RIGHT AND WRONG
Earl Thomas Conley, RCA 13320
- ★ TIE YOUR DREAM TO MINE
Marty Robbins, Columbia 03236
- ★ CAN'T EVEN GET THE BLUES
Reba McEntire, Mercury 76180

- ★ STATE OF INDEPENDENCE
Donna Summer, Geffen 7-29895
- ★ I CAN'T WIN FOR LOSING
Teddy Pendergrass, P.I.R. 4-3284
- ★ A PUPPET TO YOU
Alfie Silas, RCA 13304

- ★ JEFFREY OSBORNE
On The Wings Of Love, A&M 2434
- ★ CROSBY, STILLS AND NASH
Southern Cross, Atlantic 7-89969
- ★ CHICAGO
Love Me Tomorrow, Full Moon/Warner Bros. 7-29911

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

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/21/82)

PRIME MOVERS-NATIONAL

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- MEN AT WORK—Who Can It Be Now (Columbia)

TOP ADD ONS -NATIONAL

- PAUL CARRACK—I Need You (Epic)
- STEVIE WONDER—Ribbon In The Sky (Tama)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS-NATIONAL

- DIANA ROSS—Muscles (RCA)
- DONNA SUMMER—State Of Independence (Geffen)
- LINDA RONSTADT—Get Closer (Asylum)

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

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

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

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

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

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

Pacific Southwest Region

- ★ **PRIME MOVERS**
- LAURA BRANIGAN—Gloria (Atlantic)
 - JACKSON BROWNE—Somebody's Baby (Asylum)
 - JOHN COUGAR—Jack And Diane (Riva/Mercury)
- **TOP ADD ONS**
- TAVARES—A Penny For Your Thoughts (RCA)
 - PAUL CARRACK—I Need You (Epic)
 - STEVIE WONDER—Ribbon In The Sky (Tama)
- BREAKOUTS**
- DIANA ROSS—Muscles (RCA)
 - LINDA RONSTADT—Get Closer (Asylum)

- ★ EVELYN KING—Love Come Down 27-18
- ★ THE GAP BAND—You Dropped A Bomb On Me 15-10
- ★ FLEETWOOD MAC—Gypsy 23-16
- ★ OLIVIA NEWTON-JOHN—Heart Attack 19-14
- TAVARES—A Penny For Your Thoughts
- DIANA ROSS—Muscles
- JOE JACKSON—Steppin' Out B
- THE MOTELS—Take The L B
- PAUL CARRACK—I Need You B
- STEEL BREEZE—You Don't Want Me Anymore B
- TIMOTHY B. SCHMIT—So Much In Love A
- SURVIVOR—American Heartbeat A
- CHICAGO—Love Me Tomorrow A
- EDDIE MONEY—Shakin' A
- THE FOX—Stand Or Fall A
- DON HENLEY—Johnny Can't Read X
- RICK SPRINGFIELD—I Get Excited X
- ARETHA FRANKLIN—Jump To It X
- SYLVIA—Nobody X
- TERRA—Hidden Tears X
- BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ABC—The Look Of Love X
- BILLY JOEL—Pressure X
- STEVIE WONDER—Ribbon In The Sky X
- THE WHO—Athena X
- MOVING PICTURES—What About Me X
- THE GO-GO'S—Get Up And Go X
- THE POINTER SISTERS—I'm So Excited X

- KKXX-FM—Bakersfield**
 (Doug DeLoe—MD)
- ★ DON HENLEY—Johnny Can't Read 13-4
 - ★ THE CLASH—Should I Stay Or Should I Go 26-14
 - ★ FLEETWOOD MAC—Gypsy 11-8
 - ★ THE WHO—Athena 21-17
 - ★ THE GAP BAND—You Dropped A Bomb On Me 30-24
 - TOMI BASILLE—Mickey
 - BILLY JOEL—Pressure
 - THE POINTER SISTERS—I'm So Excited A
 - LINDA RONSTADT—Get Closer A
 - MEN AT WORK—Who Can It Be Now 17-11
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - CROSBY, STILLS AND NASH—Southern Cross B
 - RUSH—New World Man B
 - CHICAGO—Love Me Tomorrow B
 - LEE MAJORS—Unknown Stuntman X
 - BILL SQUIER—Everybody Wants You X
 - ROBERT FLATT—Burning Down One Side X
 - EDDIE MONEY—Shakin' X
 - NEIL DIAMOND—Heartlight X
 - GLENN FREY—Party Town X

- KIQQ-AM—Los Angeles**
 (Robert Moorhead—MD)
- THE POINTER SISTERS—I'm So Excited B
 - SURVIVOR—American Heartbeat
 - REO SPEEDWAGON—Sweet Time B
 - ADAM AND THE ARTS—Goody Two Shoes B
 - EDDIE MONEY—Shakin' B
 - TAME CAIN—Holdin' On B
 - TIRI—Da Da Da You Don't Love Me, I Don't Love You A
 - TERRA—Hidden Tears X
 - BOBBY CALDWELL—All Of My Love X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - ABC—The Look Of Love X
 - ALPHAZO—Girl, You're The One X
 - EDDIE MURPHY—Boogie In Your Butt X
 - 38 SPECIAL—You Keep Runnin' Away X
 - MOVING PICTURES—What About Me X
 - RAY PARKER JR.—It's Our Own Affair X
 - DESTINATION UNKNOWN—Missing Persons A
 - THE GO-GO'S—Get Up And Go A
 - STACY LATTISAW—Attack Of The Name Game A
 - DONNA SUMMER—State Of Independence A
 - JEFFREY OSBORNE—On The Wings Of Love A
 - Q-Feel—Dancing In Heaven (Orbita Love) A
 - STRAY CATS—Rock This Town A
 - LARI HALL—Who That Guy A
 - ISLEY BROS.—It's Alright With Me A
 - DIANA ROSS—Muscles A
 - STRAY CATS—Can't Hurry Love A

- KIMN-AM—Denver**
 (Gloria LaParo—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
 - ★ JACKSON BROWNE—Somebody's Baby 4-2
 - ★ AMERICA—You Can Do Magic 6-4
 - ★ MICHAEL McDONALD—I Keep Forgettin' 7-6
 - ★ ELTON JOHN—Blue Eyes 12-8
 - CROSBY, STILLS AND NASH—Southern Cross
 - RUSH—New World Man
 - NEIL DIAMOND—Heartlight B
 - THE WHO—Athena B
 - SYLVIA—Nobody A
 - RICK SPRINGFIELD—I Get Excited X
 - BILLY JOEL—Pressure X
 - THE MOTELS—Take The L X
 - TOMI BASILLE—Mickey X
 - THE POINTER SISTERS—I'm So Excited X
 - KOOL & THE GANG—Big Fun X
 - DON HENLEY—Johnny Can't Read X
 - PAUL CARRACK—I Need You X

- KRLA-AM—Los Angeles**
 (Nick Stamatice—MD)
- ★ LAURA BRANIGAN—Gloria 16-8
 - ★ JOHN COUGAR—Jack And Diane 17-9
 - ★ ARETHA FRANKLIN—Jump To It 18-10
 - ★ EVELYN KING—Love Come Down 26-18
 - ★ JACKSON BROWNE—Somebody's Baby 23-19
 - AMERICA—You Can Do Magic
 - STEVIE WONDER—Ribbon In The Sky
 - AIR SUPPLY—Young Love A
 - REO SPEEDWAGON—Sweet Time A
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - KIM CARNES—Voyeur X
 - SANTANA—Hold On X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - FLEETWOOD MAC—Gypsy X
 - THE POINTER SISTERS—I'm So Excited X
 - TAVARES—A Penny For Your Thoughts X
 - BILLY JOEL—Pressure X
 - RICK SPRINGFIELD—I Get Excited X
 - NEIL DIAMOND—Heartlight X
 - STRAY CATS—Rock This Town X
 - ABC—The Look Of Love X
 - SYLVIA—Nobody X
 - EL CHICANO—Groovin' X

- KOAO-FM—Denver**
 (Alan Sledge—MD)
- RUSH—New World Man A
 - LAURA BRANIGAN—Gloria A
 - CHICAGO—Love Me Tomorrow A
 - TIMOTHY B. SCHMIT—So Much In Love A
 - ARETHA FRANKLIN—Jump To It A
 - NEIL DIAMOND—Heartlight B
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - SYLVIA—Nobody B
 - CROSBY, STILLS AND NASH—Southern Cross X
 - DON HENLEY—Johnny Can't Read X
 - PAUL CARRACK—I Need You X
 - MICHAEL MURPHY—What's Forever For X
 - TAME CAIN—Holdin' On X
 - KOOL & THE GANG—Big Fun X
 - STEEL BREEZE—You Don't Want Me Anymore X

- KRTH-FM—Los Angeles**
 (David Grossman—MD)
- ★ TOMI BASILLE—Mickey 7-2
 - ★ LAURA BRANIGAN—Gloria 5-3
 - ★ JOHN COUGAR—Jack And Diane 6-4
 - ★ JOE JACKSON—Steppin' Out 15-11
 - ★ NEIL DIAMOND—Heartlight 28-22
 - CHICAGO—Love Me Tomorrow
 - STRAY CATS—Rock This Town B
 - THE WHO—Athena B
 - THE POINTER SISTERS—I'm So Excited B
 - BILL MEDLEY—Right Here And Now X
 - TIMOTHY B. SCHMIT—So Much In Love X
 - DIANA ROSS—Muscles A

- KLUC-FM—Las Vegas**
 (Dave Van Stone—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
 - ★ MEN AT WORK—Who Can It Be Now 3-2
 - ★ MICHAEL McDONALD—I Keep Forgettin' 8-5
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-9
 - ★ KIM CARNES—Voyeur 18-13
 - CHICAGO—Love Me Tomorrow
 - LINDA RONSTADT—Get Closer
 - BILLY JOEL—Pressure B
 - RUSH—New World Man B
 - JUICE NEWTON—Break It To Me Gently B
 - CROSBY, STILLS AND NASH—Southern Cross B
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - PAUL CARRACK—I Need You A
 - RICK SPRINGFIELD—I Get Excited X
 - TAME CAIN—Holdin' On X

- KRTH-FM—Los Angeles**
 (David Grossman—MD)
- ★ TOMI BASILLE—Mickey 7-2
 - ★ LAURA BRANIGAN—Gloria 5-3
 - ★ JOHN COUGAR—Jack And Diane 6-4
 - ★ JOE JACKSON—Steppin' Out 15-11
 - ★ NEIL DIAMOND—Heartlight 28-22
 - CHICAGO—Love Me Tomorrow
 - STRAY CATS—Rock This Town B
 - THE WHO—Athena B
 - THE POINTER SISTERS—I'm So Excited B
 - BILL MEDLEY—Right Here And Now X
 - TIMOTHY B. SCHMIT—So Much In Love X
 - DIANA ROSS—Muscles A

- KFI-AM—Los Angeles**
 (Phil Stanley—MD)
- ★ LAURA BRANIGAN—Gloria 18-11

- KOPA-FM—Phoenix**
 (Chaz Kelley—MD)
- ★ JACKSON BROWNE—Somebody's Baby 7-4
 - ★ PAUL DAVIS—Love Or Let Me Be Lonely 11-8
 - ★ JOHN COUGAR—Jack And Diane 17-9
 - ★ MICHAEL McDONALD—I Keep Forgettin' 15-11
 - ★ JUICE NEWTON—Break It To Me Gently 24-19
 - JOE JACKSON—Steppin' Out

Pacific Northwest Region

- ★ **PRIME MOVERS**
- MEN AT WORK—Who Can It Be Now (Columbia)
 - AMERICA—You Can Do Magic (Capitol)
 - OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- **TOP ADD ONS**
- PAUL CARRACK—I Need You (Epic)
 - RICK SPRINGFIELD—I Get Excited (RCA)
 - ARETHA FRANKLIN—Jump To It (Arista)
- BREAKOUTS**
- DONNA SUMMER—State Of Independence (Geffen)
 - TIMOTHY B. SCHMIT—So Much In Love (Full Moon/Asylum)

- KGGI (99.1-FM)—Riverside**
 (Steve O'Neil—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
 - ★ JACKSON BROWNE—Somebody's Baby 2-2
 - ★ JOHN COUGAR—Jack And Diane 15-7
 - ★ TOTO—Make Believe 14-8
 - ★ ARETHA FRANKLIN—Jump To It 19-14
 - ★ AIR SUPPLY—Young Love A
 - ★ TIMOTHY B. SCHMIT—So Much In Love A
 - ★ CHICAGO—Love Me Tomorrow A
 - ★ THE POINTER SISTERS—I'm So Excited A
 - ★ DIANA ROSS—Muscles A
 - ★ JOE JACKSON—Steppin' Out B
 - ★ EVELYN KING—Love Come Down B
 - ★ RICK SPRINGFIELD—I Get Excited B
 - ★ BILLY JOEL—Pressure X
 - ★ THE WHO—Athena X
 - ★ STEEL BREEZE—You Don't Want Me Anymore X
 - ★ ABC—The Look Of Love X

- KCPX-AM—Salt Lake City**
 (Gary Waldron—MD)
- ★ SYLVIA—Nobody 15-8
 - ★ FLEETWOOD MAC—Gypsy 25-14
 - ★ STEEL BREEZE—You Don't Want Me Anymore 22-17
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 24-19
 - ★ NEIL DIAMOND—Heartlight 27-20
 - OLIVIA NEWTON-JOHN—Heart Attack
 - PAUL CARRACK—I Need You
 - BILLY JOEL—Pressure B
 - TAVARES—A Penny For Your Thoughts B
 - EVELYN KING—Love Come Down B
 - ARETHA FRANKLIN—Jump To It B
 - SHOCK—Electricland A
 - RICK SPRINGFIELD—I Get Excited A
 - BILL MEDLEY—Right Here And Now A
 - JOE JACKSON—Steppin' Out A
 - STRAY CATS—Rock This Town A
 - JUDAS PRIEST—You Got Another Thing Coming A
 - DIANA ROSS—Muscles A
 - STEVIE LANGE—Don't Want To Cry No More A
 - TERRA—Hidden Tears X

- KRSP-FM (FM-103)—Salt Lake City**
 (Lorraine Windgar—MD)
- ★ JACKSON BROWNE—Somebody's Baby 5-3
 - ★ SANTANA—Hold On 17-11
 - ★ THE WHO—Athena 18-10
 - ★ FLEETWOOD MAC—Gypsy 21-14
 - ★ RUSH—New World Man 28-22
 - BILLY JOEL—Pressure
 - JOE JACKSON—Steppin' Out B
 - CROSBY, STILLS AND NASH—Southern Cross B
 - PAUL CARRACK—I Need You B
 - BAD COMPANY—Electricland B
 - STRAY CATS—Rock This Town X
 - DON HENLEY—Johnny Can't Read X
 - JOE WALSH—Waffle Stomp X
 - JUDAS PRIEST—You've Got Another Thing Comin' X

- KFMB-FM (B100)—San Diego**
 (Glen McCartney—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-5
 - ★ AMERICA—You Can Do Magic 12-7
 - ★ NEIL DIAMOND—Heartlight 18-9
 - ★ GLENN FREY—The One You Love 13-10
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 25-18
 - CHICAGO—Love Me Tomorrow A
 - JUICE NEWTON—Break It To Me Gently A
 - DIANA ROSS—Muscles A
 - BILLY JOEL—Pressure X
 - CROSBY, STILLS AND NASH—Southern Cross X
 - OLIVIA NEWTON-JOHN—Heart Attack X
 - SYLVIA—Nobody X

- XTRA-AM—San Diego**
 (Jim Richards—MD)
- THE GO-GO'S—Get Up And Go A
 - TAVARES—A Penny For Your Thoughts A
 - SURVIVOR—American Heartbeat A
 - DIANA ROSS—Muscles A
 - THE WHO—Athena B
 - ABC—The Look Of Love B
 - JUICE NEWTON—Break It To Me Gently B
 - TAME CAIN—Holdin' On X
 - JOE JACKSON—Steppin' Out X
 - RICK SPRINGFIELD—I Get Excited X
 - THE POINTER SISTERS—American Music X
 - NEIL DIAMOND—Heartlight X

- KRQQ-FM—Tucson**
 (Zephan Hart—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 2-1
 - ★ JOHN COUGAR—Jack And Diane 3-2
 - ★ FLEETWOOD MAC—Gypsy 26-16
 - ★ JOE JACKSON—Steppin' Out 28-18
 - ★ STRAY CATS—Rock This Town 27-24
 - MOVING PICTURES—What About Me A
 - THE GO-GO'S—Get Up And Go A
 - THE MOTELS—Take The L A
 - SURVIVOR—American Heartbeat A
 - OLIVIA NEWTON-JOHN—Heart Attack B
 - ROBERTA FLACK—I'm The One B
 - JUICE NEWTON—Break It To Me Gently B
 - KARLA BONOFF—Please Be The One X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - DON HENLEY—Johnny Can't Read X
 - REO SPEEDWAGON—Sweet Time X
 - CROSBY, STILLS AND NASH—Southern Cross X
 - STEVIE WONDER—Still In The Game X
 - GLENN FREY—Party Town X
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
 - PAUL CARRACK—I Need You X
 - LAURA BRANIGAN—Gloria X

- KTKT-AM—Tucson**
 (Bobby Rivers—MD)
- ★ JACKSON BROWNE—Somebody's Baby 9-6
 - ★ NEIL DIAMOND—Heartlight 13-8
 - ★ SYLVIA—Nobody 17-12
 - ★ JUICE NEWTON—Break It To Me Gently 15-13
 - ★ DIANA NELSON—Let It Be Me 24-20
 - WILMA ROSS—Muscles
 - EDDIE RABBITT & CRYSTAL GAYLE—You And I
 - STEVIE WONDER—Ribbon In The Sky B
 - BILLY JOEL—Pressure X

- RICK SPRINGFIELD—I Get Excited
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- THE WHO—Athena A
- JOE JACKSON—Steppin' Out B
- NEIL DIAMOND—Heartlight B
- REO SPEEDWAGON—Sweet Time B

- KYYX-FM—Seattle**
 (Evin Ichijima—MD)
- ★ TOMI BASILLE—Mickey 2-1
 - ★ MEN AT WORK—Who Can It Be Now 3-3
 - ★ TALK TALK—Talk Talk 4-4
 - ★ A FLOCK OF SEAGULLS—I Ran 5-5
 - ★ ABC—The Look Of Love 7-7
 - ★ BILLY JOEL—Pressure A
 - ★ SURVIVOR—American Heartbeat A
 - ★ BOW WOW WOW—Baby, Oh No A
 - ★ EDDIE MONEY—Shakin' A
 - ★ LAURA BRANIGAN—Gloria A
 - ★ TIRI—Da Da Da You Don't Love Me, I Don't Love You A
 - PETER GABRIEL—Shock The Monkey A
 - FLEETWOOD MAC—Gypsy B
 - RUSH—New World Man B
 - THE MOTELS—Take The L B
 - THE GO-GO'S—Get Up And Go B
 - THE FLURTS—Jukebox B
 - KIM WILDE—Checked Love X
 - RICK SPRINGFIELD—I Get Excited X
 - CHEAP TRICK—She's Tight X
 - MISSING PERSONS—Destination Unknown X

- KJRB-AM—Spokane**
 (Brian Gregory—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 3-1
 - ★ JUICE NEWTON—Break It To Me Gently 11-6
 - ★ SANTANA—Hold On 13-9
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 18-13
 - ★ ROBERTA FLACK—I'm The One 21-16
 - JEFFREY OSBORNE—On The Wings Of Love A
 - DONNA SUMMER—State Of Independence A
 - THE POINTER SISTERS—I'm So Excited B
 - RICK SPRINGFIELD—I Get Excited B
 - PAUL CARRACK—I Need You B
 - AIR SUPPLY—Young Love B
 - 38 SPECIAL—You Keep Runnin' Away X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - KIM CARNES—Voyeur X
 - SURVIVOR—American Heartbeat X

- KTAC-AM—Tacoma**
 (Bruce Cannon—MD)
- ★ DIONNE WARRICK—For You 8-3
 - ★ MICHAEL McDONALD—I Keep Forgettin' 12-6
 - ★ JUICE NEWTON—Break It To Me Gently 17-9
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-7
 - ★ STEVIE WONDER—Ribbon In The Sky 19-14
 - ★ GLENN FREY—The One You Love B
 - ★ BILL MEDLEY—Right Here And Now B
 - ★ KARLA BONOFF—Please Be The One B
 - ★ CROSBY, STILLS AND NASH—Southern Cross X
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ PAUL CARRACK—I Need You X
 - ★ RAY PARKER JR.—It's Our Own Affair X
 - ★ CHICAGO—Love Me Tomorrow X
 - ★ PETULA CLARK—Dreamin' With My Eyes Open X
 - ★ JOHNNY MATSIS—When The Love Goes Out Of The Lovin' X
 - ★ HERB ALPERT—Fandango X

- CKLW-AM—Detroit**
 (Rosalee Trembley—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 7-3
 - ★ ELTON JOHN—Blue Eyes 12-8
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-13
 - ★ NEIL DIAMOND—Heartlight 17-14
 - ★ MEN AT WORK—Who Can It Be Now 17-11
 - ★ AMERICA—You Can Do Magic 10-13
 - ★ SANTANA—Hold On 24-19
 - ★ A FLOCK OF SEAGULLS—I Ran A
 - ★ THE WHO—Athena A
 - ★ FLEETWOOD MAC—Gypsy B
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
 - ★ EDDIE MONEY—Think I'm In Love X
 - ★ JOHN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
 - 38 SPECIAL—You Keep Runnin' Away X

- WDRQ-FM—Detroit**
 (Deena Rimmer—MD)
- ★ JONZUN CREW—Pack Jam 19-9
 - ★ ZAPP—Do Wa Ditty 23-15
 - ★ GWEN GUTHRIE—It Should Have Been You 27-20
 - ★ TAVARES—A Penny For Your Thoughts 25-21
 - ★ DONNA SUMMER—State Of Independence 26-22
 - ASHFORD AND SIMPSON—Love It Away
 - PATTIE AUSTIN—Baby Come To Me
 - PEARO BRITSON—Give Me Your Love B
 - CHICAGO—Hard To Say I'm Sorry X
 - ABC—The Look Of Love X
 - ROSE ROYCE—Still In Love X
 - 38 SPECIAL—You Keep Runnin' Away A
 - RAW SILK—Do It To The Music A
 - X-25—Black Hole Bop A
 - FITBACK—She's My Shining Star
 - DIANA ROSS—Muscle A

- WKJJ-FM—Louisville**
 (Dave McCann—MD)
- ★ MICHAEL MURPHY—What's Forever For 4-1
 - ★ NEIL DIAMOND—Heartlight 18-14
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 10-7
 - ★ MICHAEL McDONALD—I Keep Forgettin' 12-9
 - ★ FLEETWOOD MAC—Gypsy 21-18
 - SYLVIA—Nobody
 - KARLA BONOFF—Please Be The One
 - STEPHEN BISHOP—If Love Takes You Away B
 - CROSBY, STILLS AND NASH—Southern Cross B
 - AIR SUPPLY—Young Love B

- WBZZ-FM—Pittsburgh**
 (Chuck Tyler—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 3-2
 - ★ ASM—Only Time Will Tell 4-3
 - ★ MICHAEL McDONALD—I Keep Forgettin' 12-8
 - ★ OLIVIA NEWTON-JOHN—Heart Attack 19-11
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong
 - DIANA ROSS—Muscles
 - A FLOCK OF SEAGULLS—I Ran B
 - EVELYN KING—Love Come Down B
 - AMERICA—You Can Do Magic B
 - KOOL & THE GANG—Big Fun B
 - LINDA RONSTADT—Get Closer A
 - PAUL CARRACK—I Need You X

- WKRQ-FM—Cincinnati**
 (Tony Galuzzo—MD)
- ★ TOTO—Make Believe 17-13
 - ★ AMERICA—You Can Do Magic 30-26
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-11
 - ★ KOOL & THE GANG—Big Fun 22-19
 - ★ STEEL BREEZE—You Don't Want Me Anymore 27-24
 - A FLOCK OF SEAGULLS—I Ran
 - GLENN FREY—Party Town X

- WYYS-FM—Cincinnati**
 (Barry James—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1

(Continued on opposite page)

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

OCTOBER 2, 1982, BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/21/82)

Continued from opposite page

WHYW-FM—Pittsburgh

- (Jay Cresswell—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 12-8
- ★ OLIVIA NEWTON-JOHN—Heart Attack 16-12
- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ NICOLETTE LARSON—Only Want To Be With You 6-4
- ★ FLEETWOOD MAC—Gypsy 14-11
- ★ LAURA BRANIGAN—Gloria B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ NEIL DIAMOND—Heartlight B
- ★ SYLVIA—Nobody B
- ★ AIR SUPPLY—Young Love B

WXKX-FM—Pittsburgh

- (Craig Jackson—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 8-2
- ★ SANTANA—Hold On 15-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 13-8
- ★ TOTO—Make Believe 25-13
- ★ REO SPEEDWAGON—Shilshus Of The Night 16-14
- ★ DON HENLEY—Nobody's Business
- ★ GLENN FREY—The One You Love A
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ BAD COMPANY—Electricland A
- ★ BILLY SQUIER—Everybody Wants You A
- ★ STEPHANIE WINSLLOW—In Between Lovers A
- ★ KANSAS—Chasing Shadows A
- ★ SANTANA—Nowhere To Run A
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ RUSH—New World Man

Southwest Region

★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
 - MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
 - OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- TOP ADD ONS ●
- STEVIE WONDER—Ribbon In The Sky (Tamla)
 - BILLY MEDLEY—Right Here And Now (Planet)
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS

- BILLY JOEL—Pressure (Columbia)
- DONNA SUMMER—State Of Independence (Geffen)
- DIANA ROSS—Muscles (RCA)

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ GLENN FREY—The One You Love 22-6
- ★ SYLVIA—Nobody 16-7
- ★ A FLOCK OF SEAGULLS—I Ran 17-8
- ★ JOE JACKSON—Steppin' Out 24-13
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ NEIL DIAMOND—Heartlight A
- ★ BILLY JOEL—Pressure A
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ KOOL & THE GANG—Big Fun A
- ★ CHICAGO—Love Me Tomorrow A
- ★ SURVIVOR—American Heartbeat B
- ★ KIM CARNES—Voyeur B
- ★ THE WHO—Athena B
- ★ THE GO-GO'S—Get Up And Go X
- ★ JOE WALSH—Waffle Stomp X
- ★ DON HENLEY—Dirty Laundry X

WFME-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 24-14
- ★ SYLVIA—Nobody 20-16
- ★ FLEETWOOD MAC—Gypsy 16-9
- ★ GLENN FREY—The One You Love 17-12
- ★ REO SPEEDWAGON—Sweet Time 21-18
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ BILLY JOEL—Pressure B
- ★ KIM CARNES—Voyeur B

- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ ARETHA FRANKLIN—Jump To It X
- ★ EVELYN KING—Love Come Down X
- ★ ABC—The Look Of Love X
- ★ STEVIE WONDER—Ribbon In The Sky X

KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ JOHN COUGAR—Jack And Diane 7-2
- ★ MEN AT WORK—Who Can It Be Now 13-9
- ★ OLIVIA NEWTON-JOHN—Heart Attack 8-7
- ★ A FLOCK OF SEAGULLS—I Ran 19-12
- ★ FLEETWOOD MAC—Gypsy 20-16
- ★ GLENN FREY—The One You Love
- ★ REO SPEEDWAGON—Sweet Time
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ CHICAGO—Love Me Tomorrow A
- ★ RUSH—New World Man A

KVIL-FM—Dallas

- (Chuck Rhodes—MD)
- ★ STEVIE WONDER—Ribbon In The Sky
- ★ BILL MEDLEY—Right Here And Now
- ★ AIR SUPPLY—Young Love X

KEGL-FM—Ft. Worth

- (Bill Hayes—MD)
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 8-2
- ★ BILLY JOEL—Pressure
- ★ BAD COMPANY—Electricland A
- ★ EDDIE MONEY—Shakin' A
- ★ SURVIVOR—American Heartbeat A
- ★ WRABIT—Don't Lose That Feeling A
- ★ JOE WALSH—Waffle Stomp A
- ★ CHICAGO—Love Me Tomorrow A
- ★ THE MOTELS—Take The L A
- ★ LINDA RONSTADT—Get Closer A
- ★ BILLY SQUIER—Everybody Wants You B
- ★ THE GO-GO'S—Get Up And Go X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ URIAH HEPP—On The Rebound X
- ★ JUDAS PRIEST—You Got Another X
- ★ STRAY CATS—Rock This Town X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MEN AT WORK—Who Can It Be Now 9-6
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 18-1
- ★ AMERICA—You Can Do Magic 10-7
- ★ MICHAEL MURPHEY—What's Forever For 23-18
- ★ ARETHA FRANKLIN—Jump To It
- ★ PAUL CARRACK—I Need You
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ MOVING PICTURES—What About Me B
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ TONI BASIL—Mickey A
- ★ BILLY SQUIER—Everybody Wants You A
- ★ THE MOTELS—Take The L X
- ★ RUSH—New World Man X
- ★ ABC—The Look Of Love X
- ★ BOBBY SPRINGFIELD—You'll Never Have To Fall In Love Again X

KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ JUICE NEWTON—Break It To Me Gently 10-7
- ★ MICHAEL MURPHEY—What's Forever For 13-10
- ★ NEIL DIAMOND—Heartlight 15-11
- ★ JACKSON BROWNE—Somebody's Baby 16-12
- ★ MICHAEL McDONALD—I Keep Forgettin' 18-14
- ★ GLENN FREY—The One You Love B

KRLY-FM—Houston

- (Steve Harris—MD)
- ★ ALPHONZO—Girl, You Are The One X
- ★ "D" TRAIN—Walk On By A
- ★ WEST STREET MOB—Ooh Baby A
- ★ WILLIAM DEVAUGHN—Creme De Creme A
- ★ DeBARGE—I Like It L
- ★ SHAKATAK—Nite Birds L

KVOL-AM—Lafayette

- (Phil Rankin—M.D.)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-2
- ★ RICK SPRINGFIELD—I Get Excited 27-25
- ★ GLENN FREY—The One You Love 15-13
- ★ SYLVIA—Nobody 29-27
- ★ AXE—Rock 'N' Roll Party In The Street 30-28
- ★ STEPHANIE WINSLLOW—In Between Lovers
- ★ AIR SUPPLY—Young Love
- ★ DIANA ROSS—Muscles A
- ★ SUMRIZE—Who's Sticking It A
- ★ RAY PARKER JR.—It's Our Own Affair A

- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ CHICAGO—Love Me Tomorrow B
- ★ JOE JACKSON—Steppin' Out B
- ★ STRAY CATS—Rock This Town X
- ★ TAVARES—A Penny For Your Thoughts X
- ★ BAD COMPANY—Electricland X
- ★ STEVIE WONDER—Ribbon In The Sky X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- ★ DON HENLEY—Johnny Can't Read X
- ★ ROBERT PLANT—Burning Down One Side X
- ★ EVELYN KING—Love Come Down X
- ★ BILL MEDLEY—Right Here And Now X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ RUSH—New World Man X
- ★ MOVING PICTURES—What About Me X

KBFM-FM—McAllen/Brownsville

- (Steve Owens—MD)
- ★ A FLOCK OF SEAGULLS—I Ran 4-3
- ★ AMERICA—You Can Do Magic 6-5
- ★ GLENN FREY—The One You Love 11-6
- ★ JACKSON BROWNE—Somebody's Baby 10-7
- ★ FLEETWOOD MAC—Gypsy 20-13
- ★ RUSH—New World Man
- ★ DIANA ROSS—Muscles
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ BILLY JOEL—Pressure A
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ JOE JACKSON—Steppin' Out B
- ★ CHICAGO—Love Me Tomorrow B
- ★ NEIL DIAMOND—Heartlight B
- ★ PAUL CARRACK—I Need You B
- ★ JUICE NEWTON—Break It To Me Gently X
- ★ TIERRA—Hidden Tears X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-2
- ★ OLIVIA NEWTON-JOHN—Heart Attack 9-4
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 24-8
- ★ THE GAP BAND—You Dropped A Bomb On Me 17-10
- ★ ELTON JOHN—Blue Eyes 16-12
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ GLENN FREY—The One You Love B
- ★ JACKSON BROWNE—Somebody's Baby B
- ★ PAUL CARRACK—I Need You X
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ SYLVIA—Nobody A

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ ASIA—Only Time Will Tell 3-1
- ★ JACKSON BROWNE—Somebody's Baby 6-2
- ★ AMERICA—You Can Do Magic 7-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 9-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-6
- ★ CHICAGO—Love Me Tomorrow
- ★ BOBBY CALDWELL—All Of My Love
- ★ AIR SUPPLY—Young Love A
- ★ MEN AT WORK—Who Can It Be Now A
- ★ NEIL DIAMOND—Heartlight B
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ LAURA BRANIGAN—Gloria X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-4
- ★ JACKSON BROWNE—Somebody's Baby 9-5
- ★ FLEETWOOD MAC—Gypsy 12-9
- ★ GLENN FREY—The One You Love 22-12
- ★ DONNA SUMMER—State Of Independence
- ★ BILLY JOEL—Pressure
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- ★ DIANA ROSS—Muscles A
- ★ MOVING PICTURES—What About Me A
- ★ BOBBY CALDWELL—All Of My Love A
- ★ CHICAGO—Love Me Tomorrow B
- ★ THE GAP BAND—You Dropped A Bomb On Me B
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ SYLVIA—Nobody B
- ★ JOE JACKSON—Steppin' Out B
- ★ STRAY CATS—Rock This Town X
- ★ THE POINTER SISTERS—I'm So Excited X

KOFM-FM—Oklahoma City

- (Dave Du Quesne—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 9-5
- ★ AMERICA—You Can Do Magic 10-6
- ★ JUICE NEWTON—Break It To Me Gently 17-11

- ★ NEIL DIAMOND—Heartlight 24-13
- ★ GLENN FREY—The One You Love 20-14
- ★ RANDY MEISNER—Never Been In Love A
- ★ KARLA BONOFF—Please Be The One A
- ★ JEFFREY OSBORNE—On The Wings Of Love A

Midwest Region

★ PRIME MOVERS

- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)
- AMERICA—You Can Do Magic (Capitol)

● TOP ADD ONS ●

- RUSH—New World Man (Mercury)
- AIR SUPPLY—Young Love (Arista)
- JEFFREY OSBORNE—On The Wings Of Love (A&M)

BREAKOUTS

- LINDA RONSTADT—Get Closer (Asylum)
- DIANA ROSS—Muscles (RCA)

KFYR-AM—Bismarck

- (Dan Branan—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 12-5
- ★ FLEETWOOD MAC—Gypsy 10-6
- ★ JACKSON BROWNE—Somebody's Baby 11-9
- ★ AMERICA—You Can Do Magic 17-11
- ★ NEIL DIAMOND—Heartlight 18-14
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ GLEN FREY—The One You Love B
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ★ DONNA SUMMER—State Of Independence A
- ★ PAUL McCARTNEY—Tug Of War A
- ★ CHICAGO—Love Me Tomorrow A
- ★ DIANA ROSS—Muscles A
- ★ STRAY CATS—Rock This Town X
- ★ PAUL CARRACK—I Need You X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ BILLY JOEL—Pressure X
- ★ REO SPEEDWAGON—Sweet Time X
- ★ RUSH—New World Man X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ KIM CARNES—Voyeur X
- ★ CROSBY, STILLS AND NASH—Southern Cross X
- ★ TANE CAIN—Holdin' On X

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 17-1
- ★ A FLOCK OF SEAGULLS—I Ran 32-22
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-7
- ★ MEN AT WORK—Who Can It Be Now 8-5
- ★ THE WHO—Athena 21-17
- ★ RUSH—New World Man
- ★ SANTANA—Hold On A
- ★ BILLY SQUIER—Everybody Wants You A

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 18-13
- ★ A FLOCK OF SEAGULLS—I Ran 32-22
- ★ MEN AT WORK—Who Can It Be Now 8-5
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 12-7
- ★ THE WHO—Athena 21-17
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 12-7
- ★ SANTANA—Hold On A
- ★ BILLY SQUIER—Everybody Wants You A
- ★ REO SPEEDWAGON—Sweet Time A

KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ AMERICA—You Can Do Magic 10-7
- ★ SANTANA—Hold On 17-11
- ★ JACKSON BROWNE—Somebody's Baby 5-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-4
- ★ GLENN FREY—The One You Love 19-13
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ DIANA ROSS—Muscles
- ★ CHICAGO—Love Me Tomorrow B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B

- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ DIONNE WARWICK—For You X
- ★ WILLIE NELSON—Let It Be Me X
- ★ THE FOUR TOPS—Sad Hearts X
- ★ RONNIE MILSAP—He Got You X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ AIR SUPPLY—Young Love X
- ★ KIM CARNES—Voyeur X
- ★ PAUL CARRACK—I Need You X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ SYLVIA—Nobody X
- ★ STEPHEN BISHOP—If Love Takes You Away A

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 10-7
- ★ SANTANA—Hold On 15-10
- ★ KIM CARNES—Voyeur 17-15
- ★ GLENN FREY—The One You Love 20-16
- ★ BILLY JOEL—Pressure A
- ★ DIANA ROSS—Muscles A
- ★ LINDA RONSTADT—Get Closer A
- ★ SURVIVOR—American Heartbeat A
- ★ CLIFF RICHARD—The Only Way Out A
- ★ CHICAGO—Love Me Tomorrow A
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ DONNA SUMMER—State Of Independence B
- ★ TANE CAIN—Holdin' On X
- ★ PAUL CARRACK—I Need You X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ THE MOTELS—Take The L X
- ★ MOVING PICTURES—What About Me X
- ★ THE POINTER SISTERS—I'm So Excited A

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ TOTO—Make Believe 17-13
- ★ REO SPEEDWAGON—Sweet Time 20-16
- ★ STEEL BREEZE—You Don't Want Me Anymore 19-18
- ★ GLENN FREY—The One You Love 22-19
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 24-21
- ★ FLEETWOOD MAC—Gypsy B
- ★ A FLOCK OF SEAGULLS—I Ran B

WNAP-FM—Indianapolis

- (Paul Mendenhall—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 2-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 3-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 7-4
- ★ MEN AT WORK—Who Can It Be Now 9-6
- ★ JACKSON BROWNE—Somebody's Baby 13-9
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ AMERICA—You Can Do Magic 12-9
- ★ OLIVIA NEWTON-JOHN—Heart Attack 22-18
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-5
- ★ GLENN FREY—The One You Love 26-23
- ★ A FLOCK OF SEAGULLS—I Ran 37-30
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ JOE JACKSON—Steppin' Out A
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ PAUL CARRACK—I Need You A
- ★ LAURA BRANIGAN—Gloria A

WISM-AM—Madison

- (Barb Starr—MD)
- ★ KARLA BONOFF—Please Be The One 21-12
- ★ NEIL DIAMOND—Heartlight 25-17
- ★ SYLVIA—Nobody 14-8
- ★ GLENN FREY—The One You Love 15-9
- ★ FLEETWOOD MAC—Gypsy 18-11
- ★ CHICAGO—Love Me Tomorrow
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ THE POINTER SISTERS—I'm So Excited A
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ AIR SUPPLY—Young Love B
- ★ LAURA BRANIGAN—Gloria B
- ★ MEN AT WORK—Who Can It Be Now X
- ★ MATTHEW WILDER—Work So Hard X

WZEE-FM—Madison

- (Matt Hudson—MO)
- ★ AMERICA—You Can Do Magic 10-7
- ★ LAURA BRANIGAN—Gloria 14-9
- ★ A FLOCK OF SEAGULLS—I Ran 12-10
- ★ DON HENLEY—Johnny Can't Read 16-12
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 20-13
- ★ BILLY JOEL—Pressure
- ★ LINDA RONSTADT—Get Closer

- ★ RUSH—New World Man B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ 38 SPECIAL—You Keep Runnin' Away A
- ★ PAUL CARRACK—I Need You A
- ★ DONNA SUMMER—State Of Independence A
- ★ CHICAGO—Love Me Tomorrow X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ NEIL DIAMOND—Heartlight X
- ★ STRAY CATS—Rock This Town X
- ★ KOOL AND THE GANG—Big Fun X
- ★ TIMOTHY B SCHMIT—So Much In Love X

WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ MEN AT WORK—Who Can It Be Now 2-1
- ★ JACKSON BROWNE—Somebody's Baby 5-4
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 13-12
- ★ STEEL BREEZE—You Don't Want Me Anymore 16-14
- ★ REO SPEEDWAGON—Sweet Time 18-15
- ★ CHICAGO—Love Me Tomorrow B
- ★ BILLY JOEL—Pressure B
- ★ THE WHO—Athena A
- ★ JOE JACKSON—Steppin' Out A
- ★ SANTANA—Hold On A

WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ JACKSON BROWNE—Somebody's Baby 4-2
- ★ REO SPEEDWAGON—Sweet Time 11-5
- ★ AMERICA—You Can Do Magic 13-8
- ★ RANDY MEISNER—Never Been In Love 15-9
- ★ CHICAGO—Love Me Tomorrow
- ★ LINDA RONSTADT—Get Closer
- ★ JOE WALSH—Waffle Stomp A
- ★ TIMOTHY B. SCHMIT—So Much In Love A
- ★ BILLY JOEL—Pressure A
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- ★ DONNA SUMMER—State Of Independence A
- ★ MISSING PERSONS—Destination Unknown A
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ THE WHO—Athena B
- ★ ABC—The Look Of Love B
- ★ STRAY CATS—Rock This Town X
- ★ THE POINTER SISTERS—I'm So Excited X
- ★ RUSH—New World Man X
- ★ PAUL CARRACK—I Need You X
- ★ THE MOTELS—Take The L X
- ★ THE CLOCKS—She Looks A Lot Like You X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ BILL CHAMPLIN—Sara X
- ★ THE GO-GO'S—Get Up And Go X
- ★ MOVING PICTURES—What About Me X
- ★ SURVIVOR—American Heartbeat X
- ★ CLIFF RICHARD—The Only Way Out X

KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
- ★ ASIA—Only Time Will Tell 4-2
- ★ AMERICA—You Can Do Magic 5-3
- ★ BILL CHAMPLIN—Sara 14-9
- ★ FLEETWOOD MAC—Gypsy 13-10
- ★ AIR SUPPLY—Young Love
- ★ GLENN FREY—The One You Love

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
- ★ AMERICA—You Can Do Magic 5-3
- ★ JACKSON BROWNE—Somebody's Baby 7-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 11-6
- ★ GLENN FREY—The One You Love 16-9
- ★ CHICAGO—Love Me Tomorrow
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ JOHN COUGAR—Jack And Diane B
- ★ AIR SUPPLY—Young Love X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ NEIL DIAMOND—Heartlight X
- ★ TOTO—Make Believe X
- ★ JOE JACKSON—Steppin' Out X
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MEN AT WORK—Who Can It Be Now 2-2
- ★ AMERICA—You Can Do Magic 4-3
- ★ SANTANA—Hold On 10-4
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-11
- ★ CROSBY, STILLS AND NASH—Southern Cross

(Continued on page 28)

AT LAST THE WHO, WHAT, WHEN, WHERE AND WHY OF AUSTRALIAN MUSIC!

Never before have so many of Australia's top music writers been assembled in the one publication to cover the most important aspects of Australian music today. And never before has so much information, so many photographs, stories, biographies, facts and statistics about the Australian music industry been concentrated in the one place. The Australian Music Directory is an indispensable handbook detailing every important facet of Australian music. Essential information for anyone interested in, dealing with or working in Australian music.

TALENT BOOKERS

RECORD COMPANIES

RECORD RETAILERS

RECORD COVER AND LABEL PRINTING

LIVE MUSIC VENUES

FIRST EDITION
520 Pages

Australian Music on Record

The first ever comprehensive catalogue of Australian artists and composers on record — classical, brass bands, children, country, ethnic, folk, humor, jazz, pop, rock, sacred, soundtracks. 52 pages, over 3500 entries.

The Yellow Pages of Australian Music

The most detailed listing of services and facilities relevant to the music business ever compiled, including: managers, promoters, record companies, instruments, lighting, studios, transport, promotions, photographers, live music venues, campuses, record shops, media — more than 60 categories, with over 10,000 entries.

ORDER FORM

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/21/82)

Continued from page 27

- LINDA RONSTADT—Get Closer
- STRAY CATS—Rock This Town B
- NEIL DIAMOND—Heartlight B
- TIMOTHY B. SCHMIT—So Much In Love B
- RUSH—New World Man B
- TONI BASIL—Mickey A
- SURVIVOR—American Heartbeat A
- THE MOTELS—Take The L A
- CHEAP TRICK—She's Tight D
- THE CLASH—Rock The Casbah D
- CHICAGO—Love Me Tomorrow X
- BILLY JOEL—Pressure X
- THE POINTER SISTERS—I'm So Excited X
- SOFT CELL—Tainted Love/Where Did Our Love Go X
- JON STEVENS—Lover My Love X
- BAD COMPANY—Electricland X
- LOVERBOY—Get Lucky X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- THE KIND—Loved By You X

KEYN-FM—Wichita

- (Dan Pearson—MD)
- ★ FLEETWOOD MAC—Gypsy 10-7
- ★ TOTO—Make Believe 15-12
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 16-13
- ★ SANTANA—Hold On 22-16
- ★ A FLOCK OF SEAGULLS—I Ran 23-17
- CROSBY, STILLS AND NASH—Southern Cross
- RUSH—New World Man
- BILLY JOEL—Pressure A
- THE POINTER SISTERS—I'm So Excited A
- SYLVIA—Nobody X
- PAUL CARRACK—I Need You X

Northeast Region

★ PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- FLEETWOOD MAC—Gypsy (Warner Bros.)
- JUICE NEWTON—Break It To Me Gently (Capitol)

● TOP ADD ONS

- PAUL CARRACK—I Need You (Epic)
- AIR SUPPLY—Young Love (Arista)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS

- DIANA ROSS—Muscles (RCA)
- THE CLASH—Rock The Casbah (Epic)

WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MEN AT WORK—Who Can It Be Now 3-3
- ★ JACKSON BROWNE—Somebody's Baby 10-6
- ★ AMERICA—You Can Do Magic 13-9
- ★ FLEETWOOD MAC—Gypsy 22-16
- ★ PAUL CARRACK—I Need You
- ★ LAURA BRANIGAN—Gloria
- SYLVIA—Nobody A
- THE MOTELS—Take The L A
- JOE JACKSON—Steppin' Out A
- DIANA ROSS—Muscles A
- NEIL DIAMOND—Heartlight B
- RICK SPRINGFIELD—I Get Excited B
- CHICAGO—Love Me Tomorrow B
- THE WHO—Athena X
- THE POINTER SISTERS—I'm So Excited X
- BILLY JOEL—Pressure X
- YAZ—Situation X

WTRY-AM—Albany

- (Bill Cahill—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ OLIVIA NEWTON-JOHN—Heart Attack 13-4
- ★ THE STEVE MILLER BAND—Abracadabra 3-2
- ★ JACKSON BROWNE—Somebody's Baby 4-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-8
- ★ PAUL CARRACK—I Need You
- DIANA ROSS—Muscles
- CRYSTAL GAYLE WITH EDDIE RABBITT—You And I A
- BILLY JOEL—Pressure B

WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ OLIVIA NEWTON-JOHN—Heart Attack 23-19
- ★ LAURA BRANIGAN—Gloria 25-20
- ★ ELTON JOHN—Blue Eyes 8-4
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 10-6
- ★ SYLVIA—Nobody 30-24
- ★ DIANA ROSS—Muscles
- THE WHO—Athena
- BILLY JOEL—Pressure B
- PAUL CARRACK—I Need You B
- KOOL AND THE GANG—Big Fun B
- THE POINTER SISTERS—I'm So Excited B
- CHEAP TRICK—She's Tight A
- MISSING PERSONS—Destination Unknown A
- LINDA RONSTADT—Get Closer A

WGUY-AM—Bangor

- (Jim Randall—MD)
- ★ LAURA BRANIGAN—Gloria 3-1
- ★ JOE JACKSON—Steppin' Out 6-4
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 9-6
- ★ SANTANA—Hold On 12-7
- ★ FLEETWOOD MAC—Gypsy 25-20
- ★ JACKSON BROWNE—Somebody's Baby B
- ★ DIANA ROSS—Muscles B
- ★ TONI BASIL—Mickey B
- DONNA SUMMER—State Of Independence A
- JEFFREY OSBORNE—On The Wings Of Love A
- MISSING PERSONS—Destination Unknown A
- STRAY CATS—Rock This Town A
- AMERICA—You Can Do Magic X
- BILLY JOEL—Pressure X
- BILLY PRESTON—I'm Never Gonna Say Goodbye X
- DON HENLEY—Johnny Can't Read X
- THE FIX—Stand Or Fall X
- MOVING PICTURES—What About Me X
- THE POINTER SISTERS—I'm So Excited X
- RANDY MEISNER—Never Been In Love X
- RICK SPRINGFIELD—I Get Excited X
- STEVIE WONDER—Ribbon In The Sky X
- YAZ—Situation X

WIGY-FM—Bath

- (Willie Mitchell—MD)
- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ A FLOCK OF SEAGULLS—I Ran 6-5
- ★ GLENN FREY—The One You Love 9-6
- ★ KIM CARNES—Voyeur 17-14
- ★ LAURA BRANIGAN—Gloria 29-21
- ★ JOE JACKSON—Steppin' Out B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ CHICAGO—Love Me Tomorrow A

- RUSH—New World Man A
- MISSING PERSONS—Destination Unknown A
- STEPHANIE WINSLOW—In Between Lovers A
- PAUL CARRACK—I Need You X
- RICK SPRINGFIELD—I Get Excited X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- MOVING PICTURES—What About Me X
- NEIL DIAMOND—Heartlight X
- STEEL BREEZE—You Don't Want Me Anymore X
- KOOL AND THE GANG—Big Fun X
- THE CLASH—Rock The Casbah X
- STRAY CATS—Rock This Town X
- DON HENLEY—Johnny Can't Read X
- BILLY PRESTON—I'm Never Gonna Say Goodbye X
- TONI BASIL—Mickey X
- MICHAEL MURPHEY—What's Forever For X
- ROBERTA FLACK—I'm The One X
- ORLEANS—One Of A Kind X

WYBF-FM—Boston

- (Dave Newell—MD)
- ★ JUICE NEWTON—Break It To Me Gently 19 12
- ★ AMERICA—You Can Do Magic 20-14
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 10-7
- ★ MICHAEL MURPHEY—What's Forever For 5-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 13 9
- LAURA BRANIGAN—Gloria
- NEIL DIAMOND—Heartlight
- PAUL McCARTNEY—Take It Away B
- GLENN FREY—The One You Love B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- JACKSON BROWNE—Somebody's Baby B
- JEFFREY OSBORNE—On The Wings Of Love A

WXKS-FM—Boston

- (Joey Carvello—MD)
- ★ JOHN COUGAR—Jack And Diane 6-1
- ★ THE CLASH—Rock The Casbah 8-5
- ★ THE GAP BAND—You Dropped A Bomb On Me 12-6
- ★ DURAN DURAN—Hungry Like The Wolf 13-9
- ★ STACY LATTISAW—Don't Throw It All Away 14-14
- THE ALAN PARSONS PROJECT—Eye In The Sky
- TAVARES—A Penny For Your Thoughts B
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- STEVIE WONDER—Ribbon In The Sky B
- MISSING PERSONS—Destination Unknown A
- THE GO GO'S—Get Up And Go A
- SUNRISE—Who's Sticking It A
- DIANA ROSS—Muscles A
- SURVIVOR—American Heartbeat X
- STRAY CATS—Rock This Town X
- MICHAEL McDONALD—I Keep Forgettin' X
- DON HENLEY—Johnny Can't Read X
- DONNA SUMMER—State Of Independence X
- MOVING PICTURES—What About Me X
- TONI BASIL—Mickey X
- BILLY PRESTON—I'm Never Gonna Say Goodbye X

WBEN-FM—Buffalo

- (Roger Christian—MD)
- ★ FLEETWOOD MAC—Gypsy 37-7
- ★ JACKSON BROWNE—Somebody's Baby 12 8
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25 11
- ★ NEIL DIAMOND—Heartlight 26-12
- ★ REO SPEEDWAGON—Sweet Time 31 23
- EVELYN KING—Love Come Down
- AIR SUPPLY—Young Love
- BILLY JOEL—Pressure B
- THE POINTER SISTERS—I'm So Excited B
- PAUL McCARTNEY—Tug Of War A
- THE GO GO'S—Get Up And Go A
- DIANA ROSS—Muscles A
- LINDA RONSTADT—Get Closer A

WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-1
- ★ JOHN COUGAR—Jack And Diane 14-2
- ★ AMERICA—You Can Do Magic 5-3
- ★ ASIA—Only Time Will Tell 6-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-6
- BILLY JOEL—Pressure
- THE GO GO'S—Get Up And Go
- CHICAGO—Love Me Tomorrow B
- SYLVIA—Nobody B
- THE WHO—Athena B
- CROSBY, STILLS AND NASH—Southern Cross B
- SURVIVOR—American Heartbeat A
- RUSH—New World Man A
- THE POINTER SISTERS—I'm So Excited A
- PAUL McCARTNEY—Tug Of War X
- THE MOTELS—Take The L X
- KIM CARNES—Voyeur X
- MOVING PICTURES—What About Me X
- LINDA RONSTADT—Get Closer A

WTIC-FM—Hartford

- (Mike West—MD)
- ★ ARETHA FRANKLIN—Jump To It L L L
- ★ MEN AT WORK—Who Can It Be Now 2-2
- ★ EVELYN KING—Love Come Down 6-4
- ★ FLEETWOOD MAC—Gypsy 20-14
- ★ LAURA BRANIGAN—Gloria 24-15
- PAUL CARRACK—I Need You
- ABC—The Look Of Love
- A FLOCK OF SEAGULLS—I Ran B
- LUTHER VANDROSS—Bad Boy/Having A Party B
- CROSBY, STILLS AND NASH—Southern Cross B

WBLI-FM—Long Island

- (Bill Terry—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JOHN COUGAR—Jack And Diane 8-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-6
- ★ MEN AT WORK—Who Can It Be Now 15-11
- ★ AMERICA—You Can Do Magic 16-12
- ★ JUICE NEWTON—Break It To Me Gently
- ★ GLENN FREY—The One You Love
- FLEETWOOD MAC—Gypsy A
- TOTO—Make Believe A
- BILLY JOEL—Pressure X

WFEA-AM (13 FE)—Manchester

- (Rick Ryder—MD)
- ★ MEN AT WORK—Who Can It Be Now 20-15
- ★ MICHAEL McDONALD—I Keep Forgettin' 23-17
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 4-2
- ★ NEIL DIAMOND—Heartlight 27-21
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25-22
- SYLVIA—Nobody A
- LAURA BRANIGAN—Gloria A
- ASIA—Only Time Will Tell A
- FLEETWOOD MAC—Gypsy B
- AIR SUPPLY—Young Love B
- KOOL AND THE GANG—Big Fun B
- ORLEANS—One Of A Kind X
- THE B.B. AND Q. BAND—Imagination X

WKCI-FM—New Haven

- (Danny Lyons—MD)
- CROSBY, STILLS AND NASH—Southern Cross
- MEN AT WORK—Who Can It Be Now
- BILLY JOEL—Pressure B
- STEVIE WONDER—Ribbon In The Sky A
- DIANA ROSS—Muscles

WKU-FM—New York City

- (Michael Ellis—MD)
- ★ EVELYN KING—Love Come Down 1-1
- ★ MELBA MOORE—Love's Comin' At Ya 9-7
- ★ CHERYL LYNN AND LUTHER VANDROSS—If This World Were Mine 10-10
- ★ CHICAGO—Hard To Say I'm Sorry 12-11
- ★ RAW SILK—Do It To The Music 24-16
- PATTI AUSTIN—Baby Come To Me
- THE CLASH—Rock The Casbah
- STACY LATTISAW—Attack Of The Name Game B
- JONZUN CREW—Pack Jam B
- VANITY 6—Nasty Girls A

WNBC-AM—New York City

- (Babette Stirling—MD)
- ★ JACKSON BROWNE—Somebody's Baby 14-10
- ★ LAURA BRANIGAN—Gloria 16-13
- ★ KENNY ROGERS—Love Will Turn You Around 10-8
- ★ ASIA—Only Time Will Tell 11-9
- ★ AMERICA—You Can Do Magic 19-15
- DIANA ROSS—Muscles

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- CROSBY, STILLS AND NASH—Southern Cross A
- RICK SPRINGFIELD—I Get Excited A
- NEIL DIAMOND—Heartlight A
- TANE CAIN—Holdin' On A
- PAUL CARRACK—I Need You A
- LAURA BRANIGAN—Gloria A
- BILLY JOEL—Pressure B
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- QUARTERFLASH—Night Shift X
- 38 SPECIAL—You Keep Runnin' Away X
- REO SPEEDWAGON—Sweet Time X

WPJB-FM—Providence

- (Todd Chase—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ STEEL BREEZE—You Don't Want Me Anymore 11 3
- ★ KOOL AND THE GANG—Big Fun 12 4
- ★ JUICE NEWTON—Break It To Me Gently 14-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 15-8
- ★ DONNA SUMMER—State Of Independence A
- ★ DIANA ROSS—Muscles A
- ★ JEFFREY OSBORNE—On The Wings Of Love A
- ★ LINDA RONSTADT—Get Closer A
- STEVE MILLER BAND—Cool Magic A
- EVELYN KING—Love Come Down X
- JOE JACKSON—Steppin' Out X
- THE GAP BAND—You Dropped A Bomb On Me X
- SYLVIA—Nobody X
- ARETHA FRANKLIN—Jump To It X

WPFO-FM—Providence

- (Tom Cuddy—MD)
- ★ GLENN FREY—The One You Love 10-6
- ★ TOTO—Make Believe 11-7
- ★ FLEETWOOD MAC—Gypsy 18-9
- ★ JACKSON BROWNE—Somebody's Baby 14-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 23-19
- ★ MICHAEL McDONALD—I Keep Forgettin' B
- ★ THE GAP BAND—You Dropped A Bomb On Me B
- ★ SANTANA—Hold On A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ EVELYN KING—Love Come Down X
- ★ JOE JACKSON—Steppin' Out X
- ★ THE GAP BAND—You Dropped A Bomb On Me X
- ★ SYLVIA—Nobody X
- ★ ARETHA FRANKLIN—Jump To It X

WRFM-FM—Rochester

- (Marie Cronia—MD)
- ★ A FLOCK OF SEAGULLS—I Ran 11-4
- ★ FLEETWOOD MAC—Gypsy 24-17
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25-19
- ★ RUSH—New World Man 30-20
- ★ AIR SUPPLY—Young Love 39-26
- CROSBY, STILLS AND NASH—Southern Cross
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- BILLY JOEL—Pressure B
- THE GO GO'S—Get Up And Go B
- JOE JACKSON—Steppin' Out B
- PAUL CARRACK—I Need You B
- LAURA BRANIGAN—Gloria B
- SYLVIA—Nobody B
- CHICAGO—Love Me Tomorrow A
- BAD COMPANY—Electricland A
- DIANA ROSS—Muscles A
- TIMOTHY B. SCHMIT—So Much In Love A
- MICHAEL MURPHEY—What's Forever For X
- TONI BASIL—Mickey X
- STEVE WINWOOD—Still In The Game X
- ABC—The Look Of Love X
- STRAY CATS—Rock This Town X

WPST-FM—Trenton

- (Mike Taylor—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 11-7
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 15-8
- ★ GLENN FREY—The One You Love 16-11
- ★ OLIVIA NEWTON-JOHN—Heart Attack 29-22
- BILLY JOEL—Pressure B
- THE POINTER SISTERS—I'm So Excited B
- STRAY CATS—Rock This Town B
- THE GO GO'S—Get Up And Go B
- AIR SUPPLY—Young Love B
- PAUL McCARTNEY—Tug Of War B
- LINDA RONSTADT—Get Closer A
- SURVIVOR—American Heartbeat A

WRCK-FM—Utica/Rome

- (Jim Reitz—MD)
- ★ JACKSON BROWNE—Somebody's Baby 4-3
- ★ MEN AT WORK—Who Can It Be Now 5-4
- ★ A FLOCK OF SEAGULLS—I Ran 9-6
- ★ TOTO—Make Believe 10-7
- ★ SANTANA—Hold On 12-8
- THE GO GO'S—Get Up And Go
- STRAY CATS—Rock This Town
- CHICAGO—Love Me Tomorrow A
- CHEAP TRICK—She's Tight A
- OLIVIA NEWTON-JOHN—Heart Attack B
- STEEL BREEZE—You Don't Want Me Anymore B

WFTQ-AM—Worcester

- (Gary Nolan—MD)
- SYLVIA—Nobody
- NEIL DIAMOND—Heartlight
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

Mid-Atlantic Region

★ PRIME MOVERS

- MEN AT WORK—Who Can It Be Now (Columbia)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- ELTON JOHN—Blue Eyes (Geffen)

● TOP ADD ONS

- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- THE MOTELS—Take The L (Capitol)
- TANE CAIN—Holdin' On (RCA)

BREAK OUTS

- DIANA ROSS—Muscles (RCA)
- DONNA SUMMER—State Of Independence (Geffen)

WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ SYLVIA—Nobody 18-9
- ★ NEIL DIAMOND—Heartlight 27-18
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 15 9
- ★ FLEETWOOD MAC—Gypsy 21-17
- ★ REO SPEEDWAGON—Sweet Time 25-20
- LAURA BRANIGAN—Gloria B
- AIR SUPPLY—Young Love B
- CHICAGO—Love Me Tomorrow B
- BILLY JOEL—Pressure B
- STEPHEN BISHOP—If Love Takes You Away B
- JEFFREY OSBORNE—On The Wings Of Love A
- PAUL CARRACK—I Need You A
- LINDA RONSTADT—Get Closer A
- OLIVIA NEWTON-JOHN—Heart Attack A
- KIM CARNES—Voyeur X
- DARYL HALL AND JOHN DATES—Did It In A Minute X
- RONNIE MILSAP—Any Day Now X
- MELISSA MANCHESTER—You Should Hear How She Talks About You X
- WILLIE NELSON—Always On My Mind X
- LESLIE PEARL—If The Love Fits Wear It X
- FLEETWOOD MAC—Hold Me X
- THE POINTER SISTERS—American Music X
- AIR SUPPLY—Even The Nights Are Better X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ GLENN FREY—The One You Love 11-6
- ★ A FLOCK OF SEAGULLS—I Ran 15-8
- ★ SANTANA—Hold On 25-19
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 34-26
- ★ THE WHO—Athena 37-28
- ★ RICK SPRINGFIELD—I Get Excited B
- ★ BILLY JOEL—Pressure B
- ★ CROSBY, STILLS AND NASH—Southern Cross B
- ★ RAY PARKER JR.—It's Our Own Affair A
- ★ MISSING PERSONS—Destination Unknown A
- ★ PAUL McCARTNEY—Tug Of War A
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye A
- ★ STEPHANIE WINSLOW—In Between Lovers A
- ★ BILL MEDLEY—Right Here And Now X
- ★ PAUL CARRACK—I Need You X
- ★ TIMOTHY B. SCHMIT—So Much In Love X
- ★ STEVIE WONDER—Ribbon In The Sky X
- ★ RUSH—New World Man X
- ★ CHICAGO—Love Me Tomorrow X
- ★ SYLVIA—Nobody X
- ★ DON HENLEY—Johnny Can't Read X
- ★ WILLIE NELSON—Let It Be Me X
- ★ MICHAEL STANLEY BAND—When I'm Holding You Tight X
- ROBERT PLANT—Burning Down One Side X
- ABC—The Look Of Love X
- MICHAEL MURPHEY—What's Forever For X
- DIANA ROSS—Muscles A
- STEVE WINWOOD—Still In The Game X

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 3-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-3
- ★ JACKSON BROWNE—Somebody's Baby 6-4
- ★ ELTON JOHN—Blue Eyes 8-5
- ★ MEN AT WORK—Who Can It Be Now
- NEIL DIAMOND—Heartlight
- CROSBY, STILLS AND NASH—Southern Cross B
- A FLOCK OF SEAGULLS—I Ran B
- THE GO GO'S—Get Up And Go B
- 38 SPECIAL—You Keep Runnin' Away B
- SHEENA EASTON—Machinery X
- STRAY CATS—Rock This Town X
- SYLVIA—Nobody X
- THE MOTELS—Take The L X
- JOE JACKSON—Steppin' Out X
- OLIVIA NEWTON-JOHN—Heart Attack X
- THE POINTER SISTERS—I'm So Excited X
- LINDA RONSTADT—Get Closer A

WFBM-AM—Baltimore

- (Andy Szulinski—MD)
- ★ JACKSON BROWNE—Somebody's Baby 2-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2
- ★ LAURA BRANIGAN—Gloria 4-3
- ★ AMERICA—You Can Do Magic 6-4
- ★ NEIL DIAMOND—Heartlight 19-10
- CHICAGO—Love Me Tomorrow
- JEFFREY OSBORNE—On The Wings Of Love
- MOVING PICTURES—What About Me A
- CRYSTAL GAYLE AND EDDIE RABBITT—You And I A
- DIANA ROSS—Muscles A
- THE POINTER SISTERS—I'm Excited B
- BOBBY CALDWELL—All Of My Love B
- CLIFF RICHARD—The Only Way Out B
- BILL MEDLEY—Right Here And Now X

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ SYLVIA—Nobody 4-1
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-2
- ★ GLENN FREY—The One You Love 9-6
- ★ MICHAEL MURPHEY—What's Forever For 16-7
- ★ THE MOTELS—Take The L 23-13
- DONNA SUMMER—State Of Independence
- SURVIVOR—American Heartbeat
- JOE JACKSON—Steppin' Out X
- STEEL BREEZE—You Don't Want Me Anymore X
- TANE CAIN—Holdin' On X
- THE WHO—Athena X
- ABC—The Look Of Love X
- CROSBY, STILLS AND NASH—Southern Cross X
- NEIL DIAMOND—Heartlight X
- JEFFREY OSBORNE—On The Wings Of Love X
- CHICAGO—Love Me Tomorrow X
- THE GO GO'S—Get Up And Go X
- BILLY JOEL—Pressure X
- THE POINTER SISTERS—I'm So Excited X
- STRAY CATS—Rock This Town X
- LINDA RONSTADT—Get Closer A
- DIANA ROSS—Muscles A

WCCF-FM—Erie

- (J.J. Sanford—MD)
- ★ MEN AT WORK—Who Can It Be Now 6-2
- ★ ELTON JOHN—Blue Eyes 10-4
- ★ SYLVIA—Nobody 13-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-6
- ★ CROSBY, STILLS AND NASH—Southern Cross 20-14
- SURVIVOR—American Heartbeat
- RICK SPRINGFIELD—I Get Excited
- PAUL McCARTNEY—Tug Of War A
- TONI BASIL—Mickey A

- QUEEN—Back Chat A
- EDDIE RABBITT AND CRYSTAL GAYLE—You And I A
- DONNA SUMMER—State Of Independence B
- RUSH—New World Man B
- THE POINTER SISTERS—I'm So Excited B
- THE GO GO'S—Get Up And Go B
- ABC—The Look Of Love X
- BILLY JOEL—Pressure X
- MICHAEL STANLEY BAND—When I'm Holding You Tight X

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ SANTANA—Hold On A

Singles Radio Action™

Continued from opposite page

- SURVIVOR—American Heartbeat A
- DONNA SUMMER—State Of Independence A
- DIANA ROSS—Muscles A
- MOVING PICTURES—What About Me A
- THE WHO—Athena X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- RED SPEEDWAGON—Sweet Time X
- JOE JACKSON—Steppin' Out X
- AIR SUPPLY—Young Love X
- CROSBY, STILLS AND NASH—Southern Cross X
- TONI BASIL—Mickey X
- STEEL BREEZE—You Don't Want Me Anymore X
- ABC—The Look Of Love X
- PAUL CARRACK—I Need You X
- MEL DIAMOND—Heartlight X
- BILLY JOEL—Pressure X
- TOM SNOW—Hungry Nights X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ JACKSON BROWNE—Somebody's Baby 4 2
 - ★ AMERICA—You Can Do Magic 5-3
 - ★ MEN AT WORK—Who Can It Be Now 8-4
 - ★ SANTANA—Hold On 11-8
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 19-13
 - DONNA SUMMER—State Of Independence
 - LINDA RONSTADT—Get Closer
 - A FLOCK OF SEAGULLS—I Ran B
 - BILLY JOEL—Pressure B
 - JOE JACKSON—Steppin' Out B
 - CHICAGO—Love Me Tomorrow B
 - STRAY CATS—Rock This Town B
 - ABC—The Look Of Love A
 - DON HENLEY—Johnny Can't Read A
 - THE POINTER SISTERS—I'm So Excited X
 - THE GO GO'S—Get Up And Go X
 - PAUL CARRACK—I Need You X
 - LAURA BRANIGAN—Gloria X
 - RUSH—New World Man X
 - SYLVIA—Nobody X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ GLENN FREY—The One You Love 6-5
 - ★ KIM CARNES—Voyeur 15-11
 - ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 17-12
 - ★ A FLOCK OF SEAGULLS—I Ran 22 16
 - ★ FLEETWOOD MAC—Gypsy 25-18
 - DONNA SUMMER—State Of Independence A
 - PAUL CARRACK—I Need You A
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
 - LINDA RONSTADT—Get Closer A
 - STRAY CATS—Rock This Town B
 - JOE JACKSON—Steppin' Out B
 - CHICAGO—Love Me Tomorrow B
 - THE WHO—Athena B
 - STEPHEN BISHOP—If Love Takes You Away X
 - BILLY JOEL—Pressure X
 - PAUL McCARTNEY—Tug Of War X
 - RICK SPRINGFIELD—I Get Excited X
 - GEORGE HATCHER—Coming Home X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ FLEETWOOD MAC—Gypsy 15-8
 - ★ GLENN FREY—The One You Love 17-12
 - ★ SANTANA—Hold On 12-9
 - ★ A FLOCK OF SEAGULLS—I Ran 20 16
 - ★ THE WHO—Athena 25-21
 - OLIVIA NEWTON-JOHN—Heart Attack
 - PAUL CARRACK—I Need You
 - BAD COMPANY—Electricland A
 - KOOL AND THE GANG—Big Fun A
 - ROBERT PLANT—Burning Down One Side X
 - CHICAGO—Love Me Tomorrow X
 - JOE JACKSON—Steppin' Out X
 - ABC—The Look Of Love X
 - BILLY JOEL—Pressure X

WDCG-AM—Durham

- (Randy Kabrich—MD)
- CROSBY, STILLS AND NASH—Southern Cross A
 - BILLY JOEL—Pressure A
 - TONI BASIL—Mickey A
 - SURVIVOR—American Heartbeat A
 - A FLOCK OF SEAGULLS—I Ran B
 - LAURA BRANIGAN—Gloria B
 - JUICE NEWTON—Break It To Me Gently B
 - JOE JACKSON—Steppin' Out X
 - PAUL CARRACK—I Need You X
 - DON HENLEY—Johnny Can't Read X
 - STEEL BREEZE—You Don't Want Me Anymore X
 - THE WHO—Athena X
 - ABC—The Look Of Love X
 - AIR SUPPLY—Young Love X

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ SYLVIA—Nobody 8-6
 - ★ THE GAP BAND—You Dropped A Bomb On Me 12-8
 - ★ JUICE NEWTON—Break It To Me Gently 14-9
 - ★ KIM CARNES—Voyeur 15-12
 - ★ ARETHA FRANKLIN—Jump To It 16-13
 - LINDA RONSTADT—Get Closer
 - DIANA ROSS—Muscles
 - MISSING PERSONS—Distraction Unknown A
 - MOVING PICTURES—What About Me A
 - CLIFF RICHARD—The Only Way Out A
 - RAY PARKER JR.—It's Our Own Affair A
 - BOBBY SPRINGFIELD—You'll Never Have To Fall In Love Again A
 - BERTIE HIGGINS—Casablanca A
 - CHICAGO—Love Me Tomorrow B
 - JOE JACKSON—Steppin' Out X
 - KARLA BONOFF—Please Be The One X
 - THE POINTER SISTERS—I'm So Excited X
 - TAVARES—A Penny For Your Thoughts X
 - JEFFREY OSBORNE—On The Wings Of Love X
 - BILLY JOEL—Pressure X
 - RUSH—New World Man X
 - STEVIE WONDER—Ribbon In The Sky X
 - TAME CAIN—Holdin' On X
 - KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
 - RED SPEEDWAGON—Sweet Time X
 - A FLOCK OF SEAGULLS—I Ran X
 - TONI BASIL—Mickey X
 - SUNRISE—Who's Sticking It X
 - THE WHO—Athena X
 - DON HENLEY—Johnny Can't Read X
 - STRAY CATS—Rock This Town X

WAXY-FM— Ft. Lauderdale

- (Rick Shaw—MD)
- ★ LAURA BRANIGAN—Gloria 4-3
 - ★ AMERICA—You Can Do Magic 8-5
 - ★ MICHAEL McDONALD—I Keep Forgettin' 13-9
 - ★ SANTANA—Hold On 15-11
 - ★ FLEETWOOD MAC—Gypsy 24-15
 - AIR SUPPLY—Young Love
 - THE POINTER SISTERS—I'm So Excited
 - BILL MEDLEY—Right Here And Now A
 - KIM CARNES—Voyeur A
 - CROSBY, STILLS AND NASH—Southern Cross A

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.

Sept. 27, **America**, Musicstar Specials, RKO Radioshows, one hour.

Sept. 27, **Asia**, Inner-View, Inner-View Network, one hour.

Sept. 27, **Greatest Rock Festivals**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 27, **Lionel Hampton**, Music Makers, Narwood, one hour.

Sept. 27, **Loretta Lynn**, Country Closeup, Narwood, one hour.

Sept. 30-Oct. 3, **The Rolling Stones**—Past And Present, Mutual Broadcasting, 12 hours.

Oct. 1-3, **Genesis**, Off The Record, Westwood One, one hour.

Oct. 1-3, **Cheryl Lynn**, Special Edition, Westwood One, one hour.

Oct. 1-3, **Michael Murphey**, Live From Gilley's, Westwood One, one hour.

Oct. 1-3, **Rock Year 1974**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Oct. 1-3, **Alabama**, Weekly Country Music Countdown, United Stations, three hours.

Oct. 1-3, **Smokey Robinson**, part one, Budweiser Concert Hour, Westwood One, one hour.

Oct. 1-3, **Kenny Loggins, Rob Halford** (Judas Priest), Rock Album Countdown, Westwood One, two hours.

Oct. 1-3, **Jermaine Jackson, Jeffrey Osborne**, The Countdown, Westwood One, two hours.

Oct. 2, **Charlie Daniels Band**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 2-3, **Paul Anka, Michael Jackson, Moody Blues**, Soundtrack Of The 60s, Watermark, three hours.

Oct. 2-3, **Billy Squier**, the Source, NBC, 90 minutes.

Oct. 2-3, **Shirley Jones**, "The King and I," Musical, Watermark, three hours.

Oct. 3, **Boombtown Rats**, BBC College Concert Series, London Wavelength, one hour.

Oct. 3, **Billy Squier**, Best Of The Biscuit, ABC Rock Radio Network, one hour.

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 Radioshows, one hour.

Oct. 4, **Steve Lawrence and Eydie Gorme**, Music Makers, Narwood, one hour.

Oct. 4, **Ronnie Milsap**, Country Closeup, Narwood, one hour.

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. 9-10, **Carol Channing**, "The Pajama Game," Musical, Watermark, three hours.

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, RKO Radioshows, one hour.

Oct. 11, **Juice Newton**, Musicstar Specials, RKO Radioshows, one hour.

Oct. 11, **British Invasion**, part one, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Radio

VETERAN BLACK BROADCASTER

WATV's Stewart Looks Back

By NELSON GEORGE

NEW YORK—When it was announced that some of Shelley Stewart's friends in the black community of Birmingham, Ala., together with the Black Music Assn., would be sponsoring a tribute to Stewart on Oct. 15, it seemed like a good way to salute a man who has been serving his city for 33 years.

But the tribute has taken on greater significance since Stewart, the morning drive time air personality at WATV, suffered a stroke three weeks ago, immobilizing parts of his body and forcing him off the air for the first time in years.

Despite his illness, Stewart is in good spirits. Recently, he reminisced about his career and talked about the changes in black radio since he debuted in 1949. "After graduating from Rosedale High in Birmingham, I wanted to be a lawyer, but ended up doing an hour-long rhythm & blues show. It is a little-known fact that while WEVD in Atlanta was the first black-owned station in America, WATV was the first station with an all-black music format.

"After the first six months, I was doing split shifts: 6 until 8 in the morning, 11 to 12, and then 3 p.m. until signoff, since we're a daytimer. All this for \$17.50 a week, while the janitors were making \$35."

While Stewart wasn't making much money, his on-air role made him a spokesman for Birmingham's black community. In the 1950s, before the civil rights movement made the city's racial unrest a national issue, it was often a dangerous position.

"I always had more problems than a lot of blacks because of my visibility," Stewart recalls. "I'd talk on the air about problems in the area, about black aspirations, about Eugene 'Bull' Connors, who would later turn the dogs on the civil rights demonstrations. I had my car stoned by the KKK. One night they even went up and cut the wires to our tower.

"The most frightening moment I ever had was in 1960 when I was deejaying what we call a disco now at a white teenage club out in a white section. Well, sometime that evening I was informed that about 75 KKK members wanted me to come outside and speak to them," says Stewart with a chuckle. "I had to run for

my life. If it wasn't for those white teenagers holding the KKK off, it would have been over."

Looking at black radio today, Stewart sees it on a definite upswing. "There was a period in the 1970s when too many black stations were trying to sound white," says Stewart. "They were leaving the community behind. You could listen to them and not know who they were broadcasting for. They were trying to be top 40 stations. I find that the shift is back to identification with the black community."

Stewart cites WATV as an example of this approach. The station was rated fourth in the market with a 7.3 in the most recent Arbitron survey behind three FM stations. It is

the top-rated AM and top-rated black oriented station in the Birmingham/Jefferson County area. Stewart, who also serves as WATV's sales manager, feels these numbers "make us the strongest black AM in the country, and we're a daytimer."

"Personality and community identification is the key," says Stewart. "I've been on the air since the 1940s. Erskine Faush, who follows me on the air, has been at WATV since 1951. Yet, we both can still deal with the music. The first black artist I met was Elmore James, but I still play and understand the appeal of Rick James' 'Hard To Get.' This mix of new music and traditional values is the heart and soul of good black radio."

BILLBOARD RADIO JOB MART

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

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, NY 10036. Phone: (212) 754-7386 (locally) or (800) 223-7524 (out of state). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

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

SERVICES



TIMBERLINE PRODUCTIONS
Box 9541 So. Station, Denver, CO 80209
(303) 756-9091

Attention Program Directors

Draw attention to your weekends inexpensively with well-known personality, *Chuck Buell* and a strong specialized program. Each week 3 hours of the hits from the 50's, 60's, & 70's and the stories behind them. Send or call for your demo tape today.

CURRENT AND CLASSIC AIRCHECKS!

Special Issue # S-4 features Salt Lake City & Minneapolis-St. Paul, with KRSP, KCPX, KRSP-FM, KFMY, KISN and KCPX-FM from Salt Lake, and KQRS, KDWB-FM, WLOL, KDWB and KSTP-FM from Minneapolis. Cassettes, \$5.50.

Current issue #29 features KFI/Lohman & Barkley, KCBQ/Charlie & Harrigan, K101/Chuck Brown, WLS/Don Geronimo, K59-Honolulu/Aku, KIQQ, KRLA, KISW-Seattle, and from Sacramento, KROY-FM and KSFM. 90-minute cassettes, \$5.50.

Classic issue #C-23 features WMCA/Gary Stevens-1965, WRKO/Dale Dorman-1969, KHJ/John Sebastian-1978, KFWB/B. Mitchell Reed-1961, B100/Beaver Cleaver-1976, plus KHS-FM-1976, KFRC-1975, K100-1974, and KKDJ-1974. Cassettes, \$14.50.

CALIFORNIA AIRCHECK
Dept. BB—Box 4008
San Diego, CA 92104

BLACK AND URBAN MUSIC PROGRAMMERS . . .

Would you like to take your listeners to Hollywood?

Would you like to take them backstage with some of the hottest names in show business?

If it sounds good to you, then you're ready for the hottest new syndicated show in radio. It's **RADIOSCOPE: THE ENTERTAINMENT MAGAZINE OF THE AIR** . . . and it's yours **FREE**—no strings attached.

Sound good? Write:

LEE BAILEY PRODUCTIONS
5664 Rober Street, Los Angeles, CA. 90042
Or Call: (213) 256-2778

BARGAIN RECORDING TAPE

10" hubs, 1 mil, 3600' approx. length. Recorded once, syndication recycled surplus. \$1.39 per hub, min. order 10 hubs, sample \$2.50. Price includes shipping, payment with order.

Bill Taylor
COUNTRY CONSULTANTS
1425 E. Orange Grove
Pasadena, CA 91104

INSIDE COUNTRY

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

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

COUNTRY CONSULTANTS

Is your competition on automated or live assist FM using a syndicated music service? They are extremely vulnerable! Your full-time AM signal can win with your country format.

Bill Taylor
COUNTRY CONSULTANTS
1425 E. Orange Grove
Pasadena, CA 91104
(213) 791-4836

Pro-Motions

Continued from page 24

The KMJK balloon made its maiden flight at the Oregon State Fair in conjunction with a Pablo Cruise concert and debuted in downtown Portland at Waterfront Park for the United Way kickoff. The balloon is available to station clients for openings and special promotions and will be used to support various community activities.

WEMP Milwaukee will celebrate 47 years of service to the Milwaukee area in promotions under the banner "47 Years And Still Making Memories." Fabulous Fifties week-ends, greetings from former WEMP air personalities, musical hits which were broken on WEMP, and salutes from the station's earliest advertisers will be included in on-air promotions.

Rock Albums & Top Tracks

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

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	4	THE WHO —It's Hard (Warner Bros.)	1	1	9	BILLY SQUIER —Everybody Wants You, Capitol
2	1	10	BILLY SQUIER —Emotions In Motion, Capitol	2	2	4	RUSH —New World Man, Mercury
3	7	2	RUSH —Signals, Mercury	3	3	5	THE WHO —Athena, Warner Bros.
4	4	13	FLEETWOOD MAC —Mirage, Warner Bros.	4	10	5	KENNY LOGGINS AND STEVE PERRY —Don't Fight It, Columbia
5	3	13	ROBERT PLANT —Pictures At Eleven, Swan Song	5	4	11	FLEETWOOD MAC —Gypsy, Warner Bros.
6	5	6	BAD COMPANY —Rough Diamonds, Swan Song	6	6	4	DON HENLEY —Dirty Laundry, Asylum
7	13	6	DON HENLEY —I Can't Stand Still, Asylum	7	25	4	.38 SPECIAL —You Keep Runnin' Away, A&M
8	11	8	SANTANA —Shango	8	7	10	JUDAS PRIEST —You've Got Another Thing Coming, Columbia
9	12	14	MEN AT WORK —Business As Usual, Columbia	9	5	5	BAD COMPANY —Electricland, Swan Song
10	6	8	STEVE WINWOOD —Talking Back To The Night, Island	10	27	13	ROBERT PLANT —Worse Than Detroit, Swan Song
11	8	8	SOUNDTRACK —Fast Times At Ridgemoor High, Asylum	11	12	12	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista
12	9	12	JUDAS PRIEST —Screaming For Vengeance, Columbia	12	11	13	ROBERT PLANT —Burning Down One Side, Swan Song
13	10	15	EDDIE MONEY —No Control, Columbia (EP)	13	8	5	JOHN COUGAR —Jack And Diane, Riva/Mercury, Polygram
14	36	2	PETER GABRIEL —Security, Geffen	14	9	11	EDDIE MONEY —Shakin', Columbia
15	16	4	KENNY LOGGINS —High Adventure (Columbia)	15	17	9	STEVE WINWOOD —Still In The Game, Island
16	19	4	STEEL BREEZE —Steel Breeze (RCA)	16	18	9	JACKSON BROWNE —Somebody's Baby, Asylum (45)
17	15	20	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista	17	20	6	SANTANA —Hold On, Columbia
18	20	18	THE CLASH —Combat Rock, Epic	18	26	2	STEEL BREEZE —You Don't Want Me Anymore, RCA
19	14	23	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)	19	15	21	A FLOCK OF SEAGULLS —I Ran, Arista
20	26	3	MIKE RUTHERFORD —Acting Very Strange, Atlantic	20	13	5	STEVE WINWOOD —Valerie, Island
21	24	3	AEROSMITH —Rock In A Hard Place, Columbia	21	24	6	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me, Boardwalk
22	17	22	.38 SPECIAL —Special Forces, A&M	22	14	3	THE WHO —Eminence Front, Warner Bros.
23	18	16	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista	23	NEW ENTRY		BILLY SQUIER —Learn How To Live, Capitol
24	NEW ENTRY		BRUCE SPRINGSTEEN —Nebraska, Columbia	24	23	7	SAMMY HAGAR —Fast Times At Ridgemoor High, Full Moon/Asylum
25	38	7	STRAY CATS —Built For Speed, EMI-America	25	28	6	SANTANA —Nowhere To Run, Columbia
26	21	6	JOHNNY VAN ZANT BAND —Last Of The Wild Ones, Polydor	26	45	2	RUSH —Analog Kid, Mercury
27	NEW ENTRY		SAGA —Worlds Apart, Portrait	27	22	14	EDDIE MONEY —Think I'm In Love, Columbia
28	27	5	MICHAEL STANLEY BAND —M.S.B., EMI-America	28	16	12	ROBERT PLANT —Pledge Pin, Swan Song
29	22	9	GEORGE THOROGOOD —Bad To The Bone, EMI-America	29	29	2	JOE JACKSON —Steppin' Out, A&M
30	23	13	CROSBY, STILLS AND NASH —Daylight Again, Atlantic	30	38	2	RUSH —Subdivisions, Mercury
31	25	11	SPYS —Spys, EMI/America	31	NEW ENTRY		PETER GABRIEL —Shock The Monkey, Geffen
32	30	10	URIAH HEPP —Abominog, Mercury	32	NEW ENTRY		BILLY JOEL —Pressure, Columbia
33	28	7	RANDY MEISNER —Never Been In Love, Epic (12 inch)	33	NEW ENTRY		SHERRIFF —You Remind Me, Capitol
34	29	16	GENESIS —Three Sides Live, Atlantic	34	21	18	THE CLASH —Should I Stay Or Should I Go?, Epic
35	33	14	THE GO-GO'S —Vacation, I.R.S.	35	42	5	MICHAEL STANLEY BAND —In Between The Lines, EMI-America
36	37	3	HUGHES/THRALL —Hughes/Thrall, Boulevard	36	40	18	.38 SPECIAL —Chain Lightning, A&M
37	34	2	SHERRIFF —Sherriff, Capitol	37	19	9	SPYS —Don't Run My Life, EMI-America
38	35	17	GLENN FREY —No Fun Aloud, Elektra/Asylum	38	34	3	GEORGE THOROGOOD AND THE DESTROYERS —Bad To The Bone, EMI-America
39	41	2	THE FIXX —Shattered Room, MCA	39	36	2	JOHN COUGAR —Thundering Hearts, Riva/Mercury
40	NEW ENTRY		WRABIT —Tracks, MCA	40	NEW ENTRY		MIKE RUTHERFORD —Maxine, Atlantic
41	32	15	REO SPEEDWAGON —Good Trouble, Epic	41	NEW ENTRY		JOHNNY VAN ZANT BAND —It's You, Polydor
42	NEW ENTRY		NOVO COMBO —Animation Generation, Polydor	42	33	4	JOE WALSH —Waffle Stomp, Asylum
43	43	2	ICEHOUSE —Primitive Man, Chrysalis	43	39	2	BAD COMPANY —Racetrack, Swan Song
44	50	2	TAXXI —States Of Emergency, Fantasy	44	NEW ENTRY		DON HENLEY —Better Hang Up, Asylum
45	31	15	PETE TOWNSHEND —All The Best Cowboys Have Chinese Eyes, Atco	45	NEW ENTRY		THE WHO —Dangerous, Warner Bros.
46	48	6	KENNY LOGGINS & STEVE PERRY —Don't Fight It, Columbia (45)	46	NEW ENTRY		THE GO-GO'S —Get Up And Go, I.R.S.
47	47	7	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me?, Boardwalk (12 inch)	47	NEW ENTRY		THE WHO —It's Hard, Warner Bros.
48	49	2	THE HEADPINS —Turn It Loud, Atco	48	NEW ENTRY		PRODUCERS —She Sheila, Portrait
49	40	6	THE LORDS OF THE NEW CHURCH —Open Your Eyes, I.R.S. (12 inch)	49	44	4	THE PAYOLAS —Eyes Of A Stranger, A&M
50	NEW ENTRY		BILLY JOEL —Pressure, Columbia (45)	50	46	2	THE WHO —Cry If You Want, Warner Bros.

Top Adds

1	BRUCE SPRINGSTEEN —Nebraska, Columbia
2	PETER GABRIEL —Security, Geffen
3	LINDA RONSTADT —Get Closer, Elektra/Asylum, 12 Inch
4	DIRE STRAITS —Love Over Gold, Warner Bros.
5	MIKE RUTHERFORD —Acting Very Strange, Atlantic
6	UTOPIA —Utopia, Network
7	SAGA —Worlds Apart, Portrait
8	NOVO COMBO —Animation Generation, Polydor
9	THE CLASH —Combat Rock, Epic
10	STEEL BREEZE —Steel Breeze, RCA

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

Radio

Washington Roundup

WSM Investigation Sought

The NAACP, the National Black Media Coalition (NBMC) and the Middle Tennessee Community Communications Coalition have filed a petition with the FCC for a full investigation into charges that the present owners of Nashville's WSM-AM-FM have been guilty of racial discrimination and antitrust activity toward a new minority competitor.

The owner, the NLT Corp., is accused of conspiring to prevent a competing television station, WNGE-TV, from being sold to the minority-controlled group, Nashville Television, Inc. The petition states that NLT told advertisers that "a minority company was per se incapable of responsibly handling the affairs of advertisers at a major market television station."

NLT is now scheduled to merge with another group, American General Corp. (AGC), and the country music AM station and its urban con-

temporary format FM counterpart are part of the license transfer package. The NAACP and the other petitioners allege that American General's application is incomplete as filed, and that the NLT and proposed ABC programming for both the AM and FM stations "perpetuates and reinforces the institutional segregation which continues to be prevalent throughout its service area."

The brief also states that blacks are neither featured nor appear with any frequency on the "Grand Ole Opry" program, and black concerns are "seldom addressed on other programs."

A staffer at the FCC says that responses to the petition from NLT and ABC are expected soon. The NAACP/NBMC petition was received by the FCC's broadcast license bureau Sept. 9. The petition calls for the transfer applications to be denied by the Commission.

National Programming

• Continued from page 25

"Flexiformat," explains Radio-radio director of programming Leslie Corn, "represents a new type of presentation never before used in network radio. Available in two modes, fully and partially produced, this service offers no host tracks in the programs, but rather permits local affiliates to localize these shows by having their own DJs read CBS supplied scripts.

"We feel this option will offer a strong local sound to a major programming event, an important feature for stations seeking a high profile in their marketplaces," she says. "The Great Ones Of '82" will rank the year's top songs with a point system based on the number of weeks spent at the top of the charts in various trade publications.

In addition, the special will feature interviews with an assortment of major artists, many of whom have already reached number one status in 1982: Hall & Oates, the J. Geils Band, Joan Jett, Paul McCartney, Toto, Foreigner, Journey, Olivia Newton-John and Chicago.

The special will also include in its mix of 80% music and 20% features a review of the music events of 1982, including the tours of the Rolling Stones, the Doobie Brothers and the Who. The show is being produced by the Creative Factor, which previously produced "Barry Manilow: Live Coast To Coast" and "The Great American Summer."

Radioradio host Kris Erik Stevens will host a two-hour program on the legends, magic and music of Halloween on "Night Moves," to be broadcast Oct. 30. The show will be 80% music and will range from Sheb Wooley's "Purple People Eater" to Bobby "Boris" Pickett's "Monster Mash" to the Police's "Spirits In The Material World." The Creative Factor is also planning its own Halloween show, "The Rock Pumpkin," which will include excerpts from "The Rocky Horror Picture Show," "War Of The Worlds" and rock music with a Halloween flavor. Ozzy Osbourne and Vincent Price are included in the cast.

Narwood Productions' "Country Closeup" show is being heard by 16.4 million adult listeners, accord-

ing to a Narwood-commissioned study by R.H. Bruskin Assoc. The show, hosted by Glen Campbell, is heard on 400 stations each weekend.

★ ★ ★

NBC, under an agreement with the Country Music Assn., will offer its affiliates a special CMA post-awards program Oct. 11 from Opryland in Nashville following the CBS-TV show of the awards. The broadcast will be co-hosted by Ralph Emery of the Grand Ole Opry and country singer Bill Anderson.

NBC will also present "A Half-Century Of NBC Comedy," a two-hour pre-Thanksgiving retrospective on superstar comedians who have been associated with the NBC Radio and Television Networks from the 1930s to present—from Will Rogers to Johnny Carson. The show will also include Groucho Marx, W.C. Fields, Jack Benny, George Burns, Bob Hope, Milton Berle, Stan Freberg, Flip Wilson, and excerpts from "Saturday Night Live." NBC has also added WVLX Lexington, Ala. and WJLJ Tupelo, Miss.

★ ★ ★



Storms

Susan Storms has been promoted to vice president, creative services for United Stations. She will function as liaison between the network and the artists that appear on the shows United produces and distributes. She will continue her former responsibilities as director of client services, overseeing advertising and publicity activities. United is planning a "Christmas With The Oak Ridge Boys" special and a "Ronnie Milsap's Golden Decade" for New Year's Day. These are in addition to a Thanksgiving special called "Charlie Daniels And Friends."

★ ★ ★

Dom Giofre is named administrator, NBC radio press, succeeding Pete Hamilton, who is promoted to administrator, NBC corporate information. Giofre was formerly with the NBC press office, leaving in 1977 to become a consultant, working most recently for WNBC.

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. Black & White, Three Dog Night, Dunhill
3. Saturday In The Park, Chicago, Columbia
4. Back Stabbers, O'Jays, Philadelphia International
5. Ben, Michael Jackson, Motown
6. Everybody Plays The Fool, Main Ingredient, RCA
7. Go All The Way, Raspberries, Capitol
8. Use Me, Bill Withers, Sussex
9. Burning Love, Elvis Presley, RCA
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 & M.G.s, Stax
4. Monster Mash, Bobby Pickett & 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. Big Bambu, Cheech & Chong, Ode
3. Never A Dull Moment, Rod Stewart, Mercury
4. Carney, Leon Russell, Shelter
5. Trilogy, Emerson, Lake & Palmer, Cotillion
6. Seven Separate Fools, Three Dog Night, ABC/Dunhill
7. Moods, Neil Diamond, Uni
8. Honky Chateau, Elton John, Uni
9. Himself, Gilbert O'Sullivan, MAM
10. Live, Carlos Santana & Buddy Miles, Columbia

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. I Ain't Never, Mel Tillis & 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. When The Snow Is On The Roses, Sonny James, Columbia
5. This Little Girl Of Mine, Faron Young, Mercury
6. Here I Am Again, Loretta Lynn, Decca
7. Oney, Johnny Cash, Columbia
8. If It Ain't Love (Let's Leave It Alone), Connie Smith, RCA
9. Funny Face, Donna Fargo, Dot
10. Missing You, Jim Reeves, RCA

SOUL SINGLES—10 Years Ago

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

New On The Charts



STRAY CATS
"Rock This Town"—★

Although the Stray Cats are originally from Long Island, they first established themselves as recording artists in London. The group quickly built up a wide audience on the British club circuit, attracting such fans as Mick Jagger and Keith Richards, plus member of the Pretenders, the Clash and the Banishes.

Following a 1981 performance on the ABC television show "Fridays," the Stray Cats signed with EMI America. Their debut album, "Built For Speed," is produced by Dave Edmunds, Hein Hovan and the group. It contains some of the material from their two British albums, "Stray Cats" and "Gonna Ball."

Stray Cats members are Brian Setzer, guitar; Lee Rocker, bass; and Slim Jim Phantom, drums. For more information about the group, contact EMI America Records, 1370 Ave. of the Americas, New York, N.Y. 10019; (212) 757-7470.

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 and Country charts, see pages 53 and 33.

Vox Jox

• Continued from page 22

station, which recently moved to Manhattan (Billboard, Sept. 25), is using the Empire State Building as its transmitter site.

★ ★ ★



Schwartz



Carruthers

of WWDE and WPEX Norfolk. He had been with CBS for five years, serving as Midwest sales manager, CBS-FM national sales manager in Chicago and general sales manager of WBBM-FM Chicago. ... KHTZ Los Angeles DJ Mike Carruthers is the host for the new 20th Century-Fox tv show, "The Best Of The Midnight Special." The weekly, hour-long nationally syndicated show debuted Saturday (25). In addition to his duties at KHTZ, Carruthers also narrates the ABC Radio Network's "Spotlight Specials."

★ ★ ★

KJOT Boise has dropped most of its automated country format in fa-

Joseph D. Schwartz is upped to vice president and general manager of live jocks. The lineup includes Bernie, morning drive; Byron Paul, 10 a.m. to 2 p.m.; Chris Adams, 2 to 6 p.m.; and Shawn Kimmel, 6 p.m. to midnight. The station retains its automated format overnight. ... The new lineup at WMAY-AM Springfield, Ill., is p.d. Rob Baxter, morning drive; Dave Allen, mid-days; music director Sid Wood, afternoon drive; Chuck Gardner, evenings; and Larry Macklin,

overnights. ... Steve Taylor is the new promotions director at WHLY (Y-106) Orlando. He has been with the station for more than three years, serving most recently as assistant p.d./operations. ... A.J. Aurichio, executive vice president of Arbitron, has been appointed vice president of the Control Data Corp. in Minneapolis. He retains his current post.

★ ★ ★

Almost 40 stations have signed up to broadcast from Opryland Hotel in Nashville during Country Music Week (also known as Deejay Week), Oct. 11-15. Among those stations signed up are WIBK Knoxville, WIL St. Louis, WMAQ Chicago, WWWW Detroit, KLAC Los Angeles, WQIK Jacksonville, WDLW Boston, KLLL Lubbock, Tex. and WMNI Columbus, Ohio.

★ ★ ★

Rob Edwards is upped to vice president of programming for the Los Angeles/San Francisco division of Bonneville International, overseeing KOIT San Francisco and KBIG Los Angeles. He is credited with implementing the "Daybreak" easy listening morning drive concept incorporating teams in Los Angeles.

... At KIMN Denver, Scott Jenkins is the new 2 to 5:30 a.m. personality. He was at WPGC Washington. Randy Jay moves to the 10 p.m. to 2 a.m. slot. ... Chuck Jackson is the new afternoon drive jock at WIVY-FM Jacksonville, while Rick Williams moves to the 6 to 10 p.m. shift. ... Chris Trane is now at WKXX Birmingham from 6 to 10 p.m. ... Nancy Johnson is the new music director at KKRD-FM Wichita. ... Sharon O'Day is now doing the 7 p.m. to midnight shift at WWSA-AM Savannah. She was with WAEV Savannah.

TOP 50 Adult Contemporary

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

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	14	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Dee Dave/Briarpatch, ASCAP/BMI)	2
2	2	12	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
3	5	13	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
4	4	12	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
5	8	7	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (Northern, ASCAP)	
6	6	10	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
7	12	5	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
8	7	17	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
9	3	15	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
10	19	4	HEARTLIGHT Neil Diamond, Columbia 18-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
11	13	8	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
12	15	7	I KEEP FORGETTING Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
13	10	10	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
14	22	7	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
15	16	7	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezongs, ASCAP)	
16	18	8	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
17	9	13	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
18	25	4	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
19	14	9	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
20	29	3	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
21	17	8	I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13255 (Velvet Apple, BMI)	
22	27	3	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
23	20	12	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clairence Scarborough, EMI)	
24	23	15	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
25	21	9	I ONLY WANT TO BE WITH YOU Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
26	26	7	THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
27	30	4	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
28	31	4	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
29	24	17	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
30	11	15	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
31	36	2	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
32	28	6	ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
33	33	21	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
34	NEW ENTRY		ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
35	NEW ENTRY		SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
36	32	9	HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
37	NEW ENTRY		LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
38	38	5	I'M NEVER GONNA SAY GOODBYE Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
39	NEW ENTRY		FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)	
40	NEW ENTRY		WORK SO HARD Matthew Wilder, Arista 0703 (Streetwise/Foghorn/Big Ears, ASCAP)	
41	41	10	EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
42	35	20	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
43	43	4	PRETTY KITTY George Fishor, MMG 2-2 (The Moss, ASCAP)	
44	42	11	AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
45	34	14	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
46	40	24	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
47	47	13	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
48	48	11	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
49	39	17	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
50	37	8	OH JULIE Barry Manilow, Arista 0698 (Shaky, 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).

Billboard Hot Country Singles

Survey For Week Ending 10/2/82

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

THIS WEEK	LAST WEEK	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	2	10	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Idea Of March, ASCAP; Epic 03055	35	25	16	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	68	82	2	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	
2	6	10	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	36	43	5	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	69	74	4	MEMORY MACHINE —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015	
3	7	9	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	37	50	4	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	70	79	3	IN BETWEEN LOVERS —Stephanie Winslow (R. Ruff) B. Stone; Rock Garden, BMI; Primo/Curb-1012	
4	5	12	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	46	4	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	71	NEW ENTRY	NEW ENTRY	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	
5	8	10	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	39	42	7	(I'M NOT) A CANDLE IN THE WIND —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	72	63	7	IF YOU COULD SEE YOU THROUGH MY EYES —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178	
6	1	16	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	40	49	5	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Osmond Brothers (R. Hall) R. Murrain, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	73	81	3	YOU TO COME HOME TO —Dean Dillon (E. Killroy) C. Phillips; Char-Wela, ASCAP; RCA 13295	
7	11	9	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezeongs, ASCAP; RCA 13286	41	47	5	MADE IN THE U.S.A. —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	74	84	2	THE END OF THE WORLD —Judy Taylor (B. Logan) S. Dee, A. Kent; Summit, ASCAP; Warner Bros. 7-299913	
8	10	10	HEY BABY —Anne Murray (J. E. Norman) B. Channell, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	42	45	7	SOUTHERN STRIDE —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	75	NEW ENTRY	NEW ENTRY	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Dampier, R. Carnes; Coal Miners/Elektra-Asylum, BMI; Mercury 76180 (Polygram)	
9	12	8	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	43	20	13	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick-Rains, BMI; Warner Bros. 7-29967	76	68	5	PYRAMID OF CANS —Mundo Earwood (B. Cannon, J. Colliery, J. Darrell) B. Cannon, B. Corbin, J. Darrell; Sawgrass, BMI/Saball, ASCAP; Primo 1009	
10	13	9	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	44	30	14	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	77	83	2	JUST HOOKED ON COUNTRY (PART III) —Albert Coleman's Atlanta Pops (A. Coleman) Not listed; Not Listed; Epic 34-03215	
11	4	14	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	45	55	3	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	78	NEW ENTRY	NEW ENTRY	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	
12	19	6	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredited/Raindance, BMI; RCA 13294	46	56	4	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	79	87	2	THE BEER DRINKIN' SONG —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2355 (Polygram)	
13	16	7	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	47	53	4	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	80	85	2	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	
14	18	9	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	48	52	8	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)	81	54	12	LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI; Capitol 5139	
15	3	13	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	49	38	16	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	82	NEW ENTRY	NEW ENTRY	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	
16	24	6	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	50	44	18	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	83	NEW ENTRY	NEW ENTRY	MAXIMUM SECURITY (TO MINIMUM WAGE) —Don King (T. West) D. King, D. Woodward; King's X, ASCAP; Epic 34-03155	
17	22	6	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	51	31	15	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Weik, BMI; RCA 13257	84	NEW ENTRY	NEW ENTRY	NO ROOM TO CRY —Mike Campbell (J. Crutchfield) M. A. Campbell; Music Corp Of America, BMI; Columbia 18-03154	
18	21	9	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	52	48	19	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Pess/Waliet, BMI; Viva 50063 (Warner Bros.)	85	86	2	WHAT A WAY TO SPEND THE NIGHT —Zella Lehr (M. Sherrill) M. Sherrill, T. Seals; Algee/W.B./Two Songs, BMI/ASCAP; Columbia 18-03164	
19	28	5	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	53	34	13	YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)	86	90	2	HAPPY COUNTRY BIRTHDAY —Ronnie Rogers (T. West) R. Rogers; Sister John, BMI; Lifesong 45118	
20	23	11	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Killroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	54	65	3	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	87	NEW ENTRY	NEW ENTRY	GEORGIANA —Tommy Bell (T. DeVito) B. Morrison; Music City, ASCAP; Gold Sound 8013	
21	9	13	LOVE WILL TURN YOU AROUND —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/ Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	55	67	2	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Silts; Red River, BMI; Elektra 7-69963	88	88	2	LADY, LADY —Kelly Lang (not listed) S. Harris; Blackwood, BMI; Soundwaves 4681 (NSD)	
22	26	7	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	56	51	12	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	89	NEW ENTRY	NEW ENTRY	YOU MAKE ME WANT TO SING —Joe Sun (B. Fisher) C. Hemphill; Hemphill, BMI; Elektra 769954	
23	27	8	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tapeage, BMI/ASCAP; Epic 14-03064	57	66	3	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)	90	NEW ENTRY	NEW ENTRY	ROCK 'N' ROLL STORIES —Shannon Leigh (M. Radford) M. Kasser, B. Jones; Cross Keys, ASCAP; AMI-1308 (NSD)	
24	15	14	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	58	40	18	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	91	58	12	I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	
25	29	10	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29958	59	62	7	WOMEN IN LOVE —Kin Vassy (L. Rogers) B. McMill; Hall-Clement (Weik Group), BMI; Liberty 1469	92	69	6	ALICE IN DALLAS (SWEET TEXAS) —Wyvon Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)	
26	14	15	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	60	70	4	STILL THE ONE —Thrasher Brothers (J. Foglesong) J. Hall, J. Hall; Siren, BMI; MCA 52093	93	59	16	SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	
27	33	6	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	61	77	2	REDNECK GIRL —Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	94	78	15	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	
28	32	8	MAKIN' LOVE FROM MEMORY —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	62	57	17	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissen; Blue Moon/Merilark/April, ASCAP; RCA 13246	95	72	7	IN THE DRIVER'S SEAT —John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros. 03062 (CBS)	
29	39	3	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	63	73	3	ARE WE IN LOVE (OR AM I) —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quilan, D. Pfrimmer; Collins Court, ASCAP; Townhouse-1061 (Capitol)	96	61	8	SOME DAYS IT RAINS ALL NIGHT LONG —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	
30	37	6	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	64	76	2	I'D DO IT ALL AGAIN —Jerry Lee Lewis (E. Killroy) J. Foster, B. Rice; April, ASCAP; Elektra 69962	97	60	8	WALK ME 'ROSS THE RIVER —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	
31	35	7	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	65	64	5	SHE ONLY MEANT TO USE HIM —Wayne Kemp (D. Walls, W. Kemp) C. Quillen, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165 (Polygram)	98	89	4	HE DON'T MAKE ME CRY —Kippi Brannon (C. Howard, Jr.) S. Pickard; Tomake, ASCAP; MCA 52096	
32	36	5	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Weik Music Group), BMI; MCA 52111	66	NEW ENTRY	NEW ENTRY	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	99	80	4	LAST TRAIN TO HEAVEN —Boscar Willie (J. Martin) G. Workman, J. Shuster; Column 1, ASCAP; Main Street 953 (Capitol)	
33	41	3	WE DIDN'T BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	67	71	4	THE TROUBLE WITH HEARTS —Roy Head (E. Killroy) Lathan, J. Davis, L. Kingston; Winder, BMI/Petwood, ASCAP; NSD 146	100	75	7	SOME NEVER STAND A CHANCE —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285	
34	17	14	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	68	NEW ENTRY	NEW ENTRY						

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

JOIN THE WORLD IN CELEBRATION...

Give the gift of music.

OCTOBER is COUNTRY MUSIC MONTH

...watch the 16th Annual COUNTRY MUSIC ASSOCIATION AWARDS SHOW

Televised live, Monday, October 11, 1982 CBS-TV 8:30 pm CDT

THE HOME TAPING BITE

Country

Labels Push 'Greatest Hits' Sets Collections Aimed At Fall, Christmas Retail Traffic

By CARTER MOODY

NASHVILLE—A bonanza of "Greatest Hits" and "Best Of" collections in release and on the way signals an effort by most major labels to invigorate sales of catalog country material. Re-shufflings of hits and/or strong material by long-established artists, plus first-time collections on newer acts, are being timed to capture anticipated heavy fall retail traffic and Christmas buying.

Numerous sets are already out, including five on Elektra, two each on RCA and MCA, and one on Warner Bros. CBS will release 15 "Greatest" and "Best Of" LPs on Columbia and Epic in mid-October. Monument plans four sets during the same period, packaging catalog recordings that have been among the most requested during the label's recent years of inactivity.

All the record companies are taking measures to promote the albums at the retail level and on radio, although their methods vary. Elektra has released singles from four of its five albums: new previously-unre-

leased songs by Hank Williams Jr., Mel Tillis, Jerry Lee Lewis and Joe Sun. Warner Bros. has two singles off the Bellamy Brothers' "Greatest Hits," released in August.

CBS looks to galvanize 14 of its upcoming 15 sets with the wholesale equivalent of a \$6.98 cassette price (see separate story, page 3). The 15th will be a George Jones double, "Anniversary: Ten Years Of Hits."

RCA in September released Dolly Parton's "Greatest Hits," coinciding with the film, "Best Little Whorehouse In Texas," in which she co-stars, and with the crossover RCA single "I Will Always Love You," on both the "Greatest Hits" LP and the MCA movie soundtrack.

The label's "Best Of Willie" by Willie Nelson could have been released at almost any point in the year and have latched onto the coattails of a hit Nelson album on CBS, but the fall timing should be particularly useful in the wake of "Always On My Mind," still No. 1 on the country LP chart after 16 weeks.

Elektra's country division sales and marketing director Ewell Rousell explains the release of singles in

tandem with hits collections as "possibly a method for Elektra in the future. The singles are useful because there's no other album with those individual songs."

Radio advertising and in-store promotion is coordinated by each of WEA's eight regional shipping branches, Rousell says. Individual branches have tailored the promotion activity to fit the radio and retail markets characteristic of each region. "Conway's No. 1 Classics" by Conway Twitty is a digital re-recording of old hits without a new single, but Rousell says the LP is receiving the same promotion as the others by Williams, Tillis, Sun and Lewis.

The strategy behind releasing 15 collections at once on Columbia and Epic is to build retail attention during fall buying periods for all the LPs, according to CBS sales and marketing vice president Roy Wunsch. A "massive" program of promotion is scheduled around the October releases.

In the CBS pipeline are Columbia packages spanning the careers of Johnny Cash, Marty Robbins, Janie Fricke, Moe Bandy & Joe Stampley, David Allan Coe, Bobby Bare and Moe Bandy; and on Epic, Tammy Wynette, George Jones, Mickey Gilley, Ronnie McDowell, Charly McClain, Johnny Paycheck, Joe Stampley and Johnny Rodriguez. For Fricke, McDowell and Rodriguez, it's their first hit collections. The Cash set goes back to 1964's "Ballad Of Ira Hayes" and includes "A Boy Named Sue" and others up to 1981's "The Baron." Wynette's material also spans three decades, including "D-I-V-O-R-C-E," "Stand By Your Man" and others of the 13 No. 1 hits she notched from 1967-69, plus material from the '70s and 1980-81. The other artists are spotlighted with songs from the '70s and '80s only.

Wunsch says CBS has generally gotten excellent sales on previous collections, including the "Encore" presentations of 1980-81. "Gilley's 'Encore' repackaging has sold several hundred thousand," he said.

Like Wunsch and others, MCA sales and marketing director Chic Doherty sees best-of collections as having excellent long-term shelf life. Except for the new "Best Of Tanya Tucker" and Brenda Lee's "Greatest," no other MCA collections are

(Continued on page 40)

Chart Fax

Two Straight Toppers For Norman; RCA Leads Pack

By ROBYN WELLS

Mickey Gilley hits the top for the second time this year as "Put Your Dreams Away" nestles into the No. 1 spot this week. Gilley's previous 1982 chart-topper was "Lonely Nights," which reached the premier country position in February.

"Put Your Dreams Away" is Gilley's 14th country topper since "Room Full Of Roses" hit the summit in 1974. Gilley's most prolific year at the top was 1980, when he racked up three No. 1 tunes—"True Love Ways," "Stand By Me" and "That's All That Matters."

"Put Your Dreams Away" is also producer Jim Ed Norman's second straight chart-topper, following Michael Murphey's "What's Forever For." Norman is the third producer this year to score back-to-back No. 1 singles, following Chips Moman and Jimmy Bowen. Moman turned the trick with Willie Nelson's "Always On My Mind" and Nelson's duet with Waylon Jennings, "Just To Satisfy You," both of which retained the top spot for two weeks. Bowen racked up two straight toppers as co-producer of the Bellamy Brothers' "For All The Wrong Reasons" and of Conway Twitty's "Slow Hand," which remained No. 1 for two weeks.

★ ★ ★

And now, chart fans, it's that time you've all been waiting for—the third quarter wrap-up report about how well labels and artists are faring at the top compared to last year at this time. Leading the label pack once again is RCA. The Nipper has held the top spot on the singles chart for 11 weeks so far this year, compared to 13 weeks at this point in 1981. In second place is MCA, with seven chart-topping weeks so far, up from five weeks last year. Elektra is in third place, with six weeks in the top spot, compared to four weeks last year at this time.

Epic has captured the country sin-

gles summit for five weeks so far in 1982, up from four weeks at the third quarter reading in 1981. Also making gains is Columbia, which has maintained the premier position for four weeks so far, up from three weeks in 1981. Warner Bros. and associated labels have secured three weeks in the No. 1 spot, down from four weeks at this point last year.

Liberty has managed to settle at the summit for two weeks so far in 1982, down from four weeks last year. And Capitol has maintained the status quo, with one week at the top both years. No independent label has nailed down the No. 1 position yet this year, although Sunbird had hit the top with Earl Thomas Conley's "Fire And Smoke" by this time in 1981.

On the album side, RCA is a shade ahead of Columbia, with 19

(Continued on page 40)

New On The Charts



TOMMY BELL
"Georgiana"—★

Tommy Bell has showcased in the past three years throughout the Las Vegas club and hotel lounge market. Currently he showcases at Sam's Town, a Western-themed Las Vegas hotel, singing and playing harmon-

ica and drums and doing a comedy routine. He has also appeared at the Aladdin, Flamingo, Las Vegas Hilton, Landmark and Royal Americana.

Bell has performed since his early days in Lansing, Mich., where he played drums and sang with his junior high school band. Afterwards, he held down part-time jobs while concentrating on music at night.

His first break came in the late '70s as an opening act in Las Vegas for impressionist David Frye. The opportunities there lured him into making the city his permanent base, landing him a contract in late 1981 with Gold Sound Records and Productions in Las Vegas.

Tommy Bell can be contacted for booking through Gold Sound Records, 2770 S. Maryland Pky., Suite 510, Las Vegas, Nev. 89109; (702) 735-4653.

www.americanradiohistory.com



TILLIS VISITS MCA—Jim Foglesong, left, makes a point to Mel Tillis during the singer's recent visit to MCA's Nashville offices. Tillis recently re-signed with his former label.

In Spite Of The Strike, Football Lives On Vinyl

NASHVILLE — Records describing sports feats arrive as predictably as the annual change of seasons. With the first nip of autumnal temperatures come the inevitable vinyl testimonies to the joys of pigskins and the lure of armchair quarterbacking.

Will the current NFL walkout that threatens to abbreviate, if not halt, this year's professional football schedule curtail as well the flood of turntable touchdown accolades?

It's too early to tell, but several are already on the scene, in one way or another. Bobby Russell is hawking "Armchair Quarterback" on the F&L label. Ohio deejays Michael Drew Shaw and Marianne have teamed up for "Pigskin Widow Blues." Karen Sanborn sings of a similar fate in "Football Widow" on Joe-Wes Records. And an artist named Barlow has released a tribute to the Univ. of Alabama's Bear Bryant, "the hope of every sandlot quarterback," according to the lyric.

Not to be outdone, baseball didn't let its season grind to a close without a last-gasp flurry of its own. Nashville writers Carlotta McKee and Jay Patten penned a paean to the Atlanta Braves, titled "Atlanta's Burnin'." The Robox Records single has gotten regional airplay but doesn't seem to be able to spur the on-again, off-again team into the World Series. And Terry Cashman used his Lifesong Records label for a two-sided baseball single, "Cooperstown (The Town Where Baseball Lives)" and "Baseball Ballet."

Country songwriters rarely let unexpected events throw them for a loss. Last year's major league baseball strike provided fine fodder for a few retaliatory pitches in song; if the NFL walkout continues, we can no doubt expect similar activity from deprived football fans, to whom chart positions seem less important than airing their grievances on small black disks. KIP KIRBY

OCTOBER 2, 1982, BILLBOARD

RCA Sets Push For Wariner LP

NASHVILLE—RCA and Peavy Electronics have initiated a promotional campaign supporting Steve Wariner's self-titled debut LP. The promotion will center on the giveaway of a red Peavy electric guitar

similar to the one depicted on Wariner's album cover. Posters and one-by-one-foot flats featuring the LP cover graphics have been prepared for use at retail and rack outlets.



FAIR TOUR—RCA artist Ronnie Milsap, right, appears with talk show host Bob Braun at the Ohio State Fair in Columbus. Milsap performed at the fair as part of a 90-day major tour in support of his LP, "Inside Milsap."

Billboard[®] TOP LPs & TAPES[®]

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

☆ Superstars are awarded to those product 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).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
1	★	1	★	22	36	12	★	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	JOE JACKSON Night And Day A&M SP-4906	38	12	71	51	19	19	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	
2	★	2	★	12	37	5	▲	FLEETWOOD MAC Mirage Warner Bros. 1-23607	DON HENLEY I Can't Stand Still Elektra E1-60048	39	5	72	55	16	16	AIR SUPPLY Now And Forever Arista AL 9587	
3	★	3	★	15	38	2	●	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	THE TIME What Time Is It? Warner Bros. 1-23701	72	2	73	62	15	15	GARY U.S. BONDS On The Line EMI-America SO 17068	
4	★	4	★	27	39	2	▲	ASIA Asia Geffen GHR 2008 (Warner Bros.)	AEROSMITH Rock In A Hard Place Columbia FC 38061	53	2	74	74	42	42	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	
5	★	5	★	9	40	19	▲	BILLY SQUIER Emotions In Motion Capitol ST 12217	CHEAP TRICK One On One Epic 38021	40	19	75	77	60	60	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	
12	★	12	★	6	41	21	▲	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	PAUL MCCARTNEY Tug Of War Columbia TC 37462	41	21	76	76	28	28	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	
7	★	7	★	13	42	24	●	REO SPEEDWAGON Good Trouble Epic FE 38100	TOTO Toto IV Columbia FC 37728	42	24	77	63	9	9	SOUND TRACK The Best Little Whorehouse In Texas MCA MCA 5343	
8	★	8	★	8	43	6	★	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076	43	6	78	78	19	19	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tama 6002TL2	
9	★	9	★	15	44	19	●	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	38 SPECIAL Special Forces A&M SP 4888	47	19	79	71	32	32	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	
11	★	11	★	16	45	15	●	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	GENESIS Three Sides Live Atlantic SD 2-2000	45	15	80	70	17	17	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	
11	★	11	★	15	46	21	●	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	MISSING PERSONS Missing Persons Capitol DLP 15001	46	21	81	81	15	15	AXE Offering Atlantic SD 38-148	
22	★	22	★	2	47	15	●	THE WHO It's Hard Warner Bros. 1-23731	GLENN FREY No Fun Aloud Elektra E1-60129	49	15	82	84	14	14	SOUNDTRACK E.T. MCA MCA 6109	
13	★	13	★	47	48	9	▲	LOVERBOY Get Lucky Columbia FC 37638	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	48	9	92	92	2	2	ABC The Lexicon Of Love Mercury SRM 1-4056 (Polygram)	
14	★	14	★	17	49	11	●	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	49	11	93	93	13	13	APRIL WINE Power Play Capitol ST 12218	
15	★	15	★	14	50	24	●	MEN AT WORK Business As Usual Columbia ARC 37978	THE MOTELS All Four One Capitol ST-12177	50	24	85	85	19	19	SOUNDTRACK Annie Columbia JS 38000	
16	★	16	★	12	51	7	●	ROBERT PLANT Pictures At Eleven Swan Song SS 851Z (Atlantic)	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	52	7	94	94	1	1	DANNIUM STONES	
					▲	2	●	KIM CARNES Kim Carnes	KIM CARNES Kim Carnes	61	2	94	94	1	1		

By KIP KIRBY

Waylon Jennings and Jessi Colter talked about their marriage of 14 years when they appeared recently on ABC's "Good Morning America." Jennings and Colter did the program via a special live hook-up from Nashville. During the program, Jennings also chatted about his newest album, a duet package with old pal Willie Nelson. It's titled "WW II," and it's their first full-length collaboration since 1978's double-platinum "Waylon and Willie" album.

The first single from the LP, due this month, is "Sittin' On The Dock Of The Bay," the Otis Redding-Steve Cropper classic. Also on the album will be Tom T. Hall's "The Year That Clayton Delaney Died," and "The Last Cowboy Song," a beautiful number previously recorded by co-writer Ed Bruce. Also, watch for a Willie Nelson original with the fascinating title of "Write Your Own Songs (Mr. Record Executive)."

Freddy Weller will be returning to the studio after some time away from recording, this time with Nashville producer Bob Montgomery.

Montgomery's got some hot cuts coming on Lloyd David Foster, judging from what we heard two weeks ago in the studio.

Emmylou Harris and Hank Williams Jr. headline together this week at the Sands Hotel in Las Vegas. It's Emmy's first time out performing in the city of casinos. . . . By the way, to give credit where credit's due, "My Blue Tears" on Linda Ronstadt's new album was written solely by Dolly Parton, rather than by Emmylou Harris. A quick call to Elektra/Asylum's "NewsBeat" wizard, Stephen Peeples, straightened out the record on this one.

Much of the country seems to have experienced the same rainy summer as Nashville. David Frizzell and Shelly West have been rained out of so many dates in the past three months, in fact, that instead of T-shirts, they're selling umbrella hats with the logo: "We Got Rained At The Frizzell & West Show." Novel way of capitalizing on unfair weather.

Curious about the success of Dolly Parton's "Best Little Whorehouse In Texas" movie? According to a wire service report, the film has already grossed \$65 million, surpassing the \$35 million gross racked up by its Broadway counterpart during a four-and-a-half-year run. The play recently closed, shortly after the July premiere of the movie version.



WARNING GIRLS

Johnny Blankenship

SINGS AND IS
HARD ON THE HEART



RELEASED FROM THE ALBUM
HARD ON THE HEART

LOOK AND LISTEN FOR JOHNNY IN . . . TEXAS, OKLAHOMA, LOUISIANA, OREGON, WASHINGTON, CALIFORNIA, GEORGIA, FLORIDA, TENNESSEE, ALABAMA & MISSISSIPPI. FOR MORE INFO. ON BOOKING, CONTACT:



RECORDS & PRODUCTION, INC.
10051 Greenleaf, Santa Fe Springs, CA 90670
(213) 946-1524 • (213) 946-3183

Mel McDaniel and his group, Oklahoma Wind, are touring extensively now that "Big Ole Brew" is doing so well. A number of radio stations have worked out beer parties in conjunction with local distributors. As part of the tour, McDaniel participates in the various promotional beer busts, making him no doubt an expert in the subtle flavor differences of each brewery's best.

Apparently, there's some confusion about the origins of Lacy J. Dalton's new single, "16th Avenue." To set the record straight, the song refers specifically to Nashville's 16th Avenue South, a key strip of Music Row, which harbors numerous songwriters and struggling would-be stars hoping to crack the music business. Incidentally, we happen to think it's one of the best descriptions of making it in music we've heard, and recommend it for its well-written lyrical content.

Ricky Skaggs squeezed a day between road dates to film footage for the upcoming CMA Awards Show, to be shown during the presentation of nominees up for the Horizon Awards. Ricky spent the rest of the day posing for pictures to be used in his upcoming People Magazine feature.

"America's Top 10" plans an all-country program to air the week before the CMA Awards. Using the Billboard country charts, the tv show compiled a list of top-ranked artists spanning almost four decades. In order, the winners are: Conway Twitty, Merle Haggard, Eddy Arnold, Charley Pride, Buck Owens, Sonny James, Loretta Lynn, George Jones, Tammy Wynette, and Johnny Cash. All the artists except Arnold will be featured in video clips during the special show saluting country music.

Tony Orlando will be the special guest at Barbara Mandrell's benefit concert for abandoned children, slated for Oct. 2 in Montgomery, Ala. Orlando will replace Johnny Cash and June Carter. . . . When Hoyt Axton appeared with Hank Williams Jr. at the Univ. of Utah recently, he almost didn't make the stage. An overly-zealous security guard didn't recognize Axton, and it took Hank Jr.'s mediation to get Hoyt through the gate.

Eddy Raven and Tammy Wynette have volunteered their services in a concert Oct. 1 to raise money for the Circle X Ranch in Rochester, Minn. The facility works with the handicapped, but has been running close to the edge financially and asked for help.

Dolly Parton is back in Nashville, resting after surgery in New York which removed bleeding abdominal polyps. It was feared more extensive surgery might be necessary when she was first forced to cancel her summer concert tour three weeks ago in Indianapolis. She hopes to return to the road in two more months. . . . To help Miss Dolly recuperate, 10 Rax Roast Beef restaurants in California put together an enormous get-well card, signed by more than 10,000 fans. At the same time it cheered up the singer, the card also raised money for Muscular Dystrophy—Rax contributed five cents per name on the card (a total of over \$500).

Remember Marilyn Chambers, porno star of such forgettable films as "Behind The Green Door"? No, we never saw any of her movies, either. But this may change, since Chambers is now preparing to "unveil" new skills. Her next picture is titled "Up'N'Coming," and is destined to show her as yet undiscovered talent as a country singer. We are reserving comment for now.

Gary Morris has been turning up with some interesting concert dates lately. Morris, who's touring more than usual while he tries to finish his next Warner Bros. LP between road stops, played with the Beach Boys and Bob Hope in St. Louis on July 4 and drew a crowd estimated at close to a half million people. Then Gary opened acoustically for Emmylou Harris in New Orleans before doing a pair of dates with her (and using his band) at Lanierland, Ga. Morris is slated to appear Oct. 3 with Willie Nelson at an outdoor concert in New Orleans. Gary's first album managed to chart four singles.

Headliners Set For TV 'Jamboree'

NASHVILLE — Steve Wariner, Sylvia, B.J. Thomas and the Osmond Brothers will headline an upcoming tv "Country Jamboree" special to be hosted by Mickey Gilley and the duet team of David Frizzell and Shelly West. The program is syndicated nationally by Syndicast Services in New York.

Billboard® Hot Country LPs™

Survey For Week Ending 10/2/82

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

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	28	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951	39	33	32	DREAM MAKER Conway Twitty, Elektra 60182 WEA
2	2	48	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS	54	54	2	BOBBIE SUE ● Oak Ridge Boys, MCA 5294 MCA
3	3	29	MOUNTAIN MUSIC Alabama, RCA AHL 1-4229 RCA	41	38	10	THE HOTTEST NIGHT OF THE YEAR Anne Murray, Capitol-ST-12225 CAP
4	4	16	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA	42	42	34	STICKIN' TOGETHER The Kendalls, Mercury SRM 1-4046 (Polygram) POL
5	5	15	INSIDE Ronnie Milsap, RCA AHL 4311 RCA	42	42	34	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643 WEA
6	6	6	THE BEST LITTLE WHOREHOUSE IN TEXAS Motion Picture Soundtrack MCA 6112 MCA	NEW ENTRY	NEW ENTRY	NEW ENTRY	JUST HOOKED ON COUNTRY Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154 CBS
7	7	47	BIG CITY Merle Haggard, Epic FE 37593 CBS	44	48	4	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
8	8	11	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty LO 51124 CAP	45	34	30	BLACK ON BLACK Waylon Jennings, RCA AHL 1-4247 RCA
9	9	11	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA	46	44	26	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
10	10	24	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA	47	36	23	LISTEN TO THE RADIO Don Williams, MCA 5306 MCA
11	11	14	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC 37570 CBS	48	40	105	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
12	13	18	QUIET LIES Juice Newton, Capitol ST 12210 CAP	49	47	21	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
13	12	20	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL 1-4315 RCA	50	39	23	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099 WEA
14	14	81	FEELS SO RIGHT ▲ Alabama, RCA AHL 1-3930 RCA	51	51	100	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
15	31	6	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP	52	49	69	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209 MCA
16	17	54	GREATEST HITS ▲ Willie Nelson, Columbia MC2 37542 CBS	53	55	103	GREATEST HITS ▲ Ronnie Milsap, RCA AHL 1-3772 RCA
17	18	11	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL	54	57	3	AFTER ALL THESE YEARS Tompall & The Glaser Brothers, Elektra E-60148 (WEA) WEA
18	16	57	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535 WEA	55	53	12	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR 9421 MCA
19	20	12	STRAIT FROM THE HEART George Strait, MCA 5320 MCA	56	43	71	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
20	19	16	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009 CBS	57	45	24	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289 RCA
21	15	34	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005 WEA	58	59	230	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
22	22	11	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE 38203 CBS	59	62	87	ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA
23	22	11	TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS	60	NEW ENTRY	NEW ENTRY	FAMILY TRADITION Hank Williams, Jr., Elektra/Curb 6E 194 WEA
24	29	5	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	61	46	44	STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS
25	21	22	INSIDE OUT Lee Greenwood, MCA 5305 MCA	62	65	2	THE BEST OF WILLIE Willie Nelson, RCA AHL 1-4420 RCA
26	23	10	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS	63	NEW ENTRY	NEW ENTRY	WHISKEY BENT AND HELL BOUND Hank Williams, Jr., Elektra/Curb 6E-237 WEA
27	25	102	GREATEST HITS ▲ Kenny Rogers, Liberty LO 1072 CAP	64	63	105	GREATEST HITS ▲ Anne Murray, Capitol 500 12110 CAP
28	35	3	CONWAY'S #1 CLASSICS, VOL. I Conway Twitty, Elektra E1-60115 (WEA) WEA	65	NEW ENTRY	NEW ENTRY	THE OSMOND BROTHERS The Osmond Brothers, Elektra/Curb 6E-237 WEA
29	26	11	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL	66	56	80	JUICE ▲ Juice Newton, Capitol ST 12136 CAP
30	24	19	IN BLACK & WHITE Barbara Mandrell, MCA 5295 MCA	67	69	12	SUGAR FREE Dave Rowland, Elektra E1-60011 WEA
31	30	121	MY HOME'S IN ALABAMA ▲● Alabama, RCA AHL 1-3644 RCA	68	66	28	SEASONS OF THE HEART John Denver, PCA AHL 1-4256 RCA
32	28	19	NUMBER ONES Conway Twitty, MCA 5318 MCA	69	68	179	GREATEST HITS ▲ Waylon Jennings, RCA AHL-1-3378 RCA
33	NEW ENTRY	NEW ENTRY	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS	70	67	80	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965 CBS
34	41	2	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL 1-4348 RCA	71	50	42	CIMARRON Emmylou Harris, Warner Bros. BSK 3603 WEA
35	32	53	STRAIT COUNTRY George Strait, MCA 5248 MCA	72	52	15	LOVE TO BURN Ronnie McDowell, Epic FE 38017 CBS
36	37	22	BUSTED John Conlee, MCA 5310 MCA	73	61	13	FAMILY AND FRIENDS Ricky Skaggs, Rounder 0151 IND
37	27	8	THIS DREAM'S ON ME Gene Watson, MCA-5302 MCA	74	60	58	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532 WEA
				75	64	151	THE BEST OF EDDIE RABBITT ● Elektra 6E 235 WEA

★ 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).

Billboard®

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

HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	2	11	JACK AND DIANE —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp, Riva/Mercury 210 (Polygram)	33★	36	6	YOU DON'T WANT ME (Kim Fowley), K. Goorabian, RCA 13283
2	1	19	ABRACADABRA —the Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	34★	52	4	HEARTLIGHT —Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager, Columbia 38-03219
3	3	18	HARD TO SAY I'M SORRY —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	35★	46	7	UP WHERE WE BELONG —Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atlantic)
4	4	18	EYE OF THE TIGER —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	36★	43	6	LOVE COME DOWN —Evelyn King (Morris Brown), Kashif, RCA 13273
5	5	20	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU —Melissa Manchester (Ari Mardin), T. Snow, D. Pitchford, Arista 0676	37	37	8	HOLDIN' ON —Irene Cain (Keith Olsen), J. Cain, P. Baker, RCA 13287
6	6	14	EYE IN THE SKY —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	38★	44	7	YOU KEEP RUNNIN' AWAY —38 Special (Rodney Mills), D. Barnes, J. Carrisi, J. Peterik, A&M 2431
7	7	13	WHO CAN IT BE NOW? —Men At Work (Peter McLean), C. Hay, Columbia 18-02888	39★	49	6	SWEET TIME —RED Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzler), K. Cronin, Epic 14-03175
8	8	10	SOMEBODY'S BABY —Jackson Browne (Jackson Browne), J. Browne, D. Kortchmar, Asylum 7-69982 (Elektra)	40	40	9	LET IT BE ME —Willie Nelson (Chips Moman), M. Curtis, P. Delano, B. Becauid; Columbia 18-03073
9	15	9	I KEEP FORGETTIN' —Michael McDonald (Ted Templeman, Lenny Waronker), M. McDonald, E. Sanford; Warner Bros. 7-29933	41★	50	5	ATHENA —The Who (Glyn Johns), P. Townshend; Warner Bros. 7-29905
10	9	24	HURTS SO GOOD —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	42★	48	7	JOHNNY CAN'T READ —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar, Asylum 7-69971 (Elektra)
11	12	10	YOU CAN DO MAGIC —America (Russ Ballard), R. Ballard; Capitol 5142	43★	51	6	NOBODY —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223
12	14	13	BLUE EYES —Elton John (Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)	44★	54	4	I GET EXCITED —Rick Springfield (Keith Olsen), R. Springfield; RCA 13303
13	39	5	HEART ATTACK —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	45	62	3	SOUTHERN CROSS —Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis; Atlantic 7-89969
14	21	13	I RAN —A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102	46★	55	7	STEPPIN' OUT —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428
15	27	7	BREAK IT TO ME GENTLY —Juice Newton	47	69	3	YOUNG LOVE —Air Supply (Harry Maslin), G. Russell; Arista 1005
				48★	56	5	MICKEY —Toni Basil
				70★			STATE OF INDEPENDENCE —Donna Summer (Quincy Jones), Vangelis, J. Anderson; Geffen 7-29895 (Warner Bros.)
				71★			ON THE WINGS OF LOVE —Jeffrey Osborne (G. Duke), P. Schless, J. Osborne; A&M 2434
				72★			GET CLOSER —Linda Ronstadt (Peter Asher), J. Carroll; Asylum 7-69948 (Elektra)
				73★			GET UP AND GO —The Go-Go's (Richard Gottferrer), Caffey, Wiedlin; I.R.S. 9910 (A&M)
				74			WORKIN' FOR A LIVIN' —Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630
				75★			TUG OF WAR —Paul McCartney (George Martin), P. McCartney; Columbia 38-03235
				76★			SITUATION —Yaz (V. Clarke, E. Radcliffe, D. Miller), Clarke, Moyet; Sire 7-29953 (Warner Bros.)
				77			ALL OF MY LOVE —Bobby Caldwell (Bobby Caldwell), B. Caldwell; Polydor 2212 (Polygram)
				78			WHEN I'M HOLDING YOU TIGHT —Michael Stanley Band (Michael Stanley Band, Don Gehman), K. Raleigh; EMI-America 8130
				79★			PLEASE BE THE ONE —Karla Bonoff (Kenny Edwards), K. Bonoff; Columbia 18-03172
				80★			RIGHT HERE AND NOW —Bill Medley (Richard Perry), B. Mann, C. Wei; Planet 13317 (RCA)
				81★			SO MUCH IN LOVE —Timothy B. Schmit (Russ Titelman), W. Jackson, R. Straigs, G. Williams; Full Moon/Asylum 7-69939 (Elektra)
				82			EVEN THE NIGHTS ARE BETTER —Air Supply (David Kershbaum, Joe Jackson), J. Jackson, A&M 2428

A Billboard Special Report

GOSPEL

MUSIC

Shedding Light Along The Way

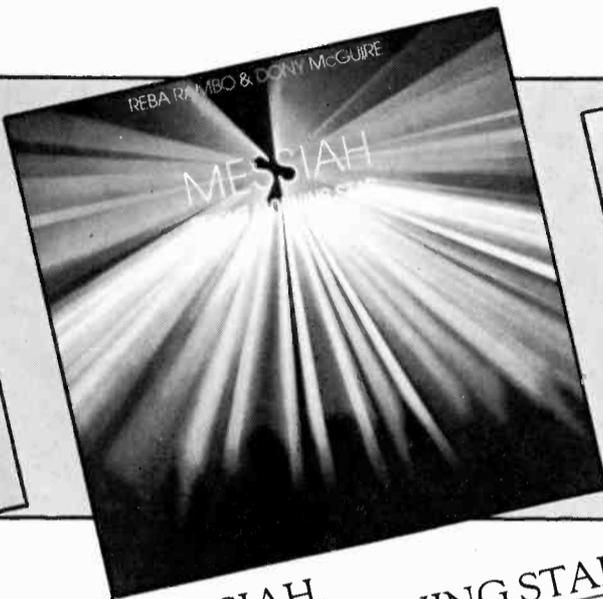
LIGHT RECORDS LIGHT RECORDS LIGHT RECORDS LIGHT RECORDS LIGHT

LOOKING FOR THE VERY BEST IN GOSPEL MUSIC?

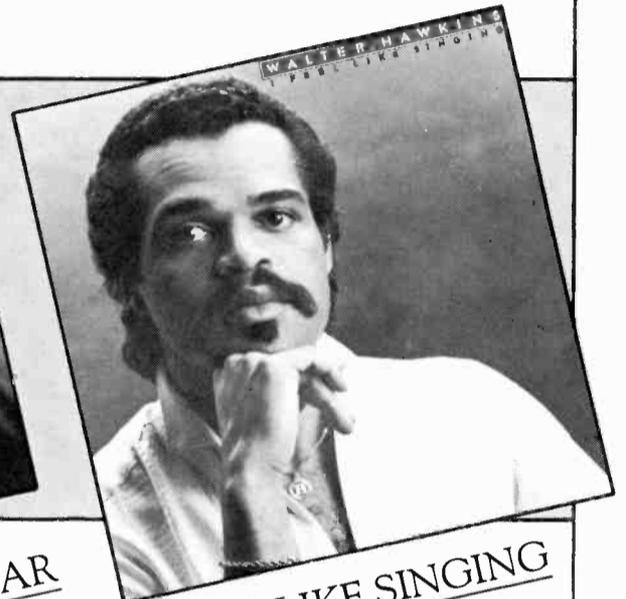
WELL, YOUR SEARCH IS OVER!



FINALLY
Andrae Crouch
9-60170



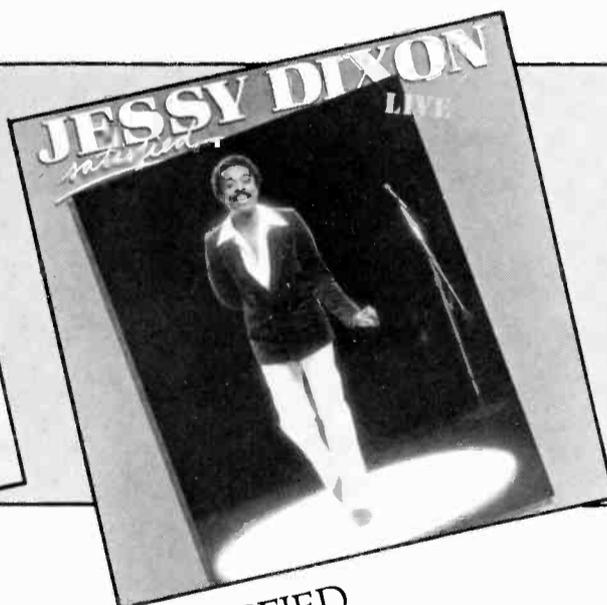
**MESSIAH,
BRIGHT MORNING STAR**
Reba Rambo & Dony McGuire
9-60171



I FEEL LIKE SINGING
Walter Hawkins
E1-60038



LADY LIVE
Reba Rambo
E1-60039



SATISFIED
Jessie Dixon
E1-60040



WE'VE GOT MUSIC FOR THE WHOLE FAMILY!

LIGHT RECORDS LIGHT RECORDS LIGHT RECORDS LIGHT RECORDS LIGHT

Manufactured & Distributed by ELEKTRA/ASYLUM RECORDS

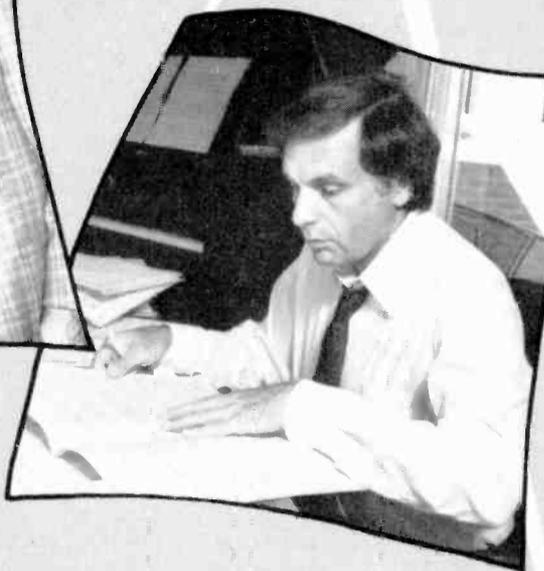
© 1982 LEXICON MUSIC, INC.

GOSPEL MUSIC



The signing of a long-term distribution agreement between Light and E/A attracted, from left: Elektra/Asylum chairman Joe Smith, Light Records chairman and president Ralph Carmichael, and E/A executive vice president Vic Faraci.

Ron Huff, creator of the award-winning "Exaltation" album, working on some arrangements for the LP.



MCA distributes Sparrow Records, bringing together, from left: Jim Foglesong, president of MCA's Nashville division, Sparrow's president Billy Ray Hearn and Bill Hearn.

Secular Penetration Blunted by Stormy Economy

SHEDDING LIGHT ALONG THE WAY

By ED HARRISON

"Gospel is being made a viable commodity in the secular field via the efforts of all labels. This phase of the education process is very much in the hands of secular distributors and marketing people"—Ralph Carmichael, president of Light Records and president-elect of the Gospel Music Assn.

Thus far, it's been a slow, frustrating uphill climb penetrating the secular market as retailers and radio have been slow in recognizing gospel's potential as a mass audience musical form as well as a lucrative profit center.

Though secular inroads are being made, gospel executives believe that more than anything else "misconceptions" and "stereotyping" of the music is inhibiting it from achieving its maximum market impact.

However, attitudes are changing. Changing slowly, but changing nonetheless due in part to the emergence of major company participation in the marketing and distribution of gospel product. CBS, through its wholly-owned Priority Records, Elektra through its distribution pact with Light Records, MCA via its unique distribution deal with Sparrow Records and Polygram with its new Lektion label have all contributed towards expanding gospel's foothold in the secular market. Independently distributed companies such as Word, Benson and Savoy have also made great strides in the merchandising of their product at the secular retail level.

"People think gospel is Mahalia Jackson or a Southern quintet" states Buddy Huey, vice president and general manager of CBS' year-old Priority label.

"The industry has to deal with this. It's a challenge educating the people you're trying to reach. All we're asking for is to have our product displayed," says Huey.

"Retailers aren't making changes in their thinking towards merchandising," states Bill Haywood, vice president, black music marketing at Polygram, who oversees the Lektion label. "Retailers are still hit conscious and would rather display acts that will do immediate volume. People inside the organization must be educated as well. That hit psychology still exists and you won't see big sales out of the box," Haywood says.

Says Billy Ray Hearn, president of MCA-distributed Sparrow Records: "It seems that the retailers aren't ready to believe in gospel. They aren't allowing space for display. It's there that we get the most resistance. They display jazz and classical but not gospel. We're being classified as 'Christian' music yet black gospel is more accepted because of the stereotype."

The alignment of gospel labels with major branch distribution arms, a trend that began within the last two years, is proving to be instrumental in exposing gospel to the secular mar-

Amy Grant recorded her "Age To Age" album at Caribou Ranch Recording Studio in Colorado with, from left: Engineer Jack Joseph Pueg, Amy Grant, producer Brown Bannister, and Caribou owner James Guercio.

Inset: Al Green and Patti LaBelle at a rehearsal for the Broadway version of "Your Arms Are Too Short To Box With God." (Photo by Chuck Pulin)

ket. Although the majority of sales of contemporary white gospel are still generated at the Christian book stores, labels such as Light and Sparrow are noticing a slow but steady increase in retail sales since associating with Elektra and MCA respectively. Sales of black gospel, which have traditionally sold at the mom and pop retailer, are also showing signs of sales growth at the major chains. Independently distributed companies also view major distribution as a definite advantage. "Major distribution is the wave of the future," states Fred Mendelsohn, president of Savoy Records. "They defined distribution."

"We've explored major label distribution yet I wonder how long the majors will be into it," says Mike Blines, international director of marketing and sales at the Benson Company, which is beginning to supplement its predominate while gos-

pel labels with black gospel. "But from a merchandising perspective I wouldn't oppose it."

Adds Word's Walt Quinn: "Maybe a mutual distribution deal is good but I'm not sure of secular label expectations. They might expect it to happen with more speed."

Quinn's statement rings some truth. While both Light and Elektra and Sparrow and MCA acknowledge mutual satisfaction with their early returns, there is general agreement that secular penetration has fallen short of initial expectation.

With 40 catalog albums and five new albums in release since Light aligned itself with Elektra, Carmichael says "Elektra's goal was 900,000 at this time compared to 250,000. But that doesn't give the full impact of what the gospel potential is."

Says Vic Faraci, Elektra vice president of marketing: "We wouldn't have gotten into it if we didn't see substantial sales (Continued on page G-10)

Ed Harrison is a Billboard contributor in Los Angeles.





Celebrating Amy Grant's "Age To Age," the fastest rising record in Myrrh history is, from left: Manager Dan Harrell, Amy Grant, and Word director of public relations Walt Quinn, presenting Grant with framed copy of her album.

GOSPEL

MUSIC

Breaking Through The Clouds

CHRISTIAN LABELS EMERGE HOPEFUL FROM PERIOD OF RETRENCHMENT

By BOB DARDEN

"I wish you wouldn't squeeze so," said the Dormouse, who was sitting next to her, "I can hardly breathe."

"I can't help it," said Alice very meekly, "I'm growing."

"You've no right to grow here," said the Dormouse.

"Don't talk nonsense," said Alice more boldly, "You know you're growing, too."

"Yes, but I grow at a reasonable pace," said the Dormouse: "not in that ridiculous fashion."

—Alice's Adventures in Wonderland.

For many Christian music labels, the past year hasn't exactly been one for the record books. A sinking economy has finally penetrated what was once considered an insulated industry. And while lay-offs and artist cut-backs haven't reached the proportion's of those in the secular field, religious labels used the end of 1981 and the first half of 1982 as a period of retrenchment. Budgets were slashed, funds were curtailed and a few people were laid off. But overall, the industry has pretty much weathered the storm—for now.

It's not surprising that the genre's fastest growing group of labels would feel the pinch first. The Benson Company burst on the contemporary music scene a couple of years ago with a giant stable of labels and artists under its banner. Well-financed and boasting some of the top artists in the industry, Benson has had more than its share of success stories in challenging Word, Inc. for the top spot. But the late '70s and early '80s just weren't the best time to introduce a Cadillac line of new faces. Somebody had to pay the price.

Michael A. Blines is vice-president of sales and marketing for the far-flung Benson empire, the man responsible for those duties for all 18 labels. This has been a learning experience for him as well:

Honoring Sandi Patti at a reception following a performance in Anderson Indiana, are, from left: Patti's manager and husband John Helvering, Sandi Patti, and William Taylor, general manager of Impact Records.

"I think the main thing we've learned this past year is how to better focus our efforts, especially in the areas of in-store merchandising, publicity and radio," Blines says. "And we've learned to focus on one particular song, say, Brown Bannister's 'Talk to One Another' or Sandi Patti's 'We Shall Behold Him.'"

"I think we've seen once and for all the end of the myth that the Christian music market is insulated during bad economic times. This is really a period of assessment for us. All of us manufacturers and publishers probably contributed to the problems, particularly in the area of overspending, at least from a marketing perspective. We never really focused correctly."

And while the bookstores selling Benson product have generally missed the worst of a bad situation, the individual manufacturers have not. And Benson paid the price:

Bob Darden is a freelance writer based in Waco, Texas.

"As you know, we've had to downsize in recent months," he says. "We probably didn't do it quick enough. Things are fine now, but we waited too long. Hope springs eternal and all of that. It's hard to let good, committed people go in any industry, but perhaps especially in this one."

"The downsizing really means that our total staff was cut by 30%. But now we are controlling things with a strong zero-based budget, justifying each dollar spent—and working to put them in the best place possible. We've cut print advertising way back as well: what you're seeing now is a carry-over from previous contracts and commitments."

"Most of our attention is now on radio and merchandising. The thing we've experienced in the past year is an upgrading of the quality of work and decision-making that's coming from here. We never were tripping over people before, but we're making better, wiser decisions now concerning budgets and artists."

Blines said the belt-tightening would enable Benson to avoid cutting deep into its artist roster, although he didn't rule out some losses "from attrition" eventually. Of a greater con-

At Priority Records' grand opening reception in Nashville in March were, from left: Priority singer/songwriter Carmen, Cindy Cruse of the Cruse Family, Johnny Cash, and Buddy Huey, Priority vice president and general manager.



cern has been a slump in catalog (or backlist) sales:

"In the past our catalogs were like eternal sales sources supporting current moves," he says. "They supported everything we did and we thought they'd continue selling for years. But now we've seen a significant decrease. Part of the effort to boost sales in this area is the introduction of the \$5.98 price line some companies have already instituted. We'll have a midline operation ready in the fall and that seems to have had some impact on the catalogs."

"We're also the only major label still at \$7.98—everyone else has gone up to \$8.98. We're currently evaluating the value of that policy. A number of stores say it makes a difference, others say it doesn't."

After personnel and advertising cutbacks, the next natural avenue for savings often appears to be in the area of artist development, especially new artist development. Blines said the amount of money needed to break a new artist just doesn't make sound economic sense right now. Benson will continue to offer new artists, but he said the company will be more selective.

That doesn't mean everything has grown to a halt in artist development. The recent emergence of Sandi Patti combines a fortuitous combination of timing, talent, ministry and song selection. Benson also offered the industry's first religious exercise album, which has stormed to the top of the charts. A successful in-store merchandising campaign is credited with

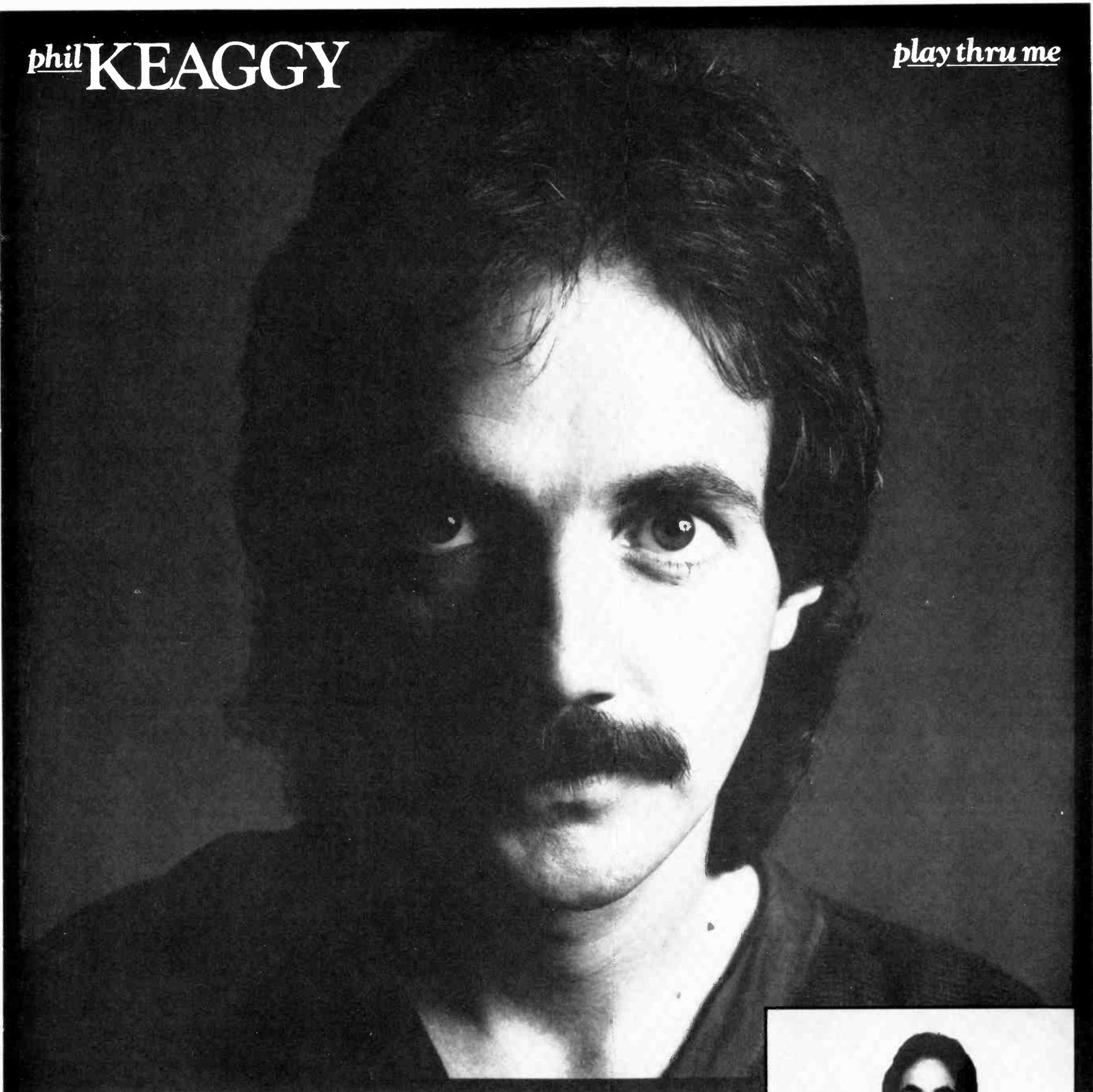
(Continued on page G-12)



Rev. James Cleveland and Milton Biggum at the Martha Jean ("The Queen") prayer breakfast in Los Angeles.

phil KEAGGY

play thru me



COMING THRU

PHIL KEAGGY
IN CONCERT.

WITH
SPECIAL GUEST ARTIST
SHEILA WALSH.



ON TOUR IN CELEBRATION OF
THEIR NEW SPARROW ALBUMS.

NOW AVAILABLE WITH SPECIAL
INCENTIVES THRU MCA
DISTRIBUTING.



COMING THRU FOR YOU ACROSS THE NATION:

SEPTEMBER

- 9/9 Austin, TX
- 9/10 Houston, TX
- 9/11 Dallas, TX
- 9/12 Tulsa, OK
- 9/16 Springfield, IL
- 9/17 Rockford, IL

- 9/18 Chicago, IL
- 9/19 Goshen, IN
- 9/20 Holland, MI
- 9/23 Athens, OH
- 9/24 Youngstown, OH
- 9/25 Akron, OH
- 9/26 Detroit, MI

OCTOBER

- 10/2 Kansas City, MO
- 10/5 Albuquerque, NM
- 10/6 Tucson, AZ
- 10/7 Phoenix, AZ
- 10/8 Orange, CA
Knottsberry Farm

- 10/9 San Diego, CA
- 10/10 Riverside, CA
- 10/14 Santa Barbara, CA
- 10/15 Bakersfield, CA
- 10/16 Oakland, CA
- 10/18 Eureka, CA
- 10/21 Vancouver,
British Columbia
- 10/22 Seattle, WA

NOVEMBER

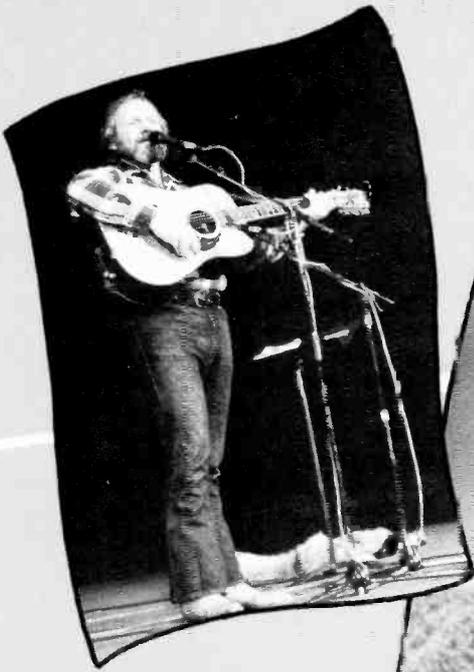
- 10/23 Portland, OR
- 10/29 Colorado Springs, CO
- 11/4 Norfolk, VA
- 11/5 Trenton, NJ
- 11/6 Lancaster, PA
- 11/7 Washington, DC

- 11/9 Buffalo, NY
- 11/10 Houghton, NY
- 11/12 Briarcliff Manor, NY
- 11/13 Long Island, NY
- 11/19 Providence, RI
- 11/20 Boston, MA

©1982 Sparrow Records, Inc.

GOSPEL

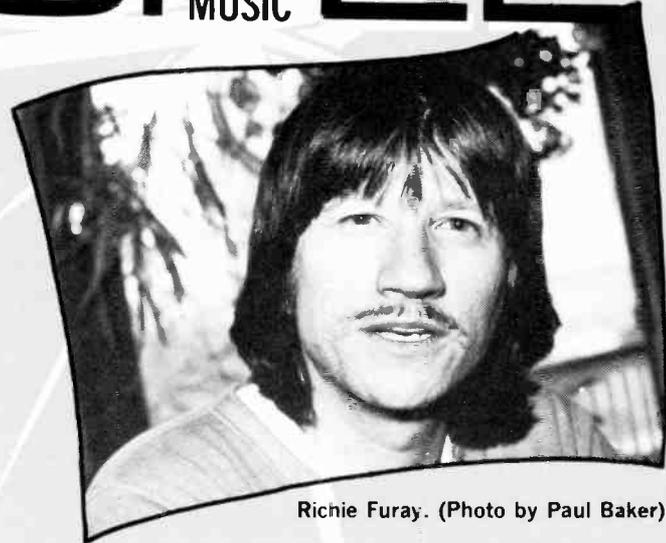
MUSIC



Barry McGuire. (Photo by Paul Baker)



Joe English



Richie Furay. (Photo by Paul Baker)

Peace of Mind vs. Pot of Gold

BORN-AGAIN PERFORMERS EXPRESS SPIRITUAL ENCOUNTERS OF FAITH KIND

By PAUL BAKER

It may not be what the Righteous Brothers had in mind in 1974 when they sang "Rock and Roll Heaven," but there are more than a few righteous brothers and sisters who are giving a new meaning to the term. When the roll is called up yonder, they'll be there, they say, and they would like to see some of us up there with them.

And what a roll call is in the making, impressive at least here on *terra firma*—Dion DiMucci, Little Anthony, Little Richard, Cliff Richard, and many other founding fathers of early rock; Noel Paul Stookey, Arlo Guthrie, Maria Muldaur, Barry McGuire, Richie Furay, and more former colleagues from the Greenwich Village folkie era; Johnny Rivers, B.J. Thomas, and other contributors to the mainstream music of the '60s and '70s; former Wings drummer Joe English, Kansas' Kerry Livgren, U2's members known as Bono and The Edge, the Outlaws' bassist Rick Cua, Le Roux' Jeff Pollard, and other seminal rock performers of the '80s; Donna Summer, Billy Preston, Al Green, Deniece Williams, Earth Wind & Fire's Philip Bailey, former Santana lead singer Leon Patillo, and additional top soul artists of this decade and the decade past; Bob Dylan, Bruce Cockburn, T-Bone Burnett, and other cerebral musicians of the present.

Each artist approaches his or her Christianity from his or her own personal angle. Their spiritual encounters of the fourth kind have come at various stages in their lives. Some

say it was a logical progression in their maturation; for others it came as a saving grace at the bottom of a downhill slide, just before (or right after) they hit bottom. Often it came during a search for the imaginary pot of gold at the end of the hit-chart rainbow, as they found out the pot was full of fool's gold. They've traded it all in on something they claim has much more value—peace of mind. The changes they encountered have most of them talking about it. Few remain totally silent.

The new generation of born-again, crossover musicians—pop artists who have become Christians—is made up of men and women who each have their own personal way of expressing their faith in their music. For some, such as T-Bone Burnett, Arlo Guthrie and Bruce Cockburn, the message lies somewhere within their music, quiet, but accessible for those who wish to ponder or study their lyrics.

"A person can say more about his relationship with his Creator," said Burnett in a recent magazine interview, "by how he deals with his creations—the characters he creates, in the case of a writer—than by talking directly about God."

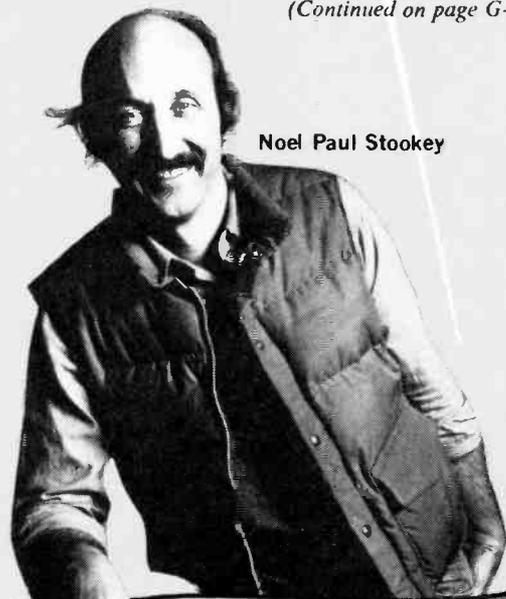
The majority of the Christian performers aren't so low-key about their faith. By studying the past 10 years of pop music, though, one would easily get the idea that the industry would prefer that the musicians did so, rather than come out and say something unequivocally. Numerous artists who publicly talk about their religion, especially Christians, seem to experience dipping record sales and decreased interest within the promotion departments of the secular record companies and music libraries of secular radio stations—the same places they were once so welcome. Basically, in the words of one rock group's tour manager, responding to a request for an interview with a Christian member of the group about that artist's faith, "Rock'n'roll and Christianity don't mix." He adds, "He's not doing any Christian interviews during his tour."

The fact is, several artists have discovered the sometimes-tremendous smokescreen which goes up when a conversion

takes place. From little-known rock group members to Dylan, himself, the Cross-over move is one which causes a lot of groaning and complaining about the artist in question being "souled out."

Several reborn artists tell of the headaches they encountered when they made the move from revelry to religion. The reports still fly freely today. One rock group member suspects his long-time manager of "protectively" screening phone calls from Christians who want to speak to him. Another rock artist, well-known in many countries as a Christian, is hesitant to allow publicity in the U.S. revealing that fact, as it might hinder his establishment as a top artist in the United States. In another instance, a Jesus-rock band was signed to an unprecedented seven-record contract with a major label, only to be sacked when upper-echelon management heard that the lyrics were religious, even though the music was metal rock. Another major label is reported to have refused to print lyric sheets for another rock group for the same reason.

(Continued on page G-20)



Noel Paul Stookey



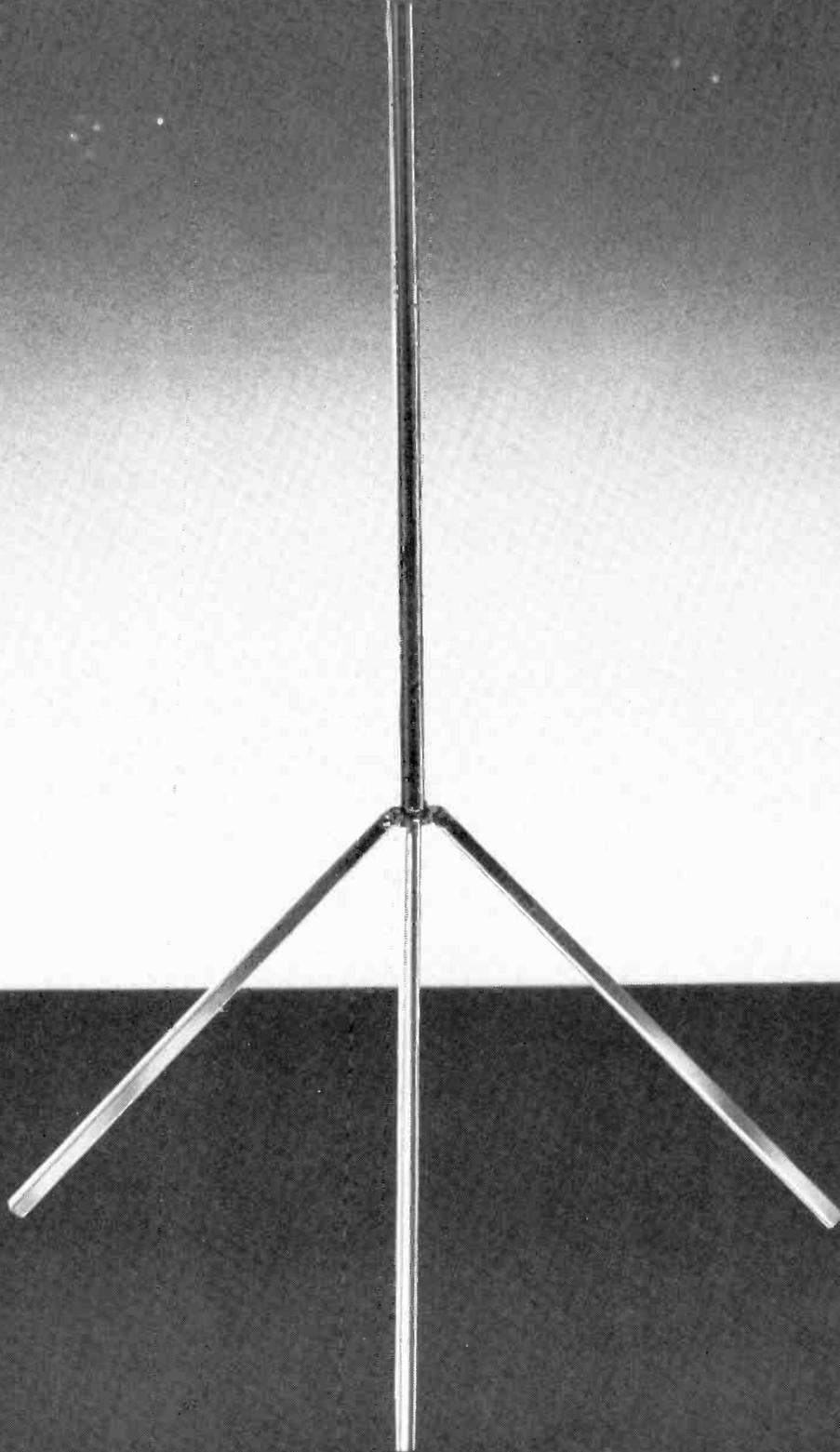
Dion DiMucci

Paul Baker is the pen name for Frank Edmondson, managing editor of Contemporary Christian Music magazine in Mission Viejo, Ca., and author of "Why Should The Devil Have All The Good Music?," a history of contemporary Christian music.

Leon Patillo and Maria Muldaur. (Photo by Eddie Holder, PTL Club)

GOSPEL

Wherever there's music, there's BMI.



"HE SET MY LIFE TO MUSIC": BARBARA MANDRELL'S FIRST GOSPEL ALBUM

By KIP KIRBY

The stage was set almost seven years ago. That's when Barbara Mandrell switched from CBS to ABC/Dot, and told label chief Jim Foglesong that doing a gospel album somewhere down the road would have to be a key stipulation in her new contract.

Of course, back then no one foresaw the future height of Mandrell's stardom, nor that she would become a major network television star. The interruptions demanded by her non-stop touring and her country/pop success caused a long delay in realizing her gospel dream. But, although she had to postpone her spiritual album, Mandrell never stopped thinking about it.

"It's an interesting story," recalls Jim Foglesong, now president of MCA's Nashville division, as well as president of MCA's in-house gospel label, Songbird Records. "When we signed Barbara to ABC/Dot, she had just left Columbia and she wasn't really in a position for heavy bargaining. But even though she didn't have many serious contract demands while we were negotiating her deal, I do remember one of the first things she said to me was: 'Whatever label I sign with is going to have to allow me to do a gospel album. So if ABC isn't into it, you're gonna have to let me take it to someone else when the time comes.'"

Since ABC owned Word Records, felt confident that Mandrell would have a natural outlet within the company for any gospel projects she undertook. Later on, after MCA acquired ABC/Dot and eventually formed Songbird for the purpose of entering the gospel market, the chain of events was complete.

"He Set My Life To Music" is Barbara Mandrell's first gospel record. To her—and to those around her—it's much more than merely another Barbara Mandrell album. It's the realization of a lifelong dream. It's a personal statement, a means of uplifting audiences through her music, a way of expressing her deep-rooted spiritual conviction. Gospel music, says Barbara, is as much a part of her life as country music.

"I make records for entertainment," she explains. "Except for this album: it's a form of worship. Every word, every lyric, every note carries special emotion for me. At first, I just wanted to do the album for selfish reasons, because my faith has been so important throughout my career . . . but as we got into the project, I realized that this could also be the best album I've done."

MCA agrees. In fact, they fully expect this album to do every bit as well, if not better, than her secular releases, given time and proper marketing.

Conversations with MCA and Songbird executives are sprinkled with references to "gold" and even "platinum" when they talk about "He Set My Life To Music." And in this day and age, these aren't terms to be bandied about by record companies carelessly. It's a significant bellwether of how high the label's expectations are for this album, both as new product arriving in time for the upcoming holiday buying season and as an enduring catalog item with unlimited shelf life.

"We're shipping more on this gospel album than on any other gospel album we've ever had," says John Burns, vice president, branch distribution for MCA. "We're not approaching this as a gospel album done by Barbara Mandrell—we're saying it's a new Barbara Mandrell album which happens to be gospel."

The entire album bears Mandrell's own touch, through its wholesome front and back cover art, slick-stock inner photo sleeve and self-penned liner notes. Each cut features guests: Andrae Crouch, B.J. Thomas, Dottie Rambo, the Blackwood Brothers, Barbara's own family.

The actual recording began in Los Angeles with the Mandrell/Crouch duet, "Through It All," then moved to Nashville where the rest of the tracks were completed over a period of about four months. As always, Mandrell worked side by side with Tom Collins, her longtime producer and close friend, in selecting material and arranging the individual cuts.

Artists appearing on the LP were chosen on the basis of Mandrell's artistic and personal rapport with them. Most were performers who had worked with her during her popular NBC "Barbara Mandrell and the Mandrell Sisters" television show. During its two seasons,

the series consistently drew more fan mail for Barbara's weekly gospel segment than anything else on the program.

Because of this, and the reception she gets in concert whenever she features gospel music onstage, Mandrell is convinced that the timing is right for "He Set My Life To Music." Those in charge of marketing the album agree.

"In terms of production, this album is like all of Barbara's work," comments Foglesong. "It's pop, it's country, it's r&b. It's high energy and positive. However, this time, it also happens to be spiritual."

Thus, MCA plans to stock the album both in country/pop retail bins and in Christian bookstores (through its joint distribution deal with Sparrow Records). The label is including "He Set My Life To Music" in its major television sales push which

will run from Thanksgiving until Christmas. This campaign, an overall roster push incorporating such diverse acts as Tom Petty, Donnie Iris and the Oak Ridge Boys, is bannered "MCA's Galaxy Of Stars." Mandrell's current country album, "Black And White," and her new gospel release will be featured individually in their own 30-second TV spots scheduled to air in approximately 30 top-rated national TV markets.

According to MCA Distribution's John Burns, the gospel album will be a focal point within the label's twofold national TV campaign. And besides its own 30-second commercial, it will probably also be featured in a "combo" spot with "Black And White."

Local MCA branches will be given additional advertising budgets to run the spots in markets which fall outside the 30 top markets but where Mandrell's show indicated strong impact and sales potential. The label is also staging tie-ins with

GOSPEL MUSIC

A Billboard Spotlight

OCTOBER 2, 1982 BILLBOARD



B.J. Thomas and Barbara Mandrell rehearsing "What A Friend We Have In Jesus."



Barbara and the Blackwood Brothers recording "I Turn To Him."

Dottie Rambo and Barbara before recording.



Barbara enjoys background voices of, from left: Her sister's husband R. C. Bannon, Barbara, her parents Mary and Irby Mandrell, and sister Louise Mandrell.



multiple-store retail chains covering mid-sized areas to supplement regular retail outlets.

"In the case of this particular album, we obviously want to key our print and TV ads to places where Barbara's show did especially well," Burns explains. "She has tremendous recognition factor and appeal to people."

Charlie Shaw, director of marketing/distribution for Song-

bird Records, agrees. He's delighted by the timing of the album's release:

"We're working both sides of the marketing street, as it were, with this album. By releasing it in early September, we have three months to advertise it and build it. Then we'll get to reap the advantage of the once-a-year buyers who only purchase albums at Christmas time."

Through its distribution arrangement with Sparrow, MCA will ship the album to country and pop stations. Sparrow will cover Christian radio. Sparrow is offering a 75%-25% co-op advertising deal for all of its Christian bookstore accounts who want to promote the album locally via radio.

"This is the first time Barbara Mandrell has ever had a record for the Christian market," says Sparrow's Bill Hearn. "So we want to help our stores as much as possible through this co-op deal. Then we also plan to make our own national direct buy to radio where there isn't any co-op advertising in the market."

Hearn is working closely with MCA to coordinate total promotion efforts: "Wherever MCA is with a mass media push, we'll be right there with them, covering the Christian radio and retail people at the same time. We're shipping this album as heavily on initial orders as any of our own major Christian acts."

With such a concerted effort by MCA, Songbird and Sparrow behind it, "He Set My Life To Music" may well be getting the biggest push of any gospel album released yet by a major record company.

Which could be why Mandrell's producer, Tom Collins, isn't afraid to make an optimistic prediction: "I really believe that over a period of time, this album could become Barbara's biggest seller. I wouldn't be surprised to see it go platinum."

Billboard

Kip Kirby is Billboard Bureau Chief and Country Music Editor in Nashville.

Barbara Mandrell

HER BEAUTIFUL NEW ALBUM... HE SET MY LIFE TO MUSIC



MCA-5330

WITH SPECIAL GUESTS:
Blackwood Brothers
Andrae Crouch
Dottie Rambo
B.J. Thomas



Produced by Tom Collins



MCA DISTRIBUTING CORP.

New Influx of Professionalism in Gospel Radio

CONTEMPORARY PROGRAMMING CALLS TO YOUTH IN TODAY'S LANGUAGE

By MONTE ALLEN

A year ago gospel radio seemed on the edge of "something big." There was excitement with CBN's continental radio satellite network going on the air, and the gospel radio network made the prospects of landing national buys for commercial stations a legitimate possibility. Since then the economy has tightened more and gospel radio is definitely feeling the pressure. Many of the contemporary formats have changed, especially in major markets. The traditional stations which rely more on program revenues are experiencing a decline in responsible paying program clients as the donor pool is shrinking to many ministries. In many markets gospel stations are even seeing a

Monte Allen is a freelance writer based in St. Louis and specializing in gospel music.

shift from national programs to local programs, a situation which is benefiting the local aspect of their programming.

While some express utter frustration about working in gospel radio many remain optimistic and committed. It seems the only real light at the end of the tunnel is Jesus; the key to success in gospel radio is commitment to the gospel rather than to a specific format, style of music, or profit motive.

The NRB claims that religious radio has been growing over the past decade at the rate of one additional station per week. This growth is evidenced by many secular companies becoming involved in the gospel radio industry. The TM company has made available a gospel jingle package while Century 21 offers a variety of syndicated religious radio formats. It's clear that gospel radio has a growth potential few other formats have.

When the idea of deregulation came up there was an uproar among certain segments of the Christian community that they would lose their programming. Deregulation hasn't had the great affect on gospel radio some had predicted it would. Audrey Langdon of the NRB says, "Deregulation is unlikely to affect the operation of religious radio stations. The NRB has welcomed deregulation as a way of eliminating unnecessary paperwork and freeing more operating funds for quality broadcasting." Some programmers did express the probability of seeing more daytime AM gospel stations with the restructuring of the clear channel frequencies.

It's important to have an understanding at the radio management level that the industry is changing faster than ever; what worked a year ago may not work today. According to Joe Battaglia, general manager of WWDJ in New York, this has been one of the biggest problems in gospel radio. Battaglia cites the shift of the baby boom generation into buying prominence as a key factor in the gradual shift of the gospel format. He says "the 76 million people born between 1946 and 1960 were raised on rock 'n' roll and we need to focus on the largest segment of population in this country, which is between the ages of 21 and 49, the baby boom generation. If you look at the future of radio and see where it should go it has to go for this group." It's here where bad management and misdirected programming have missed pulling a sizable audience in this key demographic. Gospel radio needs to adjust to the needs of the '80s. WWDJ in New York is rated as the number one religious station in the country by the NRB. Battaglia attributes their success to professionalism and updating their format. "We've included more contemporary music, more black gospel, and we're also trying to initiate more contemporary programs. The definition of my usage of contemporary

(Continued on page G-16)

Benny Hester, right, visits radion station KJRB in Seattle on behalf of his "Nobody Knows Me Like You" LP and chats with, from left: Word's Doris Purcilli, KJRB program director, and Hester.



While in Chicago for a performance, Joe English, left, former Paul McCartney & Wings drummer, visits radion station WLS and staff.

GOSPEL

MUSIC

Shedding Light

• Continued from page G-3

potential. Sales have been disappointing because we're dealing with the introduction of new kinds of records to secular accounts.

"We're educating retailers, letting consumers know product is available. We're trying to get both factions to understand the music. We're doing all the things for gospel that we would do for pop or jazz; support in the field, display in areas product is being played and coordinate with the Light staff on airplay."

Faraci says that resistance is being felt because gospel, like any specialty, is considered catalog but he adds "at least we got our foot in the door. In a year or so we will hopefully be able to look at the results."

"It's taking longer than anticipated," states Billy Ray Hearn. "There are smaller numbers than we thought and more arm twisting with certain accounts. It will take more of a concentrated effort by retailers."

Hearn says that Christian book store sales outnumber retail 20 to one with retail accounting for 10% of sales. "Before our association with MCA retail sales were about 5%-7%. If we were really successful retail would account for 20%-30% of our business. We're looking for the day when secular stores sell 30%."

States Al Bergamo, president of MCA Distributing: "As sales on most pop bands are going down, Christian music is going up. There are no huge orders out of the box like secular orders. We've increased Sparrow's penetration 8% in the secular market. I have to admit that it's been slow and grinding. The numbers aren't great but they are significant in a marketplace that's going down. Phil Keaggy's album sold 125,000 at Christian book stores. The key is to sell another 125,000 at the secular level. It's longterm but it will be there someday."

Adds Jim Foglesong, president of MCA owned Songbird Records, which is distributed by Sparrow to the Christian book accounts, in a unique three-way setup with Sparrow and MCA: "We're not thrilled with the numbers but they are better than before. Retailers agree there is a market and potential but we're not there by a long shot."

"We're hoping that the major distribution arms come up with ways to display gospel more. Also, we're being badly hurt by the times—big users are placing conservative orders. They don't want to tie up huge inventory."

Benson's Mike Blines reports 60% sales at the Christian book stores adding that "retail is picking up significantly. The racks have been consistent but retail has shown an increase. There's more exposure being given to gospel in the last three

years. And there's more sophisticated sales and marketing technology targeted towards it that's bringing gospel to better store positioning."

In any event, having major distribution muscle affords labels the merchandising and support functions that small companies neither have the manpower or financial depth to undertake themselves.

CBS' Priority label, according to Buddy Huey and director of marketing Jay Griffin, has retail penetration of 50% due mostly to their relationship with CBS. Huey says that "normal" retail penetration is more like 20%.

"We deal with 10 CBS branches on a weekly basis to detail marketing strategy," says Griffin. "We work with chains, distributors and one-stops. We have good displays in windows due to the cooperation of branch managers and the Priority staff."

In addition to securing retail wall space, eye-catching displays and cooperation among branches, Priority, in what is believed to be a first, is placing gospel radio spots using secular store tags. Tour support is also strong witnessed by a recent David & the Giants appearance in Chicago where the group reportedly did four gospel station interviews, three on secular stations, appeared on the Channel 2 news, prime-time television along with in-store appearances.

"You need a territorial marketing plan," says Griffin. "If you don't move product you can lose an entire market. Even if the product has a longer shelf life, they need to turn it over quickly."

'It has nothing to do with religion. It's a matter of the retailer making money and moving the product.'

Adds Huey. "It has nothing to do with religion. It's a matter of the retailer making money and moving the product."

Griffin says that initial orders are increasing since retailers have become aware of the support it will get. He states that Priority is cataloging artists with video for in-store purposes and to those booking acts.

"We're finding success in key markets and chains," adds Griffin. "We know where and when we're moving product and if it's caused by radio, touring or merchandising."

"You need major distribution for exposure in secular stores," opines Huey. "We see secular distribution as the key. But we haven't even begun to tap our own resources," he adds.

Griffin notes that Priority's "Make Gospel Music A Priority This Summer" campaign was a successful blanket attempt to contact stores and let them know about CBS' gospel product.

"We know that gospel records were being buried in one bin against the back wall," notes Light's Ralph Carmichael. Now they are being moved to the front of the store with their own bin and display cards and eye-catching placards or poster. Light could not be reaching all the secular accounts if not for the WEA hookup. We're benefiting from our secular association. We do have an advantage that hasn't reached fruition yet. What we're doing now has to be done.

'It's taking longer than anticipated. There are smaller numbers than we thought and more arm twisting with certain accounts. It will take more of a concentrated effort by retailers.'

"Everybody will reap the benefit of it. Without major distribution, small labels with good product don't have the manpower and fulfillment capabilities."

Carmichael points to the tour support given by Elektra to Walter Hawkins and Andrae Crouch with print and time buys.

"Resistance in the secular market is more of a disinterested attitude. 'Why should we put this out?' It's not so much resistance but a lack of interest which must be stimulated," believes Carmichael.

Sparrow's Billy Ray Hearn acknowledges that MCA has brought Sparrow product into retail chains they themselves couldn't penetrate. MCA has supplied local co-op advertising, tour support and special pricing incentives on certain artists. Sparrow product is also included on MCA's order sheets for mainstream pop, rock and country product.

MCA Distributing's Bergamo vows to do more promotion and advertising on behalf of Sparrow artists. He points to Sparrow artist Phil Keaggy's successful appearance at the United Record & Tape convention which exposed Keaggy to a major secular chain along with rock bands. "People didn't know what to expect," says Bergamo, "but United made a commitment to go after gospel based on his performance."

Taking his cue from the secular market, Hearn says that he is turning to video for the first time, producing a clip on Silverwind which will be released to secular markets that utilize cable. So enthralled is he with video's prospects, Hearn says he is eliminating four or five new releases this year to have the budget for videos on Keaggy, Michael & Stormy Omartian and others.

If penetrating the secular retailer has been an uphill climb, then securing airplay on non-gospel formatted stations has been nearly insurmountable.

"There seems to be resentment at radio when it comes to

(Continued on page G-16)

Billboard[®]
Best Selling

Spiritual LPs

Survey For Week Ending 8/28/82

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

AUGUST 28, 1982, BILLBOARD

This Week	Last Week	Weeks on Chart	Title	Artist, Label & Number
1	2	5	LORD, YOU KEEP ON PROVING YOURSELF TO ME	Florida Mass Choir Savoy SGL 7078
2	5	65	IS MY LIVING IN VAIN?	The Lord's Sisters, New Birth 70566
3	3	34	WHEN ALL GOD'S CHILDREN GET TOGETHER	Minister Keith Pringle Savoy SGL 14656
5	5	48	WHERE IS YOUR FAITH	James Cleveland & The Southern California Community Choir Savoy SGL 7095
6	8	151	IT'S A NEW DAY	James Cleveland & The Southern California Community Choir Savoy SGL 7095
7	9	70	20th ANNIVERSARY ALBUM	James Cleveland & the World's Greatest Choirs. Savoy SGL 7059
9	6	26	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR	(Cogic) W/MATTIE M. CLARKE (Recorded Live) Pearl PL 16002
10	10	30	I CAN GO TO GOD IN PRAYER	Albertina Walker. Savoy SGL 14600
11	14	5	EVERY TIME I FEEL THE SPIRIT	Dr. Charles Hayes & the Cosmopolitan Church Choir Savoy SGL 7070
12	16	22	I LOVE JESUS MORE TODAY	Trinity All Nations Combined Trinity. Savoy SL 14599
13	15	43	INTRODUCING THE WINANS	The Winans. Light LS 5770
14	NEW ENTRY		UNCLOUDY DAY	Myrna Summers. Savoy 14594
15	18	26	TOUCH OF CLASS	Jackson Southernaires. Malaco MAL 4375
16	NEW ENTRY		IT'S GONNA RAIN	Rev. Milton Brunson. Myrrh MSB 6696
17	NEW ENTRY		ONE DAY AT A TIME	Rev. Thomas Walker. Eternal EGL 652
18	18	74	TRUE VICTORY	Keith Pringle. Savoy SCL 7053
19	21	13	I'M A SOLD'ER IN THE ARMY OF THE LORD	Clarence Fountain & The Original 5 Blind Boys of Alabama. Peace International PE 1000
20	17	86	THE LORD IS MY LIGHT	New Jerusalem Baptist Church Choir. Savoy SGL 7050
21	11	39	GO	Shirley Caesar. Myrrh MSB 6665
22	12	82	THE LORD WILL MAKE A WAY	Al Green. Myrrh 6661
23	22	39	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Acapella)	Myrrh MSB 6691
24	23	39	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE	Savoy SGL 7067
25	25	17	TRAINING SCHOOL	Trantraine Hawkins. Light LS-5760
26	25	74	THE HAWKINS FAMILY LIVE	Light LS-5770
27	30	22	I'M BLESSED	The 4th of May. Savoy 146
28	28	17	THE LOVE	Light LS-5735
29	29	86	A PRAYING SPIRIT	James Cleveland & The Cornerstone Choir. Savoy 7046
30	31	34	I MADE A SWEET	Inez Andrews. Savoy SL 14638
31	27	57	BE ENCOURAGED	Florida Mass Choir Savoy 9064
32	35	48	SANCTUS HOLD ON	Sensational Nightingales. Malaco MAL 4375
33	34	26	BRINGING IN THE SHEAVES	Rev. Marge Woods. SGL 7074
34	19	26	HE'LL GIVE YOU PEACE IN THE MIDST OF A STORM	The O'Neal Twins. Savoy SGL 14661
35	26	13	LET ME HAVE A DREAM	Billy Davis Jr., Savoy SL 14661

The Gospel According To Savoy.

The best in Gospel music is on Savoy Records. The #1 Gospel label.



On Savoy Records and Tapes. Manufactured and Distributed by Arista Records, Inc.



© 1982 Arista Records, Inc.

Christian Labels

• Continued from page G-4

some of the success. It's also a vindication of the company's policy to maximize in-store merchandising, something they've been working towards for the past two years:

"I think we've become leaders in the field," Blines says. "All of our reps are being carefully trained to be creative with the materials and we're working to build a whole concept of point of purchase buying and consumer responses. Our studies show that 65% of all decisions are made in the stores at the point of purchase. Many Christian bookstores really don't have much display space and every nook and cranny is crammed with merchandise. We want to get the consumers back to those hidden record shelves since few seem to fall across the record racks otherwise."

"Another study shows that few people hear a Christian LP on the radio and come in and request it. Most enter a bookstore with two or three things on their minds—we want to reach them. For the last two years we've even had good success with flats made out of LP covers. We've had some that were shaped into arches that stretched all of the way across the store, for instance."

"We're still finding that most Christians are not aware or

don't visit their neighborhood Christian bookstore. The whole thing is to encourage the market, and it is ever expanding. The challenge is to reach the 90% of all Christians who never walk into a Christian bookstore."

Not surprisingly, Blines is more confident about the future than ever before. He points with pride to a roster that contains names like Joe English, Dallas Holm, Don Francisco, Sandi Patti, Farrell and Farrell, Paul Stookey—even new artists like Will McFarlane, formerly guitarist with Jackson Browne.

"For the next few years, focus will be the name of the game. And to the extent that we do focus our resources and work within them we'll be highly encouraged by the prospect of the 1980s."

'You'll see a greater revolution in Christian music in the next 24 months than you've seen in the past 20 years.'

Blines' counterpart at Word, Inc., Dan Johnson, has the added responsibilities of artists and repertoire duties as well. The financial slow-down of recent years was felt in the Word offices in Waco, Tx, as well, but Johnson said some farsighted advance planning—and plain old luck—softened the blow.

"Well, we've survived," he says. "I would venture to say that

GOSPEL MUSIC

in every record company there is some key ingredient that keeps things afloat—usually power in the artists roster or creativity in investments or something. But when it really got hot in the kitchen earlier this year we needed something more than good songs or a solid roster, we needed someone who knew when to turn the ship around. You've got to credit good management. It's no secret that we haven't laid anyone off. We are happy not because sales are up or something, but because we had someone who knew how to play defense—Stan Moser, Word's executive vice-president. Some credit also must go to our parent company ABC for, in effect, preparing us for the worst a couple of years ago."

In the late '70s and early '80s Word trimmed its roster from 120 artists to less than 60. It cut ties with several labels it had had long-time affiliations with—New Pax, Paragon—11 in all when Light left in January of this year. Someone came to the conclusion that no company can effectively market companies that aren't physically a part of the original entity. There also began a period of in-house austerity that continues to some degree today.

"I don't think you can credit any prophets for our survival this past year," Johnson says. "We began cutting back in some cases before we even knew why, even before we really needed to. All I know is that if we were still distributing all 11 labels in March of this year, it would have been a major disaster for us. But then, it is those people who imagine themselves in plane crashes who know what to do when the plane actually crashes."

Sources at Word say the company has virtually cut out all print advertising since early in the year—a half a million dollar decision. Johnson said that it came down to laying off people or eliminating space advertising. The people won.

"Not that it was easy. We've had to say no to some very loyal friends and advertisers. But if we had to do it over, I'm sure we'd go that route again."

'For the next few years, focus will be the name of the game. And to the extent that we do focus our resources and work within them we'll be highly encouraged by the prospect of the 1980s.'

"Instead we've placed more emphasis on in-store merchandising. That's by design. We've decided to place our money in the safest place. And since something like 50 to 60% of all decisions are made in-store, that's where we put what money we had."

"It's been going well and we made it through a seasonal slump in the market. By the end of June we recovered somewhat. I think the real pivotal point was the release of Amy Grant's 'Age to Age.'"

"Probably every record label owes something to Amy Grant if they experience even a small boost in sales in the past few months by creating traffic in the stores. "We've just released the new Imperials album and when Christian colleges start getting back in September, we'll see things really take off."

As with most companies, the development of new artists was one of the first areas impacted by the sagging demand. When Word felt the pinch, the release of several debut albums was suddenly placed in doubt. But Johnson said corporate heads huddled and came up with a viable plan, one that may even work out better in the long haul:

"Once we gathered our senses, we decided to put our new artists on an island and work to protect them, rather than cut them loose," he says. "We built a program around these new releases, something we call the Valualbum line. We decided to delay their release dates for a short time and price the LPs at \$6.98 instead of \$8.98. We worked up a special project and display concept and added an additional free record inside with the best 10 songs from all of these new artists."

"The key with new artists is to place them on a level where they can win. It's difficult to sell any new act at \$8.98 in economic times like these. So we built Valualbum around Kenny Marks, John Fischer, Morris Chapman, Andrew Culverwell and the others. It's a sound program—a direct result of our recent financial reevaluation. When we saw that the old ways wouldn't work, we looked at new ways. So far, more than 250 stores have already signed up for the Valualbum line."

Even with the successes, Word is continuing to search for other ways to cut fat from the operation. Johnson says the cost of producing albums will have to be cut dramatically in the future.

"Some artists and producers have just spent astronomical sums in the studio, and that can't go on," he says. "The costs have just been awful. I think there's going to have to be an industry-wide reckoning in production habits. We're just not going to tolerate excessive production costs. And if that means we're going to have to say no to some top producers we'd love to have, well, we'll just have to say no. It's being felt in the secular world as well. The days of wine and roses are over, brother."

But for all the cutbacks, budget-tightening and emergency meetings, there's much to sing about at Word, Inc. Industry

(Continued on page G-18)

**WORD RECORDS
TAKES GREAT PRIDE IN PRESENTING**



WSB-8858

**TENNESSEE ERNIE FORD
THERE'S A SONG IN MY HEART**

**America's #1 Pea-Picker,
Just Recorded and Hot Off The Presses**

**Featuring
"OPERATOR (Gimme Jesus On The Line)"**

Produced by Michael Lloyd
Arranged by John D' Andrea

WORD

ICM

Available For Selected Personals

Destined to be an Extraordinary Album!

THE GOSPEL TRUTH

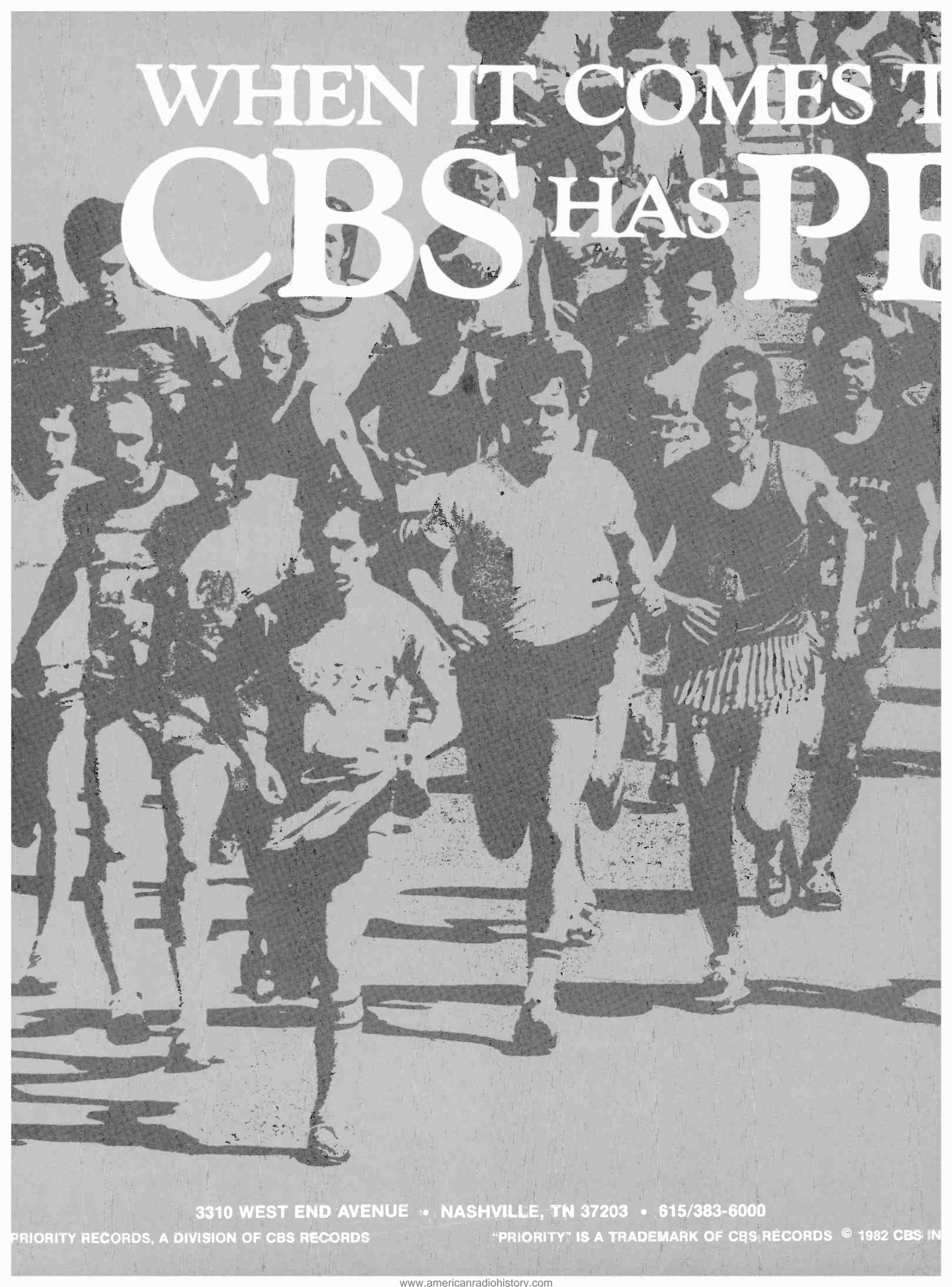
ASCAP members
won 16 Dove Awards in 1982.
More than all the other
licensing organizations combined.

DOTTIE RAMBO	Gospel Songwriter of the Year
DOTTIE RAMBO	Writer of Gospel Song of the Year "WE SHALL BEHOLD HIM"
JOHN T. BENSON PUBLISHING CO.	Publisher of Gospel Song of the Year "WE SHALL BEHOLD HIM"
RUSS TAFF	Male Vocalist of the Year
DINO KARTSONAKIS	Gospel Instrumentalist of the Year
PAUL SMITH	Of the Imperials—Gospel Group of the Year
PAUL SMITH	Of the Imperials—Contemporary Gospel Album of the Year "PRIORITY"
MICHAEL OMARTIAN	Producer of Contemporary Gospel Album of the Year "PRIORITY"
KURT KAISER	Producer of Inspirational Gospel Album of the Year "JONI'S SONG"
BOB MacKENZIE	Producer Gospel Album of the Year—Children's Music "KIDS UNDER CONSTRUCTION"
RONN HUFF	Producer Gospel Album of the Year—Children's Music "KIDS UNDER CONSTRUCTION"
RONN HUFF	Producer of Gospel Album of the Year—Worship Music "EXALTATION"
DON WYRTZEN	Producer of Gospel Album of the Year—Musicals "THE LOVE STORY"
EDWIN HAWKINS	Artist—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
EDWIN HAWKINS	Producer—Inspirational Gospel Album of the Year (Black) "EDWIN HAWKINS LIVE"
KEN HARDING	Producer of Traditional Gospel Album of the Year "ONE STEP CLOSER"

American Society of Composers, Authors & Publishers

ascap

We've always had the greats.



WHEN IT COMES TO CBS HAS PEOPLE

3310 WEST END AVENUE • NASHVILLE, TN 37203 • 615/383-6000

PRIORITY RECORDS, A DIVISION OF CBS RECORDS

"PRIORITY" IS A TRADEMARK OF CBS RECORDS © 1982 CBS INC.

TO GOSPEL MUSIC... PRIORITY



B. J. THOMAS
CARMAN
JOHNNY CASH
THE CRUSE FAMILY
BOB BENNETT
BEN MOORE
DAVID & THE GIANTS
JAMES VINCENT
CINDY CRUSE
PATRICK HENDERSON
GLADYS KNIGHT
JOHNNY RIVERS
CYNTHIA CLAWSON
AND MORE

Concert Merchandising A Major Factor

TOURING ARTISTS WORK HARDER FOR LAST YEAR'S DOLLAR

By PAM LEE

Though the poor state of our nation's economy has admittedly affected the gospel concert industry, a majority of gospel agents and managers report increases in gross income, dates requested, and overall interest in gospel music this year. Obvious cost and price increases, smaller fees, and higher concession percentages paid to concert halls have forced gospel agents, promoters, managers, and artists to seek alternative practices and perhaps become more proficient in their quests to remain financially secure while sustaining the ministries made possible through touring.

For some artists, this means booking and promoting concert dates within their own structure. The Imperials manager, Larry Young, forced to take on booking and promoting when Sunshine Concerts folded in March of this year, has found this to be economically advantageous, allowing the group to work

fewer dates while still meeting their budget. They are scheduled for 100 dates next year as compared to this year's 180.

Dan Harrell, of Blanton/Harrell Productions, a management firm that coordinates tours for Amy Grant, Gary Chapman, and others, feels that because his firm isn't dependent on booking revenues to survive that the artist benefits. "Most of the people we work with are not dependent on their concert income," says Harrell. "Most Christian artists are. We are trying to change that where touring becomes a support rather than the means to the end, because we feel like touring has a limited impact. It will diminish an artist's career to tour too much."

While Blanton/Harrell deals exclusively with contemporary Christian artists, Herman Harper of Don Light Talent has

Pam Lee is a Billboard contributor in Nashville specializing in gospel.

been booking traditional gospel acts for over 14 years. Representing such artists as the Lewis Family, Wendy Bagwell and the Sunlighters, and the Florida Boys, he paints a different picture since most of his artists do depend on dates for economic survival. "Our acts are playing more dates this year," says Harper. "They realize that during a hard economy they have to work more to make as much money. They depend more on touring than record sales for their living and an artist that doesn't work as many dates doesn't sell as many records."

Harper admits to working harder too as he spends much more time on the telephone securing dates than he did in the past. "Instead of them calling us, we have to call them," he

GOSPEL MUSIC

explains. "But as a result our business is probably up 10% over 1981 and every artist that we represent has had an increase in his gross income this year."

Carl Lund, president of Frame, Inc., a contemporary booking and management firm, also says a majority of his artists depend on concerts for their livelihood. Current economics have forced Fame artists to play for less amounts of money, accept more dates, and include more love offering dates in

(Continued on page G-25)



Joni Eareckson

Dallas Holm & Praise

Don Francisco

Tremain Hawkins

Walter Hawkins

Albertina Walker

Reba Rambo and Andrae Crouch at first anniversary of L.A. radio station KBRT-AM's "Talk From The Heart" format.

Shedding Light

• Continued from page G-10

playing anything religious," believes Songbird's Jim Fogle-song. "Occasionally something squeaks through like 'O Happy Day.'"

"There seems to be prejudice at the radio level," opines Benson's Mike Blines, "but it's slowly softening. Not all product belongs on secular radio but some does. We've found an unwillingness on the part of programmers because of the message. I don't know if it's a personal disdain for the music or if they feel the market might object."

Blines says that independent promotion was hired to work Patrick Henderson's "Love Lifted Me" at the r&b level yet the record was only programmed during gospel shows.

Blines now says he is skeptical spending huge amounts of money for promotion at secular radio "since we came up empty when we tried it."

With artists like Walter Hawkins, Andrae Crouch and the Resurrection Band, Light's Carmichael is hoping for airplay on secular radio. "We're making secular radio buys, something we've never done before. The key, though, is to spend money on secular radio with an artist that has a real chance. I'd say that about half of our advertising and promotion budget will be geared toward secular radio."

Word Records has perhaps had more secular radio success on the strength of Dan Peek's "All Things Are Possible" and Benny Hester's "Nobody Knows Me Like You," both of which found a home on adult contemporary playlists.

"Most of our appeal is on the adult contemporary level just by the nature of the music," says Walt Quinn. "But even if the records chart, will they sell?"

Both the Peek and Hester records were worked by independents as well as Word's own promotion staff. Records by Al Green and the Imperials among others have had and will continue to have secular appeal. "We know we can chart but will it do any good?," asks Quinn.

"Radio resistance is not based on whether it's gospel, but whether the public will like it," adds Priority's Jay Griffin. "Secular radio will touch a record if they think they have a hit."

Griffin says that advertising dollars are being geared toward the r&b market especially in markets where there are no gospel stations. "A lot of r&b stations are into pushing black gospel."

Lection's Haywood says that most stations stay away from gospel unless they're absolutely forced to deal with it. He hopes to initially expose his product on religious stations and

then move into the r&b and pop markets with select crossover material if possible.

Haywood points to the Chicago and Washington, D.C. markets as being very receptive to gospel and places to start generating crossovers.

A remaining question is whether a proven secular artist can achieve secular airplay with a gospel album. That question should be answered with the recent release of Barbara Mandrell's "He Set My Life To Music." The LP should wind up in both pop and gospel bins which should help spur sales. But will radio be as receptive to it as it is to Mandrell's secular product?

'Retail is picking up significantly. There's more exposure being given to gospel in the last three years. And there's more sophisticated sales and marketing technology targeted towards it that's bringing gospel to better store positioning.'

"It's hard for a secular star to have credibility in the gospel market," admits Sparrow's Billy Ray Hearn, who will distribute the Mandrell LP to the Christian book accounts. The secular image of that star weighs heavily in the mind of the Christian record buyer, he believes.

The Gospel Music Assn. is also attempting to expand gospel's secular base. "We're trying to break out of the Nashville mold," says its president-elect Ralph Carmichael. "While Nashville is one of the nerve centers for gospel, it can't be contained there. The Gospel Music Assn. will be including participants from all over the country and internationally."

Carmichael says that a deal has been made to televise the Dove Awards in prime time within the next year or two, an event which will "do a lot to bring gospel into the secular market. We have to make the public at large more aware of the vibrancy of gospel music," he says.

Billy Ray Hearn, chairman-elect of the Gospel Music Assn. adds that the association's radio and television committee is assembling an eight to 10-minute video which will be used at the next NARM convention as well as by secular sales forces selling gospel music. 

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Advertising coordinator, Bill Moran; Cover and design, Kim Bucknam.

Today's Language

• Continued from page G-10

here are those programs that speak to people where they are today and meet their needs in their own language. So we initiated these things over the past few years fully realizing that's where the future of radio was. I think this has to be the trend."

Research and market information is another area that's been lacking in the industry. In 1980 the "Profile of the Christian Marketplace" was compiled and this year the NRB is offering the "Religious Radio Analysis," the first detailed study of the nationwide religious audience. Both are a step in the right direction since research is an essential element in decision making. Rupert Ridgeway, vice-president of radio sales development with Arbitron recently compiled some useful data for the NRB. According to his findings "the religious stations audience is generally 18+ adults. Almost 67% of the audience is under 50 and only 13% is 65 plus. Religious stations can easily promote the buyability uniqueness to their audience. Regardless of religious format, one unique factor seems to be apparent and this feature has not been noticed or found in other non-religious formats. The level of audiences for each quarter hour of the broadcast day is marketably stable. There tends to be a larger audience in the morning; somewhat smaller in the day; somewhat smaller still in the afternoon drive; somewhat smaller still in the evening, and it is still a substantial audience relative to the previous levels obtained. Many other formats have their highest audience in the morning, followed by afternoon drive, daytime, and nighttime. In the case of many religious stations the growth is sharper and less erratic for the rest of the day." This relatively stable AQH number is just one of gospel radio's strong points. Consider the audience fragmentation which has occurred with the specializing of formats. This wide spectrum of format choices, this "superfractionalization" as Mike Harrison calls it, has caused an obvious market shrinkage. Since religious radio has never attracted the large audience the affect of market shrinkage has been fairly insignificant. With the advances the industry has had in the past five years, many programmers see the marketplace even growing! Once again Joe Battaglia relates "we see audience fragmentation and specialization on the increase in secular radio because you have to pinpoint your market more than one used to. With gospel it's not necessarily so because it's going the other way. Whereas before, the market was a small universe because of the programs, now the universe is expanding due to the influx of professionalism in gospel radio. As a result the market is increasing because gospel radio is taking on all forms from pop, jazz, black, to adult contemporary." 

NEW RELIGIOUS MUSIC
FROM
LECTION RECORDS

Featuring

Edwin Hawkins
Wintley Phipps
Something Special
The Clark Sisters
Albertina Walker
Jackie Smith



Manufactured and Marketed by
PolyGram Records™

R&B Crossover Connection Alive

BLACK GOSPEL SHOWING SALES STRENGTH DESPITE ECONOMY

By CARY DARLING

The story of black gospel music in 1982 could well be summed up in the old proverb "behind every cloud is a silver lining." Though black gospel is suffering the slings and arrows of a teetering economy along with the rest of the record business, there are still signs that the genre is burrowing itself into the mainstream cultural infrastructure.

In February of 1982, Light Records—which was recently sold by president Ralph Carmichael to Orange County, Calif. developer John Ward (Billboard, Sept. 18, 1982)—hooked up with Elektra/Asylum for distribution on some of its product.

- Philadelphia International now distributes its own gospel label, Peace International.
- MCA got involved by picking up the Nashville-based Black Label for distribution.
- CBS Records has also formed its own gospel label, Priority Records, which has such artists as Gladys Knight and some of the catalog on the Mighty Clouds of Joy and Mahalia Jackson.
- Andrae Crouch finally released his long-awaited Warner Bros. album, "Don't Give Up," which was directly aimed at the secular market.
- Al Green is currently featured on Broadway in the hit musical, "Your Arms Too Short To Box With God."
- Savoy has continued with its marketing and distribution deal with Arista. The label in 1982 dominated the spiritual charts much as it did in 1981. On one recent chart, the label occupied 17 out of 35 places.

These are just a few of the factors which show that, at its core, black gospel music is as healthy as ever. However, the economic woes cannot be glossed over. "Sales are down because of the economy being what it is and the record industry being what it is," says Dan Lionart, vice president of advertising and promotion for Light Records. "It will change but it will be a slow change. Black gospel has been hit harder than white gospel, because the economic problems are hitting the black community harder. We always thought that gospel music was recession proof. We've thrown that idea out the window."

"Our sales are off slightly," adds Ray Harris, president of Nashboro Records. "Industry-wide, sales are down 30%, here

Cary Darling is a Billboard contributor in Los Angeles.

it is between 10% and 15%. With gospel, you have the tradition—as in jazz or classical—where people will still buy records no matter what. For example, with the last Gospel Keynotes album, we would normally do about 30,000 copies in 120

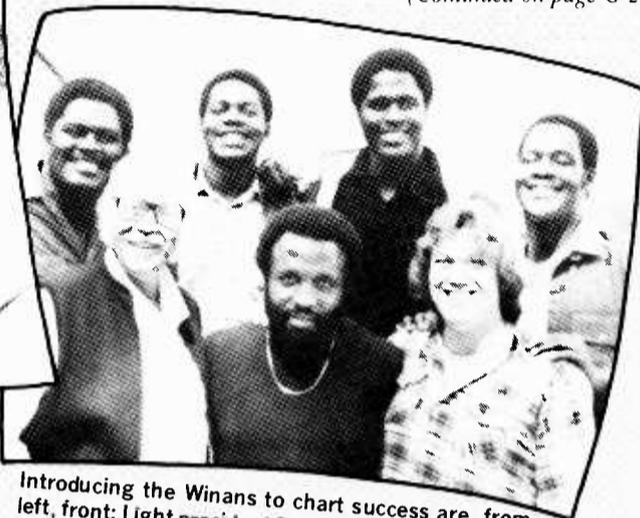
GOSPEL MUSIC

days. We did 22,050 in 120 days. So people are still buying."

At Savoy, president Fred Mendelsohn notes that sales have increased but not as much as initially projected. "We've tried to concentrate on artists with sales potential and we've dropped 10 to 12 artists," he states.



At Word's signing of a distribution pact with Birthright Records are, from left: Word district sales manager John Moore, Birthright owner/president Dr. Byron Spears, Word's black division director James Bullard, and Word public relations vice president Cy Jackson.



Introducing the Winans to chart success are, from left, front: Light president Ralph Carmichael, Andrae Crouch, Light producer Bill Maxwell, and back row, the Winans, who recorded "Introducing The Winans," produced by Crouch and Maxwell.

(Continued on page G-24)

Christian Labels

• Continued from page G-12

insiders say that Amy Grant's "Age to Age" is selling in excess of 20,000 units a week and could continue at that pace through Christmas. Both the latest Leon Patillo and Imperials albums appear to have bright futures. The past year saw breakthroughs by Joni Eareckson, the Mercy River Boys, Steve Camp and David Meece.

"We survived," Johnson says. "And with God's grace, we'll keep growing. The economic crunch wasn't the end of the world; I really think it forced us to keep a psychological edge. And in the long run, that's got to be for the good."

Both Word and Benson release strictly Christian-oriented product. But with the rise of religious music in the past five years, the giant secular labels have shown renewed interest in music with a message.

CBS recently started Priority Records under former Word executive Buddy Huey. But in last August, Priority, like the rest of the CBS family, was reeling from the cuts of more than 300 staffers, though Priority itself was not deeply affected. MCA Records' Songbird division was recently re-absorbed back into the MCA fold and has found the sledding rough, despite several best-selling LPs.

An exception to the rule seems to be Light Records-Lexicon Music, which recently signed a distribution pact with Elektra/Asylum Records. Light and Word parted company earlier this year after 11 successful years together. Neil Hesson, Light's vice president of marketing and sales, says despite the agreement, Light still distributes its product directly to Christian bookstores.

"It's been an interesting year for us," he says. "In fact, July was the largest single month for sales we've had in the 19-year history of the company. I think that's attributable to several things. I think in the past year we've become more aware of our customer's needs in production and profitability. We've learned how to gear our merchandise and produce the most viable product possible. And we've made significant strides in the areas of displays and merchandising."

Light has made other adjustments as well. To spark catalog sales, Hesson says the company instituted \$5.98 and \$3.88 price lines to complement the \$8.98 list price for new releases.

"We're entering a time of fewer new artists, especially from companies facing financial difficulties. At the same time, other kinds of things are still doing well. Our musicals 'The Witness' and 'Come Together' have received renewed buyer interest. And we've had phenomenal response lately to our performance tracks (instrumental versions of popular songs for solo vocalists—Hesson was one of the originators of the concept while he operated a Christian bookstore). Eleven

companies now produce performance tracks, but Lexicon is the leader in the field. They've become a strong part of our marketing strategy."

But at the same time, Hesson sees a darker side to the slump in the recording industry:

"I know this won't make me real popular within the industry, but I believe the record industry will never recover from its current demise. And this is why: you've heard the old expression that people under 30 buy records and people over 30 complain about them? Well, we're losing the under 30s to video games and the waves of movies aimed at teen-agers. There are some tremendous movies out right now that are clean enough to attract Christian young people—and that money is not going into Christian albums.

"Of course, the record industry won't totally peter out, but I think it is significant that Warner Communications owns Atari. And you can't ignore the recent rash of personnel cuts at CBS. I just don't think we'll ever see the record industry in the dominant position it once enjoyed. I don't say this as a cop-out, like I said, we've had a fabulous summer, but we've got to wake up and change our habits.

'I know this won't make me real popular within the industry, but I believe the record industry will never recover from its current demise.'

"That's not to say that there's not real potential for a high quality record. We've sold 40,000 copies of Andrae Crouch's latest album in the first two weeks (and following a disappointing album on the secular Warner Brothers label).

"But we've got to learn to work in different venues. Take Dino, for instance. He's been phenomenal for us for the past 18 albums. And we've been evaluating eight-track and cassette sales and have found that eight-tracks are losing everywhere except among black music listeners—and Dino fans. He's the only white artist that sells in eight-track. I think that shows a tremendous interest in MOR records, something most labels are overlooking."

Obviously, the folks at Light are pleased with the first half year with Elektra/Asylum. Hesson projects the company's best full-year profit in history. Part of that may be due to some personnel lay-offs and budget cuts earlier in the year when Light officials responded to a shrinking market.

For the future? Hesson says there will be a continuing emphasis on breaking new acts and a trend toward more MOR releases. Light will also continue testing the waters in Spanish-language markets as well.

"We're not out of the troubled waters yet by any means," he said. "What I think you'll see happening to publishers is a

So, while sales may be down somewhat, it is hardly a disaster and the actual spark which gives black gospel music its life has little to do with high sales figures. In fact, hard times may encourage some to turn an ear to gospel music. "When times get hard, people like music with stories," relates Dave Clark, black music vice-president for the Jackson, Mississippi-based Malaco Records. "Gospel and blues all tell a story. They're the music of the times."

Malaco has had success recently with the Jackson Southernaires and the Sensational Nightingales. Another independent, Pearl—which started business Sept. 1, 1981—has actually prospered in the past year. One of its initial releases, "Douglas Miller and the Texas Southeast Choir," has become a staple on the spiritual charts. In fact, Pearl executive vice-president Jim Henry believes the reason he has been successful is that he has not tried to crossover to pop or r&b. "Some artists are trying to do r&b gospel but they can't reproduce the same sound live. The big-name artists they get to appear with them on record won't appear with them," says Henry. "Then, a lot of gospel stations can't play the contemporary stuff because it is too far out. DJs can't play that jazzy stuff."

James Bullard, general manager of the black music division for Word Records says crossover has been a big part of his label's expansion into the black gospel area—with the Myrrh label. "We've gotten a lot of crossover play and we've been approached by the secular audience," he says. "But, because of the condition of the economy, a pop, r&b, or jazz fan may be interested in a gospel record but they don't have the dollars

(Continued on page G-24)

whole new look at this ministry/business. No longer will you see fat-cat contracts where the artist get 15% royalties from retail sales and the record label is lucky to get half that.

"We're about to embark on a new journey for artist/company relationships, especially in the area of lower production budgets. Once you get away from the gimmicks and the lush production, the survivors in the '80s will be those artists with the highest quality offerings. It won't necessarily be the best voices, it'll be the things you can't bottle; people like Amy Grant and Andrae.

"You'll see a greater revolution in Christian music in the next 24 months than you've seen in the past 20 years. Here at Light-Lexicon, we've taken all the steps we know how to sustain our mission and continue full steam with product. We're just now moving out of the austerity stage, out of the crisis, and back onto an aggressive, positive path.

"These days will see a continual culling process. No longer are religious labels going to be cranking out the product. It is the innovator who will survive. We're got to go back to like we were before: hungry and aggressive. You remember the last seven words of the church, don't you? 'We've never done it that way before.'"

Finally, there's even a success story or two to be found in today's market. After leaving Word, Inc. a few years ago, Mike Blanton hooked up with Dan Harrell to form Blanton-Harrell Productions. In the past two years they've had monster hits with Amy Grant's "Age to Age," Brown Bannister's "Talk To One Another," David Meece's "Are You Ready" and several more. The next logical step was form their own recording label, Reunion Records. By late August, Blanton and Harrell were readying their fist LP (to be distributed by Word) with Kathy Troccoli.

"Reunion is something we've wanted a long time," he says. "It's not something where we looked around one day and said, 'Well, the economy has hit the bottom, let's form a record label.' Dan and I just realized we were sitting on an oil well of talent and it created a desire in us to produce those talented people, refine their product and get into the cars, if I can switch my analogy here.

"The problem, of course, is in distributing the LPs. That kept haunting us. We spent a ton of time talking to record labels, we weren't picky who. But in these economic times it's tough to get someone interested in an outside product unless you've just signed Neil Diamond or something.

"Dan and I believe our gift is in artist development, finding new young talent before the artist becomes well known. But all of the labels said 'I gotta be sure first before I take a chance.' We're not that way. Maybe it's ignorance in this market. But we saw the potential in Brown Bannister even though his album was turned down by another major label.

"At last we got together with Stan Moser at World and dis-

(Continued on page G-23)

America's Fastest Growing Black Gospel Record Company



RECORDS
welcomes

THE ANGELIC GOSPEL SINGERS

THE FANTASTIC VIOLINAIRES

FALL RELEASES

CURRENT RELEASES

<p>THE SENSATIONAL NIGHTINGALES MAL 4380 AVAILABLE OCTOBER</p>
<p>THE JACKSON SOUTHERNAIRES MAL 4381 AVAILABLE NOVEMBER</p>
<p>THE FANTASTIC VIOLINAIRES featuring ROBERT BLAIR MAL 4382 AVAILABLE DEC/JAN</p>
<p>THE ANGELIC GOSPEL SINGERS MAL 4383 AVAILABLE DEC/JAN</p>



<p>4373 THE SENSATIONAL NIGHTINGALES SAINTS HOLD ON</p>
<p>4375 THE JACKSON SOUTHERNAIRES TOUCH OF CLASS</p>
<p>4376 THE LIBERAL TRINITY COGIC CHOIR LIFT JESUS UP</p>
<p>4377 THE EVEREADY'S LEARNING TO LEAN</p>
<p>4378 HYMNS THE JACKSON SOUTHERNAIRES THE SENSATIONAL NIGHTINGALES</p>
<p>4379 THE TRUTHETTES HE'S STILL WORKING ON ME</p>



RECORDS AND TAPES • 3023 W. NORTHSIDE DR. • JACKSON, MS 39213 U.S.

Catalyst For Converts, Contributions

RELIGIOUS TV HELPS VIEWERS KEEP AN EYE ON THE STAR

Television stations are raising their antennas for the Lord. Virtually every sect has its own network. Communication satellites have made chit chat for Jesus bankable, competitive, big business. A catalyst for converts, contributions and rating numbers is the message through music.

Tuned into slick productions with subtle messages, viewers may not realize they're getting religion. Like their secular counterparts Christian networks offer talk and game shows, women's programming and sports. It's everything from sweaty-palm screamers to spiritual accountants. All require themes, intro and exit music; although musicians complain about using canned music.

For secular and religious artists it's more air time to plug their wares. While it's been trendy for country artists to cross over to pop, the new "in" crossovers are secular/religious trade-offs.

"TV is opening up," says Bill Leopold, whose clients include Andrae Crouch and Walter Hawkins. "Andrae has done PTL (Praise The Lord). He's doing the Paul Crouch Show (founder

By LAURA DENI

of Trinity Broadcasting) and the Glen Campbell Show. What's interesting is that he's doing the same material on all shows."

Tennessee Ernie Ford always utilizes gospel. Three-year renewal rights to his first PBS gospel special have been exercised. Ford has a new gospel album on Word. He'll plug it on secular talk shows.

"He'd sing a gospel song on the Merv show, because people expect him to. We would, though, think twice about singing gospel on The Tonight Show," advises Jim Lokes. "It's late at night. It's just the wrong time," explains the manager, adding Ford would plug the record after being paneled.

Getting paneled on The Tonight Show is a piece of cake compared to booking your act on Billy Graham or Robert Schuller. "Those are the hardest to get on," reports Splendor Productions' Thurlow Spurr, former musical director for PTL. "The interest has to come from them."

Laura Deni is a freelance writer based in Las Vegas.

GOSPEL MUSIC

"None of the religious shows pay well compared to secular shows," Spurr reports. "The value of a Schuller or a Graham is credibility and exposure."

Tough to get on their shows, both Graham and Schuller have appeared on The Merv Show, plugging their crusades and causes.

The Rev. Billy Graham understood electronic religion before it became fashionable.

Television ministry made him a household word. "Yes, it has," he agrees during his last Las Vegas crusade. "We're on TV in 35 countries."

Before becoming the prayer superstar, Hollywood beck-
(Continued on page G-24)



Gathered at the close of Word's TV show "More Than Music" is, from left: Myrrh's Russ Taff (former lead singer of the Imperials), Dion Di Mucci, Al Green, and Word's Dave Boyer. The show is seen on three cable networks.



Barbara Mandrell and Andrae Crouch



Tennessee Ernie Ford

Spiritual Performers

• Continued from page G-6

Whether such ostracism of Biblical boogie is the chicken or the egg is a matter of argument between opponents and proponents of God-rock and Cross-over music. Christian music proponents say there are literally hundreds of excellent, potential hit records by Christian artists shot full of holes and left in some warehouse or cutout bin to die because of apparent prejudices within the record industry which say religion and pop music don't mix. At the same time, the proponents charge, the music industry is crying out for solutions to sales slumps and looking for new music to pull them out.

So, some of the reborn artists (the number's on the rise) find that riding the fence gives them splinters of frustration; they feel they aren't free to fully express themselves. It leaves a perplexing problem in front of some who have gone through a lifetime of problems, drug abuse, alcohol excess, near-death and fame-lust, and have finally cleaned up their acts. "I feel better than I ever did before," they say. "I want to tell the world how I made it, just like I used to tell them how rotten life was. Now I see from a different perspective. Doesn't anybody want to hear solutions?"

'The new generation of born-again, crossover musicians—pop artists who have become Christians—is made up of men and women who each have their own personal way of expressing their faith in their music.'

If the activity of Christian artists on the pop charts is any indication, the answer is an embarrassing No. Since the early 70s Jesus-movement era, when it was fashionable to sing about Jesus on the charts (more than 50 such songs in five years hit the Hot 100), the frequency and acceptance of Christian songs in that milieu has been virtually next to nil, except a limited number of hits such as Dylan's "Gotta Serve Somebody," Al Green's "Belle" (which barely nudged onto the Hot 100), and Kansas' subtle "Hold On." The same holds for albums. Except for those occasional exceptions, the major incursion of Christian-oriented music into the music industry has been in the record bins at chain stores. There, "Christian" used to only mean Mahalia Jackson or the Florida Boys southern gospel quartet. Nowadays, major chains have finally seen it propitious or even nest-stock more-complete lines, such as Christian praise and rock music, even a new wave of Christian new

'You can't drink out of God's cup and the devil's cup at the same time. Rock 'n' roll doesn't glorify God. I was one of the pioneers of that music, one of the builders. I know what the blocks are made of because I built them!'

As for the artists themselves, an increasing number have come to a realization that their open expression is most important. They have something good to say, and they get to the point where they don't want to keep it secret anymore, just because it's not the popular thing to express. Their attitudes crystallize to the point of no return, where they say "all or nothing at all." For them, it's just not worth the hassle of potential compromise in their expression via a lyrical watering-down.

As a result of such polarization, there seems to be a decreasing amount of middle ground for artists to stand on anymore, and the ground is shrinking fast around the few who maintain their stance there. If they stay, they're expected to keep quiet, at least about their religion.

A few, such as B.J. Thomas, who became a Christian in 1976, experience a tension within their own lives for working both sides of the musical fence. B.J. has experienced a dip in record sales on the secular side, while his gospel albums rate among the best-selling product of any gospel record company. He still prefers to perform in secular venues, but he makes no secret of his strong faith in Jesus Christ. A new phenomenon to the Christian music scene has appeared in his concerts when pious hecklers interrupt his performance as he does his secular oldie hits. They yell at B.J. to sing gospel only. It's embarrassing to B.J. and to most of the Christians in the audience, too. The problem apparently stems partly from the lack of explanation in advance about whether the concert is a secular one or a gospel one. Both audiences come, expecting their kind of music; B.J. wishes to continue performing both types of music, which creates an identity crisis for the audience and B.J.

"Can't they understand?" B.J. is quoted in a new book by him and his wife entitled "In Tune," published by Word Books. "I haven't moved out of this world! I'm a Christian, but I still sing for people—not just for a few people gathered in a church somewhere!"

Leon Patillo, who once sang lead for Santana, explains that some artists who are Christians continue to work in secular music simply because it is a job, like painting houses. He adds that "Their reasons for being in the industry are not necessarily to be a beacon light. They just try to be a light that shines with the glow of the Lord."

"Maybe if they're playing in a concert," he adds, "they can put a few of their Christian songs in there. That would be their way of ministering. But they look on the music business as work. That's how I looked at it. I was just working. I got an opportunity to minister, but basically I knew I was there for the money. There's a lot of families being supported through the talent that God has given. A lot of mamas are able to have a chance to have a nice home because of their son or daughter. I experienced that in my own life. If you've got a talent like that you might as well try to use it as big as you can."

But music has words. And in conveying those words, there are sometimes actions and expressions, even lifestyles. Some of the singers feel that, for them, staying in the secular end of the business anymore is a form of compromise. Not all of the born-againers frown upon a musician who stays in the business, but some say that the secular music industry itself is a less-than-desirable environment.

Little Richard, who now goes by his full name of Richard Penniman, has been named as one of the musical influences the Beatles drew from in their early years. Now, he literally preaches against the evils of the very music genre he had a hand at molding. After the deaths of several friends, Penniman had a spiritual turnaround in his life which ultimately led him to stop even associating with rock.

"I think rock'n'roll is demonic," he preaches from pulpits and during interviews. "I really believe the devil is in control."

"I was using dope, marijuana, angel dust, cocaine and heroin with pills and drinking," he confessed to The Dallas Morning News. "You can't drink out of God's cup and the devil's cup at the same time. Rock'n'roll doesn't glorify God. I was one of the pioneers of that music, one of the builders. I know what the blocks are made of because I built them!"

'From little-known rock group members to Dylan himself, the Cross-over move is one which causes a lot of groaning and complaining about the artist in question being 'souled out.'

Penniman now sings only straight gospel music—a much more restrained type of music than that which he was known for in earlier years.

There are other giants of the early days of rock who shun the records that made them famous, not necessarily because the music was evil, but rather because the songs seem tired anymore. Their priorities are changed. They may still use varied levels of rock in their concerts and on their records, but the lyrics make no secret of their Christian faith.

(Continued on page G-24)

MODERNIZATION OF CATHOLIC MUSIC BRINGS NEW PILGRIMS INTO CHURCH

What do the country's Catholics listen to? has long been a mystery to the marketers of religious music. Catholics, who number 60 million in the U.S., 800 million worldwide, are undeniably a force to be reckoned with, but one which has been silent until fairly recently.

The giant has not been silent for lack of something to say, however. It's just been saying, or rather singing and playing, in a way different from many of its Protestant Christian cousins.

For the past 200 years, while Protestants sang along at the encouragement of their ministers, Catholics attended church service and listened appreciatively but passively to the trained voices of their choirs and clerics lifting up their voices in worship. VATICAN II, the Roman Catholic Ecumenical Council of the early '60s changed Catholics from spectators into participants. The congregation became more directly involved in song and prayer, and that meant using the native tongue, rather than the traditional Latin. But VATICAN II represents just 20 short years of history, so the storehouse of available

By ANNA SOB CZYNSKI

liturgical music has a lot of shelf space to fill. Already it has become the most important aspect of Catholic music. North American Liturgy Resources/Epoch, the country's largest producer and distributor of Catholic music, reports that its

John Michael Talbot



GOSPEL MUSIC

"Glory and Praise" songbooks for church use make up 45% of its gross sales. And more music is needed.

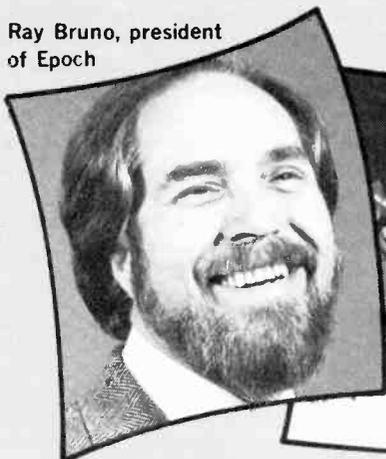
One likely source of music are, of course, the 200-year-old archives of the Protestants. And though many Catholics would agree that a Christian is a Christian, and that Protestant music is God's music, period, the nature of the Catholic worship precludes some outright borrowing. Because Catholicism is a liturgical faith with its own unique rituals of worship, and because the church is rooted in its centuries-old traditions, much of Protestant music is rejected "for its form, not its content," according to Russell Odell, director of administration and planning for Word Inc. According to Ray Bruno, president of Epoch/NALR, the question is not so much who writes the music, but the kind of music that's needed. Where most Protestant music is evangelical, most Catholic music is liturgical. Catholics have been putting their own talents to use composing new liturgical music and avidly seeking out new music all the time. In addition, the modernizing of the Catholic church has also meant greater and more frequent contact with other faiths and a growing appreciation of their music. Movements within the Catholic church, such as the rise of the charismatics, has also gotten Catholic ears attuned to Gospel easy listening, scriptural songs and praise songs, long popular among Protestants. Many main-line Protestant artists are now enjoying a growing Catholic following and vice-versa, according to industry observers.

Musically, there are two directions in Catholic music. As defined by Word Inc., which has been researching the Catholic market for two and a half years in its effort to gain a foothold on this new ground, these are: 1) cathedral music, which is

(Continued on page G-26)

Anna Sobczynski is a freelance writer based in Wheaton, Illinois.

Ray Bruno, president of Epoch



Carey Landry leading praise



RUSSELL'S RECORDS INC.

The World's largest Gospel Music Mail Order House

We Sell all major labels

Word • Savoy • Sparrow • Light • Nashboro
Benson • MCA • Malaco • Newbirth
Pearl • Jewel

We ship across the Country or Around the World.

Russells on Radio

Daily Mon.-Fri. 8:30 a.m. on WTHE 1520 AM
Weekly on WWDJ 970 AM — Thurs. Midnight.

We play and sell Black & White Gospel.

— Spirit has no color —

RUSSELL'S RECORDS INC.

115-05 178th Place • P.O. Box 127 • Jamaica, N.Y. 11434
Russ Jackson (212) 526-1119 Joe Blythe



Photos by Rich Voorhees



Dove Award Winner

Gospel Artist of the Year!

Female Vocalist of the Year!

Management & Booking

John Helvering Ministries
530 Grand Avenue
Anderson, IN 46012
(317) 642-0017

Exclusive Recordings by Impact
a division of The Benson Company

CCM Appeals To Consumer

GOSPEL MAGAZINE REFLECTS INDUSTRY TRENDS

The growth and changes occurring among gospel music publications reflect to an interesting degree the dynamics found in the secular as well as religious music business; growth in terms of readership and interest in Christian music, but rather plateaued music trade support.

Possibly no other publication reflects these trends more than Christian Contemporary Music, which according to publisher John Styll, has more than doubled its circulation this year compared to 1980-1981 and has also doubled its page ad rate from its beginning in 1978 at \$450 to present \$890, all the while becoming less a trade magazine with less emphasis on music.

Gospel music magazine publishing and coverage is today characterized by specialization as perhaps never before. In terms of national publications, for example, Singing News is perceived as strongly Southern gospel oriented. Two prominent trade magazines, Bookstore Journal published by the Christian association of bookstores, and Christian Bookseller, cover gospel music as a section. Cornerstone has a large circulation, and largely controlled but trends to delve into theological issues going beyond music coverage. Less national are Encore, the Minnesota area Progressive Pacer and Concert published by a talent agency.

As for CCM's own specialization in Christian contemporary music, it derives naturally from Styll's experience in Christian contemporary radio. He hosted the first contemporary Christian radio show in Southern California in 1974 on KGER, Long Beach, featuring acts such as Barry McGuire, Second Chapter of Acts, Larry Norman and Bill Gaither Trio. Of the latter, he says, "We couldn't go too far," adding that in those days as opposed to now, McGuire "really fried the station."

Not curiously, CCM's editor Paul Baker, also comes from the Christian radio field beginning as a deejay and moving into a syndicator role with a Jesus-rock show that ran in syndication continuously from 1970 until a year ago when he became CCM's editor. Baker also is author of two books, "Why Should The Devil Have All The Good Music?" and one near release tentatively entitled "A New Song."

Styll credits Baker with bringing a sharper editorial focus to CCM accounting for a lot of the subscription surge. But actually, CCM, a monthly, has been in evolution, too, with two dynamic milestone moves; from newspaper to glossy stock in

November 1979 and then a year ago from large tabloid size to standard 8½ by 11-inch format.

Of the first move, Styll says a lot of CCM's advertisers wished to run four-color and also "quality is important in terms of what the Lord wants us to do. Too many Christian publications are second-line or worse."

Of the move to smaller size, he says he realized the labels would read CCM as being perceived as more consumer oriented "and this is exactly what we wanted." Of numerous advantages of going to the present size, among them not incidentally a ratio change from 40% editorial to 60% editorial, less expensive production/shipping costs and improved graphics, Styll says, "The tabloid typifies the entertainment industry trade and its need to allow advertisers to create a bigger than life image with double trucks that scream."

Founded in 1978 as a music pull-out section of a year-old general interest Christian magazine called Acts, which CCM quickly eclipsed before Styll bought out majority partners, CCM experienced recent substantial dips in label advertising though has had spectacular issues lately, too. "When we started, there was a need for a magazine that was all music. But today the industry cannot support the quality it clamors

GOSPEL MUSIC

for and we are into a natural step to broader editorial not necessarily music oriented," says Styll, who sees CCM's current evolution not unlike Rolling Stone's swingover to more politics and general interest subjects.

Styll says he has generally regarded the gospel music trade to represent 5,000 or so readers or around 25% of CCM's current subscriber base and store sales "but not because we have fewer trade readers," Styll points out, "but rather because our consumer readership has increased so much."

CCM's evolution is traceable as well in its cover price which started at 50 cents then 75 cents and \$1.25 when it went

glossy to \$1.75 two years ago and finally to present \$1.95 and a policy initiated only two months ago of no returns from the Christian bookstores, its primary sales channel.

Of CCM's base readership, Baker says it parallels the "baby boom" of people born into rock'n'roll as an "environment rather than a pastime," who were teens in the sixties and are now 20-30 raising a family and just now "establishing and re-establishing a church life of their own" having in cases rejected the U.S. Christian churches "and went out and discovered the personality of Jesus they hadn't found in church."

Baker sees CCM as a counterforce to "a stereotype of the young Christian that Hollywood perpetuates that is all wrong." He sees CCM's reader as "level-headed and sound-thinking who accepts Christian life as a matter of fact. It's not as if rock is their whole life. Jesus music is a proper mode of expression of their faith but not the solitary mode."

Of CCM's basic direction and its short-lived attempt to cover black gospel, Styll says, "When we began, the black gospel community seemed to us a world unto itself and we did not want to take over other people's territory. There were black gospel charts in Billboard and other trades.

"As time went on, however, it looked more and more like we had a hole in our coverage, even though we featured a black gospel cover twice a year, so we attempted to produce black gospel charts. We then found that we had a very difficult time gathering creditable data. We were too far afield."

Styll says much the same is true regarding Southern gospel so that the present and future direction of CCM will follow out from the contemporary Christian genesis.

However, CCM will not be popular with some segments of the Christian world, predicts Styll, as CCM moves into political subjects and other areas. "Some are kind of angry with us already," he says, for emphasizing contemporary and therefore basically rock Christian music "and appealing to a post-War mind set not all that favored by Jerry Falwell."

At around total circulation 27,000 from just half of that a year ago, CCM is moving quickly into consumer numbers (its paid subs up just as much is around 19,000 of the total) and it is probably bought over the counter by growing numbers of women, predominant customers of Christian bookstores.

In terms of CCM moving away from the trade, a vacuum it is actually creating deliberately, Styll is preparing to launch next year a newsletter basically exclusively devoted to trade concerns on a bi-weekly or twice-monthly basis that will not accept ads. He sees a phase-over from CCM in terms of charts to the newsletter but may keep the LP chart. "After all, Rolling Stone still has a chart."

From its start in an office space leased in a warehouse with two employees to the present seven in very comfortable quarters, Styll says, "I credit the Lord for getting us this far. I knew very little about publishing and still have a great amount to learn."

Billboard

A Billboard Spotlight

OCTOBER 2, 1982 BILLBOARD

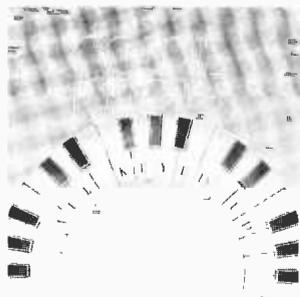


Wherever YOU Are WE Have Gospel Music

Call **ERNIE'S**

- AMERICAS LARGEST
- FAST SERVICE
- EXPERIENCED PEOPLE
- ALL LABELS
- HARD TO FIND RECORDS
- PRICE

BEST SELLERS



ALL KEYED UP
Willie Neal Johnson and The Gospel Keynotes
Just For Me. Everything Will Be Alright. Wait On Him. Troubles Of This World. He's Gonna Listen. Keep The Lord On Your Mind. Over There. In Vain
NA 7252



LORD I THANK YOU
The Swanee Quintet
Lord I Thank You. Prayer Changes Things. Oh Yes He Did. See Him For Myself. In The Middle Of The Night. Some Sweet Day. Touch The Lord. Reach Your Destination
CREED 3116



THE MINISTRY OF REV. RUBEN WILLINGHAM
Let Us Have This Prayer. You Can't Make Me Doubt Him. What God Can Do. This Evening Our Father(Prayer). I'm Going Home To Live With Jesus. The Chariot. An Earnest Prayer. Tell Him Everything You Want
AVI GOSPEL 50027

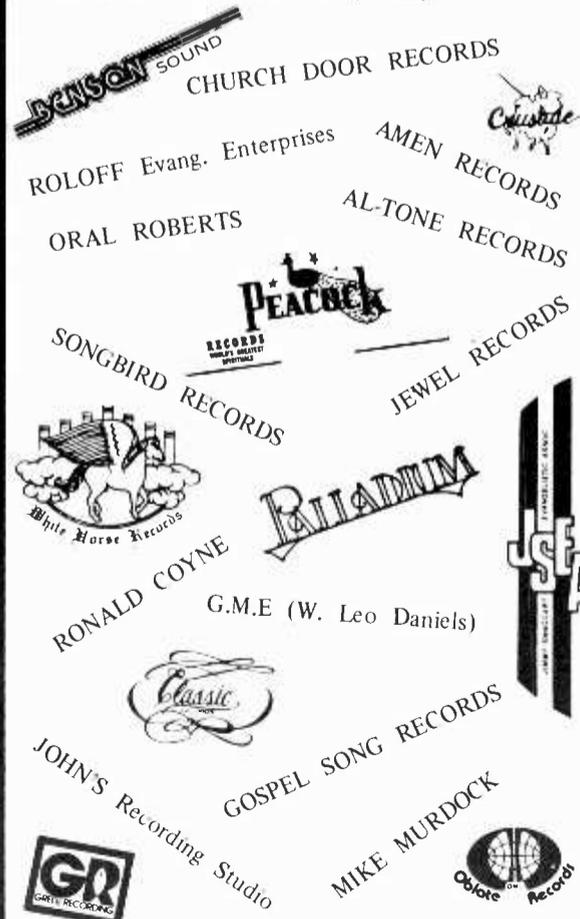
ERNIE'S ONE STOP

P. O. BOX 5366
NASHVILLE, TENN. 37206

615-259-2447

HOUSTON RECORDS, LTD.

WE HAVE MANUFACTURED GOSPEL RECORDS, BOTH LPs and 45s; FOR MORE THAN TWENTY YEARS IN HOUSTON, TEXAS. SOME OF THE LABELS WE HAVE PRESSED, ARE:



3300 JENSEN DR.
HOUSTON, TX. 77026
(713) 223-5971

Christian Labels

• Continued from page G-18

cussed what we were both looking for. Dan and I need someone just as good to handle the marketing and development as we are at a&r. It was a good marriage."

Blanton says the relationship allows Blanton and Harrell to spend all of its time in product development. But by the time they were ready to kick in their first LP, the whole industry was in a slowdown. But he's not worried:

"After advertising, new artists are the first things to go," Blanton said. "Everyone is playing it safe. But what happens when the Evie's, the B.J.'s, the Gaither's quit selling? If you're not developing new talent, once all of the familiar artists cool down, then you've got two years of drought while you bring up new people. We think we've got the next crew coming up—and we include Amy Grant as a part of that group.

"No, we didn't plan to start up during this time, but we're looking at it as a blessing from the Lord. When everyone else is cutting rosters, we're trying to establish someone new. When the industry swings back up, we'll be in the forefront."

Blanton and Harrell do everything from matching song to artist to designing the covers. Once the project is completed, Mike walks it into the Word corporate offices. In theory, the giant Word promotion, radio, publicity and marketing team then picks it up and runs with it. But when even some Word releases are being rolled back, what makes him think his Next Big Thing is going to be treated well, much less featured?

"Credibility. Absolutely," Blanton says. "They've seen what has happened with Amy, Brown, Gary Chapman, David Meece. It's credibility I didn't have when I was at Word, it's credibility even a dynamite new artist coming in off the street doesn't have. It's also a watch-dog, accountability sort of thing. What can we do for each other. I won't bring them anything but my best and they won't do anything but their best for me.

"Dan and I bring an element of a&r to Word that the company doesn't have right now and I think Stan Moser knows that. For example, they're making Kathy Troccoli their double stamp album in September—which is second only to being Album of the Month (a price discount program)—without ever hearing her sing because of our prestige. And we won't let them down.

"What I want to be able to say is, 'Have I failed you yet? Have I let you down?' So with good product and good distribution I'm not afraid of the economy. We're ready now. Let's go for it."

★ ★ ★

Elsewhere across the Christian music industry, the tone is generally optimistic. Most labels report that their studies are showing signs that the worst is over. Sales figures from Sep-

tember seem to indicate that the slump has bottomed out. While shop talk with the industry is more positive than it was even three months ago.

Here's a sampling of comments from other major label presidents and executives:

One of the major events in the contemporary Christian music field in the past 18 months has been the emergence of Priority Records, the gospel division of corporate giant CBS. Headed by former Word Inc. exec Buddy Huey, Priority combines relative newcomers like Bob Bennett, Carmen and others with a list of recently signed heavyweights that include B.J. Thomas, Johnny Rivers, Gladys Knight and Cynthia Clawson.

But in late August the sales woes of the summer forced CBS to cut more than 300 positions and close 10 of its 20 regional offices. Huey said Priority escaped the worst of the cuts and continues to maintain separate promotion and marketing offices.

"This has actually been a fantastic year, especially when you consider that we started from scratch," he says. "We've come a long way and I don't think we're just walking anymore—I think we're running.

"Frankly, the economy has had an effect on our marketing and production strategies. And obviously the sweeping cut-backs by CBS earlier this summer affected everybody in the CBS family. But in our industry, you've got to remember that we've had a strong growth cycle in the past five-six years, probably the greatest such growth ever in the Christian music field. So I look at the current state of the art as a time of digestion more than anything else. I know a lot of folks are frightened about the way things are going. I'm not.

"I'm more than optimistic about the future—I'm excited. We're going to reach out for the best. When you've got as many artists (Priority currently has 13) and support people as we have who are totally committed in their lives and works, you just can't go wrong. I see us involved in a lot of exciting things and I think we'll be an asset to the Christian music community."

Priority's marketing director, Jay Griffin, says the cut-backs have reinforced the importance of precise financial management. Radio, print and in-store support dollars will have to stretch further this year. Like Huey he sees the industry regrouping for the present—and until things turn around for good, Griffin will carefully balance what he wants to do with what he can do.

But Huey and Griffin can't hold a candle to Billy Ray Hearn, the head of Sparrow Records, when it comes to enthusiasm. Hearn said sales are 16% ahead of last year (through June) and nine to 10% ahead of last year through the end of summer.

"Oh, it's been a good year for us, even through the usually less profitable months of this so-called recession," he says.

"The bookstores went through a period of sending back a lot of our product to lighten their inventories and that caused something of a cash flow problem, but we still wound up profitable. Now that things are picking up, they're ordering again to replenish stocks.

"Sure we had to tighten up our belts some earlier this year, especially in the areas of radio co-ops and promotional budgets because of the cash-flow situation, but it wasn't an austerity period at all."

One Christian bookseller said Sparrow's fall line-up may be the strongest in the contemporary Christian market this year and Hearn agrees. Albums by Barbara Mandrell, Michael and Stormie Omartian, "Lullabye" by the Agape Force and "The 25 Songs of Christmas" (by virtually the entire Sparrow roster), join already popular albums by Phil Keaggy and John Michael Talbot.

"So no matter what the economy is doing to this business, we're still encouraged. I've got the strongest line-up ever coming in the days ahead and I think that kind of product will always do well."

Striking a slightly less optimistic note is Erv Bagley, director of sales and marketing for Savoy Records. Bagley says sales are only slightly behind last year's pace, while performers like the Rev. James Cleveland, the Florida Mass Choir and Erna Summer actually made sizable gains.

"But there has been a slow down in the economy and it shows in our industry," he says. "With it, I see a movement towards a secular kind of thing in gospel music . . . where you've got to have a hit to have the sales, rather than just offering your catalog every year. It's a hit-song-oriented situation now, rather than album. That attitude is only now showing up among our buyers and we're just now responding to it.

"The economy has also meant that we're not releasing as many albums as before, especially the marginal ones aimed at a marginal audience. You'll see less live recordings of church choirs. We're narrowing our releases in meaningful terms to albums with an important song or to an important artist.

"Everything from now on depends much on the economy. Our music (at Savoy) sells mostly to black people and they are the ones hurt most by the economy and government cut-backs."

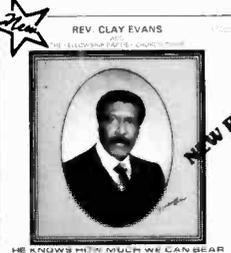
Bagley also commented on two good and bad trends to emerge in the past 12 months. Like other industry officials, he's concerned with the inroads home taping is making into the Christian market. But he's also quick to note the gains made by religious radio in secular markets—most notably WRRL in New York switching from r&b to Christian music.

"So I'm very optimistic about next year," he says. "The economy in general will remain the essential factor. My opinion is that you'll have good sales anyway as long as you've got good product. And we've got that." **Billboard**



Jewel

Gospel



REV. CLAY EVANS
He Knows How Much We Can Bear
JLP0174



RANDOLPH WATSON & VOICES OF FAITH
Working For The Lord
JLP0176



VIOLINAIRES
Born Again
JLP0162



SOUTHEAST INSPIRATIONAL CHOIR
Shirley Joiner Carl Preacher
JLP0172

JEWEL RECORD CORPORATION
728 TEXAS STREET, P.O. BOX 1125
SHREVEPORT, LOUISIANA 71163 U.S.A.

WE WOULD LIKE TO SAY THANKS TO THE ENTIRE GOSPEL MUSIC INDUSTRY FOR MAKING OUR BUSINESS A GREAT SUCCESS.

DIXIE RECORD PRESSING, INC.

631 Hamilton Ave.
Nashville, TN 37203
Phone: 615/256-0922



THE GREATEST STORY EVER RETOLD

COTTON PATCH Gospel

Book by Russell Treyz & Tom Key
Music & Lyrics by HARRY CHAPIN

"A winner. A remarkable musical. It just sweeps you along."

Jay Sharbutt
ASSOCIATED PRESS

"Your feet will be tapping and your fingers will be snapping."

Tom Howard
CHRISTIANITY TODAY

"Robust and sincere."

BILLBOARD

"A dream come true. A breath of fresh air. Chapin's music and lyrics have a great deal to do with the unusual credibility of 'Cotton Patch.'"

CONTEMPORARY
CHRISTIAN MUSIC

"Some of the best songs Harry Chapin ever wrote."

Dave Marsh

For information call or write Chapin Productions, Ltd.
P.O. Box 538, Huntington, New York 11743 / 516-423-7558

BOURNE Gospel Music Successes

by FLOYD E. WERLE —
REJOICE, REJOICE!
WHAT SHALL I DO MY GOD TO LOVE

by EUGENE BUTLER —
HOW EXCELLENT IS THY NAME
HOW LONG, O LORD

by JESTER HAIRSTON—
AMEN — ELIJAH ROCK
MARY'S LITTLE BOY CHILE

by BOB BURROUGHS —
FAITHFUL SHEPHERD
TAKE TIME TO BE HOLY

by ROBERT A. REID —
KINGDOM SEEDS
IN EVERYTHING REJOICE

by EUGENE THAMON SIMPSON —
HOLD ON!
OO LATE, SINNUH

by GERSHON KINGSLEY —
SHEPHERD ME, LORD
ROCK

by JOHN E. WATSON —
SO NICE TO KNOW YOU, LORD

by BOSS HASTINGS —
WORD — CHRISTMAS FANFARE
TIMES ARE IN THY HANDS

by BOURNE CO. — music publishers
12 Avenue of the Americas, Suite 902
New York, New York 10036

Black Gospel

• Continued from page G-18

for it. So, we're not seeing that much of an increase in sales. In time, though, it will happen."

There even appears to be some interest coming from the inspirational—or white gospel—area. "Over the last three or four years, the white area has become more aware of the black market," says Gentry McCreary, director of international black music marketing for the Benson Company and general manager of Onyx International, a subdivision of Benson which specializes in black gospel music. "A bridge has been built whether people like it or not."

One bridge that has definitely been built is the one between major labels and the gospel area. There is both good and bad in this turn of events. "The buyers for the major chains don't totally understand gospel music but you'll probably see more major labels in the chains than the smaller ones," notes Larry Blackwell, Sr., president of the Black Label. "But the major labels have the distribution. Our prime reason for going with MCA is to get broader distribution. There are traditional buyers who live outside the Southeast. I'm pleased with our arrangement with MCA. Stores have our records that never had them before."

Though Priority is part of the CBS family, there is a difference which separates from the rest of the CBS group. "We have a different marketplace from Columbia, Epic, and the rest," says Priority marketing director Jay Griffin. "Therefore, we don't really have to worry about competition from the other labels."

"A lot of people were concerned when we announced our deal with Elektra," adds Light's Lionart. "Anytime you attempt to do something outside the norm, you get criticized. We wanted to enlarge the area we wanted to reach. In hindsight, we're in a much better situation—even with this economy—than we would have been. We would have had a much tougher time getting into the chains."

"I wish them all the luck," says Pearl's Jim Henry of the majors, "but they don't understand how to market gospel. Spending a lot of money doesn't mean it will sell."

Bearing this in mind, there is still room for the independent. "I've been in this business for 18 years and people have always predicted the death of the independent," recalls the Black Label's Blackwell. "I'm still not convinced that the majors totally understand gospel."

The outlook for black gospel whether from a major label or independent, traditional vs. contemporary—seems to be optimistic. "I'm seeing much more sophistication in the recording," says Ray Harris. "We're seeing the same kind of sophistication that happened to country music a while back. We just did a record with Gloria Jones and Ed Cobb producing the Laverne Ware Gospel Singers. Cobb wrote 'Tainted Love' so we're bringing this type of sophistication to the gospel field."

"The commitment of the artist and the lyrical content will keep black gospel from becoming too mainstream," notes vice president and general manager for Priority, Buddy Huey. "I feel very encouraged by the commitment."

Says Jim Henry: "My goal is not to sell albums only to black people but to sell to anyone who wants a message." **Billboard**

Spiritual Performers

• Continued from page G-20

"The mid-'60s for me were filled with searching in all the wrong places for the love and inner peace that only God can give," Dion DiMucci told Billboard from his Miami home recently. He said he finally found in 1979 what he had been searching for, when he was spiritually born again and became a Christian believer. His decision remedied a long-standing problem with drugs and drinking and what he calls "mixed-up priorities."

Only a year later, in 1980, DiMucci recorded his first post-conversion LP, "Inside Job," released on Word's DaySpring label. Since that time he has released another, "Only Jesus," the title of which sums up Dion's attitude that the subject matter of his music is much different than in his "Runaround Sue" days. The rock beat is still there, in a different, more modern form, but the message is decidedly different.

"I can sing my old hits with one lip tied behind my back," he says, "but not one of them ever changed my life for the better. My peace of mind does not depend on record sales anymore. My identity is in Christ, not music."

That same peace is also described by Richie Furay, co-founder of rock groups including Buffalo Springfield and Poco. He grew up listening to Dion & the Belmonts singing their street-corner-harmony hits, and himself moved to New York's Greenwich Village to begin his career in the '60s.

"For a long time," he explains, "my life was basically consumed with the music business. In the Buffalo Springfield, we thought the only group we could compare ourselves to was the Beatles. In Poco, we had just about every major record company interested in us."

"But after so many years of putting out record after record, and never really having the magic 'hit' I was seeking, I just became bummed out. I honestly thought that was what life was all about."

Furay claims that his life was straightened out after he took on Jesus Christ as his "Savior and Lord," a decision which came after fellow musician Al Perkins told him about Jesus. In 1981, a few years after that decision, and after recording two albums on Asylum Records, Richie bowed out of a major-label contract for a new group he had started, United States Rock. When label management told him the lyrics he was writing were too religious and should be toned down to be included on

GOSPEL MUSIC

the secular album. Furay requested that the contract be dissolved. Instead, he went with the contemporary Christian Myrrh label to do his albums.

"I will not compromise in anything I do," Furay explained, "and changing those lyrics to be less than what they were would have been compromise."

Singer Al Green, who for several years sprinkled gospel into his stage and record performances, had had a spiritual revelation in 1973 which sent him out the door preaching. In 1976, as he continued to record pop soul singles, Green was ordained as a minister of the Gospel and he spent \$350,000 of his own dollars to buy a church in Memphis, his hometown.

"I got to the point, especially after I started the church," Green confides, "where people were asking, 'Well, is he going to sing pop, rhythm & blues, or gospel?'"

"Finally the decision was made," he said. "We're going with the Lord. As for me and my house, we will follow the Lord. When I'm singing I want to be singing up!"

Furay, DiMucci and Green have joined someone else who a long time ago saw uselessness in sticking in the secular industry, Barry McGuire. In the early '70s, after a folk and pop music career in the New Christy Minstrels, acting in "Hair," and recording "Eve of Destruction," McGuire became a Christian.

McGuire continues to record LPs, now with Sparrow Records. He's 47 years old and as adamant as ever. He seems to speak for a whole camaraderie of born-again performers when he says, "I'll never quit spreading the gospel. If the Lord should tarry and I should live to be 105, I'll be sitting in my wheelchair playing the ukelele, telling stories about what the Lord's doing in my life." **Billboard**

Religious TV

• Continued from page G-20

oned. "I've been asked to go into motion pictures on a number of occasions. The first was 1949," he recalls. "MGM employed an evangelist to be a movie star. He quit being an evangelist. Paramount thought they'd do the same."

"They invited me to a Hollywood luncheon. They put the question to me. I said, 'No, God wanted me to preach.'" Many of Graham's converts come forward under the glare of TV lights. Is it a temporary euphoria?

"It is for some," he admits. "Jesus said there were four categories of converts and three categories will fall away. You have to wait five years. As we've gone back to study the people we've found a high percentage stay converted."

Like religious converts, gospel artists have categories, according to Spurr. "One category sincerely believes in and wants to get the gospel message out. The second group has religious roots and somewhere sang gospel. A lot of black and country artists, for instance. Elvis Presley is a good example. The third group is looking to get in on a new craze. They're trying to decide what kind of gospel to get into. It's big business."

And protestants don't have prayer locked up, Ray Bruno is head of Epoch, the top Catholic record company. "We're developing 52 weeks of programming for the Catholic Cable Network. Paul Quinlan developed it."

"It will be a half hour show broadcasting Wednesdays in six markets: Boston, New York, Long Island, Chicago, San Francisco and Los Angeles," elaborates Quinlan.

"There is a difference in Christian music. The contemporary Christian Protestant song has a decided proselytizing sound, giving witness that Jesus has charged their lives. The most distinctive feature of Roman Catholic music is the form. Our music is rooted in Scripture. When we write songs, we almost instinctively turn to interpreting the Bible, not in proselytizing."

Producer Phil Getter, the late Harry Chapin's partner, remains in business with Harry's widow, Sandy. They've sold Harry's "Cotton Patch" to cable. "Cotton Patch", which played Broadway to rave reviews, is the book of Matthew "updated to the current as if Jesus were living today in Georgia. It's all contemporary Christian music," says Getter. The property will be filmed for TV by RKO. Getter/Chapin received "an up-front fee and a percentage of the profits."

"The soundtrack has been completed for October release. Sandy established her own record label, because of the peculiar needs of gospel music," states Getter referring to their desire to market the album as a secular record, rather than limiting distribution to Christian book store outlets.

Getter is also working closely with RKO because of "the sensitive marketing needs of religion."

"Music is a reflection of the economy. With the insecure state of the economy two trends emerge, religion and pure escapism," analyzes Bernie Sofronski, former director of variety programming at CBS, now head of Triun Productions, a division of Raymond Katz and Sandy Gallin. "That's why the movies have been successful this summer. It's an interesting correlations. I don't put escapism and religion in the same genre, but it is interesting."

"I think you'll see more gospel music being used in variety specials, but I don't think you'll see a gospel special on the networks," elaborates Sofronski. "There will be more gospel utilized within musical variety specials, but not by itself. In the networks, gospel is still not mass media." **Billboard**

Touring Artists

• Continued from page G-16

their tours, according to Lund.

Lund feels the sale of merchandise (including records) at concerts "is critical to the engagement being a financial success." His view is echoed by many in the industry including David Bendett of David Bendett Artists, Inc., a management firm that represents secular and Christian artists. He says that concert merchandising "is a major factor in the touring situation." "Without that merchandise the artists would really be hurting," contends Bendett.

Increased concession percentages paid to concert halls have created problems for some in the gospel industry. "We try to keep our merchandise right at cost to pay for our gas to the next show," says Young. "By the time the halls tack on a 25 to 40% concession fee, you can't afford to take it off the bus. What happens is you have to raise the price or you just lose money." Bendett suggests that if the percentage is so high that it's not feasible, "we just won't sell merchandise at that date."

Though Gordon Waller, tour coordinator for Dallas Holm & Praise, feels merchandise sales help his concerts financially, the most successful move for him this year was to lower ticket prices. In response to increased concession percentages, Waller has been receiving more flat rates from concert halls than in the past.

Many have not lowered ticket prices including Harrell, who explains that presenting quality shows will guarantee a big audience. "Cadillacs sell well during a depression," he remarks. "I feel that if we present quality, the people will come."

Wes Yoder, president of Dharma Artist Agency, also points to the quality of his artist roster which includes Leon Patillo, Silverwind, and Benny Hester, when speaking of his financial successes this year. "We've had the busiest summer we've ever had," asserts Yoder. Estimating a 25 to 30% increase over bookings last year, he continues, "We have a quality in our artists that is unprecedented in our 10-year history." Hester claims his concert business has been unaffected by the economy, citing A/C airplay on his song, "Nobody Knows Me Like You," as part of the reason he is drawing bigger crowds.

Tom Willett, who exclusively books and manages Fireworks, has found that touring two headlining acts together helps financially. The promoter saves on sound and lighting expenses with two acts performing in the same night, the crowds are usually bigger because of double billing, and ticket prices are the same as for a one headliner show, according to Willett. Fireworks and Servant are booked for 33 dates from Dallas to Portland, Maine starting in October.

A resource unique to the gospel industry is the local church, which has become more than just a place to hold concerts. "In

the absence of a local promoter, we work with local churches and local pastors to do some of our leg work," says Waller. "We call these people community involvement coordinators and pay them an honorarium for their help." Harrell says along with mailings to churches to promote their concerts, they always try to involve people in the community who have influence over young people including pastors, Campus Crusade and Youth For Christ leaders.

Linda Miller, exclusive booking agent and manager for Cynthia Clawson, Ragan Courtney and others, finds the safest place financially for a Christian concert is in the church. "Some of the best concert halls in the world are in churches," she alleges. "Costs can be kept down and the financial risk is much less."

Henry Nash of Subrena Artist Agency in New York agrees with staying close to the church for financial reasons. "Most of our artists are faring better in large (1,000 to 3,000 seat) churches than in auditoriums because ticket prices can be lowered and the church has a built in audience," says Nash.

Harper has found booking churches financially profitable because more churches are paying regular flat rates instead of free will offerings. He notes that gospel concerts in churches are also a good promotional tool for the church. "It draws good crowds, helps increase their membership, and sometimes helps raise money for building or other funds," he says.

But because of crowd size and sound and lighting requirements most Christian concerts are held in civic centers, coliseums, or auditoriums. Young notes that performing away from a church "will allow all people to come and throw that denominational tag to the side for one night." Harrell agrees by saying, "We're trying to reach not only the church kids but hopefully the kids that would not want to come to the First Baptist Church."

Yoder has been very successful with college bookings, while Marshall Reznick, who represents gospel acts for Regency Artists, names fair dates and theme parks as good gospel venues. Primarily a secular agency, Regency books gospel acts including Andrae Crouch and B. J. Thomas. Regency has doubled its gospel artist roster in the past year and a half and according to Reznick hopes to sign many more gospel acts. Reznick sees the gospel industry rapidly expanding and cites secular label involvement as a key to its future.

Harrell also feels having the record label involved in concert promotion is essential to growth. "You've got to have the label involved," states Harrell. "In the past they've been very hesitant, but we're proving to them that support from them does help and they're seeing that."

Word Records' use of regional promotion people has been a great help to Harrell and is seen by him as a big step forward. "I think Word will see the regional promotion concept is going to increase their market share substantially." **Billboard**

If you're stocking midlines - this should be at the top of your list!

NEW!

from Sunrise Records

CLASSIC GOSPEL

Vol. I

- OAK RIDGE BOYS - Less Of Me
- SWANEE RIVER BOYS - Unclouded Day
- STATESMEN - He Touched Me
- LE FEVRES - All Aboard
- STAMPS - Daddy Sang Bass
- REBELS - Oh Happy Day
- BLUE RIDGE - Wings Of A Dove
- SPEER FAMILY - Child Of The King
- SMITTY GATLIN SINGERS - Put Your Hand In The Hand
- BLACKWOOD BROTHERS - It Is No Secret

\$5.98

CS701

Send for complete catalog



P.O. Box 607, Malibu, CA 90265

Manufacturing — Records & Tapes

COMMITTED TO SERVE PRODUCERS OF POSITIVE MUSIC!

CREATIVE SOUND



SEND FOR PRICES:

- Check areas of interest: Art Design & Layout
 Color Separations Mastering Processing
 LP Pressing 45 r.p.m. Pressing Jacket Printing & Fabrication Cassette Duplication

NAME, TITLE _____
 COMPANY _____
 ADDRESS _____
 CITY, STATE, ZIP _____
 PHONE _____

GUARANTEED QUALITY

CREATIVE SOUND PRODUCTIONS
 P.O. Box 607, Malibu, CA 90265

WAKEFIELD

Three Decades Of Premium Quality



Customized Service From Tape to Record
 Mastering • Processing
 Labels • Album Jackets

Wakefield Manufacturing Inc.

1745 West Linden St. Phoenix, Az. 85007 • (602) 252-5644

Catholic Music

• Continued from page G-21

traditional worship music, and 2) pilgrim music, which includes contemporary and folk, and combinations of the two.

Catholic artists, such as Protestant-turned Catholic-turned Franciscan monk and former country rock performer John Michael Talbot, are helping to bridge the Catholic/Protestant gap. According to Billy Ray Hearn, president of Sparrow Records for whom Talbot records, Talbot's recent performance at the Christian Booksellers' Association convention to a mainly Protestant audience was so well received it clearly symbolized the "the times are indeed changing," says Hearn, times which Ray Bruno of Epoch/NALR dates to about 1975.

Talbot is helping to meet Catholics' liturgical music needs with his recently recorded and as yet unreleased mass, "Light Eternal." He is also writing and culling from personal sources songbooks for church, according to Hearn. Looking at Sparrow's sales, Hearn concludes that Catholics demonstrate more of an interest in sheet music than in records, again, because of their liturgical concerns.

In a not your typical p.r. story, the Monks of Weston Priory, a community of Benedictine monks in Weston, Vermont, have been composing and singing non-traditional liturgical music for their own use at prayer for the past 10 years. Visitors have taken to their music so enthusiastically that today the monks not only compose (which Brother Gregory is credited with), but also record, press, and sell their music via retail, wholesale and direct mail. They've gained a following that not only includes Catholics 'round the globe, but Methodists, Unitarians, Lutherans and Mennonites, according to Brother Peter Ancil.

Catholics may be diversifying and growing in their musical expression, but the distance from the making of the music to its marketing can still be measured in light years. Several impediments exist. One of these can best be expressed in sheer numbers.

Protestants buy most of their religious music in Christian bookstores, which today number about 3500. Catholics' meeting place is not the bookstore. Their equivalent, the religious goods store, carries mainly bibles, statues, candles, vestments and books, while music figures into only 5% of the mix, according to David Dykhouse, product marketing manager for Spring Arbor Distributors. To add to the scarcity of music retail outlets, these goods stores number less than 100, Bruno of NALR/Epoch, estimates. Gaining radio airplay, a serious enough problem for spreading the Protestant Word, is at a virtual standstill among Catholics. The 10 or so radio stations that do exist are affiliated with Catholic colleges, religious orders or the diocese. These are also only 14 major Catholic publications in the U.S., compared to over 100 evangelically affiliated ones, says Bob Angelotti, director of media

relations for Joy Productions, a Christian promotion and marketing firm.

How then does a Catholic, who somehow manages to hear the music, find it? Conversely, how does a marketer, eager to cater to the needs of the largest single faith in the country, reach Catholics?

The music-hunting Catholic can either visit one of those scarce religious goods stores, or a Christian bookstore he was lucky enough to discover through his Protestant friends. In addition, he can try his luck at a secular record store, though success will probably elude him. Companies like NALR and the five or so Catholic catalog houses do a brisk mail-order business. And finally, there's always the unimaginative, but effective word of mouth.

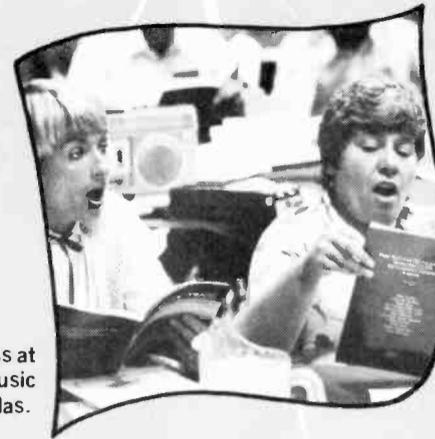
Despite the difficulties, Catholics manage to somehow seek and find, for both Protestant and Catholic music houses report gains in their Catholic music sales. Spring Arbor, the largest U.S. Christian music distributor, estimates its Catholic music comprises only about 3-5% of total volume. "That's not a large market, but to us it's a vital one," claims David Dykhouse. He points out that though the numbers are small, the potential is large, so much so that NALR, the largest Catholic supplier cannot keep up with demand, a situation Bruno of NALR readily acknowledges is true.

'Catholics can be reached in the secular realm. They read newspapers, listen to the radio, watch TV, go to the movies, and buy music at secular record stores.'

Protestant gospel record companies like Word, Sparrow and Benson are looking for their own best way to enter the Catholic sector. Sparrow's story somewhat parallels the one about the children and the egg, because John Michael Talbot has been with Sparrow since its inception in 1976, and through his conversion to Catholicism. It is he who is leading Sparrow into Catholic territory. What's interesting is that Sparrow is not losing Talbot's Protestant following in the process, for despite his putting on monastic garb, since 1978 his sales among Protestants have continued to grow, says Hearn. In fact, it is Catholics who are just beginning to discover him.

It's difficult to tell if a Protestant or Catholic buys a particular piece of music since stores don't require religious i.d.'s. But Word's entry into the Catholic world is slow, steady and systematic as it attempts to put Catholics into proper demographic perspective. Therefore, when it introduced two songbooks, it did so only through typically Catholic outlets. Word has been researching the Catholic market with the assistance of its two Catholic consultants. Test marketing of

GOSPEL MUSIC



Choral class at Word's Music Congress in Dallas.

A Billboard Spotlight

various products is done in Word's home territory, like San Antonio, Texas, before full-scale marketing is launched on the area of greatest Catholic concentration. Word has determined that this area lies in a triangular pattern formed by Chicago, Boston, Philadelphia, and Washington, D.C.

By the way, the first songbook, "Gathering to Praise," sold out its 20,000 printed copies within 14 months. The second, an eight-song choral book entitled "New Heaven, New Earth," which was released in June of this year, has already sold 10,000 copies. Word's Odell feels confident that this is just the beginning. "As Word becomes more acceptable (to Catholics), we will develop more and more product for them," Odell predicts.

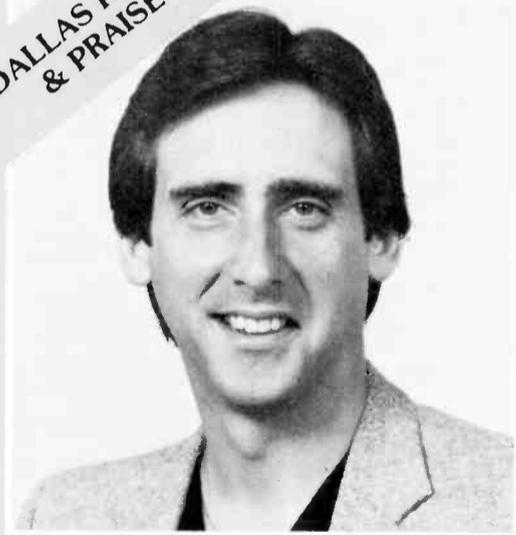
Where some marketers feel that Catholics can best be reached directly in their house of worship—at the pew level, if you will, others believe the opposite is true. "Catholics can be reached in the secular realm," Joy Productions' Angelotti claims. "They read newspapers, listen to the radio, watch TV go to the movies, and buy music at secular record stores," he adds.

However and wherever they can be reached, record companies, distributors and retailers alike, seem determined. "Catholics might be more difficult to get to, but we'll get to them," Sparrow's Billy Ray Hearn concludes confidently.

Billboard

OCTOBER 2, 1982 BILLBOARD

DALLAS HOLM & PRAISE



ONE HOUR RADIO SPECIAL Now Available!

An exciting one hour radio special covering the complete scope of the music of Dallas Holm & Praise, especially highlighting their most recent releases.

A free promotional copy available upon request for Radio Program Directors and DJ's by calling or writing:

Gordon Waller
Praise Ministries, Inc.
P. O. Box 91148
Mobile, AL 36691
205/661-3163

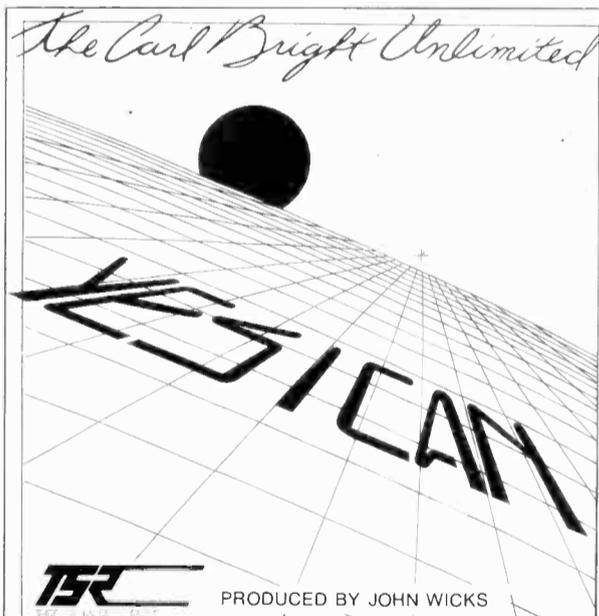
JONES TAPE DUPLICATING, INC.



AUDIO TAPE DUPLICATORS
CASSETTE AND EIGHT TRACK

Total in house production facilities, from high speed duplicating, to color separations, to printing labels—inserts, and packaging.

JONES TAPE DUPLICATING, INC.
1523BLAIR HOUSTON, TX. 77008
713-869-3327 713-869-7912



TSR PRODUCED BY JOHN WICKS
TSR 3436 SANSOM STREET, PHILADELPHIA, PA. 19104 (215) 386-5987
BOOKING LIBERTY MUSIC MINISTRY (215) 492-0359

All "Evening of Praise" with



THE HERALDS
The BEST in Gospel Music

Personal Appearances
Recordings · TV · Radio

H.D. McELROY
SUTTON ARTISTS CORP.

New York
(212) 977-4870

Los Angeles
(213) 820-8110

North America's Leading Publisher and
Record Company of Catholic Music

EPOCH NALR

EPOCH UNIVERSAL PUBLICATIONS, INC.,
and its divisions,

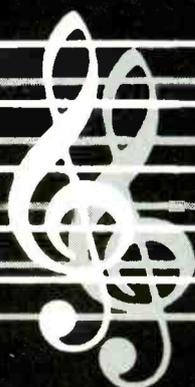
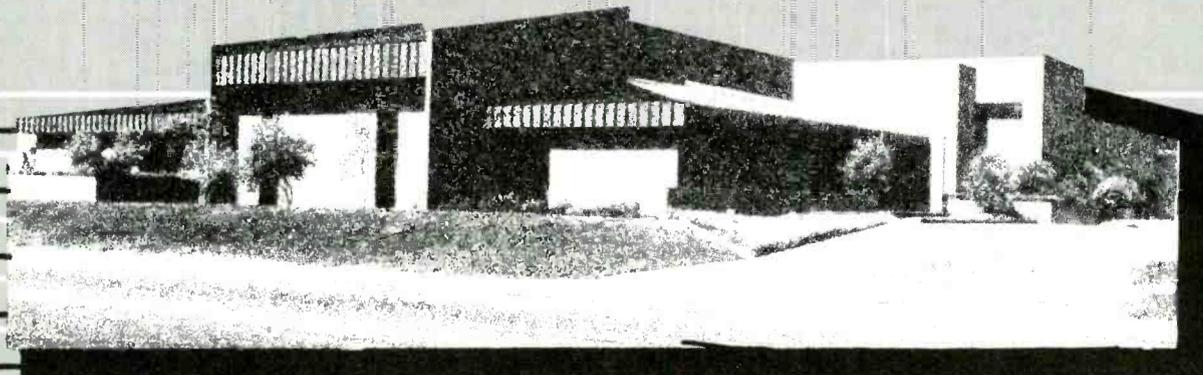
NORTH AMERICAN LITURGY RESOURCES (NALR)
LIVINGSONG RECORDS
EPOCH MUSIC CORPORATION

NALR-

- Over 4,000,000 copies of NALR's best selling songbook **GLORY & PRAISE** sold.
- Over 200,000 copies of NALR's best selling recording **EARTHEN VESSELS** Sold.
- 1,000 song copyrights serving Catholic worship in over 700 publications.

LIVINGSONG RECORDS

- A Grammy nomination on the first recording (**CHRISTMAS WITH FRIENDS**) released by this new EPOCH label.



already

YOU'VE [^] SOLD MILLIONS OF THEIR RECORDS...

B.J. THOMAS "Raindrops Keep Falling On My Head"

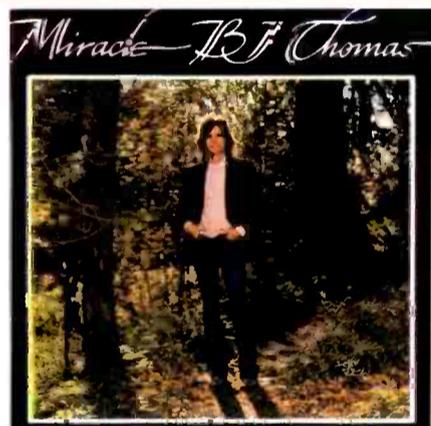
DION "Abraham, Martin and John"

MARIA MULDAUR "Midnight At the Oasis"

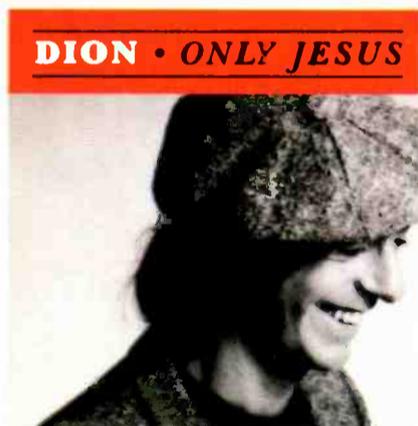
RICHIE FURAY (with Poco) "Picking Up the Pieces"
(with Buffalo Springfield) "For What It's Worth"

AL GREEN "(I'm So) Tired Of Being Alone" **LEON PATILLO** (with Santana) "Festival"

Now...don't miss selling their latest releases.



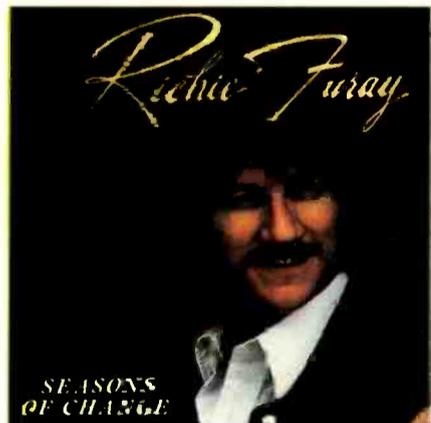
MSB6705



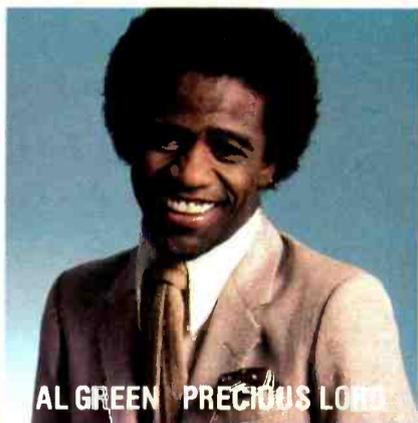
DST4027



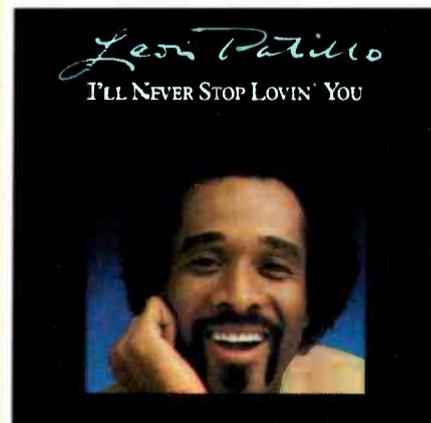
MSB6685



MSB6695



MSB6711



MSB5702

STOCK UP NOW. ADD THIS NEW DIMENSION TO YOUR RECORD & TAPE SALES.
Call right now toll free **Nationwide: 800-433-3340, In Texas: 800-792-3270**



16	14	16	49	4	THE LOOK OF LOVE—ABC (T. Horn), ABC; Mercury 76168 (Polygram)	84	NEW ENTRY	I GO—The Clash (The Clash), Epic 14-03006
17	11	61	50	5	I NEED YOU—Paul Carrack (Nick Lowe), P. Carrack, N. Lowe, M. Belmont; Epic 14-03146	85	NEW ENTRY	EVERYBODY WANTS YOU—Billy Squier (Mack and Billy), B. Squier; Capitol 5163
18	11	72	51	2	PRESSURE—Billy Joel (Phil Ramone), B. Joel; Columbia 38-03244	86	47	DESTINATION UNKNOWN—Missing Persons (Ken Scott), Bozzio, Bozzio, Cucurullo; Capitol 5161
19	8	59	52	5	TAKE THE L—The Motels (Val Garay), Jourard, Davis, Carter; Capitol 5149	87	NEW ENTRY	STILL IN THE GAME—Steve Winwood (Steve Winwood), Winwood, Jennings; Island 7-29940 (Atco)
20	10	63	53	3	NEW WORLD MAN—Rush (Rush, Terry Brown), Lee, Lifeson, Peart; Mercury 76179 (Polygram)	88	90	ELECTRICLAND—Bad Company (Bad Company), P. Rodgers; Swan Song 7-99966 (Atlantic)
26	13	64	54	3	ROCK THIS TOWN—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	89	53	GOODBYE—Billy Preston (A. Butler), A. Butler, M.A. Leikin; Motown 1625
22	11	71	55	3	I'M SO EXCITED—Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA)	90	NEW ENTRY	I WILL ALWAYS LOVE YOU—Dolly Parton (Dolly Parton, Gregg Perry), D. Parton; RCA 13260
23	14	70	56	3	A PENNY FOR YOUR THOUGHTS—Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292	91	58	ROCK THE CASBAH—The Clash (The Clash), Epic 34-03245
24	6	57	57	5	MACHINERY—Sheena Easton (Christopher Neil), J. Downes; EMI-America 8131	92	73	VACATION—The Go-Go's (Richard Gottreher), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M)
25	7	68	58	3	WHAT ABOUT ME—Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)	93	75	WASTED ON THE WAY—Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058
34	6	10	59	15	LOVE IS IN CONTROL—Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	94	81	VALLEY GIRL—Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 4W9-02972 (CBS)
35	5	74	60	2	LOVE ME TOMORROW—Chicago (David Foster), P. Cetera, D. Foster; Full Moon/Warner Bros. 7-29911	95	86	I ONLY WANT TO BE WITH YOU—Nicolette Larson (Andrew Gold), M. Hawker, I. Raymond; Warner Bros. 7-29948
28	10	NEW ENTRY	61	2	MUSCLES—Diana Ross (Michael Jackson), M. Jackson; RCA 13348	96	87	HE GOT YOU—Ronnie Milsap (Ronnie Milsap, Tom Collins), R. Murphy, B. Wood, RCA 13286
29	7	79	62	2	AMERICAN HEARTBEAT—Survivor (Frankie Sullivan, James Peterik), F. Sullivan, J. Peterik; Scotti Bros. 4-03213 (Epic)	97	89	NIGHTSHIFT—Quarterflash (John Boylan), Bacharach, Sager, Ross, Warner Bros. 7-29932
30	9	76	63	2	RIBBON IN THE SKY—Stevie Wonder (Stevie Wonder), Stevie Wonder; Tamla 1639 (Motown)	98	98	HE COULD BE THE ONE—Josie Cotton (Bobby & Larson Paine), B&L Paine, Elektra 47481
31	8	66	64	4	BURNING DOWN ONE SIDE—Robert Plant (Robert Plant), Plant, Blunt, Woodroffe; Swan Song 7-99979 (Atlantic)	99	92	TAINTEED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)
33	7	65	65	5	CLOSE ENOUGH TO PERFECT—Alabama (Harold Shedd, Alabama Strings), C. Chambers; RCA 13294	100	80	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster), T. Ewen, H. Krieger, Geffen 7-29983 (Warner Bros.)
		66	66	13	TAKE IT AWAY—Paul McCartney (George Martin), P. McCartney, Columbia 18-03018		11	I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton; Atlantic 4068

Be a part of someone's life, Give the gift of music.

Give the gift of music.

MARKETPLACE

Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions \$39.00 per. Price discounts based on consecutive issue frequency.
- FANCY BORDER. \$5.00 PER INSERTION.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$ 75 per word, minimum ad order \$22.00.
- DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____ Amer. Express _____ Credit Card Number: _____

ADDRESS _____ Diners Club _____ Expires _____

CITY _____ STATE _____ ZIP _____ Visa _____ Signature _____

TELEPHONE _____ Master Chg. _____ Bank # _____

ADDRESS ALL ADS: Billboard Classified.
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388
(800) 223-7524 Toll Free
All major credit cards accepted

Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER _____
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

FOR SALE

★ EXPORT EXPERTS ★

Efficiency... our specialty!!
New Wave, Rock, Disco, Pop, Country
Jazz, Raggae, R&B

PROMPT SERVICE TO ALL COUNTRIES
RECORDS, TAPES, AUDIO, VIDEO
GOOD PRICES — GOOD FILL

Maxi Music

150 Nassau Street, (Suite 1438)
New York, N.Y. 10038
Phone (212) 962-4930
TELEX 239063 Maxi
Domestic Inquiries Welcome

RONCO

Cassettes, available now
for shipment at a special
price—Call or write for
list.

J S J DISTRIBUTORS
6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

EXPORTER & U.S.A. WHOLESALE-ACCESSORIES

7", 12", LP & TAPE. ALL LABELS.
BUY ELSEWHERE—PAY MORE.

STRATFORD DIST. INC.

815 SECOND AVENUE
NEW HYDE PARK, NY 11040
NY-212-343-6920, 516-352-4200
800-645-6558 Telex 6852201

WILLIE NELSON

"Diamonds in the Rough"
never-before released album containing
the first 13 songs Willie ever wrote & recorded.
Available on LP, CA & 8T from:
Delta Records, Box 225
Nacogdoches, TX 75961
(713) 564-2509
call or write for free catalog

ASSORTED LP'S

\$249.00 PER THOUSAND ALL MADE
IN USA—50 DIFFERENT IN EACH BOX
ALL CHARGES COLLECT—SEND BANK
DRAFT OR LETTER OF CREDIT

GLOBAL RECORD SALES

3 Chepstow Street
Manchester, England M15EN
TELE: 061-236-5368/9
TELEX: 667822 SEND FOR LIST

PROFITS DOWN?

Thousands of titles on assorted Albums,
8-Tracks and Cassettes available at
BUDGET prices. Call or write for our
free giant catalog.
RECORD-WIDE DISTRIBUTORS, INC.
1755 Chase Dr.
Fenton (St. Louis) MO. 63026
(314) 343-7100

CUT OUTS — OVERRUNS IMPORTS — RECORDS TAPES — CASSETTES

Major Labels from \$.50 and up. Call or write
for free catalog.

ABA RECORD DIST.
1467 Pinewood St.
Rahway, N.J. 07065
201-574-0900

SAME DAY SHIPMENT... and LOW DEALER PRICES

... on LP's • CASSETTES • 8 TRs
ALL MAJOR LABELS & CURRENT HITS
write for our
TOP 1000 LIST
and price schedule
TOBISCO • 6144 Hwy 290 W • AUSTIN, TX 78735

REAL ESTATE

PRIVACY AND SECLUSION, Sarasota, Florida. A Carl Abbott design, this house is a dramatic architectural statement set deep in a natural pine wood. Between the house and a white sand Gulf beach a pinewood, reserved for property owners in this elegant enclave, and an adjoining 60 acre wildlife preserve, lend privacy and seclusion. Much of the 4,000 sq. ft. of living space is floored in Mexican marble. A 2-story drawing room and dining room, wrapped by a balcony study and gallery, have soaring glass walls, opening onto a vast terrace with a fountain fed lap pool and lush planting. Recently completed, this outstanding property includes a charming guest apartment with its own garden entrance and mellow Travertine floors. And, it is offered, including its designer furnishings, at \$975,000. Contact: Pauline Morin, Realtor-Associate. After hours: (813) 383-6601. Toll Free 1-800-237-6486. Michael Saunders & Company, Realtor, St. Armands Circle, Sarasota, FL 33577. Telex 807915 MS&C SARA.

COLLECTOR ITEMS

ELVIS PRESLEY'S LIFE STORY IN COLOR PICTURE 22" x 28"

Send \$10.00 Plus \$2.00 F&H. per copy.
To:

F.S.F. SALES
1480 Quince Ave.
Merritt Island, Fla. 32952

EQUIPMENT FOR SALE

NEUMANN MASTERING SYSTEM. SX 68 cutting head, VG 66 rack. Complete mastering system available. Call Jim at (513) 681-8402.

PRODUCT FOR SALE

ZEP DAZZEL, PROTECT and polish your instrument the way the Pros do. Spray on, wipe off. Resists fingerprints. 20 oz. can only \$5.25. Make check or money order payable to Music Promotions, 2315 Costa Mesa, Dallas, TX 75228.

HOME VIDEO



Beach Street Productions, Inc.
8 BEACH STREET, NEW YORK, NY 10013
(212) 925-4364

WHEN YOU THINK VIDEO...
THINK BEACH STREET

POSTERS

POSTERS
Largest Selection of
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

BUTTONS

buttons, buttons, BUTTONS!
Send for a Button Master Sampler pak to see all the newest of our 60,000 designs! Custom orders from 1/4" to 3" for your promo needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! Stop dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!
Send for our '82 catalog NOW!!!
Button Master, P.O. Box 129 Bridgeport, PA 19405
1-(800) 523-1197-(national) If you don't have a phone directory listing or business card
1-(215) 277-1966-(PA) —don't waste your time

T-SHIRTS

TEE SHIRTS
LOWEST PRICES IN THE INDUSTRY
CUSTOM PRINTED OR BLANK
QUALITY WORK LOW MINIMUMS
PUSH JOBS OUR SPECIALTY FREE CATALOG
PLYMOUTH MILLS
EMPIRE STATE BLDG., SUITE 5110
350 5th AVE. N.Y. 10116 (212) 594-0120

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING
45's AND LP's
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE
Call Al Cohen for quotes
Peter Pan
INDUSTRIES
(201) 344-4214

COMEDY MATERIAL

DEEJAY SPECIALS! MONTHLY gagletter!
Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.
FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.
NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.
NEW JOKES MONTHLY. Write for sample issue. Ten pages. Comedy Update, B. Cook, 1909 Lake Street, San Francisco, California 94121.

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!
10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00 Special Bonus, six consecutive weeks only \$14.95—you save \$21.
AMERICAN RADIO JOB MARKET
6215 Don Gaspar Dept. 2
Las Vegas, Nevada 89108

NOTICE

POSITION IS EVERYTHING IN LIFE!!

Position your classified ad in Billboard week in week out. Measure the effectiveness after 6 to 8 weeks. You will see for yourself that it pays to advertise a series of ads rather than just once. Don't deny Billboard's audience a chance to respond to your ad message. Act today, don't delay! ONLY THROUGH CONSISTENT REPETITION WILL INTEREST IN YOUR AD MESSAGE GROW STEADILY.

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Att: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢ LP's, and Cassettes from all the charts.
Special Orders Welcome

AIRDISC USA

P.O. Box 835, Armitville, N.Y. 11701

POSITION WANTED

ARTIST PERSONNEL
MANAGEMENT WANTED
Career minded 25 yr. old male seeks entry level position or better with reputable Rock oriented personnel management firm. 2 yrs. business oriented college, complete college concert prod. exp., local & regional booking agent exp. Personable, efficient, enthusiastic.

Reply to:

J. HYZ

374 Weaver St., Rochester, NY 14621

PROFESSIONAL MANAGER WANTED

WANTED—PRODUCER/PROFESSIONAL manager/promoter to guide unique singer/songwriter—guitarist—recording artist to success. Strong human appeal. Alan Redstone, Thorobred Music, 2204 Hillsborough, Tampa, FL 33610.

TAPES

Your KEY to Cassette Security!

CASSETTE SENTRY FEATURES

Model CS-1000 Cassette Sentry allows the display of cassettes in your 8-track hand hole display.

Model CS-2000 Cassette Sentry allows open display for self service application. Available in 12" or 8 9/16" lengths.

1. Molded with tough durable ABS plastic. Re-useable many times.
2. Units are opened at checkout with a special key.
3. Simple to use. Economical and solves pre-recorded cassette display problems.
4. Customers have more freedom to shop. This generates additional sales.
5. All necessary information is exposed while cassette is secured in the Sentry Graphics album title and music program.



Manufactured by

C & D SPECIAL PRODUCTS

Cherokee Trace Industrial Park
309 Sequoia Drive
Hopkinsville, Kentucky 42240
Phone (502)885-8088

PROFESSIONAL BLANK TAPE MEMOREX

Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at .85.

- 8-T & Cass. Duplicators
- Low cost Shrink Wrappers
- Tape Players & Recorders
- Recording Supplies

CALL TOLL FREE

1 (800) 237-2252

In Florida call collect (813) 778-4442

BAZZY ELECTRONICS CORP.

3018 Avenue "C" Holmes Beach, Florida 33510

Master Card & Visa Welcome

BLANK AUDIO & VIDEO CASSETTE—8-TRACK

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex bulk and reel master tape from 1/4" to 2" Cassette duplication available. Call for brochure

ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11216
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

WHY PAY MORE?

cassette 8-trk blanks, 3m tape
1-45 any amount cass..61 8-trk.84
46-60 any amount ..69 ..92
61-80 any amount ..75 ..1.01
81-90 any amount ..85 ..1.10
CASSETTE & 8TRK DUPLICATORS, CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD 25¢

TRACKMASTER INC
1310 South Dixie Hwy. West
Pompano Beach Fla. 33060
Tel: (305) 943-2334

LOW COST CASSETTES High-Speed Duplication

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.
RECORTEC, INC. (415) 962-0220
475 Ellis St. Mt. View, CA 94043

WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE

SONGWRITERS

NEWSLETTER

SACRAMENTO SONGWRITERS ASSOCIATION

Produce Award Winning Songs
Associate Producer

ROLAND NATTAN
BRITISH THEATRE ASSOC.
(916) 363-4352
Via Moorton Durban, South Africa

SONGWRITERS

Here's Your Big Chance !!

Production company seeks up-tempo contemporary Top 40 type songs as well as ballads for possible recording by male star.

Submit unreturnable cassette and material to:

C.B.III, INC.

6255 Sunset Blvd. — 110-20
Hollywood, CA 90028

SONGWRITING

EARN MONEY WITH your poems and songs. We urgently need your songs and poems. Send for free available information. Columbine Records, 6430 Sunset Blvd., Studio T9, Hollywood, CA 90028.

INSTRUCTIONS

BE A RECORDING engineer! New classes quarterly. Institute of Audio/Video Engineering; (213) 666-3003, 1831 Hyperion, Dept. D, Hollywood, CA 90027

ANNOUNCEMENTS

DONATION TO COLLEGE WANTED

Music Industry Oriented College will rename institution after donor in exchange for contribution in excess of \$1,000,000. Inquiries should be directed to:

IRA H. LEIBOWITZ, Esq.
585 Stewart Ave., Garden City, NY 11530
516-222-1800

QUBE RECORDS HAS been formed with their first release, a 7" single by Streetwise entitled "Downtown." Distribution through Pickwick Independent Distribution, 9420 Telfair Ave., Sun Valley, CA 91352, 213-875-3960.

(Continued on page 40)

18	17	A FLOCK DT SEAGUISS Live/Arista VA 66000	IND	59	4	87	7	WEA
19	21	THE CLASH Combat Rock Epic FE 37689	CBS	54	6	88	18	CBS
20	8	MELISSA MANCHESTER Hey RICKY Arista AL 9574	IND	58	8	89	75	WEA
21	11	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	56	9	90	62	CAP
31	2	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	57	8	91	27	RCA
23	13	KENNY LOGGINS High Adventure Columbia TC 38127	CBS	57	8	91	27	IND
24	8	EDDIE MONEY No Control Columbia FC 37960	CBS	64	22	92	NEW ENTRY	WEA
25	8	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	59	13	94	7	WEA
26	5	ZAPP Zapp II Warner Bros. 1-23583	WEA	60	7	95	28	CBS
27	5	SANTANA Shango Columbia FC 38122	CBS	67	6	95	28	POL
28	7	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA	88	4	96	50	RCA
29	14	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	69	19	97	2	IND
30	11	STRAY CATS Built For Speed EMI/America ST-17070	CAP	64	20	98	6	CAP
31	12	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS	65	10	99	24	WEA
32	16	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	66	13	100	16	IND
33	NEW ENTRY	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	73	6	101	36	WEA
34	6	RUSH Signals Mercury SRM-1-4063 (Polygram)	POL	68	12	102	47	WEA
35	29	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics II RCA AFL1-4373	RCA	75	9	103	19	RCA
		WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	70	30	104	80	RCA
		JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND	55	4	87	7	WEA
		SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA	54	6	88	18	CBS
		EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	58	8	89	75	WEA
		URIAH HEEP Abominog Mercury SRM-1-4057 (Polygram)	POL	56	9	90	62	CAP
		SOFT CELL Non Stop Ecstatic Dancing Sire L-23694 (Warner Bros.)	WEA	57	8	91	27	IND
		ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	64	22	92	NEW ENTRY	WEA
		SOUNDTRACK Rocky III Liberty LO 51130	CAP	59	13	94	7	WEA
		TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS	60	7	95	28	CBS
		STACY LATTISAW Sneakin' Out Columbia 90002-1 (Atlantic)	WEA	67	6	95	28	POL
		EVELYN KING Get Loose RCA AFL1-4337	RCA	88	4	96	50	RCA
		JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	69	19	97	2	IND
		ORIGINAL CAST Dreamgirls Geffen GHS 2007 (Warner Bros.)	WEA	64	20	98	6	CAP
		BILLY IDOL Billy Idol Chrysalis CHR 1377	IND	65	10	99	24	WEA
		PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	66	13	100	16	IND
		AMERICA View From The Ground Capitol ST-12209	CAP	73	6	101	36	WEA
		JOHN WAITE Ignition Chrysalis CHR 1376	IND	68	12	102	47	WEA
		SYLVIA Just Sylvia RCA AHL1-4312	RCA	75	9	103	19	RCA
		ALABAMA Mountain Music RCA AFL1-4229	RCA	70	30	104	80	RCA
		THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS	55	4	87	7	WEA
		RICHARD SIMMONS Reach Elektra EI-60122	WEA	54	6	88	18	CBS
		BILLY SQUIER Don't Say No Capitol ST-12146	CAP	58	8	89	75	WEA
		THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	56	9	90	62	CAP
		THE DAZZ BAND Keep It Live Motown 6004ML	IND	57	8	91	27	IND
		PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	WEA	64	22	92	NEW ENTRY	WEA
		JIMI HENDRIX The Jimi Hendrix Concerts Reprise 1-22306 (Warner Bros.)	WEA	59	13	94	7	WEA
		RANDY MEISNER Randy Meisner Epic FE 38121	CBS	60	7	95	28	CBS
		SCORPIONS Blackout Mercury SRM-1-4039	POL	67	6	95	28	POL
		POLICE Ghost In The Machine A&M SP-3730	RCA	88	4	96	50	RCA
		BARRY MANILOW Oh Julie Arista AB 2500	IND	69	19	97	2	IND
		ANNE MURRAY The Hotest Night Of The Year Capitol ST-12225	CAP	64	20	98	6	CAP
		HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	65	10	99	24	WEA
		ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	66	13	100	16	IND
		SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA	73	6	101	36	WEA
		HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	68	12	102	47	WEA
		MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	RCA	75	9	103	19	RCA
		ALABAMA Feels So Right RCA AHL1-3930	RCA	70	30	104	80	RCA



STEVE WINWOOD

ON SALE
SEPT. 20!

LATEST ALBUM:
TALKING BACK TO THE NIGHT

MUSICIAN

P.O. BOX 701 GLOUCESTER, MA 01930, U.S.A.

Available at all
finer record stores

DISTRIBUTING SERVICES**RECORDS, CARTRIDGES,
CASSETTES FOR EXPORT**

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.

DARO EXPORTS, LTD.
1468 Coney Island Ave.
Brooklyn, N.Y. 11230
Cables: Expodaro

**RECORDING TAPE & ACCESSORIES
24-HOUR FREIGHT PAID SERVICE**

Best Selection—Best Service—Best Fill

MAXELL • TDK • DISCWASHER • SONY
MEMOREX • FUJI • ASTROCADE • SHURE
AMARAY • SCOTCH • SAVOY • RECOTON
EVEREADY • AUDIO TECHNICA • DYNASOUND
BASF • DURACELL • SOUND GUARD
TRACS • ALLSOP • many, many more!

SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Louis Dr., Warminster, PA 18974
DEALERS ONLY (215) 441-8900
TOLL FREE ORDERING: (800) 523-2472

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also, largest selection of attractive close-out offers—35 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.

ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

TALENT

WANT TOP NAME entertainment; looking for work in the New England area; Contact Sacks Theatrical Agency (617) 587-2009.

HELP WANTED**record town**

Northeast's fastest growing record & tape chain has career openings for

.... **DISTRICT MANAGERS** to supervise the operations of a group of retail stores. Must be aggressive with a strong retail background.

.... **MANAGERS** with specialty store retail experience.

Excellent starting salary & benefits. Send resume, with salary information, to:
**Record Town, P.O. Box 11580
Albany, N.Y. 12211**

SALESMANAGER

Position open with independent record company for aggressive individual experienced with national accounts. Must be willing to travel. Send resume with salary requirements to:

**Box 7474, Billboard
1515 Broadway
New York, N.Y. 10036**

BUSINESS OPPORTUNITY

BOOKING BANDS IS BIG BUSINESS—JOIN NATIONWIDE INDEPENDENT OFFICES: \$10,000 TO \$15,000 MINIMUM INVESTMENT FINANCING AVAILABLE, \$1,500 DOWN PAYMENT
SEND FOR FREE BROCHURE

Horizon Management, Inc.
106 Main St., #1
Binghamton, N.Y. 13905

LARGE MARKET CLUB wanted for Richard Long Sound system and award winning lighting. Will consider joint venture. Sale or lease/option. Installation included. (208) 344-3291.

**DEADLINES
FOR
FUTURE ISSUES**

OCT. 9th ISSUE—SEPT. 27th
OCT. 16th ISSUE—OCT. 4th
OCT. 23rd ISSUE—OCT. 11th
OCT. 30th ISSUE—OCT. 18th
NOV. 6th ISSUE—OCT. 25th
NOV. 13th ISSUE—NOV. 1st
NOV. 20th ISSUE—NOV. 8th

General News



MINNEAPOLIS CONCLAVE—More than 255 people attended an all-day seminar sponsored by the Minnesota Songwriters Assn. Sessions were conducted by Nashville publishers and songwriters. Going over final details for the meeting are, from left, Jim Black, SESAC; Kye Fleming, songwriter; Aaron Brown, Prime Time Music; seminar organizer Ree Guyer, Wrensong Music; John Sturdivant, ASCAP; Buzz Cason, Southern Writers Group and Creative Workshop; Joe Moscheo, BMI; and Dennis Morgan, songwriter.

Labels Map Pushes For Greatest Hits Collections

• Continued from page 33

planned this year, but the label still works past sets with 5% discounts three or four times per year and relaxations of dating deadlines for retailers. He says collections still doing steady business include those by Don Williams, Ernest Tubb, Patsy Cline and Red Foley. The Cline, Tubb and Foley packages are doubles, selling for \$8.98.

Monument's upcoming releases will be the beginning of a "Signature Series," designed with artists' signatures in gold on white covers. October will see a double "All-Time Greatest" on Roy Orbison, including his earliest Monument recordings of "Up Town," "Pretty Woman" and "Only The Lonely." The double set will retail at \$9.98.

Ten cuts each will be featured on collections of catalog recordings by Kris Kristofferson, including "Me And Bobby McGee," "Who's To Bless And Who's To Blame" and "Sunday Mornin' Comin' Down"; Charlie McCoy, with "Shenandoah"

and "Today I Started Loving You Again"; and Boots Randolph, featuring "Yakety Sax" and "Proud Mary." These 10-cut sets will be priced at \$5.98. More "Signature" collections are planned.

Retailers Using CMA Tie-Ins

• Continued from page 19

chised operations. Klem explains, his company cannot dictate the sale price. But he says the usual price is a dollar off the regular retail tag.

The promotion is being supported by extensive radio advertising. Klem reports, including 156 60-second spots during October and 48 60-second spots during the station's three-day airing of "The Story Of Country Music," a 48-hour epic syndicated by TM Programming, Dallas. There will also be 250 promos each carried on the AM and FM sides. Klem says Danjay always does major promotion for Country Music Month.

The Camelot chain plans no special sales for the month, according to Joe Bressi, vice president of purchasing and marketing for Stark Records & Tapes. Bressi says that the chain had a sale on all its stock in May, but that next year the sale may be rescheduled to coincide with Country Music Month.

All the Camelot stores, however, will feature the Country Music Month posters distributed by the CMA. And Stark has purchased space on 14 billboards in the Nashville area for all of October. The boards will read "Country Music Is Camelot Music." Camelot has two stores in Nashville.

Steve Marmaduke, vice president of purchasing for Western Merchandisers, says his stores will also use the CMA poster "to try to increase customer awareness of country music." All artists who have been nominated for CMA awards will be spotlighted in special displays, and stickers noting their nomination will be placed on all their albums in the bins, Marmaduke adds.

Record Bar stores will feature the CMA poster and participate in WEA's "Country Music Festival" campaign, with its delayed dating and discount incentives (Billboard, Sept. 11).

www.americanradiohistory.com

Chart Fax

• Continued from page 33

weeks in the premier position, compared to 17 weeks last year. The Nipper's album power is solely on the strength of two Alabama LPs—"Feels So Right" (10 weeks) and "Mountain Music" (nine weeks). Willie Nelson has carried the Columbia banner with "Greatest Hits And Some That Will Be" (one week) and "Always On My Mind" (16 weeks). Rounding out the top album share is MCA, which scored three weeks with the Oak Ridge Boys' "Bobbie Sue."

After the third quarter in 1981, the Nipper was way out in front in the album race, with 23 weeks at the top, compared to six weeks for Liberty, five for Columbia, three for Elektra and two for MCA.

Women have shown the most dramatic decrease in top chart action so far this year, compared to 1981 figures. Only five women—Juice Newton, Rosanne Cash, Janie Fricke, Barbara Mandrell and Sylvia—have notched No. 1 singles in 1982, half of the third quarter feminine total in 1981. And no women have racked up chart-topping albums so far this year. At this point in 1981, Dolly Parton had ruled the album roost for 10 weeks with "9 To 5 And Odd Jobs," while Cash had held the top spot for two weeks with "Seven Year Ache."

Duos have come out on top for three weeks so far this year, compared to two weeks after the 1981 third quarter tally. A third single in

1981, Dottie West's "What Are We Doin' In Love," is not technically considered a duo, although Kenny Rogers contributed background vocals on the tune. Groups have maintained the No. 1 position for three weeks thus far in 1982, down from four weeks in 1981.

Six artists—Gene Watson, Juice Newton, Ed Bruce, Ricky Skaggs, George Strait and Michael Murphy—have broken to the top for the first time during the first three quarters of 1982. An additional two artists—Janie Fricke and David Frizzell—also have reached the summit for the first time as solo artists this year. Fricke contributed background vocals on Charlie Rich's 1978 topper, "On My Knees," while Frizzell first hit with Shelly West in 1981 with "You're The Reason God Made Oklahoma."

Six acts—Charly McClain, Sylvia, David Frizzell & Shelly West, Rosanne Cash, Earl Thomas Conley and Ronnie McDowell—had also scored their first topper by the third quarter in 1981.

★ ★ ★

We Make Mistakes: A bit of misinformation caused Chart Fax to err last week. We stated that Albert Coleman and the Atlanta Pops Orchestra had re-charted with "Hooked On Country." Well, it was the same title, but different installment. The original "Hooked On Country" was sub-titled "Parts I and II." The current single, which moves to starred 77 this week, is "Part III."

AUCTION

DOUGLAS, GA., SAT., OCT. 23 - 10 A.M.
LOCATION: 3 miles West of Douglas, Ga. on GA. 158

FABULOUS HOLIDAY BEACH 1,350 ACRE RECREATIONAL AREA

Famous Holiday Beach located between I-75 and I-95 will be sold AT AUCTION OCT. 23 as a COMPLETE PROFITABLE GOING BUSINESS, presently grossing in excess of one million dollars per year! or the fantastic rides, games, etc., will be offered separately. It's an unprecedented opportunity! The Park includes: 1/2 mile Sandy Beaches, Lake Front Lots, Lake View Lots, tracts and acreage tracts, plus 400 acres of Lakes and MUCH, MUCH MORE! Here are some of the attractions and equipment—all in excellent condition!

- ★ 2,500 SEAT OPRY HOUSE
- ★ 20,000 SQ. FT. SHOP ARCADE
- ★ WATER KINGDOM
- ★ 2 WATER SLIDES
- ★ FUN HOUSE
- ★ HAUNTED HOUSE
- ★ FERRIS WHEEL
- ★ JET STAR ROLLER COASTER (Swartz-Kopp)
- ★ SKY RIDE
- ★ TILT-A-WHIRL
- ★ SCRAMBLER

- ★ HELICOPTER
- ★ UMBRELLA RIDE
- ★ MINI-COASTER
- ★ BUMPER CAR
- ★ GO-CARTS
- ★ RESTAURANT
- ★ 300 SITE WATER-FRONT CAMPGROUND
- ★ 43 RENTAL UNITS
- ★ 3 BR, 4,000 SQ. FT. LUX. LAKE FRONT HOME
- ★ AIR STRIP
- ★ MINIATURE GOLF COURSE

TERMS: Excellent Terms—10 Yrs. at 10% Interest
For more details and brochure, call Albert Paris or John Boatwright

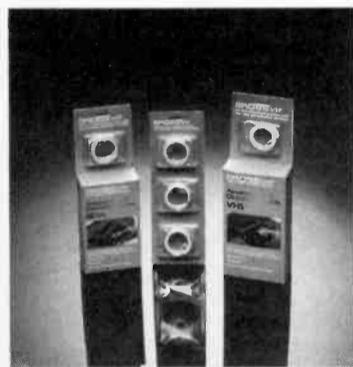
List Your Property with Us  Reg. U. S. Trademark
J.L. TODD AUCTION CO.
531 Broad Street Rome, Ga. (404) 291-7007
LICENSED • BONDED • INSURED
GA - AUCTIONEERS LIC. NO. 137

CALL TOLL-FREE, GA. 1-800-282-2662, U.S.A., 1-800-241-7591

New Products



GAMES TO GO—Lebo/Peerless of Bloomfield, N.J. introduces a molded plastic carry/storage case for the Atari video game and up to eight cartridges.



KOSS CLEANER—Koss Corp. of Milwaukee has introduced the V.I.P. (Video Improvement Process) head cleaner in Beta and VHS formats. The system features a pre-moistened disposable cleaning cartridge. Price is \$19.99 for the cassette plus three cartridges, \$3.99 for the replacements alone.



GENERIC BOX—Lee-Myles Assoc. of New York has designed a "stock" VHS videocassette box in full color. The company, a supplier of graphics for the record industry, originated "stock" record jackets years ago.

VSDA Staff Is Reorganized

NEW YORK—The Video Software Dealers Assn., a division of NARM, has reorganized its staff. Executive director Barry Locke is leaving the organization to return to his former consulting practice, and Joan Chase has been appointed administrative director.

Chase will report to VSDA executive vice president Joe Cohen. She will direct all VSDA membership activity, acquire new members and continue communication, administer membership services and programs already in operation and oversee the start up of future programs. One of these is a program for the dissemination of information and distribution of in-store merchandising material.

Mickey Granberg has assumed the responsibility for VSDA public relations; Granberg also oversees VSDA Reports, a bi-monthly newsletter.

VSDA vice president Risa Solomon remains in her post, headquartered in Dallas.

PolyGram Boosts French Catalog

PARIS—PolyGram Video here has increased its catalog to some 200 titles thanks to a series of new deals announced by general manager Hubert De La Selle.

A 10-year deal valid for all French-speaking territories brings PolyGram Video the Russian Sovexport catalog, which includes cinema classics "Ivan The Terrible" and "The Battleship Potemkin." Around 30 movies are to be released in a first batch aimed largely at collectors and

film buffs.

Also targeted at this market is the newly acquired Serge Silberman catalog of post-war French films. Both catalogs will be offered for rental or sale at around \$70, a low price for this territory.

A further three-year deal covers titles from the newly established Virgin video arm, and PolyGram Video is continuing to play up links with its record company parent by stressing the music content of these titles.

Video

Dealers Bullish On RCA Disks Distributors Also See Greater Market Acceptance

• Continued from page 3

made the videodisk a viable product. It was always good, but they (RCA) needed to get their perspectives straight."

Sorenson believes the fact that a stereo disk player is so much cheaper than a stereo VCR has worked in the disk's favor. She says the store sells at least a player a day, along with a large number of disks.

"People with VCRs are also buying the player, which should have happened at the beginning. It's like buying a stereo system—you want to have both a tape deck and a turntable."

Mike Rothery, sales manager for Tom Peterson's Appliances in Portland, attributes a recent increase in sales to RCA's new stereo units, as well as to promotions that offer free

disks with the purchase of a player. "You can buy a stereo player for under \$500, while a stereo VCR is over \$1,000," he points out. "This gives the customer a stereo alternative."

Rothery says he's noticed a change in attitude toward the CED disk system in the past few months, and increased awareness at the consumer level, which he attributes to "RCA's big push when stereo came out."

Carl Sonnett of Bruno Distributors in New York also points to a "complete turnaround" for the system. "Stereo is an important factor," he says. "The lower price point—\$269 with two free disks—is also helpful."

Atlanta distributor Jim Waldron of R&A has also noticed an increase in sales lately, due to "pricing, a wider selection of disks and stereo."

He adds, though, that it's the aggressive dealers who are doing well with the product. "It needs to be demonstrated, and if that's done properly, sales will be made. The general attitude is brightening up."

Some video specialists, however, have dropped RCA players, focusing instead on other lines or ignoring the category altogether to concentrate on software. One of these, Matt James, owner of Video Insight in Belmont, Calif., says, "We're getting more questions about the player, but not enough to start selling it again." Disk sales, he adds, are brisk.

"Sears, Penneys and Wards are doing well with the player, and they can offer the lower prices," he says, and others concur. They say they're leaving the more difficult and competitive job of moving hardware to department and discount stores.

The Video Concepts chain does not carry RCA units at all, but does carry CED-format Hitachi players. A salesman says, however, that the chain prefers to "upgrade" the customer to a VCR because of better profit margins. The "switching" to VCR has been a problem since RCA introduced its unit last year.

Vestron Sets Fall Campaign

NEW YORK—A substantial promotional and publicity campaign surrounds fall releases from Vestron Video. Point of purchase materials include four-color posters, brochures and a "Benji" mobile, available through Vestron distributors.

The company is also releasing its first videodisks, manufactured by Pioneer Video. The eight titles will also be supported with such promotional materials as brochures and posters.

Showcases At Billboard Conference

The upcoming Billboard International Video, Entertainment/Music Conference, to be held in New York Nov. 18-21, will feature two evenings of video showcases. All interested in submitting their work for consideration should contact Kris Sofley, Billboard's conference coordinator, for information, official

clearance form and instructions.

Tapes of all types are sought, and submissions are requested as soon as possible to allow proper time for screening, final selection and necessary production. Sofley can be reached at (213) 859-5319, or by mail at Billboard's Los Angeles office.

Imero Fiorentino Offers More Than Just Lighting

NEW YORK — From lights to cameras to action, Imero Fiorentino Associates has grown to be a television and video production company able to meet almost any requirement.

"Although we've been known as a lighting company, and got our start that way, we've actually been in production 10 years," points out Imero Fiorentino. The firm was involved with the California Jam and many specials featuring Neil Diamond, Barry Manilow and others. Upcoming is an Ella Fitzgerald special.

"IFA's latest accomplishment was production for Paramount Video of the first two concerts in the Dominican Republic's new Altos de Chavon Amphitheatre. Headliners were Frank Sinatra, Heart and Santana.

In the course of the project, IFA became involved with putting the finishing touches on the amphitheater itself, as well as building roads and parking space. Altos de Chavon is an artisan's village, completely hand built, and the amphitheater is a 5,000-seat extension of the town.

A production company helping to build a town? It's nothing for IFA, which expanded its offerings from lighting because of requests from clients. If the client has needs that aren't being met, IFA will do what it can, even if that means learning some new fields along the way.

Now the company designs concert halls and stage sets, coordinates audio recording and offers a full range of technical support services. An education division presents lectures, seminars and workshops to various users of television.

The recent "Concert For The Americas" at Altos de Chavon was taped as two pay-tv concert specials. The first featured Frank Sinatra with Buddy Rich and his band; the second featured Santana and Heart. Both will air in November on Showtime and other pay services.

IFA used seven cameras to record the concert. The 24-track audio was

handled by Scharff Communications of New York, whose mobile audio truck included a modified Harrison MR-3 console, two multi-track tape machines, speakers, four-track tape machines and signal processors.

Dutch Survey Sees Fewer VCRs Than Anticipated

AMSTERDAM — According to new market research statistics just published here, there will be approximately 300,000 videocassette recorders in domestic use in Holland by the end of the year, substantially less than earlier trade expectations.

The original estimate was that there would be a year-end tally of 375,000-plus units in general use. In the March/April period this year, the national total of VCRs was around the 275,000 mark.

But overall hardware sales and rental figures were lower than first suggested during the first half of 1982, and it is felt that Holland's non-qualification for the World Cup soccer championships in Spain in July had a lot to do with the disappointing trade.

The new survey, made by the Ogilvie company, on behalf of 3M Holland, the blank tape firm, shows VHS with 37% of VCR sales, Beta with 24% and locally based Philips with a total 35% (23% of the former VCR range and 12% of V2000).

The survey shows that 7% of Dutch VCR owners also own a video camera.

On the software side, the survey projects a total 2.8 million videocassettes in Dutch households, split among the three main systems. Some 36% of the cassettes were sold in radio and television shops, 17% in video and audio specialist outlets and the rest in record stores and other shops.

In Holland, according to the report, around 500,000 videocassettes are in use each day and VCR owners record an average of three programs each week.

This year's Dutch video and audio sales are expected to jointly total \$1 billion, a few percentage points above the 1981 figures.

The survey claims that the overall economic recession is having "a relatively small negative influence" on the sale of audio and video products in the Netherlands.



ROCK & RHETORIC—Pat Benatar chats with Dick Cavett backstage at the taping of "Catch A Rising Star's 10th Anniversary," an HBO special to air in October.

Video

AT ANNUAL FILM FESTIVAL

Mill Valley Focuses On Music

By JACK McDONOUGH

MILL VALLEY, Calif.—Music's role in the annual Mill Valley Film Festival was greatly increased this year, as both film and video offerings featured music prominently.

The festival, despite the small population of its locale, has become the second most important film fair in California since the merger of the more well-established San Francisco Film Festival with Los Angeles' Filmex. The Mill Valley festival, under the direction of Mark Fishkin, was held Aug. 5-11.

Among the film highlights this year were the world premiere of Neil Young's third film, a non-concert

comic tale titled "Human Highway," featuring Devo; the world premiere of "Gospel," produced by Golden Door Productions of Berkeley and featuring James Cleveland, the Mighty Clouds of Joy, the Hawkins Family, the Clarke Sisters and Shirley Caesar; and "Countryman," a film shot in Jamaica, featuring a soundtrack by Bob Marley and the Wailers.

The "Videofest" featured a tribute to Videovest, the San Francisco-based firm that specializes in rock video production; the showing of several pieces specially created for a new Jimi Hendrix home video LP; and a video dance party at which a wide array of several dozen video

pieces produced by major labels as promotion pieces over the past year were shown.

Also screened was 1979's "Spirit Of The Wind," with an original score by Buffy Sainte-Marie and Will Ackerman, followed the next evening by a concert by Windham Hill recording artists Ackerman, George Winston and Michael Hedges on the stage of the Sequoia Theatre, site for almost all the screenings. These two events, as well as most of the other music-related shows, were sponsored by KTIM-FM of San Rafael, which was officially involved with the festival for the first time.

Other music-related items included "Stony Island," the story of a young blues band in Chicago; "Rasta And The Ball," a short film starring Bob Marley; "Blackboard Jungle," the film which introduced rock'n'roll to movies; "Zoot Suit," the Chicano musical adapted for the screen by Luis Valdez; "Syncopation," a compilation of old and rare jazz films presented by Bill Everson; "Love," six short films written and directed by women, including Joni Mitchell, who composed and performed the title song; "Tempest," with a soundtrack by Stomu Yamashta and Michael Shrieve (of Aldo Nova); "Burden Of Dreams," the Les Blank film which documents the making of Warner Herzog's "Fitzcarraldo," a film shot in South America which originally starred Mick Jagger; and "American Success," which features Bianca Jagger.

The Hendrix video pieces, intended for a video LP co-produced by Videogram International Ltd., International Harmony Productions and Electronic Arts Intermix, included "Wild Thing" by John Sanborn and Kit Fitzgerald, "Hey Joe" by Daniel Reeves and "Voodoo Chile" and "Are You Experienced," by Stephen Beck, who was himself the subject of a separate tribute for his pioneering work in electronic video technology.

Emphasis On Software At Duesseldorf Exhibition

By WOLFGANG SPAHR

DUESSELDORF—Penetration of video recorders in West Germany and the U.K. will be over 10% by the end of this year, according to projections by the Grundig market research department released at the Duesseldorf Hi Fi/Video Exhibition, Aug. 20-26.

By the end of 1986, an estimated one in three households in Germany and Britain will have a video recorder. Worldwide sales this year of VCRs are estimated at 11 million, and in Germany alone sales of video hardware, blank and prerecorded tape, games and cameras is put at \$1.4 billion.

Emphasis at this year's show was very heavily on video and especially on U.S.-originated software.

Says Michael Haentjes, an executive of Warner Home Video, "U.S. films are absolute winners in the German market."

Prominent among the 342 exhibitors from 16 countries were Columbia, 20th Century-Fox, Warner and Thorn EMI.

One of the highlights for the 260,000-plus visitors to the fair was the Philips LaserVision videodisk system which the Dutch company will launch with more than 100 titles. The player will cost around \$800, disks around \$30.

Also strongly in evidence was video miniaturization. Grundig showed a portable mini-cassette player, whose software can also be played on a standard machine using a special adapter, and JVC demon-

strated a similar system for the VHS format.

With videocassettes the size of a cigarette packet and portable video recorders weighing only four pounds, hardware manufacturers are confident that videotaping is destined to become a popular hobby. Already it is reported there are some 200,000 portable video recorders in use in West Germany.

Despite the dominance of video at the fair, which occupied an exhibition site of almost 50,000 square yards, there was powerful evidence that audio is still alive and well and striving for greater perfection.

Teldec presented its Direct Metal Mastering system and CBS demonstrated its CX process. The two companies jointly introduced the world's first DMM record encoded with CX, touted as one of the most significant advances in audio record production, emphasizing that the "super disk" should cost no more when produced on a large scale than conventional recordings.

New On The Charts



"CONAN THE BARBARIAN"
MCA Videocassette—15

Six-time Mr. Universe winner Arnold Schwarzenegger stars as Conan the Barbarian. Following the brutal murder of his parents by the raiding Vanir tribe, Conan is taken captive. Freed one day by his owner, Conan sets out to avenge his parents' murder and to kill arch-villain Thulsa Doom (James Earl Jones).

The 115-minute film also stars Gerry Lopez as Subotai the Mongol and Sandahl Bergman as Valeria, Queen of Thieves. The videocassette retails for \$85.95. For more information concerning "Conan The Barbarian," contact MCA Videocassette in Universal City, Calif. at (213) 508-4315.

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

Billboard®

Survey For Week Ending 10/2/82

Videocassette Top 40

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	2	20	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
2	1	18	ON GOLDEN POND	CBS-Fox Video 9037
3	3	5	ARTHUR	Orion Pictures, Warner Home Video 22020
4	8	3	STAR WARS	CBS-Fox Video 1130
5	5	6	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
6	4	5	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
7	10	12	GOLDFINGER	CBS-Fox, Video 4595
8	6	5	BODY HEAT	The Ladd Co., Warner Home Video 20005
9	7	19	ROCKY II	CBS-Fox Video 4565
10	18	2	EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
11	9	7	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
12	11	6	ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc., MCA Distributing Corp. 55074
13	13	7	DR. NO	CBS-Fox Video 4525
14	25	2	FOR YOUR EYES ONLY	CBS-Fox Video 1128
15	NEW ENTRY		CONAN THE BARBARIAN	Universal City Studios Inc., MCA Distributing Corp. 77010
16	16	21	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
17	12	8	TRUE CONFESSIONS	MGM/UA Home Video 800145
18	24	21	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
19	27	14	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
20	30	2	BUTTERFLY	Vestron, VA-60007
21	22	24	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
22	19	12	RAGTIME	Paramount Pictures, Paramount Home Video 1486
23	15	17	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
24	14	11	MAKING LOVE	CBS-Fox Video 1146
25	17	8	OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
26	NEW ENTRY		DEATH WISH II	Warner Brothers Pictures, Warner Home Video 26032
27	28	8	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
28	20	15	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
29	26	3	THE BOYS IN COMPANY C	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10065
30	31	5	CASABLANCA	CBS-Fox Video 4514
31	33	2	ALTERED STATES	Warner Brothers Pictures, Warner Home Video 11076
32	NEW ENTRY		DEATHTRAP	Warner Brothers Pictures, Warner Home Video 11256
33	21	4	SWISS FAMILY ROBINSON	Walt Disney Home Video 53
34	23	12	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
35	NEW ENTRY		S.O.B.	CBS-Fox Video 7110
36	29	27	AEROBICISE	Paramount Pictures, Paramount Home Video
37	32	42	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
38	34	7	CANNERY ROW	MGM/UA Home Video 800143
39	39	30	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
40	35	38	CLASH OF THE TITANS	MGM/UA Home Video 700074

● 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).

SALES MANAGER

Excellent Opportunity

Full Line Video, Film & Game Distributor

Experienced only. Salary commensurate with ability and experience.

Call Same Weiss
(212) 786-7667

WIN RECORDS & VIDEO, INC.

45-50 38th St.,
Long Island City, NY 11101

Video

Music Monitor

By CARY DARLING

Something To Crow About: **Captain Beefheart**, who rarely makes appearances, has made a video of "Ice Cream For Crow," the title track of

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.

ALL THE MARBLES

Peter Falk
CED MGM / UA Home Video
MD100112.....\$24.95

CHERRY HILL HIGH

Carrie Olson, Nina Carson, Lynn Hastings, Gloria Upson, Stephanie Lawlor, Linda McInerney
Beta & VHS MCA Videocassette.....\$39.95

CUTTER'S WAY

Jeff Bridges, John Heard
CED MGM / UA Home Video
MD100154.....\$24.95

DEAD MEN DON'T WEAR PLAID

Steve Martin, Rachel Ward, Reni Santoni, Carl Reiner
Beta & VHS MCA Videocassette.....\$85.95

DR. JEKYLL'S DUNGEON OF DEATH

James Mathers, John Kearney
Beta & VHS Wizard Video 046

ELVIS ON TOUR

CED MGM / UA Home Video
MD100153.....\$24.95

ESCAPE FROM NEW YORK

Kurt Russell, Lee Van Cleef, Ernest Borgnine, Donald Pleasence, Isaac Hayes, Adrienne Barbeau
Beta & VHS Embassy Home
Entertainment.....\$59.95

AN EYE FOR AN EYE

Chuck Norris, Christopher Lee, Richard Roundtree, Matt Clark
Beta & VHS Embassy Home
Entertainment.....\$59.95

THE FAMOUS PHOTOGRAPHER SERIES, VOLUME II

Robert Farber
Beta & VHS Sherwood Video.....\$59.95

HARRAD SUMMER

Richard Doran, Victoria Thompson, Laurie Walters, Robert Reiser, Marty Allen, Bill Dana
Beta & VHS Wizard Video 045

WALTER LANTZ PRESENTS: 10 CLASSIC CARTUNES FEATURING WOODY WOODPECKER & HIS FRIENDS

Woody Woodpecker, Andy Panda, Wally Walrus, Buzz Buzzard, Chilly Willy, Rover
Beta & VHS MCA Videocassette.....\$60.95

MY DINNER WITH ANDRE

Beta & VHS Pacific Arts Video

NFL

America's Team: The Dallas Cowboys 1975-79
Beta & VHS NFL Films Video.....\$69.95
Coming Of Age: The Story Of The Dallas Cowboys 1970-74
Beta & VHS NFL Films Video.....\$69.95
Pittsburgh Steelers: The Championship Years
Beta & VHS NFL Films Video.....\$69.95

THE PHANTOM TOLLBOOTH

CED MGM / UA Home Video
MD100155.....\$24.95

SLAUGHTERHOUSE FIVE

Michael Sacks, Ron Leibman, Valerie Perrine
Beta & VHS MCA Videocassette.....\$39.95

THE SWORD & THE SORCERER

Lee Horsley, Kathleen Beller, George Maharis, Simon MacCorkindale, Richard Lynch
Beta & VHS MCA Videocassette.....\$85.95

THE TIME MACHINE

Rod Taylor, Yvette Mimieux
CED MGM / UA Home Video
MD100152.....\$24.95

WHOSE LIFE IS IT ANYWAY?

Richard Dreyfuss, John Cassavetes
CED MGM / UA Home Video
MD100140.....\$24.95
Beta MGM / UA Home Video
MB800140.....\$79.95
VHS MV800140.....\$79.95

his latest Epic album. Beefheart wrote and directed the piece, using his real name of **Don Van Vliet**. **Daniel Pearl** is the cinematographer. Fans of horror films may recognize Pearl as the cinematographer on "The Texas Chainsaw Massacre." The Captain Beefheart video, produced by **Ken Schreiber**, was shot near Beefheart's home in the Mojave Desert region of Southern California. Included in the video are several pieces of art that Beefheart created.

Cash Only: **Rosanne Cash** has just completed her new video in Monte-

rey, California with director **William Dear** and producer **Michael Nesmith**. The song is "I Wonder" from the Columbia album "Somewhere In The Sky."

Wiping Up: Arista's **Bus Boys** have a five-minute promotional video of the title song from their latest album, "American Worker." The video was produced and directed by **Richard Stachelek** on film and is being transferred to video. The group has just completed its shooting for Walter Hill's new feature film "48 Hours."

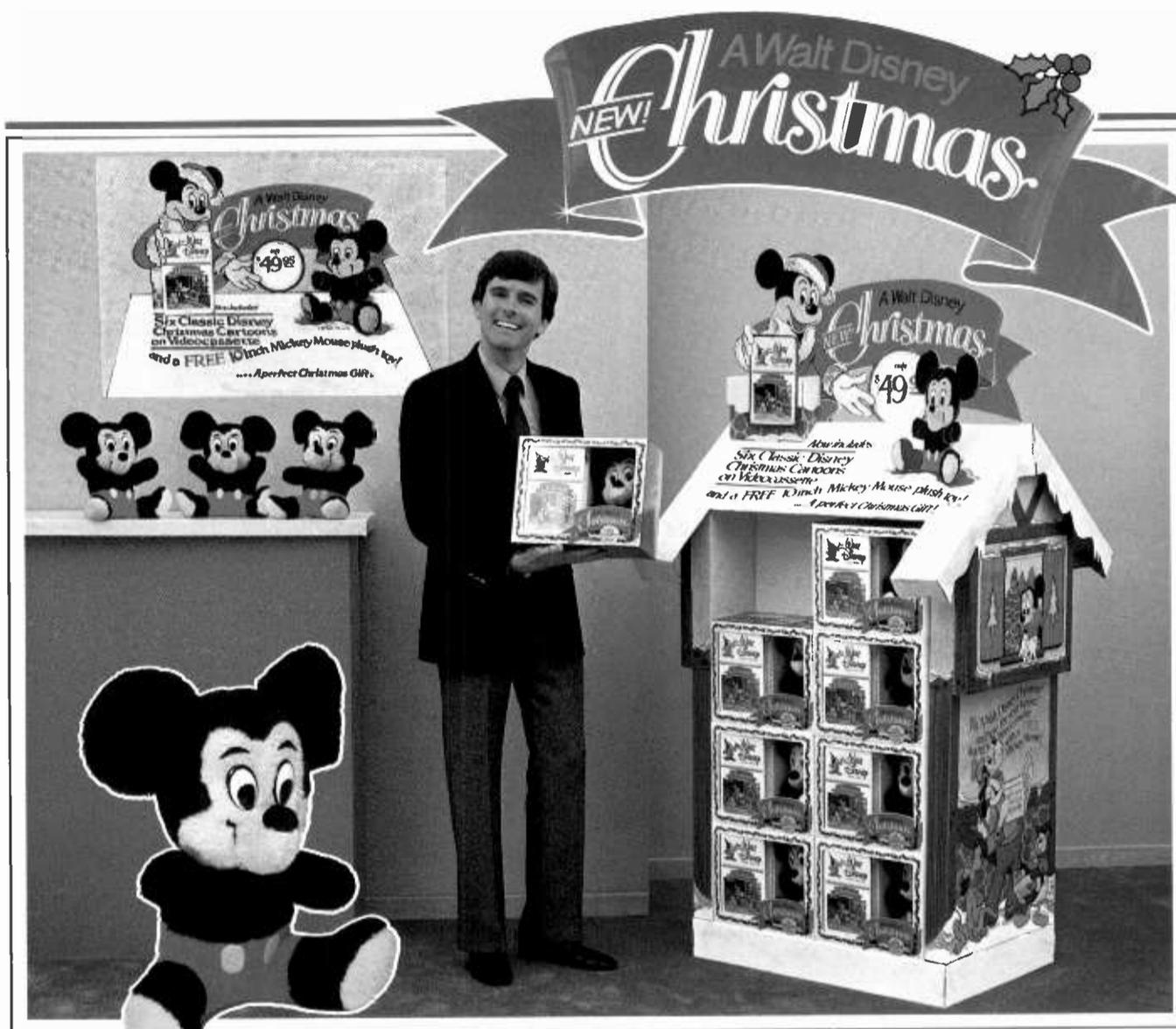
The Beat, English Or Otherwise: IRS Records is distributing two videos made in England: "Save It For Later" by the English Beat, from the album "Special Beat Service," and "Open Your Eyes" by the **Lords of the New Church** from their self-titled debut album.

British Video: The London-based Millaney-Grant-Mulcahy firm has recently completed the **Pointer Sisters'** "I Get Excited" video for RCA/Planet with **Kenny Ortega** directing. Also recently finished is **Kim Carnes'** "Voyeur," which **Russell Mulcahy**

directed.

Rock This Video: **The Stray Cats** are doing their "Rock This Town" video in New York on Thursday (30). **Julian Temple** is directing, with Gowers, Fields & Flattery producing. The Stray Cats record for EMI America.

Opera Spot: The Dallas Opera recently shot its winter season commercial at the Studios at Las Colinas, Texas. This is reportedly the first completed production to come out of this Texas motion picture studio.



Have yourself "A Walt Disney Christmas" and light up your Christmas SALES.

We've gone all out to make this new Disney Christmas promotion the biggest and best you've ever sold.

The Walt Disney Christmas promotion is what you've come to expect from Disney: a carefully conceived, innovative, self-contained merchandising system... easy to display and easy to sell.

Here's "A Walt Disney Christmas" with all the trimmings:

1. NEW PRODUCT:

- A new 1982 version of "A Walt Disney Christmas," this time featuring 6 classic Disney Christmas cartoons on videocassette... with longer running time (46 Minutes) including two new cartoons: ON ICE and DONALD'S SNOW FIGHT.
- A FREE 10-inch Mickey Mouse plush toy.
- A totally new and redesigned gift package.
- All for only \$49.95. Suggested retail.

2. NEW POINT OF PURCHASE:

- A real grabber! The beautiful new Christmas floor display is 71 inches tall and requires only 6.2 sq. ft. of floor space. It's easy to assemble too! Holds 16 videocassettes and Mickey Mouse plush toys in retail boxes.
- Bright Christmas poster. Perfect for wall or window.
- Full-color handouts. 300 per display for your customers and club member mailings to promote the Christmas

videocassette and FREE Mickey Mouse plush toy.

3. NATIONAL CONSUMER ADVERTISING
4. STAND ALONE PROMOTION

- "A Walt Disney Christmas" is a fully merchandised and self-contained promotion. And if you're not in the video business, it's a great way to start up with video software in your retail store.

Hurry! "A Walt Disney Christmas" 1982 is programmed to be the biggest selling videocassette of all time. So call your local authorized Disney distributor or this toll-free number:

1-800-423-2259. In California, Alaska or Hawaii, call collect: 1-213-840-1859.

The magic lives on...



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.

Pro Equipment & Services

Le Mobile Studio Moves Business HQ To Nashville

NASHVILLE—Le Mobile, the Montreal-based mobile recording studio, has relocated its business operations in Hermitage, a suburb of this city.

According to Guy Charbonneau, owner/engineer of Le Mobile, the move was undertaken to facilitate Le Mobile's expanding U.S. operations, and to put the financial end of his business in the hands of Elfi Muggler, his new business manager.

Le Mobile's booking and scheduling division will be based in New York, where many of the artists with which the firm works are located.

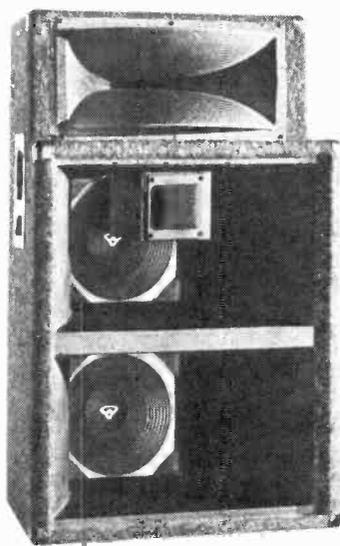
Among the acts recently handled by the Le Mobile operation are Billy Joel, Paul Simon, Foreigner, Peter Frampton, Rush, the Police.

Abe Hoch of Olympic Entertainment will handle Le Mobile's booking, scheduling and promotional ac-

tivities in New York says Charbonneau. He claims that Le Mobile is a rolling studio with state-of-the-art recording and mixing facilities. The unit, housed in a 35-foot van, features two 24-track Studer model A800 recorders, a Neve console, Studer model TLS 2000 SMPTE synchronizer, two Studer model B67 two-track recorders, and two EMT digital reverb units.

According to Charbonneau, the facility also carries more than 90 microphones, "and more outboard devices than many fixed base studios."

Le Mobile also features video cameras and monitors for stage monitoring, plus a Sony 3/4-inch VTR which, when used in conjunction with the Studer synchronizer, gives the facility complete audio-for-video post production capabilities.



CERWIN'S HORNS—Cerwin-Vega has designed a mid/treble horn system (pictured) for component use in p.a., musical playback or live performance sound systems.

European Tape Plant For Intermagnetics

By NICK ROBERTSHAW

LONDON—A company founded in California eight years ago and now controlled by Middle Eastern business interests has opened its first European plant for the manufacture of raw videotape.

The new plant, built in Wrexham, North Wales by Intermagnetics (U.K.), was officially opened Sept. 3 by Secretary of State for Wales Nicholas Edwards. Covering 25,000 square feet and employing over 70 people, the plant will have initial capacity equivalent to two million two-hour videocassettes a year. It joins 3M's Gorseinon site, also in Wales, as Britain's sole centers of videotape production.

By this time next year the firm expects to have doubled capacity, with additional cassette-molding and tape-loading to be built on the site. Cassette duplication is seen as the logical outcome of the vertical integration process.

This U.K. development is apparently only one aspect of an ambitious international program of expansion set in motion by the four Singh Anand brothers, whose Dubai-based Agra Group last year acquired a majority share in the Santa Monica company Intermagnetics Corp.

In all, four new production facil-

ities will be in operation by the end of this year, in Britain, France, Singapore and the U.S., with seven more planned for 1983, involving the expansion of existing factories and the setting up of new ones in Canada, India and Taiwan. Over \$100 million is being invested in the project, which will give Intermagnetics a total capacity of around 25 million T120 cassettes annually, or about 10% of the current estimated worldwide market. The company forecasts sales of \$1 billion in the "foreseeable future."

The American Video Tape Manufacturing Co., in Los Angeles, is scheduled to begin operations in November, with capacity equal to the U.K. plant, while the French and Singapore operations should be in full production early next year.

Also based in Gardena, Calif. is the Magnetic Tape International offshoot, which will be responsible for the worldwide marketing of a whole range of tapes, floppy disks, video games, home computers and other related consumer and industrial products, all under the new brand name Zimag.

MTI president Russell Greene sees the use of one brand name across all products and markets as an essential guarantee of quality.

Your Time Has Come

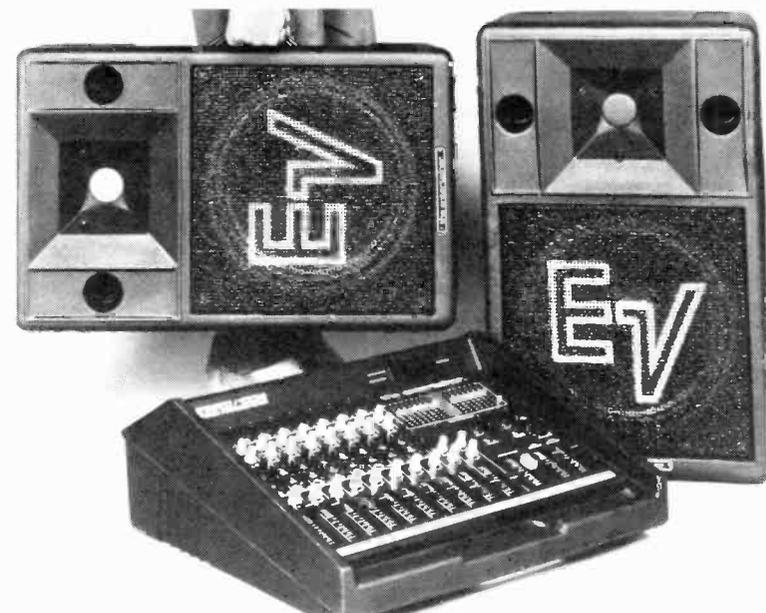
If you've tried the others and you're still unsatisfied...
If you demand superior performance, unquestioned reliability, and the utmost in operating flexibility...
If you want to compete in the front rank of recording studios and audio/video production centers...
Then your time has come to invest in Studer recorders.

Integrity made audible.

STUDER REVOX
Studer Revox America, Inc.
1425 Elm Hill Pike, Nashville, TN 37210 (615) 254-5651
Offices: Los Angeles (213) 780-4234/New York (212) 255-4462
Dallas (214) 760-8647 Canada: Studer Revox Canada, Ltd.

STUDER
MULTICHANNEL TAPE RECORDER A800

PLAY STOP



PORTABLE ENTERTAINER—Electro-Voice's new "Entertainer" system is a three-piece portable sound reinforcement unit comprised of E.V.'s model 100M stereo powered mixer, and two EV model 100S loudspeakers equipped with E.V.'s Constant Directivity horns. The unit requires only minutes to set up, and can be transported in the trunk of most cars.

Harrison Sets Plan For Int'l Sales And Marketing

NASHVILLE—Harrison Systems has instituted a direct factory representation policy for the sales and marketing of its products internationally.

According to Claude Hill, vice president of marketing, the firm last month began offering this through a network of "experienced" dealers in all export markets outside the U.S. and Canada.

He says, "This change of marketing structure, which replaces our former method of export marketing, is consistent with our overall direct-marketing strategy, which was implemented in North America over the past year." Harrison Systems originally marketed its products through an exclusive distributor.

utor.

Hill named a number of factors as being responsible, among them: changes in the world market and economic situation; wider range of products and services; the firm's strong desire to meet the growing audio console needs of emerging and third world countries, as well as existing European and Far Eastern customers.

Hill continues, "We are maintaining and strengthening our dealership arrangements with our existing export dealers. In addition, we are actively seeking new representatives in areas where we are not now represented with our full range of broadcast, music recording and film-sound consoles."

Take Us For Granted

With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

AMPEX

Ampex Corporation • One of The Signal Companies 

Ampex Corporation, Magnetic Tape Division
401 Broadway, Redwood City, CA 94063
(415) 367-4463

**4 out of 5 Professionals Master
on Ampex Tape.***



*1981-1982 Billboard Magazine
Brand Usage Survey

Studio Track

By ERIN MORRIS

In Los Angeles, at Record Plant, producer Tom Werman mixing B'z album for Epic with engineer Gary Nardinsky.

RCA's Ron Fair producing and engineering the Toasters at El Dorado Recording Studio.

At Group IV Recording, Jack Elliott And His Orchestra laying tracks for "Blade Runner" LP, based on music composed by Vangelis, with engineer Hank Cicalo, assisted by Joe Cicalo and Andy D'Addario. The album, orchestrated by Pat Williams, Eddie Karam and Angela Morley, is scheduled for release on Warner Bros.

Producers Ross Bagdasarian Jr. and Janice Karman at Monterey Sound in Glendale finishing the Chipmunks' new RCA album. They also are working on a Spanish language LP of songs from "Urban Chipmunk" and "Chipmunk Rock." In Tarzana, at Redwing Studios, Mark Gold-

enberg producing The Boy Next Door for Radio Active Records, engineered by Larry Hinds. . . . Richard Green, noted studio violinist, working on self-produced project which is being engineered by Kirk Butler. . . . New wave artist Billy Red finishing overdubs with members of the UCLA choir, assisted by engineer Hinds.

At Sound City Recording Studios in Van Nuys, Glen Shorrock, formerly with the Little River Band, laying tracks with John Boylan producing and Paul Grupp engineering with assistance from Ray Leonard. . . . Dreamer in with producer Tom Slack and assistant producer and engineer Gary Lubow finishing project. . . . Barry Manilow wrapping up work on a new LP for Arista. Manilow producing with associate producer and engineer Bill Drescher, with Rick Polakow assisting. . . . Producer John Ryan working on new LP for Bill Wray on EMI. . . . Ryan has begun work with Patrick Simmons on his new album for Elektra/

Asylum. Engineering is Mark Smith and assistant Ray Leonard.

At Music Annex in Menlo Park, the Ian Dugale Unit working on LP with Mel Martin producing, Russell Bond, engineer. . . . Los Humildes, Los Tigres, Terricolas, and Aquaprieta working with producers Art Walker, and Enrique A. Franco and with engineer David Porter. . . . Fred Catero finishing work on John Abercrombie Quartet album for Palo Alto Jazz label, Roger Wiersema assisting. . . . The Ironics cutting single tracks with Dan Newson sharing production. Wiersema is engineering the project. . . . Producer/engineer Jimmy Goings working on an EP for Cliff Spencer. . . . Goings also producing a single for the Ensemble. . . . The Farmers finishing EP with Bruce Kaphan producing and engineering with assistance from Allen Craft and Wiersema.

In New York at Media Sound, T. Richardson Willits self-producing project for Wild Card with

co-producers Michael Berardi and Benji King. Michael Barbiero is behind the board.

At the Power Station, Single Bullet Theory mixing their latest project with producer Bob Freeman and engineer Tony Bongiovi.

At Celebration Recording Studios, Lenny Roberts completing project with engineer Mark Hood. . . . The Mark Newman Band finishing overdubs with Newman producing and Scott Kersey engineering.

Mastering at Masterdisk recently included the new Rush album, Dire Straits and Donald Fagen.

At The Ranch, Lady Killer is recording and producing their debut album for PCM Productions with Dave Ruffo engineering and Matt Susskind assisting.

Jamaican reggae group Soul, Power & Sound completing mixing at Rose Hill Studios with Andy Chertow producing. Original tracks were

cut at Bob Marley's Tuff Gong Studios in Kingston, Jamaica.

At The House Of Music, R&B group Young & Co. producing and engineering their own project for Eastern Records. . . . Starleena Young self-producing project with assistance from William and Kenneth Young and engineer Julian Robertson.

Electric Smoke laying tracks at If Walls Could Talk with Young & Co. producing the project.

At North Lake Sound in North White Plains, New York, all-female rock group Jailbait completing their first project for MCI Productions with Michael Berman producing and Eddie Solan engineering. . . . Atlantic Starr members Wayne, David and Jonathan Lewis producing new single for Cheryl Adams.

Barry Manilow finishing up album for Manilow Productions. He is producing the project himself with Dirk Dalton, Bill Drescher and assistant John Kovarek engineering.

At Sound Emporium Studios in Nashville, the Aldridge Sisters are recording, produced by Tony Migliore and Jim Williamson. The latter is also engineer, with assistance from Cathy Potts. Judy Bailey and producer Ray Baker recorded several tunes from which her first Warner Bros. single will be chosen; Bill Sherrill engineered. Williamson served as engineer on a project for Mona Gill, for the JB label. Producer: Ed Penny. Tom Jones is also recording at the studio, with producer Steve Popovich and engineer Sherrill. PolyGram's the label.

Finally, a clarification. Stanley Clarke has been at work at Larrabee Sound in Los Angeles. Since finishing up his own self-produced Epic album there, he's been producing Natalie Cole for Epic and Rodney Franklin for Columbia.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

Sondor Sets Bow Of New Amplifier

ZURICH—Swiss professional audio equipment manufacturer Sondor celebrates its 30th anniversary this fall with the launch of its new System 80 amplifier.

According to the company, this unit permits a much wider range of possibilities in the use of sprocketed film as the medium for audio post-production of film and video, thanks to a unique sync-replay feature.

Sondor came to prominence in the '60s with the OMA3 magnetic film recorder, many hundreds of which were supplied to tv and film companies around the world.

Today the firm employs 60 people and customers include the BBC, France Region 3, Sudwestfunk, and Spanish tv.

The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R Recording and eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest: Jimmy Buffet, Donald Fagen, Roberta Flack, Foghat, Billy Joel, Olivia Newton John, Ricki Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends about a third of his time producing.

ON METHOD

"All of my recordings have basically been very, very clean. I like everything that's on tape to be heard, without strain to one's ears. My method is to clean up everything and make sure that everything that was intended to be heard is heard. I guess that's carried over to production. I don't really want to be categorized as. . . 'Oh yeah, his stuff is real clean, it always sounds good.' I want to be able to make really good records of all types."

ON COMING UP

"I still feel the best way to learn about the industry is being in the industry. The recording schools teach basic fundamentals and that's OK. But it doesn't really apply. You have to go in there and experience it and get in trouble and work it out yourself. That's sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was really the only way to go. It's a long process now days, but you learn a lot."

ON DIGITAL

"Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and I played it back for the first time digitally and it was like having my head under the cover of the piano. It's so real. It will have to get a lot more inexpensive to replace analog totally, but I definitely think that it's the future."

ON BAD EXPERIENCES

"There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And when it came up to the first play back I was thrilled. We reeled back the tape and it starts to roll and it sounded terrible. There was no top end on the tape, the bottom end was ill-defined and I was embarrassed. We had a serious tape problem."

ON TAPE

"One of the maintenance engineers suggested that I try 226. The first playback just astounded me, I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can't be bought, so if I say I like 3M 226 it's because I believe in it. I really feel strongly about the tape and what it's done for me."

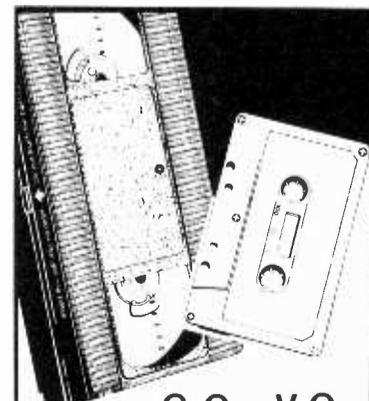
SCOTCH® 226.
WHEN YOU LISTEN FOR A LIVING.

ELLIOT SCHEINER ON TAPE.

Magnetic A/V Products Division/3M
Scotch is a registered trademark of 3M.

3M hears you...

3M



C-Os V-Os
TOP PERFORMANCE

SUMMIT AUDIO VIDEO LIMITED
E Tat Factory Building, 2/F L, 4 Heung Yip Rd.
Wong Chuk Hang, Aberdeen, Hong Kong
TELEX: 76264 SMTAP HX



GET WET—At MCA Music's recent annual meeting in Steamboat Springs, Colo., executives take a break by rafting down the Colorado River. Pictured clockwise are Leeds Levy, MCA Music president; Michael Lembo, artist development consultant; Chris Gilbey, rafting guide; Scott James, coordinator of motion picture and tv music; Serena Benedict, assistant to the London managing director; Jerry Crutchfield, Nashville vice president; and Jon Stone, director of creative services.

Print On Print

For the trade, the Christmas season is at hand. Warner Bros. Publications, for instance, is offering 12 of its Yuletide folios at a special 50% discount with full return privileges, provided the return request is made no later than Jan. 15, 1983. A minimum order of 25 assorted books is also required. Also available is a "Merry Christmas Browser Box" at a 50% discount (\$51.55), containing two copies each of the best-sellers. Among new pop folio offerings are six "Best Of" series (\$5.95 each) featuring the works of Joni Mitchell, Neil Young, Jackson Browne, Gordon Lightfoot, Led Zeppelin and the Eagles. In the \$8.95 "Great Songs Of The Century" series are "Best Songs Of The '40s and '50s," "Best In Rock & Roll Music" and "55 Country Classics." Warners also promises "Looney Tunes On Parade," consisting of 16 themes from Warner cartoon characters in easy piano arrangements.

Columbia Pictures Publications has three matching folios in "Rolling Stones/Still Life" (\$8.95), "Queen/Hot Space" (\$8.95) and "Cheap Trick/One On One" (\$8.95) plus "Pac-Man Fever" (\$7.95), in Big Note easy arrangements. Bradley Publications, marketed by Columbia, also hops on the Christmas bandwagon with five publications, including "Basic Bradley-Christmas Music" (\$3.95), "Basic Bradley-

Rudolph's Christmas" (\$3.95), "The Bradley Christmas Book" (\$3.95), "Christmas Miniatures" (\$2.95) and "Christmas Music For Intermediate Piano" (\$5.95).

The Jewish holiday of Hanukkah is not neglected by Bradley with "Hanukkah—A Time For Music" (\$5.95), a Big Note edition for first to second year students.

Columbia itself has five volumes of "Columbia's Christmas Library," all but the first volume (\$5.95) at \$4.95.

After a long absence from the marketplace, Cherry Lane Music has reprints of 12 "Howard Roberts Playback Series" of guitar instruction books. Covering chord melody, picking, scales, fingerings, improvisation, sight reading, blues, classical, jazz, etc., they retail from \$4.95 to \$9.95. Included are three isometric books for guitar, drums and piano which offer a way of maintaining technique during periods of absence from the instrument. Also at Cherry Lane, "Loverboy 2 In 1" (\$9.95) offers a two-album matching folio concept with "Loverboy" and "Get Lucky." Out, too, is Kenny Rogers' "Love Will Turn You Around" (\$7.95).

Big 3 Music has acquired exclusive music dealer distribution of "The Do-It-Yourself Handbook For Keyboard Playing," (\$15) originally produced by Songbooks Unlimited.

OLD SONGS, NEW COUNTRY HITS

Cedarwood Mines Its Catalog

NASHVILLE—Cedarwood Publishing Co. can attest to the adage that hit songs don't fade away, they just get cut again.

Cedarwood, holder of some of country music's strongest catalog copyrights, has seen several of its classics return to the charts recently, most notably when Ricky Skaggs had back-to-back No. 1's with "Crying My Heart Out Over You" and "I Don't Care." Kippi Brannon chose "Slowly," co-written by Webb Pierce, for her MCA debut single. Red Sovine's "Teddy Bear" hit top 10 in England this year on the strength of a sudden C.B. craze there. Dolly Parton cut "Detroit City," a hit for Bobby Bare some years ago.

John Anderson and Merle Haggard have recorded a duet version of Lefty Frizzell's old chestnut, "Long

Black Veil," on Anderson's newest Warner Bros. LP, while Emmylou Harris has included Carl Perkins' catalog favorite, "Restless," on her upcoming live concert album.

But while Cedarwood is well aware of its catalog legacy, it wants to establish itself as a publishing company with a contemporary approach. Thus, it claims to have trimmed down its in-house songwriting staff some time ago to allow more individual development and guidance. The firm is concentrating on working its substantial catalog titles overseas (where it maintains offices in 19 foreign countries through a worldwide representation agreement with Peer-Southern) and pushing more aggressively with new material for the domestic market.

Staff writers for Cedarwood include Dwayne Orender, John Mof-

Publishing

Publishers Mull Advances Freeze

See Some Advantages To ASCAP/BMI Decision

By IRV LICHMAN

NEW YORK—Music publishers can perceive a silver lining in the decision by ASCAP and BMI to freeze millions of dollars in publisher/writer advances, as the performance rights groups deal with a Federal Court decision here to outlaw blanket licensing with independent tv stations.

Though "horror" hardly seems an extreme word to describe publishers' reaction to Judge Lee P. Gagliardi's decision (Billboard, Sept. 4), they express sympathetic understanding of the ASCAP and BMI moves and cite circumstances in which such a freeze can be beneficial.

Since newer writer/publisher set-ups can no longer at this time turn to ASCAP or BMI for advances—having played one performance rights group against the other—some publishers reason that members of writers or writer/artists will turn directly to them for financial support.

Irwin Robinson, president of Chappell/Intersong and an ASCAP board member, feels as other publishers do, that this is so. Robinson further reasons that lawyers or other representatives of newer writers will be forced to gain deeper knowledge of the structures and philosophies of ASCAP and BMI in deciding which one best addresses their needs, now that advances are not an issue.

To Robinson, short-term financial gain can be replaced by a long-term assessment of the relative merits of ASCAP or BMI membership.

Paul Tannen, vice president of

creative affairs at Screen Gems-EMI, says the advance freeze "won't affect us too much, since we pay a weekly draw to staff writers." But he agrees with Robinson that a new rock group's representative will lose the ability to "play one society against the other" for monetary gain.

Tannen also feels that the freeze could "build a stronger case against the decision," as new writers can relay "tales of economic woe in the development of their careers."

Low Bachman, executive director of the American Guild of Authors & Composers, terms Judge Gagliardi's decision "horrible" and expresses "sympathy" with the ASCAP and BMI freeze. "If the bread isn't there, how can you shell it out? We hope the decision is overturned," says Bachman.

With \$80 million a year at stake,

Judge Gagliardi's decision is also viewed in the context of what many publishers agree are diminishing avenues of exposure for their copyrights.

Smaller independent publishers hold the view of Stanley Mills, president and owner of September Music. "We've got to look for other sources, and many of them are frankly beginning to dry up," says Mills.

Says another independent publisher who declines attribution: "The judge's decision is a sorry day for those independent publishers still around. How many catalogs will be sold now?" Interestingly enough, CBS is willing to pay MGM/UA Entertainment an estimated \$70 million to acquire United Artists Music, and made known its letter of intent to buy weeks after Judge Gagliardi's decision (Billboard, Sept. 25).

UA Music Lists Its Top Jingle Titles

NEW YORK—United Artists Music has arrived at a "Top 10 Songs In Jingles" listing, comprised of standard songs that have been the publisher's top money earners used to sell corporate products and services over the past three years.

According to UA, they and others represent income of more than \$2 million since the company embarked on a special marketing push to place songs in tv and radio commercials three years ago.

In making the list available, the company does not disclose individual royalty figures, nor does it align

each song with specific companies, since there is multiple company jingle usage for many of the copyrights.

The list, in alphabetical order, consists of: "Aba Daba Honey-moon," "Chattanooga Choo Choo," "The Good, The Bad & The Ugly," "Great Day," "I'm Walkin'," "Little Things Mean A Lot," "Nobody Does It Better," "Pink Panther Theme," "Theme From Magnificent Seven" and "Tiger Rag."

These songs have been used to spread the message for beverages, food, tissues, toys, clothing, shoes, building materials and car rentals.

PRO HONORS WRITERS

Canada Awards Dinner Is Lively

By DAVID FARRELL

TORONTO—The annual Performing Rights Organization of Canada awards dinner is a relatively quiet affair that honors the society's composers and songwriters. But this year's event, staged here Sept. 15, was anything but quiet, with several tongue lashings dealt during the course of the night.

Managing director Jan Matejcek was first to break tradition, directing some pointed words at the cable industry in Canada. He noted: "Our

gathering here this evening is quite representative, with perhaps one exception: an official representative of the Canadian cable industry, which is the only music user that is unscrupulously exploiting the intellectual property of our own, as well as foreign composers, authors and music publishers.

"The cable industry does not pay royalties of any kind to any creator, simply because nobody has seriously challenged it. I think that it is time that they be officially put on notice that this situation must, and will, be rectified."

Specifically, Matejcek is arguing a legal case for the right to collect payments from more than 60 transmitting stations located in tertiary markets that are receiving signals from the Cancom satellite for re-broadcast using low-powered transmitters.

In an interview following the awards, the executive reported that when written contact with a number

of the transmitting stations failed to convince them that non-payment constituted an infringement of copyright, he had instructed the law firm of Gowling & Henderson to notify them that legal action will be taken if they do not comply.

Federal Member of Parliament Robert Gourd, an invited guest, was the other speaker to upset the usually tranquil dinner affair when he took his turn at the podium to note that he personally thought "there is no muscle in perceptive (performing rights) societies in our country." He also stated that there should be a movement toward the creation of a national society that would give the creators and others the protection needed.

Gourd is chairman of the standing parliamentary committee on communications and cultures which is actively involved in researching and developing policy for the as-yet-undelivered new Copyright Act. It has been suggested in the past at the federal level that it might make good business sense to have a universal collection agency in Canada, but PRO, its competitor, CAPAC, and the mechanical rights agency here have all so far refused to take this option seriously.

Canadian Music Publishers Assn. vice president Brian Chater responded to the MP's criticism with the statement that "there is nothing wrong with the societies . . . and I personally think the government offers a sparkling display of ineffectiveness." Chater, speaking unofficially, noted that a broader response (Continued on page 59)

Buttermilk Sky Pacts With Royal Heritage

NEW YORK—Buttermilk Sky Assoc., the publishing setup operated by Murray Deutch here, has entered into worldwide administration agreement with Royal Heritage music (ASCAP), according to Stu Cantor, vice president. Royal Heritage is a publishing wing owned by producer Beau Ray Fleming. He produces black acts such as Sun and L.S. Movement Band, which currently has a single release on RCA.

Talent & Venues

Summers & Fripp Go Multi-Media Two Guitarists Team For 'Advance Masked' Project

By CARY DARLING

NEW YORK — "Advance Masked," an album of instrumental music on A&M Records by the Police's Andy Summers and King Crimson's Robert Fripp, is a "multi-media" project, according to Summers, as it will also be used for a forthcoming ballet and video.

Summers and Fripp are the latest in a group of new music artists involved in projects outside the usual domain of rock stars.

Last year Talking Heads' David Byrne composed and performed "The Catherine Wheel" for dancer Twyla Tharp. Currently, the Boomtown Rats' Bob Geldof stars in "Pink Floyd The Wall" while Police vocalist Sting stars in the upcoming film "Brimstone And Treacle" and Police drummer Stewart Copeland is involved in the soundtrack for Francis Ford Coppola's next film.

"It's a natural progression for forward thinking artists," notes Summers. "It may happen more and more. If you are the kind of musician who is interested in film and art and all the rest of it, then it is a natural progression to want to go and adapt your main interest to those areas. All of us in the Police are that way. It's exciting to work in another medium."

Summers is editing the entire 13 tracks of "Advance Masked" into a six-minute "overture" which will be used by a company of dancers in London assembled by choreogra-

pher Sam Newton. The video will be of the dance.

The "Advance Masked" music, played on guitars and guitar synthesizers with touches of percussion, is not accompanied by lyrics or any of the hooks and refrains to which Police fans are accustomed. Summer says the idea of doing a project outside the band hit him in 1980. He had grown up with guitarist Robert Fripp in the town of Bournemouth, England, though the two had never played together.

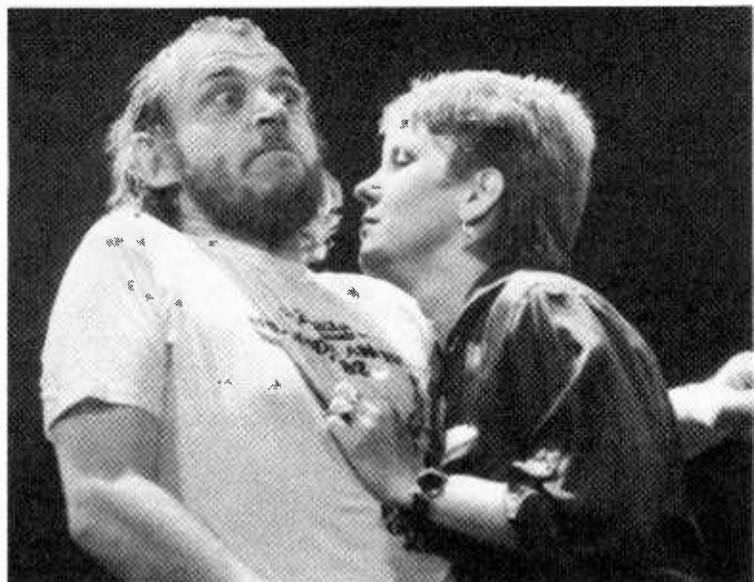
"I wrote to Robert at the end of the Police tour in 1980," recalls Summers. "Specifically, I wanted to work with another guitar player and try to get an ongoing musical relationship started. I wanted to work in something with another player that could develop. So Robert seemed like an ideal choice for me. He's not just a standard rock guitarist. Musi-

cally speaking, his references are pretty wide. I wrote to him and he immediately responded and was keen to do it. One year and many phone calls later we were actually able to start it."

However, making time for sessions was not easy. "It took me a year to get together with Robert, then another to record," sighs Summers. "So it's actually been two years. The Police work such a heavy schedule that it couldn't have been any other way. But the desire is there." Because of time, no Summers/Fripp tour is scheduled.

Stepping from a situation where he is the only guitarist to one where he shares equally with Fripp was not too stressful, Summers claims. "There were difficulties because of the fact we'd never played together before. The fact that we had been

(Continued on page 50)



CLOSE ENCOUNTER—Island's Joe Cocker has a close encounter with a fan onstage at the Ritz in New York.

Boston Shows To Be Reprised Next Year

By RADCLIFFE JOE

BOSTON—Flush from its success with the recent summer "Concerts On The Common," WBZ-AM and WBZ-TV here are already planning to reprise the series next year.

The month-long slew of 15 shows was designed, in part, as a fundraiser for maintaining and securing the city's parks. It was underwritten by WBZ to the tune of \$100,000.

For the series, which ran through the month of August and ended on Labor Day weekend, WBZ built a 10,000 seat amphitheatre on the Boston Common. The temporary structure will be rebuilt each year.

Working with the City of Boston, and using an additional \$50,000 donated by Anheuser-Busch, WBZ produced 15 concerts featuring such artists as Diana Ross, George Benson, Christopher Cross, Olivia Newton-John, Air Supply, Oscar Peterson, Ella Fitzgerald, Miles Davis, Peter, Paul & Mary, Juice Newton, Bonnie Raitt, James Taylor, Karla Bonoff, Santana, Willie Nelson, Charlie Daniels Band, Al Jarreau, David Sanborn, and an oldies festival featuring Rick Nelson, Little Anthony, Bo Diddley, the Coasters, the Marvellettes and Freddie Cannon.

WBZ stepped in and provided an estimated two thirds of the cost of producing the festival when primary sponsor R.J. Reynolds Tobacco Co. bowed out due to opposition from some of the artists. The series was

originally titled "Camel's Concerts On The Common."

It's part of an ongoing arts support program conceived in 1981 by WBZ-TV. The project is the brainchild of station manager George Miles. It was booked and produced by Don Law.

The concept of a fund for the arts to help supplement cutbacks in federal funding was conceived by Terri Park, WBZ-TV's director of public information. The fund functions as an independent trust with an advisory board that includes a number of well-known artists.

The station further offers on-air time and the use of its personnel to create commercials to support the efforts of qualified Massachusetts arts groups. In exchange, the groups must pledge some of their revenues to the fund.

This exchange offer has also been extended, with success, to visiting artists and groups, including the Alvin Ailey Dance Theatre, the Joffrey Ballet, Marcel Marceau, Geoffrey Holder, Lillian Gish and others. The contributions from Alvin Ailey and the Joffrey Ballet alone resulted in \$65,000 for the fund.

Money in the fund now stands at \$200,000. Its long-range goal is \$1 million. When this figure is achieved, much of WBZ's contribution to the local arts will come out of interest generated from the capital.

Miller To Expand Support Of Regional Rock Bands

NEW YORK—This year's sponsorship by Miller High Life Beer of five regionally popular rock bands has been so successful that Miller wants to do it again next year, but this time with 10 bands, says Gary Reynolds of the Milwaukee-based Gary Reynolds Management Co., the promotion and marketing company which has set up the deal.

Miller is currently sponsoring the

tours of the Piggys (popular in Nashville-Knoxville), Zebra (New Orleans-Houston-New York), Teddy Baker (Atlanta and the Southeast), Lee Malone (Denver-Dallas), and Men About Town (Milwaukee-Chicago-Minneapolis).

The bands endorse Miller through their performances, while the beer company provides posters, buttons, T-shirts and banners, all of which carry the bands' pictures and the Miller logo.

The bands, which are expected to play at least eight concerts a month, work in front of a Miller backdrop which features a guitar and the slogan, "It's Miller Time."

The posters, which show the band members holding the product, also have space to show where the bands are playing, and contain their booking agents' telephone numbers.

Reynolds says that Miller has a "significant six-figure" investment in the project, which he says it finds beneficial because it is still a relatively cheap way of reaching its target audience.

In addition to sponsoring more bands next year, Miller intends to get further involved in creating radio ads using the bands' music. Reynolds says he is looking for a spectrum of rock acts, "from heavy metal to new wave," as long as they are popular in at least two markets.

Berkeley New Wave Club Expands Seating Capacity

By JACK McDONOUGH

BERKELEY—Berkeley Square, one of the San Francisco area's most significant venues for new wave acts, has expanded its capacity 40%—up to about 400—by taking over an adjacent storefront and installing in the space tables and chairs, thus allowing for comfortable, elevated seating in a club where almost everyone previously had to stand.

Another feature of the new section is a pink and black art-deco decor that's a cross between 1940s and 1980s styles. The club was originally opened in 1939 and had its heyday in the '40s. Each tabletop boasts an individual design, protected under plexiglass, executed by Liza Jane Norman.

The club, which has a dance floor, a creole kitchen, a full bar, a 15-foot x 20-foot stage and negative ion generators to keep the air healthy, is operated by Mike McNally and Victor Ratto, who say that they hope the expansion and upgrading will afford them the chance to diversify their bookings.

"New wave has been our main interest," says McNally, who has run the club for two years, "because it has been what we know best. But we think we may be able to draw bigger jazz and blues names now. We've already had Sun Ra and Eddie Henderson. Darlene Love, who is also a different kind of act for us, packed the place a few weeks ago and I know there were plenty of people here who had never been here before."

Some of the more important acts who have played Berkeley Square in the two years since it opened include the Go-Go's (in 1980, when they were getting started), the Jim Carroll

Band, Robert Gordon, John Cale, the Blasters, the Waitresses, Tom Verlaine, and SVT. Local heavies like Roy Loney, the Lloyds, and Chrome Dinette have also done well.

Under the logo of Knob Productions, McNally and Ratto also promote shows at other venues, including some out of the Bay Area. They've presented Talking Heads at the Arlington Theatre in Santa Barbara and the B-52's on the U.C. campus there. Knob has also produced shows at California Hall in San Francisco and Zellerbach Auditorium on the U.C. Berkeley campus.

Custom Quality GLOSSY PHOTOS in QUANTITY

from your Prints or Negs. (same size)
Our Business for over 35 years.

• Any Quantity • Any Sizes

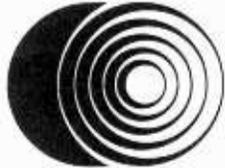
COLOR	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23 1/4¢ ea.
	100 8" x 10"	31¢ ea.
POST CARDS	100 B&W	28¢
COPY NEGS.	Color 10	B&W 15¢



Phone
(203) 375-7034 or
write for our new
1981 Price List

Bob Graves
PHOTO PRINTERS, Inc.
40 BG HATHAWAY DR • STRATFORD, CT 06497





coemar
the light for success

coemar is europe's leading manufacturer in lighting and special effects for nightclubs, lounges, hotel halls, theaters, arenas, studios, auditorium halls, and every other place where entertainment is

coemar

coemar ing. s. maruccci srl
commercial office: via vaina 1, 20122 milano, italy
telex: comint-i for coemar 330813
factory: via bonfiglio 2, 46042 castel goffredo (mn)

Talent In Action

FLEETWOOD MAC MEN AT WORK

Brendan Byrne Arena
Meadowlands, N.J.
Admission: \$15, \$13

From the first notes of "Second Hand News" to the final chord of "Songbird," the last encore, Fleetwood Mac gave the enthusiastic SRO audience at the Meadowlands plenty to cheer about Sept. 14.

The star of the 2 1/2-hour, 22-song set, which ranged from pop ballads like "Dreams" and "Landslide" to rockers like "The Chain" and "Don't Make Me Wait," was Lindsey Buckingham, who consistently stole the show with his superb singing and guitar work. Among front man Buckingham's finest moments were a remarkable solo acoustic rendition of "Never Going Back Again," blazing versions of "Go Your Own Way" and "I'm So Afraid," and strong readings of such new material as "Hold Me" and the current chart single "Gypsy."

One of rock's steadiest rhythm sections, Mick Fleetwood on drums and John McVie on bass, was especially strong on the classic "Oh Well" and on the hard-driving, African-inflected "Tusk." Christine McVie displayed her customary grace, charm, beauty and talents as both vocalist and keyboardist throughout. Especially noteworthy were her "You Make Loving Fun" and "Brown Eyes."

The only member of the band to offer an undistinguished performance was Stevie Nicks. Her "Dreams" and "Rhiannon" missed the mark. Her stage presence and attempts at playing up to the audience were disappointing. Indeed, except for a good rendition of "Sara," the most notable aspect of her performance was a series of impressive costume changes.

The five-piece Australian group Men At Work offered a good 35-minute opening set, performing selections from their American debut album, "Business As Usual." They showed a fine sense of rock'n'roll on "Be Good Johnny" and "Down Under," and closed the set with a version of their single, "Who Can It Be Now," that was warmly received by the crowd—as was their entire set. The group shows considerable promise.

JERROLD A. TRATTNER

WALL OF VOODOO

Rissmiller's, Reseda, Calif.
Admission: \$8.50

With nearly 1,000 people chanting "Voodoo! Voodoo!" at the end of Wall Of Voodoo's 80-minute performance here Sept. 17—part of a two-day run—it was easy for the casual fan to believe he had stumbled onto some strange pagan ritual. Though on closer inspection it was obvious the Wall Of Voodoo is a rock band, the listener's first guess may actually have been closer to the mark.

This Los Angeles quintet has cultivated an interesting persona over the past four years, but not until its new IRS album, "Call Of The West," has the music lived up to the image. A Wall Of Voodoo song sounds as if it has dropped out of some musical Cuisinart. Spaghetti-western guitar, everything-but-the-kitchen-sink percussion, and odd synthesizer patterns are topped with



STEVIE'S STANCE—Stevie Nicks strikes a pensive pose during a recent appearance by Fleetwood Mac at the Brendan Byrne Arena in New Jersey.

Stanard Ridgeway's sneering vocals. This may sound disjointed but the results are compellingly rhythmic, especially on such newer songs as "Spy World," "Call Of The West" and "Mexican Radio."

The quintet imbues its world-weary, Nathaniel West type of storytelling with an aloof yet bratty stage presence which complements its lyrics well. The nightmarish lighting effects used were also effective. The problem arises when the quintet performs some of its earlier weaker material. Though Ridgeway and percussionist Joe Nanini, who has been known to play everything from pre-school toys to a spatula, are commanding performers, it is at these points—as in the snivelling "Back In Flesh"—when the usually humorous scowl seems especially mean-spirited.

Luckily, the group concentrated on the "Call Of The West" album and proved that, while it may not be the best band to emerge from the Los Angeles club scene, it is certainly one of the more interesting.

CARY DARLING

LARRY GATLIN GATLIN BROTHERS BAND

Riviera Hotel, Las Vegas
Admission: \$19.50

The Gatlin Brothers (Larry, Rudy and Steve) have brought their home-grown sound to Las Vegas before, but this engagement marked their debut as headliners. Their 16-song, 60-minute set showed that the Gatlins have sufficient strength to headline on a regular basis here. Larry Gatlin's easy charm, combined with the group's harmonies, excellent musicianship, and a good percentage of well-known songs in the act bode well for the future here.

Larry Gatlin allowed himself several spots as soloist, and scored particularly with "The Heart," showing his versatility as a writer and performer.

"The Midnight Choir," a song about winos, was, unfortunately, accompanied by a film clip of down-and-outers in an Atlanta mission. The exploitative clip invaded the men's privacy and served no purpose other than as a hook for the Gatlins' song.

The excellent backup for the Gatlins included Mike Smith, steel guitar; Ralph Geddes, keyboards; and Phil Fajardo, drums.

IRA DAVID STERNBERG

B.B. KING

Paul Masson Mountain Winery,
Saratoga, Calif.
Admission: \$10

"The Dynamic Gentleman Of The Blues" closed out a three-day run Aug. 22 at this beautiful and unusual 1,000-capacity setting high atop a mountain overlooking the entire Santa Clara Valley with a joyous blues blowout that, counting crowd warmups by the seven-piece B.B. King Orchestra and the intermission, ran to more than three hours.

B.B. played every style of blues imaginable, including his blazing entrance on "Every Day I Have The Blues"; slow romantic pieces; tongue-in-cheek melodramatic monologues that built into songs like "Nobody Loves Me But My Mother" and "Long As I'm Paying the Bills";

and heartfelt King signatures like "The Thrill Is Gone" and "Got To Be A Better World Somewhere."

His tight, smooth and streamlined band hung with him around every turn, and at the high points B.B.'s guitar got into exciting duels with the trumpet and the muted cornet that veered over into a challenging and refreshing blues-jazz territory.

There were, however, serious drawbacks that had nothing to do with musicianship but everything to do with showmanship. Bandleader/trumpeter Calvin Owens jumped the gun far too early in his exhortations to the crowd, and this was compounded at the close of both segments of the show by his endlessly repeated litany of formula praises for his boss. Surely B.B. King does not have to be huckstered.

Also, both segments of the show opened with almost carbon copy band warmups, to the extent that on both occasions Owens spent five minutes out in the crowd working the patrons while blowing the exact same riffs.

All the King shows, like almost every show in the Masson blues/jazz summer series, sold out.

JACK McDONOUGH

JOSE LUIS RODRIGUEZ

Radio City Music Hall, New York
Admission: \$20, \$17.50, \$14.50

"Are there any couples here tonight?" asked Jose Luis Rodriguez halfway through his Sept. 18 concert, before dedicating a song to the lovers in the audience. "No!" was the overwhelming reply from the almost all-female public who had come to see their idol, El Puma, as the Venezuelan singer is known from one of his popular tv roles. The lovers, as far as his public was concerned, were Jose Luis and his admirers.

He opened his show with a Sinatra-esque rendition of "New York, New York," calculated, it seemed, to show off his impeccable English, and then moved to a set of songs from his repertoire of hits, including some from his latest LP, "Dueno De Nada." At one point in the set, the singer announced, first in Spanish and then in English, that he was going to "fight with the piano," and proceeded to lead the orchestra in a spirited keyboard version of a South American classic. El Puma is no piano virtuoso, but his keen sense of syncopation—a constant in South American music—turned a simple folk tune into an elegant showpiece.

It's this rhythmic sophistication that distinguishes Rodriguez from the more languid practitioners of the Latin romantic ballad. When he launched into the syncopated music of his homeland, Rodriguez worked with arrangements that leaned heavily on elements drawn from American funk, which, combined with the singer's masterful use of a traditional tropical vocal style, produced an interesting fusion that would not be out of place at a disco or even a salsa club.

His vocal style for the more international (and less Latin) songs in his repertoire continues to sound much like a Spanish-speaking, clearer-voiced Tom Jones, particularly on those songs that have a definite American country accent. At Radio City, Rodriguez moved smoothly from one vocal style to the other, showing a flawless control of his voice, whether he was whispering in intimacy or belting out the climax of a song above the full orchestra's fortissimo.

ENRIQUE FERNANDEZ

Boxscore

Survey For Week Ending 10/2/82

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

- **NEIL DIAMOND**—\$518,355, 37,398, \$15, \$12.50, & \$10, Concerts West/Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, Sept. 15-16.
- **JOHNNY MATHIS, JEANNINE BURNIER**—\$447,405, 21,663, (23,496 capacity), \$22.50, \$17.50, & \$15, in-house (RCMH Prods.) Promotion, Radio City Music Hall, New York City, four shows, two sellouts, Sept. 9-12.
- **ARETHA FRANKLIN, SMOKEY ROBINSON, ASHFORD & SIMPSON, STEPHANIE MILLS, DAZZ BAND**—\$279,117, 19,929, \$15 & \$12.50, Michael A. Rosenberg Presents/TPB Prods., Madison Square Garden, New York City, "Budweiser Superfest," sellout, Sept. 11.
- **QUEEN, BILLY SQUIER**—\$274,703, 20,502 (27,262), \$13.85 & \$11.85, Avalon Attractions, Forum, Los Angeles, two shows, Sept. 14-15.
- **WILLIE NELSON & FAMILY, JEANNIE SEELY, JOHN McEUEEN**—\$268,410, 18,415 (20,000), \$15, Schon Prods./Feyline Presents, Rosenblatt Stadium, Omaha, Sept. 17.
- **JOSE LUIS RODRIGUEZ, BLANCA GOODFRIEND**—\$211,280, 11,428 (11,748), \$20, \$17.50, & \$15, in-house (RCMH Prods.) promotion/Ralph Murcado Mgmt., Radio City Music Hall, New York City, two shows, one sellout, Sept. 18-19.
- **RUSH, RORY GALLAGHER**—\$174,848, 15,145 (18,000), \$11, \$10, & \$9, Feyline Presents/Schon Prods., McNichols Arena, Denver, Sept. 17.
- **VAN HALEN, AFTER THE FIRE**—\$165,900, 15,800, \$10.50, Evening Star Prods., Coliseum, Phoenix, sellout, Sept. 7.
- **REO SPEEDWAGON, SURVIVOR**—\$164,388, 14,217 (16,500), \$11.75 & \$10.75, Schon Prods., Met Center, Minneapolis, Sept. 14.
- **QUEEN, BILLY SQUIER**—\$157,405, 13,328 (20,000), \$12.50 & \$11.50, Evening Star Prods., Coliseum, Phoenix, Sept. 10.
- **NEIL DIAMOND**—\$140,855, 11,158 (11,404), \$15, \$12.50, & \$10, Concerts West, Charleston (W. Va.) Civic Center, Sept. 10.
- **OLIVIA NEWTON-JOHN, TOM SCOTT**—\$137,857, 10,103 (12,224), \$15, \$12.50, & \$10, Cumberland Concert Co., Middle Tenn. State Univ. Murphy Center, Murfreesboro, Sept. 12.
- **REO SPEEDWAGON, SURVIVOR**—\$117,600, 9,800 (10,100), \$12, Stardate Prods., Dane County Coliseum, Madison, Wis., Sept. 13.
- **POLICE, DAVE EDMUNDS**—\$101,142, 8,795, \$10.50, Evening Star Prods., Tucson (Ariz.) Arena, sellout, Sept. 5.
- **RUSH, RORY GALLAGHER**—\$86,871, 9,148, \$10.50 & \$9.50, Contemporary Presentations, Veterans Memorial Auditorium, Des Moines, sellout, Sept. 8.
- **HEART, JOHN COUGAR**—\$86,036, 9,900, \$9 & \$8, Cumberland Concert Co., Nashville Municipal Auditorium, sellout, Sept. 11.
- **APRIL WINE, EDDIE MONEY**—\$79,310, 8,665 (8,900), \$10 & \$9, Contemporary Presentations, Omaha Civic Auditorium, Sept. 19.
- **AL JARREAU, DAVID SANBORN**—\$79,223, 8,000 (8,500), \$15, \$12, & \$9, Ken Rosene Presents, Waikiki Shell, Honolulu, Sept. 18.
- **HEART, JOHN COUGAR**—\$74,987, 7,159 (9,400), 11, Contemporary Prods., Checkerdome, St. Louis, Sept. 10.
- **HEART, JOHN COUGAR**—\$68,000, 6,800, \$10, Western Prods., Univ. of N. Dakota Fieldhouse, Grand Forks, sellout, Sept. 7.
- **JUDAS PRIEST, AXE, IRON MAIDEN**—\$67,629, 7,005 (7,500), \$10 & \$9, Schon Prods., Met Center, Minneapolis, Sept. 17.
- **STATLER BROTHERS, LEE LAUNDRE**—\$65,000, 6,000, \$15 & \$9, in-house promotion, Manitoc (Wic.) County Fair, two sellouts, Aug. 24.
- **APRIL WINE, EDDIE MONEY**—\$62,002, 6,150 (9,452), \$10.50, Contemporary Prods., Checkerdome, St. Louis, Sept. 17.
- **BLUE OYSTER CULT, ALDO NOVA, LAMONT CRANSTON, SKITL**—\$61,712, 6,274 (7,500), \$12 & \$10, Contemporary Presentations, Red River Valley Fairgrounds, Fargo, N.D., Sept. 4.
- **APRIL WINE, EDDIE MONEY**—\$59,232, 6,355 (6,500), \$9.50, Contemporary Presentations, Lloyd Noble Center, Norman, Okla., Sept. 15.
- **AIR SUPPLY, GARY MULDEER**—\$54,948, 5,342, \$10.50 & \$9.50, Contemporary Presentations/New West Presentations, Bicentennial Center, Salina, Kan., sellout, Sept. 4.
- **RUSH, RORY GALLAGHER**—\$49,805, 5,258, \$10.50 & \$9.50, Contemporary Presentations, Sioux Falls (S.D.) Arena, sellout, Sept. 7.
- **GRATEFUL DEAD**—\$49,091, 3,000, \$16.75 & \$15.75, Barry Mendelson Presents/Monarch Entertainment Bureau, Saenser Theatre, New Orleans, Sept. 9.
- **JUDAS PRIEST, AXE, IRON MAIDEN**—\$47,670, 5,244 (5,720), \$9.50 & \$8.50, Contemporary Presentations, Metro Centre, Rockford, Ill., Sept. 19.
- **APRIL WINE, LEGACY**—\$46,274, 4,875 (5,000), \$9.50, Contemporary Presentations, Kansas Coliseum, Wichita, Sept. 13.
- **APRIL WINE, EDDIE MONEY**—\$34,817, 3,665 (4,900), \$9.50, Contemporary Presentations, Tulsa (Okla.) Assembly Center, Sept. 14.
- **SPARKS, TALK TALK, BONNIE HAYES & THE WILD COMBO**—\$32,835, 3,273 (3,300), \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Palladium, Sept. 17.
- **JIMMY CLIFF, PETER TOSH**—\$26,510, 2,549 (3,557), \$12 & \$10, Contemporary Prods., Kiel Opera House, St. Louis, Sept. 10.
- **ANNE & NANCY WILSON, BONNIE RAIT, LISA NEMZO**—\$22,198, 1,792 (2,819), \$12.50 & \$10.50, Double Tee Promotions/Avarado No Nukes Organization, Paramount Theatre, Portland, Ore., "Vote Five on Five," Sept. 18.
- **JIMMY CLIFF, PETER TOSH**—\$15,005, 1,375, \$12 & \$10, Contemporary Prods./New West Presentations, Uptown Theatre, Kansas City, Mo., sellout, Sept. 9.
- **MISSING PERSONS, STEEL BREEZE**—\$10,490, 1,043 (2,046), \$10.75 & \$9.75, Avalon Attractions, Warner Theatre, Fresno, Calif., Sept. 19.
- **MISSING PERSONS, MILKMAN**—\$5,520, 920, \$6, Feyline Presents, Boulder (Colo.) Theatre, sellout, Sept. 15.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Unsurpassed in Quality

GLOSSY PHOTOS

24 1/2¢ EACH IN 1000 LOTS

1000 POSTCARDS \$165.00

100 8x10 \$32.95

CUSTOM \$98

COLOR PRINTS per 100

COLOR LITHO \$425

per 1000

COLOR \$240

POSTCARDS per 3000

MOUNTED 20"X30" 30"X40"

ENLARGEMENTS \$25.00 \$40



TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8X10'S
500 - \$50.00 1000 - \$72.00

COLOR PRINTS
1000 - \$342.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

Valley Forge Returning To Concert Format

PHILADELPHIA — While revivals of Broadway hit musicals dominate the revolving stage at Lee Guber and Shelly Gross' Valley Forge Music Fair in suburban Devon, Pa., the hard-top in-the-round show-room will return to its concert format in the fall. Major names are being set up for one and two night and full week stands for the 3,000-seat Music Fair, running the gamut from contemporary and jazz to country and specialty.

The new fall season kicked off Sept. 5 with Emmylou Harris. Other September bookings have included the Blackstone Magic Show (14-19); Eddie Rabbitt (24-25) and Roy Clark (26). Joan Rivers, David Brenner and Bobby Rydell are set for Sept. 29-Oct. 3. Set for October dates are Gladys Knight & the Pips (7-10); Mel Tillis and Statesiders (24); Cleo Laine and the John Dankworth Quartet (27); and Rich Little with Bernadette Peters (28-31). Concert dates will continue during November and December until the cold weather sets in, when the Music Fair shuts down until next spring.



ENCORE—A sea of hands greets Chrysalis artist John Walte during an encore at the Ritz in New York.

S.F.'s Music Hall Holds Tenth Anniversary Shows

SAN FRANCISCO—The Great American Music Hall is celebrating its 10th anniversary with a special series of shows through the end of

October.

While the actual anniversary date is Oct. 26, GAMH owners Tom and Jean Bradshaw say they are "taking poetic license" to present a number of shows designated in the club's weekly news ads as "Special Tenth Anniversary Events" during the two months leading up to that date.

Those shows, they say, feature "those acts who have been very regular with us—five years or more. Sarah Vaughan has been playing the club since 1973. Mose Allison the same. Art Lande was one of our very first acts. Van Morrison played for us within six months of our opening. We may also feature as specials some artists like Bobby McFerrin and George Winston, who are representative of what we try to do by way of presenting important new talent that goes on to break through."

A special 17x24-foot poster, with design conceived by Jean Bradshaw and executed by Ampersand Graphics, has been created for the celebration. The posters, with space for overprinting of the names of individual acts, are being posted around the city and presented to patrons and performers.

Patrons attending these special shows are each given a ticket, and drawings are held at each performance, with major winners given passes good for 10 free future admissions. Other winners are taken backstage to meet the performers.

JACK McDONOUGH

Act-ivities

'60s Survivor Billy Joel Looks Through 'Curtain'

"I'm not writing songs as a musician or pop star," says Billy Joel about "The Nylon Curtain," his latest LP. "I'm just writing as another person in my age group. We're the '60s people who thought we could change the world, then discovered we can't. I call us the post warriors. We all carry a gun in our heart."

The Wolf Trap Farm Park in Vienna, Va., whose Feline Center burned down last spring, is honored by a 20-cent U.S. postage stamp, showing an audience on a slope overlooking the stage. ... Richard Thompson, who records for Hannibal Records, is on a solo acoustic tour of the U.S. ... Rita Marley, whose first solo tour was scrubbed earlier this year, is set to try again. ... Maura O'Connor of the Irish folk group DeDannon is embarking on a solo career, and will record an album in Nashville.

Warren Zevon's current tour features him performing a solo acoustic set before returning with a full rock band. ... Musicians aren't the only ones who go on tour. Dan Pucciarelli, DJ at Desiree in Brooklyn, is now on his third tour of the U.K., playing his music in four discotheques around the country. ... Stiff's Lene Lovich, in New York to mix her new LP with producer Bob

Clearmountain, is also the author and star of "Mata Hari," an "operini" about the famous spy, set to play at London's Lyric Studio, Oct. 14-Nov. 13.

Signings: Five acts to Bobby Orlando's "O" Records, distributed by Vanguard: Xenova, a female duet; solo artist Ernesto; rockabilly singer Eddy Dixon; and rock groups the Fast and Jitterz. ... Record producer Barry Beckett to Kevin Hunter Associates for management. ... Karen Brooks to Regency Artists in Los Angeles for booking. ... Epic recording artist Ricky Skaggs to Dick Blake International for booking. ... Mel Tillis re-signs to MCA Records for an exclusive recording contract.

Vegas Concert Moves Indoors

LAS VEGAS—Due to local statutes which have thwarted the staging of outdoor rock concerts, one concert has already been moved indoors.

The outdoor event, slated for J.C.'s Park here Saturday (18), was taken to the much smaller Crown Room of the Dunes Hotel by Jacques McDonald Productions from the 23-acre al fresco site.

Summers, Fripp Go Multi-Media

• Continued from page 48
playing for a number of years and obviously had a lot of music inside us meant that we had to get together and start to work through different ideas and areas of music to see what we could come up with. So, when we got in the studio, we worked for about a week with just a cassette recorder and tried out ideas. Then, we started to record.

"The usual thing is 'who takes the most leads?' That wasn't a problem because we had the whole album, and there was only the two of us doing a lot of work and a lot of playing, so there were no ego problems. We were working toward a common goal."

However, it may still seem odd to some that Summers would work on a project with little of the commercial appeal of the Police. "The Police is such a successful pop group that it's pointless for me to go off and com-

pete in the same area," he explains. "I may get around to making a pop record eventually, but there are so many other things to explore. I'm standing on the fringe coming toward that."

"Police fans are going to be interested. Whether they'll buy it automatically, I don't know. Really, I'd rather people buy music if they like it. This record is more subtle and low-profile, but I think it is accessible. I'm really interested to see what will happen with it."

Though a new Police album is due out in early 1983, Summers is already thinking about his next solo project, though nothing is firm yet. "I was supposed to jam with Max Roach and bassist Jamaaladeen Tacuma in New York recently, but it got rained out. I would like to do something with them. But I haven't even talked to them about it," he notes.

OCTOBER 2, 1982, BILLBOARD

STAR OF STAGE, SCREEN & TELEVISION...

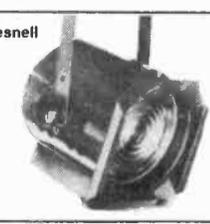
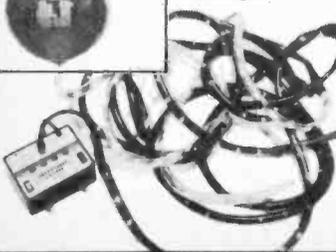
LITELAB entertainment lighting & controls now appearing in NIGHTCLUBS WORLDWIDE

Catch the show at: Studio 54, The Saint, The Ice Palace, Circus, Le Club & La Scala, or call for a PRODUCT CARD and list of international clients.
 NY (212) 675-4357 (Telex 237358 LITE UR)
 LOS ANGELES (213) 936-8205
 BUFFALO (716) 856-4300

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog

FARRALANE Enterprises, Inc.

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR

 Mirror Ball	 F-301	 Helicopter Beacon	 Fresnel
 Rope Lights	• MIRROR EFFECTS • PIN SPOTS • RAIN LITES	• HELICOPTERS • SPEAKERS • MIXERS • ROPE LIGHTS	• THEATER LIGHTS • CONTROLLERS • NEON

Installations through authorized dealers worldwide include:
 CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
 SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
 SALTY DOG—NEW YORK / LA CASCADE—PANAMA
 DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY



Billboard photo by Terry Peiken
 PIER REHEARSAL—Odetta and Dr. John rehearse on Pier 16 in New York for their concert to benefit the South Street Seaport Museum.

Indie Philadelphia Promoter Set For Spectrum Debut

PHILADELPHIA—First ongoing independent rock promoter to stage a show at the Spectrum here is East Coast Concerts, headed by Steven Starr. He takes over the venue for the first time Oct. 12, headlining

Judas Priest, with Iron Maiden. While the Spectrum, with 19,500 seats, has been an open house in recent years, Electric Factory Concerts, sometimes in association with other promoters, has been the basic

promoter for the city's major venue. Starr also operates the local music club, Ripley's, promotes shows regularly at the 2,000-seat Tower Theatre and the 3,000-seat Academy of Music.



Billboard photo by Chuck Pulin

DIVINE SHOW—O Records artist Divine faces the audience during a recent performance at the Ritz in New York.

Billboard Survey For Week Ending 10/2/82

Dance/Disco Top 80

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

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	8	LOVE COME DOWN —Evelyn King—RCA (12 inch) PD-13274	42	44	5	RESPECT —Zinga Washington—My Disc (12 inch) 429-03139
2	3	9	REDD HOTT —Sharon Redd—Prelude (LP-all cuts) PRL 14106	48	3	3	YOU CAN'T HAVE YOUR CAKE —Brenda Taylor—West End 22149 (12 inch)
3	2	11	WALKING ON SUNSHINE —Rocker's Revenge—Streetwise (12 Inch) 2203	50	3	3	KNOCK ME OUT —Gary's Gang—Radar RDR 12000 (12 inch)
4	5	11	DO YOU WANNA FUNK —Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	52	2	2	STOOL PIGEON —Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681
5	4	12	JUMP TO IT —Aretha Franklin—Arista (12 inch) CT-718	61	4	4	SHE'S SO DEVINE —The Limit—Arista (12 inch) CP 721
6	8	7	DO IT TO THE MUSIC —Raw Silk—West End (12 inch) WES 22148	47	20	13	MY HEART'S NOT IN IT —Brenda Jones—Wave (12 inch) DL 1215
7	13	6	LOVE'S COMIN' AT YA —Melba Moore—EMI-America (12 inch) 7803	53	3	3	(You Said) YOU'D GIMME SOME MORE —K.C. And The Sunshine Band—Epic 49-03187 (12 inch)
8	10	8	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU —Melissa Manchester—Arista (LP Cut) AL 9574	49	24	10	IT'S PASSION —The System—Mirage (12 inch) DM-4837
9	6	17	SITUATION —Yaz—Sire (12 inch) BSK 0-29950	58	5	5	STEPPIN' OUT —Joe Jackson—A&M (LP Cut) SP4906
10	15	10	WHITE WEDDING —Billy Idol—Chrysalis (12 inch) ETC 5002	51	39	25	I RAN —A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14
11	22	4	DON'T GO —Yaz—Sire (LP cut) 1-2373	64	2	2	A PUPPET TO YOU —Alfie Silas—RCA (12 inch) PD-13305
12	7	13	LOVE IS IN CONTROL —Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	59	4	4	WRAP IT UP —Touche—Emergency (12 inch) EMDS 6529
13	9	16	FACE TO FACE —Gino Soccio—RFC/Atlantic (LP all cuts)	54	55	5	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA —Trio—Mercury (12 inch) MDS 4019
14	17	9	ABRACADABRA —The Steve Miller Band—Capitol (LP) ST-12216	55	38	9	LET'S ROCK OVER AND OVER —Feel—Sutra (12 inch) SUD 008
15	11	12	IT SHOULD HAVE BEEN YOU —Gwen Guthrie—Island (12 inch) DMD 344	NEW ENTRY	NEW ENTRY	NEW ENTRY	BOY CRAZY/JUKE BOX —Flirts—"O" Records (LP Cuts) OLP-1
16	16	11	LOVE CASCADE/A WAY YOU'LL NEVER BE —Leisure Process—Columbia (12 Inch) 44-02989	NEW ENTRY	NEW ENTRY	NEW ENTRY	BABY, I NEED YOUR LOVING —Carl Carlton—RCA-PD-13314
17	19	8	I'M SO HOT FOR YOU —Bobby O—O Records (12 inch) OR718	NEW ENTRY	NEW ENTRY	NEW ENTRY	VOYEUR —Kim Carnes—EMI-America (LP Cut) (ST 17078
18	18	15	DANCING IN HEAVEN (ORBITAL BEBOP) —Q-Feel—Jive/Arista (12 inch) BJ 12004	59	60	4	THE CRACK —The Cosmetics—I.R.S. (12 inch) SP 7096
19	12	9	THE MESSAGE —Grand Master Flash—Sugar Hill (12 inch) 584	60	57	4	LOVE ACTION —Human League—A&M (12 inch) SP 12049
20	34	4	CAN'T BELIEVE —Nancy Martin—RFC/Atlantic (12 inch) DMD 362	65	2	2	DON'T LET GO OF ME —Mike & Brenda Sutton—Sam (12 inch) 12351
21	14	19	COMBAT ROCK —The Clash—Epic (LP) FE 37689	62	66	2	WAY OUT —Steve Arrington's Hall of Fame—Konglather (12 inch) KNR-7491
22	28	5	DON'T GO WALKING OUT THAT DOOR —Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	NEW ENTRY	NEW ENTRY	NEW ENTRY	CAN HE FIND ANOTHER —Double Discovery—Tropique/Polydor-PDD 524 (12 inch)
23	26	7	IN THE GROOVE —Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	NEW ENTRY	NEW ENTRY	NEW ENTRY	ELEVATOR —Our Daughter's Wedding—EMI (12 inch) 500876
24	21	10	SKI CLUB OF GREAT BRITAIN —Haircut One Hundred—Arista (12 inch)	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHOW ME THE WAY —Race—Blacksuit (12 inch) TS5001
25	30	6	LET ME TICKLE YOUR FANCY —Jermaine Jackson—Motown (LP cut) 6017	NEW ENTRY	NEW ENTRY	NEW ENTRY	PAC-JAM —Jonzun Crew—Tommy Boy (12 inch) TB 676
26	32	5	THE LOOK OF LOVE —ABC—Mercury (LP Cut) SRM-1-4059	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU SHOULDN'T DO ME LIKE THAT —Jan Miles—Cyclops (12 inch) CY 902
27	27	10	VACATION —The Go-Go's—I.R.S. (12 inch) SP-70031	68	68	4	CONNECTING FLIGHT —Romanelli—21 Records T-1-0-301
28	23	16	BABE, WE'RE GONNA LOVE TONITE —Lime—Prism (12 inch) PDS 435	69	47	9	CHECKING YOU OUT —Aurra—Salsoul (12 inch) SG 369
29	51	2	NASTY GIRLS —Vanity 6—Warner Bros. (LP Cut) WB 1-23716	70	70	4	YOU GOTTA GET UP —Majik—Gold Coast (12 inch)
30	30	20	GLORIA —Laura Branigan—Atlantic (12 inch*) DMD 338	71	49	15	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT —Larry Graham—Warner Bros. (LP) WBS-50065
31	35	5	UNDER THE BOARDWALK —The Tom Tom Club—Sire (12 inch) O-29930	72	67	6	SHY BOY —Bananarama—London (12 inch)
32	31	13	TORCH/INSECURE ME —Soft Cell—Sire (12 inch) 1-23694	73	54	6	LET ME FEEL YOUR HEARTBEAT —Glass—West End (12 inch) 22145
33	36	7	WHO CAN IT BE NOW —Men At Work—Columbia (LP cut) ARC 37978	74	46	16	I LOVE A MAN IN A UNIFORM —Gang Of Four—Warner Bros. (LP) WBI-23683
34	40	3	IF YOU COULD READ MY MIND —Columbus Circle—Elektra 67893 (12 inch)	75	42	10	BACKTRACK —Cerrone—Pavillion (12 inch) 429-02961
35	56	3	REALLY SAYING SOMETHING/AIE A MWANA —Bananarama—London LLD 101 (12 inch)	76	69	6	MOVE ON/STREET PLAYER/MECHANIC —Fashion—Arista (12 inch) MINI CP-719
36	37	7	HUNGRY LIKE A WOLF —Duran Duran—Capitol (LP cut) 12211	77	76	8	EYE OF THE TIGER —Nighthawk—RFC Quality (12 inch) QRFC 020
37	43	5	DANCE OR DIE —Sweet Pea Atkinson—ZE/Island (12 inch) O-99997	78	63	6	RADIO —Members—Arista (12 inch) CP-720
38	45	3	SECONDS —Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)	79	74	9	DANCE FLOOR —Zapp—Warner Bros. (LP) WBL-23583
39	39	14	DIRTY TALK —Klein & MBO—25 West (12 inch)	80	33	16	SO FINE —Howard Johnson—A&M (12 INCH) SP-12048
40	40	6	YOU DROPPED A BOMB ON ME —The Gap Band—Total Experience (LP cut) TE-1-3001				
41	62	4	I MUST BE DREAMIN' —Wanda—Elektra 69998				

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

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

Dance Trax

By BRIAN CHIN

Yaz, the British duo that burst out of the import specialists and onto the dance, black and pop charts this summer, turns in the well-crafted "Upstairs At Eric's" (Sire) this week: once past its rather over-cerebral first side, the rock/r&b/techno-pop material of its second half uses the simplest of ingredients and works like a charm. "Goodbye Seventies" might do with the remixing given "Situation" and "Don't Go"; so could "Didn't I," which ends in a strangely effective blues-rock rave-up. "Upstairs At Eric's" bridges an enormous chasm between AOR and dance.

Alfie Silas' "Alfie" (RCA) is a real charmer, mostly uptempo, with at least three songs that could be A side follow-ups to "A Puppet To You," all melodic and strongly hookish, graced with lovely, wistful vocals from Silas. "Put The Freeze On" puts across an absurd metaphor with disarming prettiness; "Communicate" is especially well-sung and developed, particularly at the end; "Let Me Be The Love" is great club/ radio crossover material. *Solid*.

Singles, very briefly: "Body Slam!" (Warner Bros. 12-inch) is a smashing return to form for **Bootsy's Rubber Band**, clean and focussed, with a throbbing bottom and a very British-funk piano solo—amazing music from a founding funkster. . . . Two key uptempo cuts are out: the **Weather Girls** "It's Raining Men" (Columbia 12-inch), previewed and buzzed about intensely this summer, is a deliciously outrageous **Paul Jabara** tune, sung with gusto by **Martha Wash** and **Izora Redman**, a/k/a the Two Tons.

Double Discovery's "Can He Find Another One" (Polydor 12-inch), the **Jim Burgess/Boris Midney** collaboration, carries Midney trademarks like a stamping bottom and crazy, quick-change breaks; it's considerably more "up" than Midney's other recent productions. **Toni Basil's** "Mickey" has been remixed and lengthened by Chrysalis for a promo 12-inch; this pumping, jive-talking pop-rocker is already a hit in the Los Angeles area.

News and notes: Prelude and West End last week bowed their first cassettes aimed at 12-inch collectors: West End's "Master Mix Medley" is packed in a 12-inch sleeve to facilitate racking beside other giant singles, and is stickered: "Contains prerecorded cassette; no record enclosed." List price is \$5.98, owing to the medley's 30-minute length.

Prelude's "12-inch cassettes" by **Sharon Redd** and **'D' Train**, respectively, include "Beat The Street" vocal and instrumental, plus an otherwise unavailable mix of "Send Your Love" from "Redd Hot" and new mixes of "'D' Train Theme," "Walk On By" and "Tryin' To Get Over," all on the vinyl 12-inch. Both are listed at 12-inch price.

West End will also be releasing some of their most in-demand 12-inches as back-to-back reissues: these include **Billy Nichols'** "Give Your Body Up To The Music," **Loose Joints'** "Is It All Over My Face?" and **Michele's** "Can You Feel It."

DISCO 12" — U.S. & Imports

(WHOLESALE FOR STORES)
USA • Canada • England • Germany
Italy • France • Holland

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Some of our brand new releases are:

U.S. & Canadian 12"

Jump Shout (Remix)—Lisa
Die Hard Lover—Loverde
I'm Gonna Get Your Love—Jade
Masterpiece—Gazebo
Flashback (Medley)—Sweet Brandy Walkman—Piano Fantasia
It's Raining Men—Weather Girls
High Hopes—S.O.S. Band
Playing For Time (Remix)—Madelaine Kane
More Dirty Talk (Remix)—Klein & MBO
Knock Me Out—Gary's Gang
Give Me A Break b/w 007 Medley—Virgin Vee/Fredde James
Come & Get Your Love (Remix)—Lime Techno Talk—Overdrive
Come Let's Have A Party—Susie Q
Leader of the Gang—Kryptonite
Da Da Da—Funk Machine
Popcorn—Popsicle
Pac Jam—Jonzun Crew
Just Be Yourself (Hot Trax Mix)—Nite Life Uni.
Follow the Brightest Star—Voyage

European Import 12"

Have I The Right—Lee Prantice
Show Me You Care—The Hudsons
Let's Stay Together—Kadenza
Pink Project—Disco Project
Young Guns—Wham
Auto Music—Our Daughter's Wedding
Tie Warp—Eddie Grant
Come & Get These Memories—Cheri

Import LP's

Imagination
Caroli Jiani
Mother F (Matra Remixes)
Rational Youth

IMPORT O DISC RECORDS
40 SOUTH MALL, PLAINVIEW, NY 11803
(516) 694-4545 TELEX 4758158 IMPT-DISC

Call or write for our free store list of available imports. All orders are shipped immediately UPS.

Black

WB Aims For Reverse Crossover Rock, Pop Acts Finding Increasing Black Acceptance

By SAM SUTHERLAND

LOS ANGELES—For Warner Bros. Records, the success of urban contemporary radio coupled with the coexistence of both new rock and black dance product at the club level is making a reverse crossover the new priority.

In contrast to the once clear boundaries separating pop, rock and black product at the radio level, and the typically one-way thrust for breaking black acts on white formats, Warner's core promotion and marketing staff in black music and dance increasingly finds itself on the initial line of attack for new rock and pop product, too. To its now sizeable roster of funk and r&b artists, label staffers handling black retail and radio as well as the still evolving dance club market now routinely work a wide spectrum of acts.

That's the overview provided by Tom Draper, vice president and director of the black music department, as well as by his key promo-

tion and marketing lieutenants. "Since perhaps a year and a half ago, we've noticed emerging trends, particularly among younger listeners, from sub-teens on up," explains Draper.

"There has been a heavy percentage of white pop product they've been listening to, which has made it clear we need to work more of those records, especially from the urban contemporary end. And, as a result of dance music being handled through this department, we've naturally been able to work off that input, too."

As a result, Warner national and regional reps find themselves typically pushing new rock acts like Tom Tom Club, Kraftwerk, Soft Cell and, more recently, Yaz, as well as pop releases by Michael McDonald, a nominal Broadway cast project with a natural hook in "Dreamgirls," an AOR stalwart like Peter Gabriel and other artists not immediately identified with black audiences.

Indeed, given urban contemporary formats' role in experimenting with rock since the late '70s, the Warner team agrees with peers who now see AOR, once deemed a bellwether for pop trends, as usually the last holdout. "That's not overstating the case at all," agrees trade liaison Marylou Badeaux when considering whether black and club exposure now represents the first major breakthrough, "especially when you look at a progressive market like Detroit, where a band like Tom Tom Club will break first, it seems to be the case."

In fact, adds Cortez Thompson, the label's national director of black promotion, Detroit is one of several markets that now stand out in a
(Continued on page 54)



FUN TIME—Kool & the Gang shoot a promotional video in support of their De-Lite single, "Big Fun," at Adventureland amusement park in Long Island. Pictured from left are Transcontinental Entertainment Group's Dennis De Vallance, director; producer Beth Broady; group member Robert Bell; PolyGram's Ken Reynolds; the group's James Taylor; and De-Lite's Martin Feig.

Federal Judge Dismisses Invictus Records Lawsuit

By ROMAN KOZAK

NEW YORK—A long-running lawsuit brought by Invictus Records and Holland-Dozier-Holland Productions against 27 defendants—including ABC, GRT, Lamont Dozier and the law firms of Kitch & Suhreinhich and Feinman & Krasilovsky—has been summarily dismissed by U.S. District Judge Avern Cohn for the Eastern District of Michigan, Southern Division.

"It may seem strange that a case that has lingered for over seven years, generated 500 pleadings and over 500 potential trial exhibits by plaintiffs, and consumed so much time and effort can boil down to so little," says Judge Cohn in his decision.

"When closely analyzed, plaintiffs have thrown a 'dragnet' around everyone they believe was associated with their falling out with Lamont Dozier in 1973—his companies, associates, fellow artists, manager, business agent, attorneys, and new employer. Plaintiffs seek to rest the downfall of their business, however caused, with these defendants," he continues.

Originally, there were 32 defendants in the case, but five were dismissed in 1980. Of the remaining 27 defendants, 10 were "ABC defend-

ants" consisting of ABC companies and executives; six were "Dozier defendants" including Dozier himself, his publishing company, business agent and assistants; five were "Kitch" and "Krasilovsky defendants," representing the law firms; and six were "others" including Dozier's manager, brother, and other attorneys.

The defendants were charged with conspiracy to restrain trade, conspiracy to monopolize, substantial lessening of competition, intent to misrepresent articles in commerce, and the violation of Michigan conspiracy, unfair competition, and negligence laws.

"Why this case has taken seven years to unravel is still a mystery to me," writes Judge Cohn. "All parties, including defendants, often lost sight of the forest for the trees, pursuing lateral by-ways rather than seeking to move the case to resolution. Whether these were tactical decisions is not for me to say; I observe only that they consumed large amounts of legal and judicial time to very little end."

The judge says that though the plaintiffs used "conclusory 'buzz' words" in their various complaints, they had "virtually no documentary evidence."

The Rhythm & The Blues Quincy Jones Gets Extra-Terrestrial

By NELSON GEORGE

The Quincy Jones-Steven Spielberg connection previously mentioned here (Billboard, May 22) is beginning to bear fruit through another friend of this talented pair, Michael Jackson. Jones and Jackson are putting together a recording for children based on Spielberg's blockbuster film "E.T.," which will be distributed by MCA. Jackson will read a special condensed treatment of the extra-terrestrial's adventures on earth and perform a song written especially for the album. Jones has been editing and remixing parts of John Williams' "E.T." score as the musical background for Jackson's reading. Sources close to the trio say this album is a prelude to a cinematic collaboration between Jackson, Jones and Spielberg in the near future.



Meanwhile, back on earth, Jackson's new Jones-produced album "Thriller" is due out in mid-November. The album isn't finished yet, despite reports to the contrary, and even the Jackson-Paul McCartney single "The Girl Is Mine" is still having strings and other sweetening added.

For those interested in African music (Billboard, Sept. 18), two mail

order albums are recommended. "Africa Dances" is an anthology of contemporary African music from 11 nations with liner notes that explain their musical and historic background. John Storm Roberts' book "Black Music Of Two Worlds" (William Morrow, 282 pages) discusses the relationship between African music and black music from the Caribbean and all the Americas. The book is accompanied by a three-record set that illustrates what the book describes. Both "Africa Dances" (\$10.98) and the combination of Roberts' book and the triple album (\$25) are available through Original Music, 123 Congress Street, Brooklyn, N.Y. 11201.

★ ★ ★

Short Stuff: The veteran self-contained band Mandrill has a new album, "Energize," due out on Montage Records. . . . Bootsy's best single in years, "Body Slam," is available on a Warner Bros. 12-inch single. Instead of the languid tempos and garbled vocals of his recent efforts, "Body Slam" is a high energy dance record with a pretty acoustic piano solo by Kae Williams Jr. The B side is the Bootsy standard "I'd Rather Be With You" from "Stretchin' Out In Bootsy's Rubber Band." . . . Deniece Williams and Jeffrey Osborne will be touring together soon, a package that should do well with older fans. The two are going to use the same band, cutting down on

costs. . . . Reggie Andrews, who produced the Dazz Band's "Let It Whip," is going to be quite busy. In coming months, he'll be working with Platinum Hook, the Dazz Band, and Rockie Robbins. . . . The host of Westwood One's "Telling It Like It Was" history program, Lee Bailey, has branched out on his own. He has sold "Radio Scope," a black entertainment magazine of the air, to 27 stations and is currently negotiating with several national advertisers. Bailey, who owns a recording studio in Los Angeles, says the program will run two and a half to five minutes and will cover all aspects of black entertainment, though music will definitely play the largest role.

★ ★ ★

PolyGram's black music marketing department recently held its fourth annual "dealer awareness" meetings with small black retailers and one-stops. The meetings were held in 10 markets (New York, Chicago, New Orleans, Baltimore, Washington, Houston, Philadelphia, San Francisco, Detroit, Atlanta) by representatives of the company's regional and national staffs. Recent and upcoming releases by Kool & the Gang, Con Funk Shun, Yarbrough & Peoples, the Bar-Kays, Leon Haywood, Robert Winter & Fall, Millie Jackson, Level 42, and Ray, Goodman & Brown were spotlighted through a slide and video presentation.



Billboard photo by Pat Rainer

MEMPHIS MUSIC—B.B. King, left, jams with Jerry Lee Lewis at Memphis State Univ.'s fourth annual Salute To Memphis Music banquet. King was this year's recipient of the organization's Distinguished Achievement award for creative or performing arts; Lewis received the honor in 1980.

AFTER 13 YEARS WITH JOBETE

Sawyer Starts Her Own Firms

LOS ANGELES—Pam Sawyer, who left Jobete Music last year after a 13-year association, has launched her own companies, Pam Sawyer Productions and Barley Lane Music. The first writer/artist to be signed is Greg Watson, with whom she wrote and produced a new song, "Sure-you're-right," for the group Steptoe on Fantasy.

Sawyer says she left Jobete so she'd be more available to write main themes for motion pictures and also because some of her favorite artists had left the Motown family, including Diana Ross and Gladys Knight. Ross scored No. 1 hits with Sawyer's "Love Child" (1968) and "Love Hangover" (1976). Knight hit the top 10 with Sawyer's "If I Were Your Woman" in 1971.

But Sawyer emphasizes that she remains on good terms with the people at Motown. In fact, she co-wrote Jermaine Jackson's current top 20 hit, "Let Me Tickle Your Fancy," which was co-produced by Berry Gordy.

Sawyer collaborated on that song with Marilyn McLeod, with whom she's written a number of hits, including High Inergy's 1977 smash "You Can't Turn Me Off." She wrote "If I Were Your Woman" with Gloria Jones and teamed on her first hit, the Rascals' "I Ain't Gonna Eat Out My Heart Anymore," with Lori Burton.

Sawyer says she's generally more comfortable writing with women, though she's also collaborated often with men. She's written numerous

songs with Ron Miller and wrote "Last Time I Saw Him" with Michael Masser and "If I Ever Lose This Heaven" with Leon Ware.

Sawyer has spent the past year, since leaving Jobete, traveling and readjusting. She has little enthusiasm for the administrative, legal and business aspects of running her own company, but says that after 13 years it was time to try her own wings. But she doesn't preclude the possibility of returning someday to Jobete and says the door was left open.

Though she's lived in Los Angeles since 1970, Sawyer was born and reared outside London. In fact, she took the name of her music company, Barley Lane, from a "lunatic asylum" there. **PAUL GREIN**

Billboard

Survey For Week Ending 10/2/82

(Published Once A Month)

Best Selling

Classical LPs™

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

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	147	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
2	2	33	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
3	3	17	PLACIDO DOMINGO SINGS TANGOS: Placido Domingo DG Digital 2536 416
4	4	17	THE TANGO PROJECT: Schimmel Sahl Kurtis, Nonesuch Digital D-79030
5	17	151	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
6	31	5	NOT LIVE FROM NEW YORK The Cambridge Buskers, DG 2536417
7	NEW ENTRY		MOZART: Symphonies (Vol. 1) Academy of Ancient Music (Hogwood), L'Oiseau-Lyre D167D3
8	9	17	STRAUSS: Alpin Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015
9	7	25	A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536 414
10	12	17	LUCIANO: Luciano Pavarotti London PAV 2013
11	24	9	ADORO (Popular Mexican Songs) Placido Domingo, CBS FM 37284
12	NEW ENTRY		GRIEG/SCHUMANN: Piano Concertos Claudio Arrau, Philips 9500 891
13	6	46	BEETHOVEN: Violin Concerto in D (Perlman, Guilini), Angel DS-37471
14	11	13	MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661
15	NEW ENTRY		PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), DG (Digital) 2241 013 (3)
16	8	51	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
17	13	13	MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916
18	NEW ENTRY		ELGAR: Serenade (et al.) Academy of Saint Martin-In-The-Fields (Marriner), Argo ZRG 945
19	16	17	HANDEL: Royal Fireworks Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500768
20	15	21	BACH: The Brandenburg Concertos (Marriner) Philips 6769 058
21	NEW ENTRY		BERLIOZ: Nuits d'Ete, Cleopatra (et al.) Norman, Te Kanawa, DG 2532 047
22	20	9	POPS AROUND THE WORLD (Digital Overtures) The Boston Pops Orch. (Williams) Philips 6514186
23	19	13	STRAVINSKY: The Rite Of Spring Detroit Symphony (Dorati), London LDR 71048 (Digital)
24	NEW ENTRY		THOMSON: Four Saints In Three Acts Orchestra of Our Time (Thome), Nonesuch Digital 79035
25	18	9	JANACEK: Idyla; Mladi Los Angeles Chamber Orch. (Schwarz) Nonesuch D 79303
26	25	13	MIRELLA FREMI AND LUCIANO PAVAROTTI Orchestra dell'Ater (Magiera), London JL 41009
27	22	29	PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228
28	NEW ENTRY		SOLITUDE Zamfir, Philips 6312238
29	23	42	HOLST: The Planets (Karajan), DG Digital 2532019
30	28	9	BEETHOVEN/LISZT: Symphony #6 (Katsaris) Telefunken 6.42781
31	NEW ENTRY		"DIVA" Soundtrack, DRG SL 9503
32	29	9	SHOSTAKOVICH: Symphony #14 Concertgebouw Orchestra (Haitink), London LDR 71032 (Digital)
33	33	5	JANACEK: Cunning Little Vixen (Mackerras), London LDR 72010
34	NEW ENTRY		BORODIN: Quartet #2 In D Guanieri Quartet, RCA ARL 1-4331
35	35	5	MOZART: Symphonies Nos. 35 & 36 Academy of Ancient Music (Hogwood) L'Oiseau Lyre DSLO 602
36	37	5	MAHLER: Das Lied Von Der Erde Norman, Vickers, Davis, Philips Digital 6514412
37	39	5	ORIGINAL BOOGIE-WOOGIE Claude Bolling, Philips 6313370
38	5	347	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
39	32	9	VIVALDI: The Four Seasons Virtuosi Di Roma (Fasano), Angel Red Line R/L-32053
40	NEW ENTRY		GREATEST HITS Placido Domingo, RCA-AGL 1-4364

Classical



PLANNING SESSION—With contract renewal in hand, CBS Masterworks vice president Joe Dash, right, discusses future projects with conductor Pierre Boulez. Looking on, from left, are Georges Kadar, producer, and Ervin Veg, Masterworks vice president in Europe. A Schoenberg album directed by Boulez is his latest for the label.

40 Albums Set For Pantheon Music Bow

By IS HOROWITZ

NEW YORK—Although Pantheon Music has pushed back its industry debut to October, the label's initial release has been expanded to some 40 titles, with the stress laid strongly on cassette product, much of which is to be made available only in tape versions.

George Mendelssohn, Pantheon president, says the original schedule for a mid-summer bow had to be adjusted to allow more time for product preparation. All creative work is in the hands of the company chief, known widely as the founder of Vox Productions, whose assets he sold to the Moss Music Group several years ago.

With few exceptions, opera releases on Pantheon will be in cassette-only configuration and offered in book-type packages holding three tapes. Pricing for most of this line will be \$12.50 per package to the dealers, says Mendelssohn. Pantheon will not suggest any list prices. Three Mozart operas in this price category will be part of the October release: a "Marriage of Figaro" conducted by Daniel Barenboim, and an "Abduction from the Seraglio" sung in English and directed by Yehudi Menuhin, both licensed from EMI, and a "Cosi fan tutte" licensed from Erato. Cast for the latter includes Kiri Te Kanawa, Frederica von Stada and Teresa Stratas.

An exception to Pantheon's mid-

price opera series is a new digital recording co-produced by Pantheon and Orfeo, and slated to be released here on both imported disk and domestically duplicated chromium oxide tape. The work is Gluck's "Alceste" and the cast includes Jessye Norman, and Nicolai Gedda. Serge Baudo conducts the Bavarian Radio Symphony.

There will be occasional operas in this premium category, to be wholesaled to the trade at \$6.75 per disk or tape, says Mendelssohn.

Among cassette-only items to figure on the first release are a three-tape package containing six Mozart piano concertos played by Annie Fischer. Another two-cassette set by the pianist will present works by Schumann, including the Piano Concerto in a performance directed by Otto Klemperer.

Other cassette-only sets due in October include a coupling of Bartok violin and piano concertos, played by Menuhin and John Ogden, respectively; a pairing of Brahms symphonies with Guido Cantelli and the Philharmonia Orchestra, and the Busoni Piano Concerto performed by Ogden with the Royal Philharmonic.

Pantheon will bypass distributors in servicing dealers, says Mendelssohn, in favor of marketing directly to the retail trade through company representatives.

Classical Notes

Spokesmen for both CBS Masterworks and RCA Red Seal deny that their companies have become corporate members of the new Assn. for Classical Music, as stated by Gerald Widorf, artist manager who has been active during the organizational phase of the new group (Billboard, Sept. 25). Both, however, say they did provide the group with some "seed money" almost two years ago to help it get started. . . . The Berlin Philharmonic has added four concerts in Pasadena, the end of this month, to the four it had scheduled in New York under Herbert von Karajan in celebration of the orchestra's 100th anniversary.

Telarc's recording team will be in Boston this weekend to resume its digital traversal of the Beethoven piano concertos with Rudolf Serkin and the Boston Symphony under Seiji Ozawa. This time around the Concerto No. 3 is scheduled, with release projected for next spring. Then the Telarc crew moves on to St. Louis the following weekend for a digital taping of Mah-

ler's Symphony No. 2, with Leonard Slatkin directing the St. Louis Symphony. Soloists are Maureen Forrester and Susan Davenny Wyner.

The Canadian Brass, not too long ago the subject of much hoopla from RCA Records, has signed an exclusive pact with CBS Masterworks. Their first album under this new affiliation should be coming out early in 1983. . . . West Coast importer Brillly Corp. reminding dealers that they can supply the spoken word album, "Birds, Beasts & Flowers," which features the late Princess Grace of Monaco as reader, with Richard Pasco. Album contains a broad selection of poems and prose devoted to the theme. It plugs the need to protect the world's wildlife.

The Waverly Consort has tied in with Alitalia to help promote its upcoming series of four concerts in New York. Ticket buyers are eligible for a drawing awarding two round-trip plane tickets to Italy. Hook is the programming of appropriate early music associated with Italian cities, under the title "Italia Mia."

PSI To Add 800 Titles To Import Catalog

By IRV LICHMAN

NEW YORK—PolyGram Special Imports, a service of PolyGram Classics established last February, further buttresses its classical catalog in several weeks with a fall release of close to 800 albums.

A key release element entails an exclusive U.S. import deal with Italy's Fonit Cetra label, which operates three classical label lines, among them Italia, largely an outlet for opera recordings. Some Fonit Cetra product remains on release here through CBS.

In addition, according to Steve Jacques, import manager, the new classical imports draw from a pool of recorded repertoire marketed by Philips Norway, Sweden's Finlandia and DG Sweden, as well as other PolyGram-owned labels in Scandinavia.

Classics are a vital music base, though hardly the only one for PolyGram Special Imports, which also offers a mix of pop, rock and jazz product from abroad. In a just-released catalog of rock, jazz and pop product—some 800 albums strong—PSI debuts releases from Italy's Black Saint and Soul Note label, and a number of cassette releases for the first time. The Black Saint/Soul Note line carries a \$9.98 list, \$2 lower than commanded by other sources in the U.S.

Jacques maintains that in seven months of operation PSI is operating in the black and that by its first anniversary will easily reach a sales tally of \$2 million. "This is something we didn't anticipate," claims Jacques, adding that this speedy access to profitability will spur the division into greater dealer "backup" for the 2,500-title PSI catalog. The support elements will include ad dollars, various in-store merchandising aids and best-seller lists.

Jacques emphasizes that PSI seeks the business of small retailer setups, even though they might not be large enough to deal directly with PolyGram branch distribution points. They are, however, serviced by some 56 field reps at six PolyGram branches.

"We want to expand our dealer base," says Jacques, "even though smaller dealers don't have a PolyGram account. If they're reputable they can contact us and open an account. They must, however, order a minimum of 25 albums."

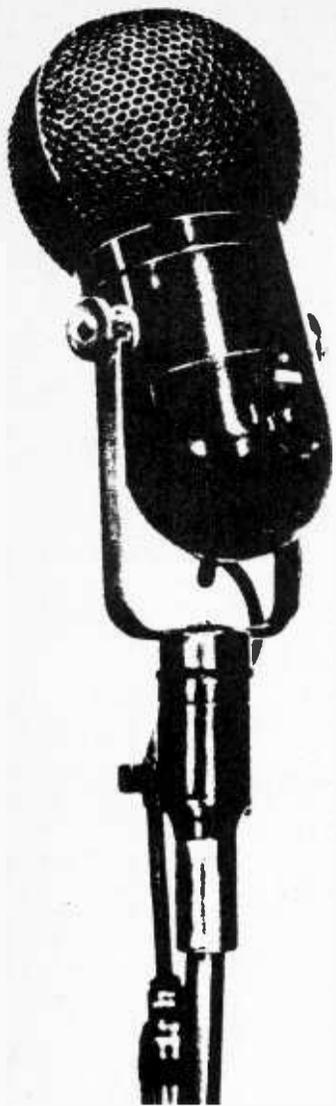
PSI, notes Jacques, is also entering the 12-inch singles market with releases from England, Germany and other parts of Europe. One imminent release is a 12-incher by ABC.

PSI orders take place through a central warehouse especially established for the division in Long Island City, where, Jacques claims, it's been able to accomplish a 95% fill on orders.

Galway Series Set For PBS

NEW YORK—"James Galway's Music In Time," 16-part tv series debuts on PBS here next spring, along with a four-record and book project based on the production.

According to Michael Emmerson, Galway's manager who is accompanying Galway on his current round of U.S. performances, the records, to be released by RCA, will be merchandised with the book.



Announcing Billboard's 1982 Radio Awards COMPETITION

... honoring the year's best

- Radio Stations
- Program Directors
- Air Personalities
- Record Promotion Executives

Here's your chance to nominate *your* candidates in each category.

Winners to be selected by Billboard's distinguished Radio Advisory Committee.

USE THE FORMS BELOW TO NOMINATE YOUR CHOICE.

Rules For Entering

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1982. The aircheck must be on cassette or reel to reel at 7½ i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced; b. Syndicator or network produced

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Douglas E. Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 30, 1982

RECORD PROMOTION PERSON NOMINATING BALLOT Annual competition for the 1982 Billboard Radio Awards

I, _____ of _____, nominate the following record promotion persons for the annual competition in the following categories:

CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person _____

Company _____

City _____

NATIONAL

Name of Person _____

Company _____

City _____

REGIONAL

Name of Person _____

Company _____

City _____

LOCAL

Name of Person _____

Company _____

City _____

INDEPENDENT

Name of Person _____

Company _____

City _____

Please send to: Attn:

Nominations, 1982 Radio Awards
Douglas E. Hall
Billboard
1515 Broadway
New York, N.Y. 10036

ENTRY FORM AIR PERSONALITY COMPETITION

Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality _____ Station _____ City _____ Format _____

Does air personality select music? Yes ___ No ___

Personality has been with station since ___ mo. ___ yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL		TOTAL		

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1982

Rodriguez Cancels Guatemala Dates

GUATEMALA CITY—Tear gas bombs in the arena and shots fired in the streets outside (plus death threats phoned in to the city's newspapers and the artist's hotel) prompted Jose Luis Rodriguez to cancel his performances in this country Sept. 9-11. The CBS artist proceeded to El Salvador, where no incidents marred his scheduled performances.

The Venezuelan singer's aborted appearance in Guatemala

had been preceded by a polemic in the national media about the propriety of a foreign artist taking money out of this currency-poor Central American country. The shows' promoters insisted, however, that they were paying the singer in dollars drawn from U.S. banks. It is felt that the terrorists' threats were motivated by their wish to tarnish the international image of the Guatemalan government.

Dealers Hit By Peso Devaluation Record Sales Along U.S./Mexico Border Suffering

By JOYCE FANTIN

CORPUS CHRISTI—Record and tape sales along the U.S./Mexico border have been hit hard, as has all retail business in the area, by the recent devaluation of the Mexican peso. Large cities like El Paso, San Antonio and Houston are seeing a dramatic drop in the buying power of hundreds of thousands of undocumented workers.

Estimates of how long it will take

the music industry to recover range from guarded to gloomy. Dick Williamson of wholesaler Western Merchandisers cites six months as the time necessary for any improvement, barring further Mexican monetary restrictions. But Javier Sanchez, news director of radio station KAMA El Paso, doubts if the Mexican customer will return for several years—or if the market will ever regain its pre-devaluation level.

Sanchez notes that emergency

loans from the Small Business Administration, recently made available at 14% interest, are too expensive and come too late in El Paso, where a drop in sales of up to 90% has already forced the closure of some retail outlets. Only four merchants in that city have applied for the government loans. Others, despite an obvious need, say that the interest rate is too high for an already ailing business.

Record distributors in the Southwest say that their business is off at least 60%. Manny Rangel of San Antonio's Angel Records says the most recent devaluation didn't hurt him too much, but only because "we lost so much in the first devaluation that there wasn't much left."

At Hacienda Records in Corpus Christi, Roland Garcia voices concern about the side effects on the record business on both sides of the border apart from the drop in sales. He notes that in addition to the dilemma of how Mexican customers are to pay for their distribution inventory, there is the larger question of whether the American companies will find it unprofitable to remain in market at all.

Many American firms, Garcia says, are locked into contracts to be paid in pesos, and recent actions by the Mexican government have diminished the value of these agreements by as much as 80%. Garcia also notes that Mexican recording companies will probably not be allowed to continue purchasing

(Continued on page 65)

FCC Investigating Spanish TV Network

This story prepared by Eunice Valle in Los Angeles and Enrique Fernandez in New York.

SIN National Spanish Television Network, the only full-time Spanish language tv network in the United States and a powerful promotional vehicle for Latin recording artists, is the subject of an FCC investigation based on allegations of anti-competitive practices and alien control of U.S. stations.

The agency is investigating allegations that a U.S. broadcast firm, the Spanish International Communications Corp. (SICC), which owns five conventional tv stations and several low-power stations, is controlled by SIN, which is itself Mexican-controlled. Foreign control of American broadcast outlets is prohibited by the Federal Communication Act.

SIN acknowledges that there has been an informal, non-public investigation by the FCC for the past two years, but denies charges of alien control or monopolistic practices. According to SIN spokesperson Roxana Bridwell, the Mexican communications company Televisa owns 75% of SIN, which as an advertising and programming company is allowed to be foreign-controlled under U.S. law.

Even though both SIN and SICC are headed by the same president, Rene Anselmo, Bridwell claims SIN does not own a controlling interest in SICC. The latter, explains Bridwell, is a licensee of SIN. However, SIN and SICC claim to be "in the process of examining its structure and practices to determine whether the concerns of the FCC can be alleviated without substantial harm to the companies and their shareholders."

The SIN National Spanish Television Network began in 1961 under the name Spanish International Network (SIN) and has grown at a dramatic rate in recent years. Today it counts as affiliates more than 170 tv stations and cable tv systems

which rebroadcast its signal. In addition, SIN owns a Spanish language pay movie channel for cable systems. Musical variety shows which feature Latin recording artists such as the famous "Siempre en Domingo" ("Always on Sunday"), are a staple of SIN programming.

According to Jesus Martinez, general secretary of the artistic division of the General International Workers Union, Local 301, in Los Angeles, "Hundreds of Mexican-American and Latin artists that live in this country, mainly in Los Angeles, are being displaced from Spanish tv exposure because of all the musical programs that already come in packages from Mexico, just ready to be aired." Martinez states that "SIN has never produced a program with Hispanic local talent even though it has been on the air for several years."

Martinez, whose union has picketed nightclubs and tv and radio stations for giving coverage and opportunities to foreign artists while allegedly neglecting the local Hispanic talent, said that "every program on channel 34 (KMEX, a SICC station in Los Angeles) is controlled by Televisa, who send them from Mexico containing even commercial spots for products that are sold only in that country."

The union is trying to convince KMEX to sign a contract for future shows. "You think, with so many hundreds of local Mexican and Hispanic talents, there is none good enough?" asks Martinez.

SIN's Bridwell claims that the network does not yet have the money to produce many local programs, although she points to SIN's news show as a step in that direction. "We are still too young, and we have worked mostly on establishing ourselves with the Anglo advertisers in this country. Eventually, though, we will produce more local programs and get into more community affairs."

Execs Deny Musica Latina Is Closing

By ENRIQUE FERNANDEZ

NEW YORK—Musica Latina International president Jerry Masucci and treasurer Victor Gallo both vigorously deny rumors that the label, which has long been identified with the salsa phenomenon, is about to close.

The rumor apparently started when Musica Latina, or Fania, as it was originally called, moved its business offices to the premises of the La Tierra sound studio, which the record company owns. Gallo admits that the move was a belt-tightening action during hard economic times,

but denies that the company's immediate future is in doubt.

"If we wanted to remain competitive we had a choice, either cut fixed costs or production so we opted for the former. Moving here means a savings of \$200,000 a year," Gallo says.

According to Gallo, the label has not cut its roster. He cites a dozen new releases by the company's major artists, including Celia Cruz, Ruben Blades and Willie Colon, and another 10 currently being finished, including LPs by Johnny Pacheco and Hector Lavoe.

Survey For Week Ending 10/2/82

Billboard Special Survey **Hot Latin LPs**

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

CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	1	1	JULIO IGLESIAS Momentos, CBS 50329
2	3	JUAN GABRIEL Cosas de enamorados, Pronto 0702	2	3	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
3	—	JULIO IGLESIAS Momentos, CBS 50329	3	5	OSCAR D'LEON Discovolo, TH 2207
4	5	LOS HUMILDES Quinto aniversario, Fama 617	4	9	CHUCHO AVELLANET Yo siento y canto, TH 2204
5	12	LOS BUKIS Profono 3050	5	4	ROBERTO TORRES Charanga Vallenata, Guajiro 4013
6	2	LOS YONICS Rosas Blancas, Profono 3074	6	6	RICCHIE E POVERI Sera porque te amo, Musart 14525
7	—	RAPHAEL Sus 15 eternos exitos, CBS 80345	7	—	ESTELA RAVAL Y LA PEQUENA COMPANIA Tributo a mis amigos, Alhambra 801
8	7	JOSE JOSE Gracias, Pronto 0701	8	—	ROCIO JURADO Como una ola, RCA 401
9	—	JOSE JOSE Sus 15 mejores exitos, Pronto 1027	9	—	SOPHY Nostalgia, Velvet 6018
10	4	VICENTE FERNANDEZ Es la diferencia, CBS 20628	10	13	CHRISTIAN Por tu amor, Peerless 2252
11	6	RAMON AYALA Mi golondrina, Freddie 1240	11	—	VARIOS Festival Juerguemos a cantar, Musart 1823
12	—	DULCE Heridas, Profono 3079	12	10	PAPAITO SAR 1030
13	15	RICCHIE E POVERI Sera porque te amo, Musart 14525	13	—	JOAN SEBASTIAN Tren a las cinco, Musart 1827
14	—	EL MILAGRO Amor Fingido, Mar 132	14	—	JUAN GABRIEL Cosas de enamorado, Pronto 702
15	—	MENUDO Por amor, Raff 9089	15	12	SERGIO BACHELLI Dulce companera, Belter 330120

NEW YORK			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	EL GRAN COMBO Nuestro aniversario, Combo 2026	1	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
2	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	2	12	MAZZ Command Performance, Cara 031
3	5	MENUDO Quiero ser, Raff 9085	3	—	MAJIC Hacienda 7960
4	10	OSCAR D'LEON Discovolo, TH 2207	4	—	NAPOLEON Los 15 exitos, Profono 1503
5	—	JULIO IGLESIAS Momentos, CBS 50329	5	4	LITTLE JOE 15 exitos rancheros, Freddie 1234
6	3	ROBERTO TORRES Charanga Vallenata, Guajiro	6	—	JOSE JOSE Gracias, Pronto 0701
7	—	JOHNNY VENTURA Lo que te gusta, Combo 2023	7	15	RENACIMIENTO 74 Quisiera ser, Ramex 1070
8	—	VICTOR IRIZARRY Sabor y merengue, Fragil 7181	8	5	ROBERTO PULIDO Envidias, Profono 3081
9	—	LUIS ANGEL Yo mismo, Profono 3054	9	6	VICENTE FERNANDEZ La diferencia, CBS 20628
10	—	LUPITA D'ALESSIO Borrare tu nombre, Orfeon 9258	10	—	VICENTE FERNANDEZ El numero uno, CBS 20555
11	—	MARVIN SANTIAGO El hijo del pueblo, TH 2210	11	1	LOS TIGRES DEL NORTE Carrera contra la muerte, Fama 615
12	9	JUAN GABRIEL Cosas de enamorado, Pronto 0702	12	—	JULIO IGLESIAS Los exitos, CBS 50301
13	15	RODOLFO El de siempre, Fuentes 201388	13	3	RAMON AYALA Mi golondrina, Freddie 1240
14	13	RICCHIE E POVERI Y pienso en ti, Musart 14525	14	9	FLACO JIMENEZ Pantalon Blue Jeans, Dina 1028
15	—	ROBERTO LEDESMA Exitos, Gema 034	15	—	JOSE JOSE 15 exitos del ayer, Discos America 1027

Survey For Week Ending 10/2/82

Puerto Rico Top LPs

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

This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	4	EL GRAN COMBO Nuestro aniversario, Combo 2026
2	2	MENUDO Por amor, Padosa 1012
3	8	OSCAR D'LEON El Discovolo, TH 2207
4	12	MARVIN SANTIAGO El hijo del pueblo, TH 2210
5	6	SOLEDAD BRAVO TH 1214
6	3	ISMAEL MIRANDA Exitos de los 50, Fania 0798
7	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
8	—	EDNITA NAZARIO Ednita, Padosa 1015
9	—	JULIO IGLESIAS Momentos, CBS 50329
10	—	MIAMI SOUND MACHINE Otra vez, CBS 10320
11	7	OLGA MARIA Amame, Musart 10819
12	11	FELIPE RODRIGUEZ 16 exitos, TTH 1830
13	5	ROBERTO CARLOS Cama y mesa, CBS 12315
14	—	CHUCHO AVELLANET Yo siento yo canto, TH 2204
15	—	PORFIRIO MOREL Y SU ORQUESTA Puro merengue, Ritmo y 509

OCTOBER 2, 1982, BILLBOARD

French Cabinet Mulls Tape Levy Plan Included in Proposed Audio/Video Legislation

By MICHAEL WAY

PARIS—A new government plan for a compensatory levy on blank audio and video tape is now being studied by French cabinet ministers as part of a complete audio/video protection package.

According to informed sources, other elements in the draft law include legal status for all audio/visual works (records, videos, and cinema and tv films), the acceptance in France of neighboring rights payments, and a method of controlling the rental of audio and video product.

Drawn up by culture minister Jack Lang in consultation with all sectors of the entertainment industry, the law would also establish the means to collect and distribute rights payments.

A number of ministries—communications, industry, finance, consumer affairs—are examining the document, but it appears finance minister Jacques Delors would have the major say on any tape levy during this period of price and wage restraint in France.

Though the likely amount of a tape levy has not emerged, the French branch of IFPI told the government a year ago that it regarded \$1.50 as reasonable.

If rights holders cannot reach voluntary agreement with blank tape manufacturers and importers on this issue, it is understood that it will go to legislation. The draft bill makes no mention of the amount of an eventual levy, however.

What is mentioned is a scheme whereby rights collecting societies would have to pay a percentage of income into a special government fund to aid audio and video "creativity."

Another omission is the rumored annual license fee for video machines, analogous to that for tv sets. This plan was also absent in the recent draft budget, and is not now likely to be considered until the 1983 budget bill is presented a year from now.

Overall, the contents of the new audio/video bill, which should come before Parliament next year, are largely those that were expected to be in the audio/video law passed

last June. In fact, that law only authorized a go-ahead for cable tv and, in a minor clause, banned simultaneous cinema and home video release.

It is known that some of the provisions in the new draft law were pulled out of the earlier law at cabinet level, presumably for political reasons because of the costs involved. On the neighboring rights issue too, the broadcast sector, state-run and independent, has balked at the costs involved, some of which the government would bear.

Pierre Chesnais of the French IFPI branch (Syndicat National des Editeurs Phonographiques) said the draft law represented "great progress," notably on the home taping issue, but still did not mean France was going to ratify the Rome Convention on neighboring rights.

SNEP has stopped publishing estimates of the scale of home taping, but sales of blank tapes, retailing for as little as 35 cents, last year totalled 40 million, while prerecorded cassette sales were only 26 million. The organization also says that the decline in album sales continues.

A&M Holds Affiliates' Meet

LOS ANGELES—A&M Records recently held a three-day international affiliates' conference here, coinciding with the label's 20th anniversary celebrations.

Event was launched Aug. 29 with a four-hour yachting cruise out of Marina Del Rey, during which affiliate representatives and home office executives were joined by Peter Frampton, James Young of Styx, Oingo Boingo's Danny Elfman and new signing Robert Williams. That evening, guests attended a Go-Go's concert at the Hollywood Bowl.

A&M hosted a video workshop Aug. 30, followed by an a&r preview presentation helmed by Jordan Harris, vice president of a&r, and Mike Noble, a&r director of A&M Records U.K.

New product aired included ti-

ties by Y&T, Espionage, the Payolas, the Europeans, Burning Rome, Philip Jap, Robert Williams, Sting, Lani Hall, Dance Class, the Brothers Johnson, Captain Sensible, Mental As Anything, Chaz Jankel and the Spoons, among others.

Highlighting the conference was a special showcase at the Roxy for artist Bryan Adams, who has been selected to appear at Japan's Yamaha Song Festival next month, and new signing Willie Phoenix, whose self-titled debut album was issued in July.

Capstone of the three-day gathering was a preview of Supertramp's new album, "Famous Last Words," at the estate of band member Rick Davies. Other members of Supertramp were also present.

CHART DISTORTION ALLEGED

Competitors Hit WEA U.K. Ad

LONDON — Charles Levison, managing director of WEA Records U.K., came under fire from industry chiefs at an ad hoc meeting convened last week to discuss certain "marketing practices" which might distort the accuracy of Britain's sales charts.

A WEA advertisement in consumer weekly New Musical Express triggered the meeting by offering readers the new Elvis Costello single "From Head To Toe" for the reduced cost of 99 pence (around \$1.68), for which they would also get a free copy of "Get Happy," an earlier Costello LP. The offer was only available in 120 outlets named in the advertisement.

WEA's competitors believed the offer contravened the spirit of the code of conduct signed by all BPI member companies. Levison claimed it was simply "an astute piece of marketing."

The meeting was an informal one, he says, and was held primarily to discuss changing the criteria under which records qualify for chart placings. It also covered the problem of marketing practices which, although "perfectly legitimate," could possibly distort the statistical accuracy of the chart.

Among the meeting's recommendations were that if such marketing

practices are to be employed, companies should give prior warning to the BPI chart committee and the chart compilation company, allowing them to make statistical adjustments to nullify any distorting effects on the chart. The same procedure should also apply to any personal appearance in shops by artists, it was recommended.

Commenting on the New Musical Express advertisement, Levison said: "It was absolutely within the bounds of the code of conduct, and was not the first of its kind. We've done others with the multiples, but this was an attempt to encourage in-

dependent dealers to join us in cooperative advertising.

"If the list contained a higher proportion of chart shops than a cooperative ad with one of the multiples, we simply did not know, but presumably the BMRB (British Market Research Bureau) was able to conduct a statistical exercise to correct any imbalance of returns."

The BMRB loses the chart compilation contract at the end of this year to the Gallup research company, (separate story, page 9). The new system is claimed to facilitate the identification of hyped records.

New British Chart System Ready Gallup Plan Will Cost \$2M Over Next Four Years

• Continued from page 9

and analyzed each week by the Gallup operation will permit the compilation of six sales charts—a singles chart, a 12-inch singles chart and a combined 7-inch and 12-inch singles chart; an LP chart, a cassette chart and a combined album and cassette chart.

The Gallup chart system will replace the manual compilation sys-

tem of the British Market Research Bureau—an arm of the J. Walter Thompson organization—which has been producing the official British industry chart since 1969.

Ten companies were invited to submit proposals for an electronic system to replace the manual system, and the contract was won by Gallup.

Part of the financing of the new British record industry charts will

continue to come from the BBC, which will be switching over the new system for "Top Of The Pops" and other chart-based programs in January, and from Music & Video Week, which will have exclusive publishing rights.

Almost since their inception, the BMRB charts, based on a panel of retailers completing sales diaries each week and having them collected by security vans, have been subjected to sustained hyping attempts.

Gallup claims that its computerized system is more accurate and more secure than the previous system and, in the long term, will cost the BPI less to run.

Secure transport for the BMRB diaries alone was costing 100,000 pounds (\$170,000) a year. Cost of the entire operation was running at about 400,000 pounds (\$680,000) annually.

The Gallup system makes use of a smaller sample but, it is claimed, is less vulnerable to manipulation and to human error. The BPI hopes that the sample will be increased in due course as non-panel retailers avail themselves of Dataport 5 Retailers in order to facilitate their own ordering as well as to participate in producing the vital weekly charts.

Federation Of Rock Formed In Poland

WARSAW—A Federation of Rock Music has been set up in the Polish city of Katowice, led by Jozef Skrzek, former leader of the group SBB and an established singer and multi-instrumentalist here.

Membership takes in rock musicians and affiliated professionals in the worlds of journalism and management. Main aim of the group, says Skrzek, is consolidation of the Polish rock movement and a helping hand for various rock music enterprises.

The federation is titled Federacja Muzyki Rockowej, based at Estrada Slaska, 40-013 Katowice, Wieszorka 10, Poland.

Hong Kong Court Action Hits Pac-Man Imitators

HONG KONG—Atari here has been granted an interlocutory injunction against two video game manufacturers, Video Technology and Soundic Electronics, restraining them from the manufacture, sale and promotion of games closely patterned on the successful Pac-Man.

Exclusive rights to the home video game version of Pac-Man, originally developed by Namco Enterprises of Japan, are owned by Atari, which makes and markets the game under license.

The injunction, covering manufacture, sale, distribution, import/export, advertising and promotion, was awarded August 23, following writs taken out against Video Technology July 12 and against Soundic July 22 for copyright infringement.

Video Technology was found to have been promoting a game called Crazy Moonie, and Soundic a game called Puck Boy, both modeled on

Pac-Man. Further writs against the two companies have also been filed in Britain and the U.S.

The injunction is seen as a step towards full court action, a procedure that could take two or three years, given the crowded state of Hong Kong courts.

But Atari executives are understood to be satisfied with the restraining order, which should effectively eliminate one of the company's main sources of competition here.

The Warner subsidiary operates through a wholly-owned marketing arm in Hong Kong, Atari Far East, and a joint venture manufacturing facility, Atari-Wong, which makes Atari video computer systems for home video games.

Video Technology is an established manufacturer of electronic equipment in Hong Kong, marketing its products under the brand name Creativision. Both it and Soundic will be major exhibitors at the coming Hong Kong Toy And Gifts Fair in October.

Cerrone Moves Into Video Field

PARIS—Cerrone, generally regarded here as "King of French Disco," has moved into the video field. His first cassette package covers a concert he gave at the 10,000-seater Pavillion de Paris.

Though his audio recordings, with sales well over the 10 million mark, have been made through his own company, his video debut is being handled by Regis Cassette Video (RCA).

Work To Begin On Statue Of Beatles

LONDON!—A giant bronze statue of the Beatles is to be erected in the group's home town, Liverpool, on the site of the famous Cavern Club, since demolished.

A public appeal fund raised only \$5,000 towards the cost, mostly from overseas contributions. But Royal Life Assurance has now contributed \$70,000 for the long-awaited tribute, and sculptor John Doubleday will start work immediately. It is hoped that the memorial will be ready by April, 1984.



UNIVERSAL CONFERENCE—While in Lima, Peru, to appear at the 1982 Miss Universe Pageant, Jose Luis Rodriguez, second right, attends a press conference celebrating his recent signing to CBS Records. Pictured at right is Augusto Sarria Jr., head of CBS Records Portugal. The party was hosted by CBS Records Peru.

FROM DECCA AND TELLYDISC

Clayderman Getting U.K. Push

LONDON—French pianist Richard Clayderman, largely unknown in Britain but one of the world's top-selling MOR artists, is the subject of a substantial autumn campaign here by Decca Records and direct mail tv merchandiser Tellydisc.

The campaign follows a deal concluded between Decca general manager John Preston and Delphine Records owner Olivier Toussaint. A specially compiled album, "Richard Clayderman," was released here on Decca/Delphine Sept. 24, and that same week Tellydisc released its double album, "The Magic Of Richard Clayderman," available by mail only for \$12.

Tellydisc, whose past successes include Barry Manilow, has never before promoted an album by an unknown artist, but with Clayderman's import album sales over 30,000 and his hit single "Ballade For Adeline" widely played on radio, the company hopes to repeat CBS's parallel achievement in breaking another major Continental MOR name, Julio Iglesias.

Says marketing director Denis Knowles: "We have always planned to develop the Tellydisc philosophy beyond big name or compilation albums. Clayderman and his music—with a proven track record around the world—offer the perfect opportunity, and the collaboration with Decca means that the retail trade will be able to benefit from the exposure we provide at no cost to themselves."

And John Preston adds: "The climate is right for an artist like Clayderman to break here in a big way, and television will obviously be the key medium. This is a unique project and we have put together a special team specifically to break him in the MOR market this year."

Fortuitous support for the Tellydisc/Decca campaign has come from the Post Office, whose new money transmission service Freepay not only permits customers to order and pay for the Tellydisc album in

post offices nationwide, but is also being advertised—in over 20,000 branches—with posters depicting Clayderman himself.

The pianist, who brings the campaign to a peak Dec. 8 with a debut British concert in London's Dominion Theater, has enjoyed phenomenal worldwide success since signing to Delphine six years ago at the age of 22. His sales total 25 million internationally, and he has won 138 gold and 21 platinum disks in countries including West Germany, France, Holland, Japan, Argentina, Mexico, Australia, New Zealand and South Africa, where at one stage last year his albums occupied four of the top five chart positions.

Meanwhile, Tellydisc is moving

into the retail market through new label Impression Records, in an attempt to reach potential buyers attracted by its tv ads but reluctant to purchase through mail order.

First album will be "Best Friends," an 18-track country LP based on the previously advertised direct response release "Friends." Tv commercials, which began Sept. 29 in the Tyne Tees region, are also similar, with the added message: "Now available in record shops."

Tellydisc, which is operated jointly by Eurodisc and the Hutton Company, will press Impression product at EMI and CBS plants, with distribution through CBS and sales through the Tandem sales force.

CHARGED WITH SLANDER

Greek Rock Group On Trial

By JOHN CARR

ATHENS—The general manager of EMI Records in Greece, George Petsilas, and the members of local rock group Mousikes Taxiarchies have been indicted and are to stand trial for blasphemous slander and offending public morals.

The indictment arises out of lawsuits brought against EMI and the group following release of its debut album this July. Several tracks contain lyrics which judicial authorities have found "morally offensive and insulting to the Greek Orthodox faith."

The band, whose name translates as Music Brigades, faced its first legal problem several months ago after a concert in the city of Larissa, when members of the audience protested to authorities about the lyrics sung. The resulting court injunction was overturned by an appeals court, citing freedom of speech.

Petsilas claims that the act's album is "merely satirical" and that the members of the group, self-styled anarchists, never in-

tended to seriously attack public morals. But the argument has not convinced Athens police, who in early September confiscated copies of the disk from stores and EMI's distribution depot.

At that time Petsilas and the group spent a night in jail. The EMI executive blames outmoded censorship ideas for the scandal and claims "Speech is less free now than it was in the past." He says he intends to cite the earlier appeals court verdict at his trial to get an acquittal for himself and the group.

A government censorship board here screens all lyrics of domestic repertoire before release, usually as a formality only. EMI claims it submitted the offending album to this board in good time, and that in the absence of any response it assumed it was safe to issue the disk.

Now, however, the company fears the Athens public prosecutor is eager to draw as many members of the EMI production staff as possible within its dragnet for an impressive trial.

New Firm Will Aid Labels Seeking Overseas Deals

LONDON—Sylvia Curd, former international manager of Arcade Records, has set up her own company, Sylvia Music Ltd., to guide independent labels seeking overseas license deals.

Described as "an international department for indie labels," the company will secure overseas license deals for British labels, place foreign product here, and provide advice on marketing and promotion.

Among Sylvia Music's first customers are Metronome and The Promotion People in West Germany, and Runaway Records and Clay Records in the U.K. Curd reports that she has already placed two Clay titles with major German label Teldec.

She is also keen to reach U.S. indies "because they often tend to view Europe as one huge territory and often don't appreciate the difference in size and character of the various European countries."

"They often find themselves signing away rights when they really could've done a much better deal," she says, "as it's often better for an

indie to cover Europe on a territory by territory basis rather than going with one major company."

Curd decided to set up Sylvia Music after noticing that, rather than seeking to exploit their product abroad, many indie labels simply export product and consequently deny themselves any concerted promotional effort overseas.

"They obviously need a channel through which to place material in other territories, but often lack the knowledge or resources to do so," she says.

And although the service is tailored for the independents, it will also place indie product with major companies abroad.

With her contacts at the major European record companies—and especially those in Germany and Benelux—well established, Curd is now compiling information on independent labels both in Europe and the U.K.

She stresses that a follow-up monitoring service, to ensure product is handled correctly once placed, will be part of the new operation.

Springsteen LP Is Problem For AOR

By DAVID FARRELL

TORONTO—As in music markets worldwide, the Sept. 20 release of what's effectively an acoustic folk album from rocker Bruce Springsteen is posing something of a dilemma for Canadian radio programmers, particularly those with AOR formats, according to a survey of program and music directors.

Andy Frost of CITI-FM Winnipeg notes that "Nebraska" has gone in as a feature and that the feature would be repeated. But as far as adding it to regular rotation, he says he'll decide after monitoring store reports and listener requests. "It's an album for Springsteen's loyal fans," he suggests, but not for AOR. If strong retail response ensues, Frost says he'll reconsider rotation.

In Toronto, both Q-107 and CHUM-FM added the album as a feature immediately, and an add to regular rotation seems likely. Quipped one of the on-air team at Q-107: "I knew folk would have a revival one of these days." More specifically, however, Q's music director Samantha Taylor reports that she likes the album, and that four cuts are being featured. It will be taken into the weekly music meeting for full discussion.

CHUM-FM's Wayne Webster reports that the album has gone in as a feature, with five cuts selectively added for testing. He says that while it is still early to get a good feel for audience response, phone calls have all been positive. He expects to see

the album added with a chart number.

In bilingual Montreal, the powerhouse AOR rock station is CHOM-FM. Here the Springsteen album went on as a feature immediately; the key cut being singled out for rotation is "Atlantic City." Prior to its first broadcast, the station chatted up its debut, using it as a listening hook on the first day of the broadcast ratings. Whether the album will be added to full rotation has not been decided.

On the west coast, CFOX-FM Vancouver added the album immediately, with emphasis on "Open All Night" and "Atlantic City." According to station p.d. Rick Shannon, initial audience response has been favorable. The album goes into the music meeting, and he figures it is an add. "It's Springsteen and that counts a lot, both to us at the station and to his fans," he says. He figures the acoustic album will either be an influential trend setter or "a giant flop."

In Edmonton at K-97, music director Bruce Kenyon reports the album was added as a feature initially, but he says that he's treating it like the past two Bob Dylan albums. "It's not the kind of thing we would normally play, but he is too big a name to ignore, so we'll playlist it for a minimum of three weeks and get the audience reaction." Initial cuts singled out for play are "Atlantic City," "Open All Night" and "Johnny 99."

Lively PRO Awards Dinner

• Continued from page 47

could be expected from the CMPA following a general meeting.

On a more upbeat note, it was also stated at the PRO dinner that members could expect a supplemental payment based on 1981 payouts of about 25% due to an increase in collection fees, and that as of Jan. 1, the society will be collecting at a higher rate from radio and television. What the new rate will be has not been announced.

Issues and payments aside, the 14th annual awards dinner was successful, with more than 230 people attending. Top honor was given to Nova Scotian composer Robert Aitken, who was given the Harold Moon Award in recognition of his contributions to Canadian music at the international level.

All told, 22 awards were presented, honoring songs and compositions that had achieved varying degrees of commercial success. The international award went to Dunbar Music of Canada for the Dolly Parton hit, "9 To 5." The RCA publishing arm topped the list of publishers honored, with five awards.

Ten awards went to the most-performed Canadian pop tunes licensed by PRO Canada, two each to Bruce Cockburn and Burton Cummings. Cockburn wrote and recorded the hits "Coldest Night Of The Year" and "Rumours Of Glory," while Cummings was responsible for "One And Only" and "You Saved My Soul." Ray Roper of Vancouver received a plaque for the Stonebolt hit "Crying Again" and "Tonight," while Adam Mitchell, now living in California, was honored for his hit, "Fool For Love."

Toronto's Eddie Schwartz wrote "Hit Me With Your Best Shot," a hit

for Pat Benatar. Skip Prokop was honored for co-writing, with Robert Johnson, "It Just Occurred To Me," recorded by Peter Pringle. The French version was also a hit as written with Maria-Claire Baillargeon, who was also honored at the dinner.

Montreal composer Jean Pain-eau-Couture was paid honors for his contributions to Canadian concert music. Paul Zaza was honored with the film award for the second year in a row. His films include "My Bloody Valentine," "Gas," "Melanie" and the all-time Canadian boxoffice hit, "Porky's."

Flautist Kathryn Moses was honored with an award in the jazz field, and the team of Terry Carisse and Bruce Ralins was named in the country category for their song, "Windship."

Other winners included Paul Dean and Mike Reno of Loverboy, Kevin Gillespie and Richard Huiet, Serge Badeaux and Dwayne Ford, Dick Damron and James Ross.

Saga Strikes German Gold

HAMBURG—Canadian rock act Saga has been awarded its first West German gold disk, for sales of the Deutsche Grammophon album "Worlds Apart."

The award was made during DGG's annual sales convention, when Saga members Michael Sadler and Jim Crichton, together with band manager Clive Corcoran, presented a gold disk in turn to Intersong's Hille Hillekamp in recognition of his work on the act in its early days, when he was at PolyGram International.

EMI Leading German Market

HAMBURG — Sales figures provided by West German trade magazine Musikmarkt covering the first three quarters of 1982 show EMI Electrola in Cologne leading the market share lists for both singles and albums.

In the singles category EMI had 22.9%, followed by Ariola with 18.24% and Teldec with 12.57%. CBS had 11.48%, Deutsche Grammophon 10.98% and WEA 8.28%. Leading artists were the Spider Murphy Gang (EMI), Al Bano and Romina Power (EMI), and Shakin' Stevens (CBS).

In the LP listings, EMI took a 19.37% share, followed again by Ariola, with 16.23%. CBS had 13.94%, Deutsche Grammophon 11.41%, WEA 8.81% and Phonogram 7.11%. Next were K-tel (6.37%), Metronome (5.5%), Teldec (4.6%), Arcade (4.1%), Deutsche Austrophon (1.22%) and Bellaphon (0.5%).

Among music publishing companies, Francis Day & Hunter emerged on top with 10.19%, ahead of Melodie Der Welt, Gerig Musikverlage and April Music.

Billboard® Hits Of The World™

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

BRITAIN

(Courtesy of Music & Video Week)
As of 9/25/82
SINGLES

This Week	Last Week	SINGLES
1	1	EYE OF THE TIGER, Survivor, Scotti Bros.
2	5	THE BITTEREST PILL, The Jam, Polydor
3	2	PRIVATE INVESTIGATIONS, Dire Straits, Mercury
4	4	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
5	6	ALL OF MY HEART, ABC, Neutron
6	10	THERE IT IS, Shalamar, Solar
7	3	SAVE A PRAYER, Duran Duran, EMI
8	8	THE MESSAGE, Grand Master Flash & The Furious Five, Sugar Hill
9	12	SADDLE UP, David Christie, KR
10	22	FRIEND OR FOE, Adam Ant, CBS
11	11	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
12	17	WHY, Carly Simon, WEA
13	7	HI-FIDELITY, Kids From "Fame" & Valerie Landsburg, RCA
14	9	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
15	18	LOVE COME DOWN, Evelyn King, RCA
16	14	TODAY, Talk Talk, EMI
17	40	ZOOM, Fat Larry's Band, Virgin
18	23	LEAVE IN SILENCE, Depeche Mode, Mute
19	36	JUST WHAT I ALWAYS WANTED, Mari Wilson, Compact
20	19	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
21	13	I EAT CANNIBALS PART 1, Toto Coelo, Radlachchoice
22	23	HARD TO SAY I'M SORRY, Chicago, Full Moon
23	15	WHAT, Soft Cell, Some Bizzare
24	16	NOBODY'S FOOL, Haricout One Hundred, Arista
25	28	GLITTERING PRIZE, Simple Minds, Virgin
26	NEW	PASS THE DUTCHIE, Musical Youth, MCA
27	25	UNDER THE BOARDWALK, Tom Tom Club, Island
28	20	CHERRY PINK & APPLE BLOSSOM WHITE, Modern Romance & John Du Prez, WEA
29	21	SPREAD A LITTLE HAPPINESS, Sting, A&M
30	24	INVITATIONS, Shakatak, Polydor
31	27	SO HERE I AM, UB40, Dep. Int'l.
32	34	AND I'M TELLING YOU I'M NOT GOING, Jennifer Holliday, Geffen
33	NEW	RUFF MIX, Wonder Dogs, Flip
34	NEW	TAKE A CHANCE WITH ME, Roxy Music, EG/Polydor
35	NEW	DO YA WANNA FUNK, Sylvester, London
36	NEW	GIVE ME SOME KINDA MAGIC, Dollar, WEA
37	29	FAME, Irene Cara, RSO
38	NEW	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin
39	32	WINDPOWER, Thomas Dolby, Venice In Peril
40	NEW	THE HOUSE OF THE RISING SUN, Animals, Rak

ALBUMS

1	1	THE KIDS FROM FAME, Various, BBC
2	7	CHART BEAT/CHART HEAT, Various, K-tel
3	NEW	THE DREAMING, Kate Bush, EMI
4	2	UPSTAIRS AT ERIC'S, Yazoo, Mute
5	5	THE LEXICON OF LOVE, ABC, Neutron
6	NEW	NEW GOLD DREAM, Simple Minds, Virgin
7	9	IN THE HEAT OF THE NIGHT, Imagination, R&B
8	10	RIO, Duran Duran, EMI
9	4	BREAKOUT, Various, Ronco
10	3	SIGNALS, Rush, Mercury
11	6	PETER GABRIEL, Peter Gabriel, Charisma
12	11	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
13	NEW	THE COLLECTION 1977-1982, The Stranglers, Liberty
14	14	LOVE SONGS, Commodores, K-tel
15	13	SONGS TO REMEMBER, Scritti Politti, Rough Trade
16	8	I, ASSASSIN, Gary Numan, Beggars Banquet
17	21	THE PURSUIT OF ACCIDENTS, Level 42, Polydor
18	15	LOVE & DANCING, League Unlimited Orchestra, Virgin
19	12	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
20	18	SOMETHING'S GOING ON, Frida, Epic
21	32	FRIENDS, Shalamar, Solar
22	20	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
23	26	AVALON, Roxy Music EG

24	NEW	LIFE IN THE JUNGLE, Shadows, Polydor
25	34	NIGHT BIRDS, Shakatak, Polydor
26	NEW	MYSTERY, Hot Chocolate, Rak
27	19	EYE OF THE TIGER, Survivor, Scotti Bros.
28	24	TALKING BACK TO THE NIGHT, Steve Winwood, Island
29	39	THE CAGE, Tygers Of Pan Tang, MCA
30	22	COMPLETE MADNESS, Madness, Stiff
31	27	THE PARTY'S OVER, Talk Talk, Secret
32	16	IT'S HARD, The Who, Polydor
32	36	CAN'T STOP THE CLASSICS, Louis Clark & Royal Philharmonic Orchestra, K-tel
34	30	MIRAGE, Fleetwood Mac, Warner Bros.
35	23	ACTING VERY STRANGE, Mike Rutherford, WEA
36	NEW	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
37	17	HIGHWAY SONG-BLACKFOOT LIVE, Blackfoot, Atco
38	33	THE SINGLES ALBUM, UB40, Graduate
39	25	FAME, Soundtrack, Polydor
40	28	ASIA, Asia, Geffen

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 9/25/82
SINGLES

This Week	Last Week	SINGLES
1	1	JACK & DIANE, John Cougar, Riva
2	2	EYE OF THE TIGER, Survivor, Scotti Bros.
3	3	HARD TO SAY I'M SORRY, Chicago, CBS
4	6	DOWN UNDER, Men At Work, CBS
5	7	ONLY TIME WILL TELL, Asia, Geffen
6	5	EYE IN THE SKY, Alan Parsons Project, Arista
7	4	ABRACADABRA, Steve Miller Band, Capitol
8	8	TAKE IT AWAY, Paul McCartney, CBS
9	10	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
10	16	BLUE EYES, Elton John, Geffen
11	12	DON'T IT MAKE YA FEEL HEADPINS, C, A&M
12	9	HOLD ME, Fleetwood Mac, Warner Bros.
13	18	SOMEBODY'S BABY, Jackson Browne, Asylum
14	17	BOYS OF AUTUMN, David Roberts, WEA
15	11	VACATION, Go-Go's, IRS
16	14	EYES OF A STRANGER, Payolas, A&M
17	NEW	NEW WORLD MAN, Rush, PolyGram
18	NEW	HOLD ON, Santana, CBS
19	NEW	EMOTIONS IN MOTION, Billy Squier, Capitol
20	NEW	STILL IN THE GAME, Steve Winwood, Island

ALBUMS

1	1	AMERICAN FOOL, John Cougar, Riva
2	3	BUSINESS AS USUAL, Men At Work, CBS
3	2	EYE IN THE SKY, Alan Parsons Project, Arista
4	6	MIRAGE, Fleetwood Mac, Warner Bros.
5	5	ABRACADABRA, Steve Miller Band, Capitol
6	7	PICTURES AT ELEVEN, Robert Plant, Swan Song
7	8	AVALON, Roxy Music, Warner Bros.
8	4	EYE OF THE TIGER, Survivor, Scotti Bros.
9	10	NO STRANGER TO DANGER, Payolas, A&M
10	NEW	TALKING BACK TO THE NIGHT, Steve Winwood, Island

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/22/82
SINGLES

This Week	Last Week	SINGLES
1	2	WORDS, F.R. David, Carrere
2	1	ADIOS AMOR, Andy Borg, EMI
3	28	STERNENHIMMEL, Hubert Kah, Polydor
4	3	ABRACADABRA, Steve Miller Band, Mercury
5	4	MAID OF ORLEANS, Orchestral Manouevers In The Dark, Dindisc
6	16	I KNOW THERE IS SOMETHING, Frida, Polydor
7	5	WO BUST DU, Spider Murphy Gang, EMI
8	9	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
9	6	ICH WILL SPASS, Markus, CBS
10	11	NUR GETRAEUMT, Nena, CBS
11	8	ZAUBERSTAB, Zaza, Intercord
12	10	MADE IN ITALY, Ricci & Poveri, Baby

13	13	IT STARTED WITH A KISS, Hot Chocolate, Rak
14	22	HARD TO SAY I'M SORRY, Chicago, Warner Bros.
15	NEW	ONLY TIME WILL TELL, Asia, Geffen
16	7	JUST AN ILLUSION, Imagination, Artoia
17	20	JEDE STUNDE, Karat, Pool
18	17	DON'T GO, Yazoo, Intercord
19	23	FELICITA, Conny & Jean, Big Mouth
20	12	NON SUCCEDERA PIU, Claudio Mori, Artoia
21	14	SADDLE UP, David Christie, Polydor
22	18	MASCHINE BRENNT, Falco, Teldec
23	NEW	PAPILLON, Nicole, Teldec
24	25	MUSIC & LIGHTS, Imagination, Artoia
25	NEW	MANCHMAL MOECHT ICH GERN MIT DIR, Roland Kaiser, Hansa
26	29	FELICITA, Al Bano & Remina Power, Baby
27	24	OBEH OHNE, Reinhard Fendrick, Nature
28	19	VERDAMP LANG HER, BAP, EMI
29	27	HEAT OF THE MOMENT, Asia, Geffen
30	21	GOODY TWO SHOES, Adam & Ant, CBS

ALBUMS

1	1	VON DRINNE NOH DRUSSE, Bap, EMI
2	2	FUER USSZESCHNIGGE, Bap, EMI
3	3	ABRACADABRA, Steve Miller Band, Mercury
4	6	GREASE 2, Soundtrack, RSO
5	7	EYE IN THE SKY, Alan Parsons Project, Arista
6	4	85555, Spliff, CBS
7	5	IN TRASNIT, Saga, Polydor
8	NEW	DER BLAUE PLANET, Carat, Teldec
9	10	FIVE MILES OUT, Mike Oldfield, Virgin
10	8	ASIA, Asia, Geffen
11	15	DOLCE VITA, Spider Murphy Gang, EMI
12	11	THE CONCERT IN CENTRAL PARK, Simon & Gartunkel, Geffen
13	17	LIFE 82, Peter Maffay, Metronome
14	16	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Dindisc
15	13	AVALON, Roxy Music, Polydor
16	NEW	EIN BISSCHEN FRIEDEN, Nicole, Teldec
17	12	IV, Toto, CBS
18	14	MIRAGE, Fleetwood Mac, Warner Bros.
19	20	4, Foreigner, Atlantic
20	NEW	RUECKKEHR DER PHRANTASTISCHEN 5, Extrabreit, Metronome

JAPAN

(Courtesy Music Labo)
As of 9/27/82
SINGLES

This Week	Last Week	SINGLES
1	1	MATSUWA, Amin, Nippon Phonogram (Yamaha)
2	3	DANCEWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayo Shi)
3	2	AISHU NO KASABURANKA, Hiromi Go, CBS Sony (Burning/PMP)
4	4	KENKAO YAMETE, Naoko Kawai, Nippon Columbia (Gelel)
5	7	YUMENO TABIBITO, Chiharu Matsuyama, News (Panta)
6	8	BANMENO YUUTSU, Kenji Sawada, Polydor, (Nabe/Anime)
7	6	NINJINMUSUME, Tohiko Tahara, Canyon (Janny's)
8	5	KOMUGI IRONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)
9	11	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
10	9	COKINAKO INOMONOGATARI, Yosenabatorio, Nippon Phonogram/Forlife (Fuji)
11	14	SUMIRE SEPTEMBER LOVE, Ippu-Do, Epic-Sonny (Janny's)
12	12	KURAYAMIO BUTTBASE, Dalsuke Shima, King (Crazy Rider)
13	NEW	NAGASAKI SAYOKYOKU, Masashi Sada, Freeflight (Masashi)
14	13	EYE OF THE TIGER, Survivor, Canyon (Nichion/PMP)
15	17	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichion)
16	15	100... SO KAMONE; Shibugakitai, CBS/Sony (Janny's)
17	10	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
18	18	JIDAIJO KOETE, Grease, Nippon Columbia (Crazy Rider)
19	16	NAMIDAO FUITE, Tessel Miyoshi, Alpha
20	NEW	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)

ALBUMS

1	2	NUDE MAN, Southern All Stars, Victor
2	15	SAUDADE, Masayoshi Takanaka, Kitty
3	1	BEST, Toshiko Tahara, Canyon
4	3	JIDAIWA BOKURANI AMEO FURASHITERU, Nageee Tsuyoshi Nagabushi, Toshiba-EMI
5	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
6	4	MY FANTASY, Kyoko Kolzumi, Victor
7	5	GREATEST HITS, Tetsuro Yamashita, RVC
8	NEW	SHOJOJI, Seiko Sawada, Crown
9	10	PROLOGUE, Akina Nakamori, Warner-Pioneer
10	7	ONLY JUST BEGAN, Off Course Instruments, Toshiba-EMI
11	11	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
12	13	NIGHT BIRDS, Shakatak, Polydor
13	8	P.M.9, Eikichi Yazawa, Warner/Pioneer
14	9	YOUSEI, Hidemi Ishikawa, RVC
15	17	NADA, Mio Takaki, Canyon
16	12	LA SAISON D'AMOUR, Ann Louis, Victor
17	14	I LOVE YOU... Off Course, Toshiba-EMI
18	19	I CAN'T STAND STILL, Don Henry, Warner-Pioneer
19	18	EYE OF THE TIGER, Survivor, Canyon
20	NEW	LOOK OF LOVE, ABC, Nippon Phonogram

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/25/82
SINGLES

This Week	Last Week	SINGLES
1	1	EYE OF THE TIGER, Survivor, Epic
2	2	ABRACADABRA, Steve Miller Band, Mercury
3	3	IF YOU WANT MY LOVE, Cheap Trick, Epic
4	6	HARD TO SAY I'M SORRY, Chicago, Full Moon
5	5	HURTS SO GOOD, John Cougar, WEA
6	8	GREAT SOUTHERN LAND, Icehouse, Regular
7	4	THE OTHER WOMAN, Ray Parker Jr., Arista
8	16	REAL MEN, Joe Jackson, A&M
9	7	DOWN ON THE BORDER, Little River Band, Capitol
10	11	WORDS, Missing Persons, Capitol
11	20	DA DA DA I DON'T LOVE YOU, Trio, Mercury
12	NEW	THE LOOK OF LOVE, ABC, Mercury
13	9	RADIO, Members, Island
14	10	ONLY YOU, Yazoo, Mute
15	NEW	SHY BOY, Bananarama, Liberation
16	19	THE ONLY WAY OUT, Cliff Richard, EMI
17	13	THE RHYTHM OF THE JUNGLE, Quick, Epic
18	14	ONE THING, Inxs, WEA
19	15	HOUSE OF FUN, Madness, Stiff
20	NEW	LADY WHAT'S YOUR NAME, Swanee, WEA

ALBUMS

1	1	1982 OUT OF THE BLUE, Various, Festival
2	4	AVALON, Roxy Music, Polydor
3	12	PRIMITIVE MAN, Icehouse, Regular
4	3	ROCKTRIP '82, Various, CBS
5	10	DADDY'S COOLEST, Daddy Cool, Wizard
6	2	MIRAGE, Fleetwood Mac, Warner Bros.
7	5	ABRACADABRA, Steve Miller Band, Mercury
8	8	SONS OF BEACHES, Australian Crawl, EMI
9	14	NIGHT AND DAY, Alan Parsons Project, Arista
10	16	THE LEXICON OF LOVE, ABC, Mercury
11	7	EYE IN THE SKY, Alan Parsons Project, Arista
12	6	TUG OF WAR, Paul McCartney, Parlophone
13	11	DEEPEST PURPLE, Deep Purple, EMI
14	13	ROCKY III, Soundtrack, Liberty
15	NEW	THE VERY BEST OF DON McLEAN, Don McLean, Intersun
16	15	CAN'T STOP THE CLASSICS, Royal Philharmonic Orchestra, K-tel
17	9	20 GOLDEN GREATS, Slim Whitman, Liberty
18	17	AROUND THE WORLD, James Last, J&B
19	18	THE NUMBER OF THE BEAST, Iron Maiden, EMI
20	NEW	WINDSONG, Randy Crawford, Warner Bros.

ITALY

(Courtesy Germano Ruscitto)
As of 9/21/82
SINGLES

This Week	Last Week	SINGLES
1	4	NON SONO UNA SIGNORA, Loredana Berté, CGDMM
2	2	BRAVI RAGAZZI, Miguel Bose, CBS
3	1	AVRAI, Claudio Baglioni, CBS
4	3	TANZ BAMBOLINA, A. Camerini, CBS
5	5	LAMETTE, Rettore, Ariston-Ricordi
6	9	SARA LA NOSTALGIA, Riccardo Cocciante, RCA
7	6	PARADISE, Soundtrack, CBS
8	7	MESSAGGIO, Alice, EMI
9	10	JUST AN ILLUSION, Imagination, Panarecord
10	8	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
11	15	DA DA DA, Trto, PolyGram
12	11	UN'ESTATE AL MARE, G. Russo, CGDMM
13	16	VIVI, Gianni Togni, CGDMM
14	17	DON'T YOU WANT ME, Human League, Ricordi
15	12	PROBLEMI, Marcella, CBS
16	13	RADIO STATION, Rockets, CGDMM
17	NEW	MASTER PIECE, Gazebo, Baby Record/CGD-MM
18	20	PHOTOSTOP, Claudio Cecchetto, Phonit Cetra
19	NEW	SOGNO DELLA GALLERIA, Franco Simone, WEA
20	NEW	MADE IN ITALY, Ricci & Poveri, Baby Record/CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/25/82
SINGLES

This Week	Last Week	SINGLES
1	1	TWILIGHT ZONE, Golden Earring, 21
2	3	DON'T GO, Yazoo, Mute
3	8	PRIVATE INVESTIGATIONS, Dire Straits, Vertigo
4	7	ONE DRAW, Rita Marley, Hansa
5	10	TWILIGHT, BZN, Mercury
6	2	ALS JE HUILT/BIM BAM, Andre van Duin, CNR
7	NEW	ADIOS AMOR, Corry, Phillips
8	NEW	COME ON EILEEN, Dexys Midnight Runners, Mercury
9	4	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor
10	NEW	EYE OF THE TIGER, Survivor, Scotti Brothers

ALBUMS

1	1	IV, Toto, CBS
2	2	AVALON, Roxy Music, EH/Polydor
3	NEW	CUT, Golden Earring, 21
4	3	TALKING BACK TO THE NIGHT, Steve Winwood, Island
5	7	TROPICAL GANGSTERS, Kid Creole & Coconuts, Island
6	6	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
7	4	NIGHT & DAY, Joe Jackson, A&M
8	5	DONNA SUMMER, Donna Summer, Geffen
9	10	SHANGO, Santana, CBS
10	9	SKUNK, Doe Maar, Killroy

SWEDEN

(Courtesy GLF)
As of 9/15/82
SINGLES

This Week	Last Week	SINGLES
1	2	ABRACADABRA, Steve Miller Band, Mercury
2	1	CAT PEOPLE, David Bowie, Backstreet
3	6	I KNOW THERE'S SOMETHING GOING ON, Frida, Polar
4	4	DA DA DA, Trio, Mercury
5	5	DER KOMISSAR, Falco, GIG
6</		



**Solid
State
Logic**
Stonesfield
Oxford
Tel: Stonesfield
(099389) 8282

**TO The
Manor
BORN**

Shipton on Cherwell
Kidlington Oxon
Tel: Kidlington
(08675) 77551

Pop

SHEENA EASTON—Madness, Money & Music, EMI America ST17080. Produced by Christopher Neil. Easton's third album for EMI America has the Grammy winner dabbling in contemporary rock rhythms on several cuts, most notably the single "Machinery," which has almost a new wave feel. "Are You Man Enough" has the sprightly midtempo pop sound of Abba, while a couple of the ballads have the tough edge of Easton's last big hit, "You Could Have Been With Me." Only one snag: the cover art doesn't mirror the stylistic expansion of the music, looks more like "The Girl From Ipanema" than "We Got The Beat."

DIRE STRAITS—Love Over Gold, Warner Bros. 23728. Produced by Mark Knopfler. In sound and substance, this new set by an expanded lineup builds on the narrative sweep and rich guitar/keyboard interplay of 1980's "Making Movies," beginning with a 14 minute saga, "Telegraph Road." Elsewhere, guitarist, writer and vocalist Mark Knopfler offers a rocking, caustic "Industrial Disease," and, in a stunning mood piece bridging jazz and pop, combines acoustic guitar, marimbas (by Mike Mainieri) and spoken word in "Private Investigation," already a top single in the U.K. Daring music that will test AOR's programming limits, this qualifies as timeless rock.

CLIFF RICHARD—Now You See Me . . . Now You Don't, EMI America ST17081. Produced by Cliff Richard, Craig Pruess. Richard's latest continues the pattern of his recent LPs, concentrating on sleek, buoyant pop tracks that bristle with excitement. There are also a few ballads for balance, including two traditional pieces—"The Water Is Wide" and "Little Town," where a new melody was put to the Christmas favorite "Oh Little Town Of Bethlehem." Richard has made some of the best pop singles of recent years, and several cuts here are worthy to join that list.

GERRY RAFFERTY—Sleepwalking, Liberty LT-51132 (Capitol). Produced by Christopher Neil & Gerry Rafferty. His past albums have built on his background in pop and folk, but here songwriter Rafferty teams with producer Christopher (Sheena Easton) Neil to inject an undercurrent of contemporary rock, adding synthesizers and insistent rhythms apparently culled from techno-pop sources. Rafferty's melodic bent hasn't changed, though, nor has his velvety vocal timbres, suggesting that key tracks—notably including the title song and "Standing At The Gates"—should break first with AC and mainstream pop formats.

DAVID LINDLEY—Win This Record, Asylum 60178. Produced by David Lindley & Greg Ladanyi. Lindley and El-Rayo-X, his high-spirited band, return with another ebullient exercise in classic rock and reggae/pop, mixing originals with Jamaican chestnuts and American r&b from Etta James and the Meters. As on his first-rate debut, Lindley himself mates his ready singing to strong support from his band, and the playing is rowdy but right throughout.

GARY NUMAN—I, Assassin, Atco 900141 (Atlantic). Produced by Gary Numan. What's this? Gary Numan with a human face? Numan, one of those chiefly responsible for the synth-pop trend, is still fiddling with electronics but they are complimented here by such traditional instruments as drums, bass and guitar, lending a more well-rounded sound. Dance clubs can sink their teeth into "We Take Mystery To Bed." Those who keep an eye on the fleeting pop culture scene will notice Numan's dig at fellow synthesizer enthusiast Steve Strange in "War Songs."

FRIDA—Something's Going On, Atlantic 80018. Produced by Phil Collins. Abba's auburn-haired songstress makes a bold solo project a stunning success, thanks to her collaboration with Genesis' Phil Collins, who's emerging as a first-rate producer. Songs from Stephen Bishop, Russ Ballard, Giorgio Moroder and Pete Belotte, Bryan Ferry and Collins himself sustain the same high standard she enjoys with ABBA itself, while arrangements and production span melodic pop, hard-edged rock ripe for AOR and even a soulful duet with Collins.

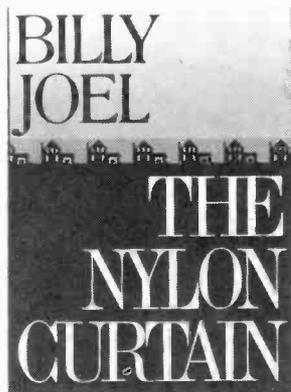
Black

CARL CARLTON—The Bad C.C., RCA AFLI-4425. Produced by Narada Michael Walden. That "Bad Mama Jama" man returns with more free swinging soul crackling with dance energy and bustling beat. A cover of the Four Tops' "Baby I Need Your Loving" paces the action and leads a fresh chart charge for this naturally electrifying singer. Producer Walden packs a stylish wallop of his own, David Robinson chipped in "Need Your Loving," and "Dance With You" seems to pave the way for Carlton's climb.

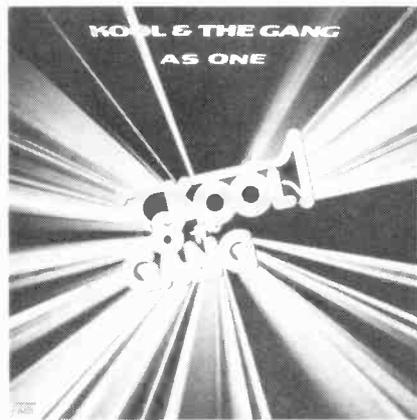
Country

JANIE FRICKE—It Ain't Easy, Columbia FC38214. Produced by Bob Montgomery. The most immediately noticeable change producer Montgomery has effected in Fricke's ar-

Spotlight



NEIL DIAMOND—Heartlight, Columbia TC38359. Produced by Neil Diamond, Burt Bacharach, Carole Bayer Sager, Alan Lindgren, Michael Masser, David Foster, Richard Bennett. Diamond coproduced seven of the tracks on his latest album with Burt Bacharach and Carole Bayer Sager and the result, as expected, is highly sophisticated, ultra romantic AC pop. Bacharach also arranged and conducted those cuts, giving them the melodic lilt with which he's long been associated. A few of the tracks, including "Comin' Home" and "Star Flight," are upbeat affairs, but for the most part these are soft, pretty ballads. This is Diamond's bid for an eighth platinum album.



KOOL & THE GANG—As One, De-Lite DSR 8505 (PolyGram). Produced by Eumir Deodato & Kool & The Gang. Kool & The Gang return with their best bid yet to make a substantial splash on the pop charts via their fusion of black, dance and pop elements. Led by the joyous "Big Fun," Kool's crew flashes their platinum smile on the title tune, "Street Kids" and "Let's Go Dancin'." as vocalist James Taylor powers Robert "Kool" Bell's instrumental powerhouse. Further refining the spark that fired "Ladies Night," "Celebrate" and "Something Special" to multi-format success, the new songs continue the good humor and high spirits at the heart of that appeal.

BRUCE SPRINGSTEEN



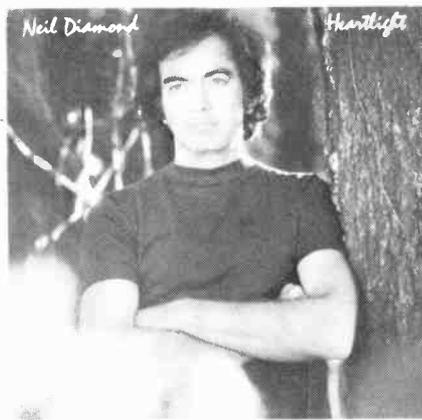
BRUCE SPRINGSTEEN—Nebraska, Columbia TC 38358. No producer listed. The Boss takes a heartening commercial gamble to follow the pop success of his rocking "The River" package with this downbeat, intensely personal collection of solo works self-produced at home on a Teac four-channel cassette deck. Spare acoustic guitar, harmonica and occasional vocal overdubs leave room for his gripping lyrics to take center stage, as Springsteen assembles what are essentially folk songs for the '80s, musically shaped by old ballads and broadsides, emotionally rooted in the social undercurrents of the day. Radio may balk at brooding meditations on murderer Charlie Starkweather, Jersey mobsters and shattered blue collar dreams, but his fans will be moved.

rangements is energy, for the first time, she's got material and tracks equal to her talent as a vocalist. She can handle a lot more depth of emotion, a lot stronger production than previous producers have imagined. It's a joy to hear her on numbers like "You Don't Know Love," "Tell Me A Lie," and "A Little More Love." This is an album, not just a collection of singles.

LARRY GATLIN & THE GATLIN BROTHERS BAND—Sure Feels Like Love, Columbia 38135. Produced by Jerry Crutchfield & Larry Gatlin. While this offering doesn't differ greatly from the harmony-laden, ballad dominated style the Gatlins have crafted over the years, the LP does touch on some new production effects and a few songs demonstrate commendable playfulness with lyrics and melodies. "The Whole Wide World Stood Still" and "Sure Feels Like Love" continue their easy, warm pace, but "The Luau" and "Something Like Each Other's Arms" are spiced by quick rhythms, varied instrumentation and teasing vocals by the threesome.

STEVE WARINER—Steve Wariner, RCA AHLI-4154. Produced by Tom Collins. This debut album has been a long time coming, in fact, Wariner has logged several chart hits and a No. 1 single while he was waiting. But Wariner fans will find the wait worthwhile—production, material and instrumental arrangements are all distinctive and tastefully tailored. (Wariner, a former protege of Chet Atkins, contributes his own gui-

BILLY JOEL—The Nylon Curtain, Columbia TC38200. Produced by Phil Ramone. Joel's first studio album since the No. 1 "Glass Houses" 2½ years ago is most notable for the strength and conviction of its lyrics, including those to "Allentown" and "Goodnight Saigon." The music again reflects the well-crafted pop-rock fusion that Joel honed in "The Stranger" and "52nd Street," two of the best-selling albums of the late '70s. While most of the songs have punch and bite, there are also some striking softer cuts, including the hushed, dramatic "Where's The Orchestra?," which closes the LP. "Pressure" is already shaping up as a major pop single, which will give this set its first sales impetus.



the most likely crossover cut, Southern style "Name It And Claim It" and "Way Up In Glory Land," and a country gospel approach on "Joybells."

First Time Around

ALFIE SILAS—Alfie, RCA NFL1-8026. Produced by John Lewis Parker & Brian Potter. "A Puppet To You" is a catchy dance/black tune that's bound to bring Silas to the charts, while "Put The Freeze On" and "You're A Star" should sustain the momentum. Producers/songwriters Parker & Potter stir up a sophisticated sound environment for Silas, who carries the beat and sweetens the party-hardy plan with the high-flying vocals of a budding Donna Summer. A successful midline introduction of a new dance diva.

FORTNOX, Epic ARE38204. Produced by Chris Tsangarides. Though based in Georgia, this group eschews Southern rock in favor of a more AOR commercial sound, sticking closely to the Journey/Foreigner/Loverboy/Survivor school of melodic power-chord suburban rock. There is little that is fresh here or anything that's new, but with only three men in the band, and no synthesizer washes, Fortnox manages to create its sound with a minimum of instrumentation. There is no denying the musical abilities here.

THE GUN CLUB—Miami, Animal Records APE6001 (Chrysalis). Produced by Chris Stein. This trio has built up a strong following in Southern California with its forceful, primal sounds, don't confuse them with the punk antics of Black Flag or the Dead Kennedys. The Gun Club borrows more from such predecessors as the Velvet Underground, Doors, the Byrds and even Creedence Clearwater Revival (There's even a version of "Runnin' Through The Jungle" that does justice to the original). Slightly uneven, especially on side two, but definitely worth investigating. Choice tracks are "Like Calling Up Thunder," "Run Through The Jungle," and "Carry Home."

FEAR OF STRANGERS, Faulty Products UNIT 1 (I.R.S.). Produced by Fear Of Strangers. This upstate New York band, formerly called the Units, plays catchy pop rock tunes with spirit and bite. "Guerilla War" is a strong song condemning American involvement in El Salvador, but most of the songs here are more personal, though with a socially aware, bittersweet flavor. Fear Of Strangers is a four-person band fronted by female vocalist Val Haynes singing in front of a basic guitar/bass/drums combination.

JACK MACK AND THE HEART ATTACK—Cardiac Party, Full Moon/Warner Bros. 23733. Produced by Glenn Frey & Allan Blazek. Already notorious in L.A. dance clubs, this 10-piece ensemble of crack studio players may be the penultimate blue-eyed soul band. Although the songs are all new originals, their debut sounds teasingly like a lost Stax/Volt hits album, especially given singer Max Gronenthal's good-humored, reverent use of moves made famous by Wilson Pickett, James Brown, Eddie Floyd and a host of other sexy soul men.

EPs

THE BRAINS—Dancing Under Streetlights, Landslide LM1201. Produced by Mark Richardson & the Brains. This Atlanta quartet put out two very underrated albums for PolyGram and now has an EP on the Atlanta-based Landslide label. The Brains make powerful yet intelligent rock which has earned the band a glowing critical reputation and a strong cult following. Mainstream rock and new music fans will find something to like here. "Tanya," the standout track, builds to a roaring conclusion.

Billboard's Recommended LPs

pop

OUR DAUGHTER'S WEDDING—Moving Windows, EMI-America ST17075. Produced by David Spradley, Frank Simon & Our Daughter's Wedding. Most synth-pop seems to come from overseas but the U.S. has its share of synthesizer bands, including Our Daughter's Wedding, from New York, which scored big on the club circuit with the "Lawnchairs" track two years ago. "Elevate Her" is a funky r&b tip of the hat to the likes of Prince and the Time. "Buildings" is great dance club fare while "Paris" is lush in the Vangelis vein.

(Continued on opposite page)

tar work.) This is a talented, stylish artist who combines pop and country masterfully in a manner that's often reminiscent of a young Glen Campbell.

Gospel

MICHAEL & STORMIE OMARTIAN—Mainstream, Sparrow 1060. Produced by Michael Omartian. The Omartian team have created a fine middle ground blend of modern synthesizer rock and contemporary MOR that avoids the indulgent pitfalls of both styles. Production and crystalline vocals create aural epiphanies on "The Calling" and "Believing For The Best In You," with Stormie singing, and Michael's vocals and melodies are at their peak on "Man Out Of Time" and "Give It Up."

REX NELSON SINGERS—Feeling At Home, Canaan 9884. Produced by Ken Harding. This established group delivers perhaps their most varied collection to date, touching on contemporary AC, country and Southern gospel. A brassy "Jesus Is Your Ticket To Heaven" opens, and the balance includes "Where Would I Turn," with melodic female singing making it

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.

Rock 'n' Rolling

• Continued from page 10

strike, the loss of a U.S. cable deal that cut down on front money, poor pre-publicity, and an overambitious schedule that involved 600 artists from 21 nations. He says he was hoping for 25,000-a-day attendance, but got only between 5,000 and 10,000.

To help pay some of the costs "Music And Rhythm," a WOMAD double album, has been released in the U.S., distributed by Jem, and Gabriel is reuniting with his old colleagues from Genesis for an outdoor concert in Britain Saturday (2) with all proceeds going to WOMAD. This will be Gabriel's first appearance with Genesis since he left.

Though there were some differences of opinion when Gabriel left, he says that everything is now amicable. Tony Smith, one of Gabriel's co-managers, is also the manager of Genesis. Gabriel's other manager is Gail Colson. His booking agency is the International Talent Group, which is putting together a concert tour for him in November-December, playing "through darkest America."

Gabriel says he likes "to get out of the album-tour, album-tour scenario." In addition to the WOMAD festival, which he hopes to do again, he is working on the idea of presenting video onstage with him—after this tour—and also of doing a video album.

"The video album of the future

October LPs

• Continued from page 4

to be released in October. The album-tour scenario, the title of which is self-explanatory.

Among the potentially hottest October releases are new studio sets by Chrysalis' Pat Benatar and RCA's Rick Springfield, both of whom have gone platinum with all of their previous LPs for those labels. Benatar's last album, "Precious Time," hit No. 1; Springfield's last, "Success Hasn't Spoiled Me Yet" reached number two.

Wonder's Japanese Tour Getting Boost From TDK

• Continued from page 3

for three years, and Suntory distillers have brought various U.S. jazz artists into the country. TDK is the first tape manufacturing concern to participate in a Japanese tour for a musical act. That participation is explained by company sources there as being "in line with our aim of contributing to the cultural industries of the world."

However, both TDK's U.S. advertising agency and Ewart Abner, head of Wonder's Black Bull Music

Assistance in this story provided by Shig Fujita in Tokyo.

combine, say Wonder's tour won't receive any direct funding from the tape company.

"TDK is tying into a major consumer electronics show that will be held in Tokyo in October," explains Phil Stogel, whose Philip Stogel Co. has served as TDK's American agency for the past six years. Stogel, who helped negotiate the original Wonder advertising ties four years ago, claims TDK will thus be conducting its own advertising cam-

will be much more of a collaboration between musical and video people, rather than people just being asked to provide a video promo for a single after it's recorded. I have some video demos of what I want to do, which I will start on after Christmas."

Gabriel says that he is also "fairly active" in the business aspects of his career. "I think it is important for artists to take responsibility for what happens to them," he says. "Quite often the guys who say 'I'm only an artist, I'm not interested in the business' are the first to complain when they think the royalty check isn't big enough."

★ ★ ★

For only a 50-cent postage charge, readers of the October issue of *Oui* magazine can get a free copy of a 45 featuring two Lennon & McCartney songs, "Like Dreamers Do" and "Love Of The Loved," recorded in 1962 by the then Silver Beatles.

The single—which *Oui* got via a deal with Backstage Records, which earlier this year released a white vinyl two-picture-disk package by the Silver Beatles—comes as a bonus along with an interview with ex-Beatle Peter Best.

According to Mikael Kirk, music editor of the magazine, during the last year *Oui* has been devoting 10 to 20 pages to music per issue, including a controversial account of groupie life by Carmine Appice, and a B&D picture spread with the members of Motorhead that got the magazine banned in parts of Europe.

There have been other spreads on Ozzy Osbourne, Rick James, Joe Perry and others that have been less "raunchy." Kirk says the emphasis is usually on the less conventional lifestyle aspects of rock artists. "Musician or Circus can do the stories about what sort of guitar pick they like," says Kirk.

Susan Traub, promotion director of *Oui*, says she would not be surprised if 40% to 60% of the magazine's readers sent in the coupon for the free record. *Oui*'s circulation, she says, is 752,616.

paign, using the Wonder tv spots, during the period when both the Wonder tour and the electronics show will be active.

Abner confirms that distinction, saying, "TDK is assisting the promoter in the advertising and promotion of the tour. . . . It's true that Stevie does have a sponsorship role in their ads, but they'll basically be advertising the tape while he's there."

TDK, which assumed a similar role in promoting the Rolling Stones in Europe last year, has no existing plans for spreading Wonder's role as spokesman into other international territories. However, Stogel leaves the door open for such a move by other TDK representatives by stressing that Wonder's U.S. spokespersonship will remain the company's lone musical affiliation here.

The Japanese tour, bannered as "TDK Presents Stevie Wonder In Japan," starts in the southern city of Fukuoka, followed by dates in Nagoya; Osaka; Tokyo, where Wonder will give two concerts in the huge Nippon Budokan Hall; Yokohama; Sendai and Koriyama. Tickets are being priced up to \$20.

Premium Vinyl For Supertramp LP

• Continued from page 3

vice president, marketing services, says that he's been working on the BASF tie-in since January of this year. If negotiations have been time-consuming, Reitman is hopeful that the project will mark an important test of technical quality as an element in prerecorded tape.

"It's the right group, the right time and the right company to do this with," he says of Supertramp and the BASF tie. "Everybody's saying tape quality is an issue. Is it? We'll find out, and if we think the support is there, we'll definitely take a look at (chrome tape's) applications for other artists on A&M."



STEGALL GOLD — EMI America artist Keith Stegall sings "Lonely Nights" for a scene in the upcoming tv movie, "Country Gold," starring Loni Anderson and Earl Holliman. The Stegall song is a former No. 1 single for Mickey Gilley.

"So far, just based on the early response we're getting, it's pretty positive. But ultimately it has to ring at the cash register."

Switching to chrome tape hasn't posed any substantial changes on the duplication floor, apart from the higher cost of the raw tape. Marv Bornstein, the label vice president who has long overseen A&M's production quality, says cassettes are being duplicated at RCA and Electro-Sound using the chrome tape in regular plastic shells. Duplication is made at a time ratio of 32 to 1, with equalization of tapes at the neces-

sary 70 microseconds rather than 120 microseconds, usually used for conventional ferric tapes. Duplicating gear already provides for the different equalization specs, however.

As for A&M's marketing plans for its special chrome tape, Reitman notes that cassette graphics will plug the premium compound on the outside of each package's "J-card," while the BASF logo is being imprinted on the tapes themselves. The label is also supplying dealers with special in-store streamers plugging the chrome cassettes.

SAM SUTHERLAND

Devaluation Of Mexican Peso

• Continued from page 57

equipment from U.S. firms. The Mexican authorities have set up special payment concessions for vital industries, such as agriculture and oil, but it seems unlikely that they will treat the recording industry the same way.

The halt in the flow of recording equipment was also obvious to Carlos Canto, manager of 50,000-watt radio station KGBT in the border town of Harlingen, Tex. Canto is cautiously hopeful that Mexican officials will allow some special dollar concessions to Mexicans residing in the border area and feels that this possibility will ultimately decide the existence of that buying public in the U.S. market.

"No, we won't be able to recapture that business," says Luis Sylva

of Cara Records in San Antonio. Sylva feels Mexican recording companies will suffer greatly as they find it impossible to replace equipment. Cara Records will not reduce its promotional efforts in Mexico at this time, but Sylva admits he will have to find a way to do it more cheaply.

As in any business crunch, the companies with large resources may well be able to ride out the current bad news. But for the smaller firms, the situation appears grave, and despite proffered SBA assistance, the weeding-out process is likely to move rapidly. Manuel Rangel notes that some of those companies are so marginal that their loss is not crucial. But, he said, other small companies, which serve definite professional needs, may not survive the next few years.

STOP BY AND SEE
DOUBLE WITH
GYPSY QUEEN.
BEFORE YOU'RE
SEEING TWO OF
EVERYTHING
AT MUSEXPO '82
BOOTH #106

SHERATON
BAL HARBOR
MIAMI
SEPT. 30 TO
OCT. 4th

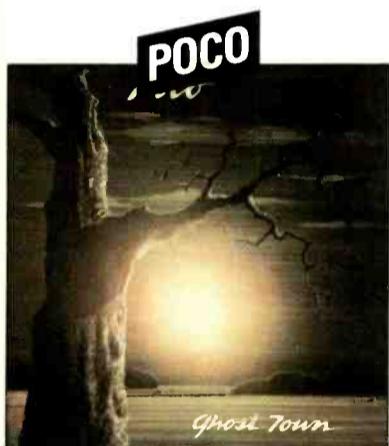
BE SURE TO VISIT
THE GYPSY QUEEN
HOSPITALITY SUITE

Represented by:
Bartlett-Vessels & Associates
19600 N. W. 6th CT
Miami, FL 33169
Phone (305) 652-5498
Night (305) 629-1965

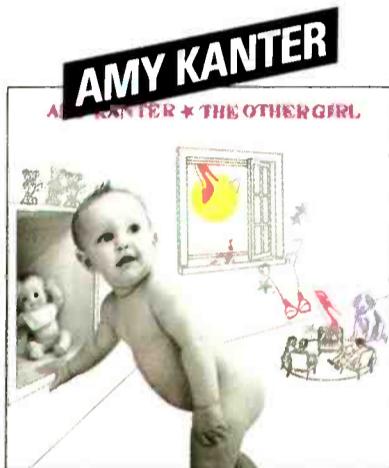
Legal Representation:
Barnes & Williams & Associates
10 Columbus Circle
New York, NY 10019
Phone (212) 265-3340

Experts agree...

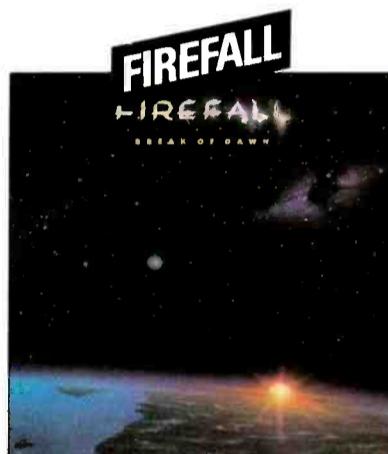
"IT'S IN THE GROOVES"



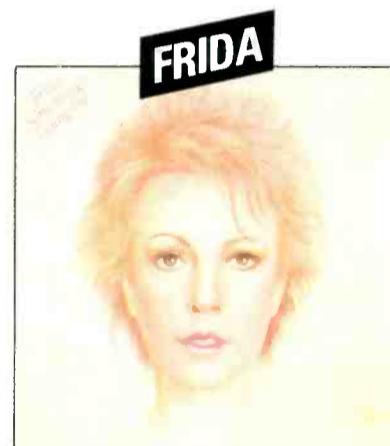
POCO
Ghost Town
 80008
 Featuring the single,
 "Ghost Town." 7-89970
 Produced by POCO and John Mills.



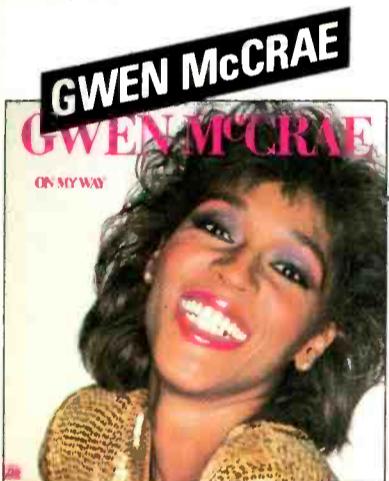
AMY KANTER
The Other Girl
 80016
 Produced by Earl McGrath & Robert Thiele, Jr.



FIREFALL
Break of Dawn
 80017
 Featuring the single,
 "Body and Soul." 7-89963
 Produced by Howard Albert and Ron Albert for Fat Albert
 Productions, Inc.



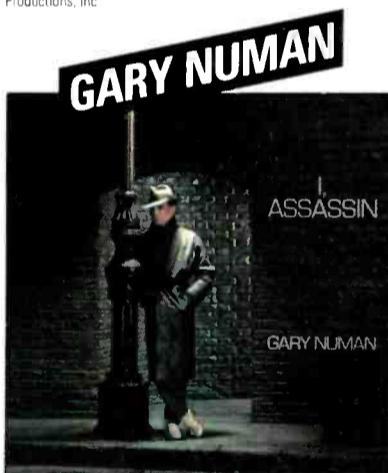
FRIDA
Something's Going On
 80018
 Featuring the single,
 "I Know There's Something Going On." 7-89984
 Produced by Phil Collins and Assisted by Hugh Padgham
 Engineered by Hugh Padgham.



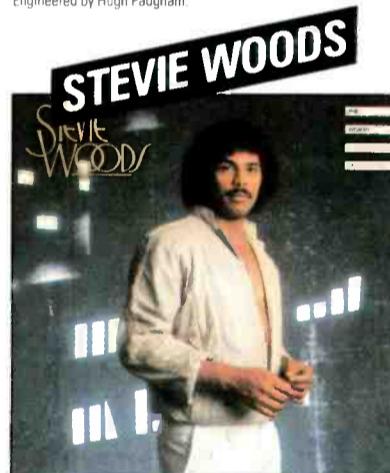
GWEN McCRAE
On My Way
 80019
 Featuring the single,
 "I Need To Be With You." 7-89961
 Produced by Webster Lewis for Webco Productions



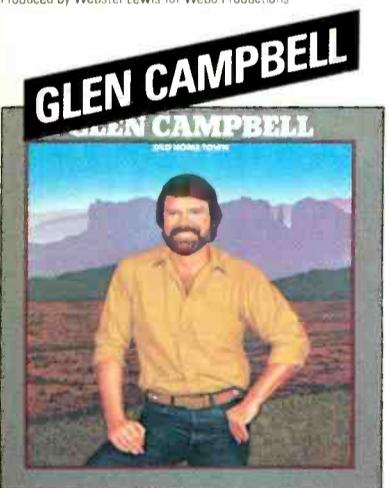
SPINNERS
Grand Slam
 80020
 Featuring the single,
 "Magic In The Moonlight." 7-89962
 Produced by Freddie Perren for Grand Slam
 Productions, Inc.



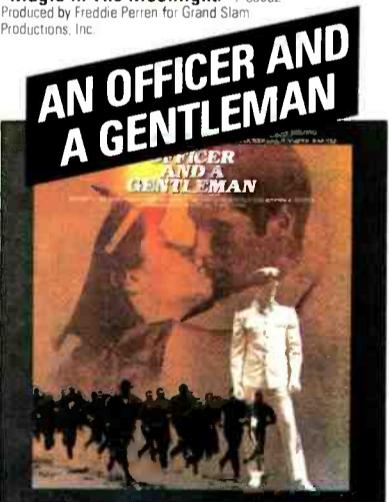
GARY NUMAN
I, Assassin
 90014
 Produced by Gary Numan
 On Atco Records and Cassettes.



STEVIE WOODS
The Woman In My Life
 90015
 Featuring the single,
 "The Woman In My Life." 7-99980
 Produced by Jack White
 On Cotillion Records and Cassettes.



GLEN CAMPBELL
Old Home Town
 90016
 Featuring the single,
 "Old Home Town." 7-99967
 Produced by Jerry Fuller
 On Atlantic America Records and Cassettes.



AN OFFICER AND A GENTLEMAN
Original Motion Picture Soundtrack
 90017
 Featuring the single,
 "Up Where We Belong." 7-99996
 On Island Records and Cassettes.

**GREAT GROOVES
 FROM
 ATLANTIC, ATCO
 AND
 COTILLION RECORDS
 AND CUSTOM LABELS.**



Billboard TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	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	RIAA Symbols						Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	RIAA Symbols			Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	RIAA Symbols					
1	22	1	JOHN COUGAR	American Fool	Riva/Mercury RVL 7501 (Polygram)	WEA	▲	8.98		38	12	JOE JACKSON	Night And Day	A&M SP-4906	RCA	●	8.98		71	51	19	JANE FONDA	Jane Fonda's Workout Record	Columbia C&2-38054	CBS	●			
2	12	2	FLEETWOOD MAC	Mirage	Warner Bros. 1-23607	WEA	▲	8.98		39	5	DON HENLEY	I Can't Stand Still	Elektra E1-60048	WEA	●	8.98		72	55	16	AIR SUPPLY	Now And Forever	Arista AL 9587	IND	●	8.98		
3	15	3	THE STEVE MILLER BAND	Abacadabra	Capitol ST 12216	CAP	●	8.98		72	2	THE TIME	What Time Is It?	Warner Bros. 1-23701	WEA	●	8.98		73	62	15	GARY U.S. BONDS	On The Line	EMI-America SO 17068	CAP	●	8.98		
4	27	4	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		53	2	AEROSMITH	Rock In A Hard Place	Columbia FC 38061	CBS	●			74	74	42	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NB1-33243	IND	▲	3.98		
5	9	5	BILLY SQUIER	Emotions In Motion	Capitol ST 12217	CAP	●	8.98		40	40	CHEAP TRICK	One On One	Epic 38021	CBS	●			75	77	60	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	WEA	▲	8.98		
6	12	6	MICHAEL McDONALD	If That's What It Takes	Warner Bros. 23703	WEA	●	8.98	BLP 16	41	41	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS	●			76	76	28	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1-4125	RCA	▲	8.98		
7	7	13	REO SPEEDWAGON	Good Trouble	Epic FE 38100	CBS	●			42	24	TOTO	Toto IV	Columbia FC 37728	CBS	●			77	63	9	SOUNDTRACK	The Best Little Whorehouse In Texas	MCA MCA 5343	MCA	●	8.98	CLP 6	
8	8	8	THE GO GO'S	Vacation	I.R.S. SP 70031 (A&M)	RCA	●	8.98		43	6	GEORGE THOROGOOD & THE DESTROYERS	Bad To The Bone	EMI-America ST-17076	CAP	●	8.98		78	78	19	STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 6002TL2	IND	●	13.98	BLP 17	
9	15	9	CHICAGO	Chicago 16	Fuji Moon/Warner Bros. 1-23689	WEA	●	8.98		45	45	GENESIS	Three Sides Live	Atlantic SD 2-2000	WEA	●	10.98		79	71	32	THE HUMAN LEAGUE	Dare	A&M/Virgin SP-6-4892	RCA	●	6.98		
10	11	16	THE ALAN PARSONS PROJECT	Eye In The Sky	Arista AL 9599	IND	●	8.98		46	46	MISSING PERSONS	Missing Persons	Capitol DLP 15001	CAP	●	4.98		80	70	17	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch	Barking Pumpkin FW 38066 (CBS)	CBS	●			
11	10	15	SURVIVOR	Eye Of The Tiger	Scotti Bros. FZ 38062 (Epic)	CBS	●			49	15	GLENN FREY	No Fun Aloud	Elektra E1-60129	WEA	●	8.98		81	81	15	AXE	Offering	ATCO SD 38-148 Atlantic	WEA	●	8.98		
12	2	2	THE WHO	It's Hard	Warner Bros. 1-23731	WEA	▲	8.98		48	9	STEPHANIE MILLS	Tantalizing Hot	Casablanca NBLP 7265 (Polygram)	POL	●	8.98		82	84	14	SOUNDTRACK	E.T.	MCA MCA 6109	MCA	●	8.98		
13	47	13	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	●			49	34	KENNY ROGERS	Love Will Turn You Around	Liberty LO 51124	CAP	●	8.98		92	2	2	ABC	The Lexicon Of Love	Mercury SRM-1-4056 (Polygram)	POL	●	8.98		
14	17	14	GAP BAND	Gap Band IV	Total Experience TE-1-3001 (Polygram)	POL	●	8.98	BLP 3	50	24	THE MOTELS	All Four One	Capitol ST-12177	CAP	●	8.98		93	13	13	APRIL WINE	Power Play	Capitol ST 12218	CAP	●	8.98		
15	14	15	MEN AT WORK	Business As Usual	Columbia ARC 37978	CBS	●			52	7	JERMAINE JACKSON	Let Me Tickle Your Fancy	Motown 6017 ML	IND	●	8.98	BLP 9	85	85	19	SOUNDTRACK	Annie	Columbia JS 38000	CBS	▲			
16	6	12	ROBERT PLANT	Pictures At Eleven	Swan Song SS 8512 (Atlantic)	WEA	●	8.98		61	2	KIM CARNES	Voyeur	EMI-America SO 17078	CAP	●	8.98		86	86	15	ROLLING STONES	Still Life	Rolling Stones Records COC 39113 (Atlantic)	WEA	●	8.98		
17	20	17	A FLOCK OF SEAGULLS	A Flock Of Seagulls	Jive/Arista VA 66000	IND	●	6.98		59	4	JOAN JETT AND THE BLACKHEARTS	Bad Reputation	Boardwalk NB 33251-1	IND	●	8.98		87	87	7	THE ISLEY BROTHERS	The Real Deal	T-Neck FZ 38047 (Epic)	CBS	●		BLP 13	
18	17	18	THE CLASH	Combat Rock	Epic FE 37689	CBS	●			54	54	SOUNDTRACK	Fast Times At Ridgemont High	Full Moon/Asylum 60158-1 (Elektra)	WEA	●	15.98		88	91	18	RICHARD SIMMONS	Reach	Elektra E1-60122	WEA	▲	10.98		
19	21	19	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND	●	8.98		58	8	EDDIE MURPHY	Eddie Murphy	Columbia FC 38180	CBS	●			89	89	75	BILLY SQUIER	Don't Say No	Capitol ST-12146	CAP	▲	8.98		
20	8	20	DONNA SUMMER	Donna Summer	Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 14	56	9	URIAH HEEP	Abominog	Mercury SRM 1-4057 (Polygram)	POL	●	8.98		90	90	62	THE GO-GO'S	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	●	8.98		
21	11	21	JUDAS PRIEST	Screaming For Vengeance	Columbia FC 38160	CBS	●			57	57	SOFT CELL	Non Stop Ecstatic Dancing	Sire 1-23694 (Warner Bros.)	WEA	●	5.98		91	80	27	THE DAZZ BAND	Keep It Live	Motown 6004ML	IND	●	8.98	BLP 22	
22	31	2	KENNY LOGGINS	High Adventure	Columbia TC 38127	CBS	●			64	22	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA	●	8.98		94	94	7	RANDY MEISNER	Randy Meisner	Epic FE 38121	CBS	●			
23	13	23	EDDIE MONEY	No Control	Columbia FC 37960	CBS	●			59	33	SOUNDTRACK	Rocky III	Liberty LO 51130	CAP	●	8.98		95	95	28	SCORPIONS	Blackout	Mercury SRM-1-4039	POL	●	8.98		
24	8	24	ARETHA FRANKLIN	Jump To It	Arista AL 9602	IND	●	8.98	BLP 1	67	6	STACY LATTISAW	Sneakin' Out	Cotillion 90002-1 (Atlantic)	WEA	●	8.98		96	99	50	POLICE	Ghost In The Machine	A&M SP-3730	RCA	▲	8.98		
25	25	8	ZAPP	Zapp II	Warner Bros. 1-23583	WEA	●	8.98		68	4	EVELYN KING	Get Loose	RCA AFL1-4337	RCA	●	8.98		114	2	2	BARRY MANILOW	Oh Julie	Arista AB 2500	IND	●	5.98		
26	5	26	SANTANA	Shango	Columbia FC 38122	CBS	●			69	19	JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	●	8.98	CLP 12	98	98	6	ANNE MURRAY	The Hottest Night Of The Year	Capitol ST-12225	CAP	●	8.98	CLP 40	
27	5	27	BAD COMPANY	Rough Diamonds	Swan Song 90001-1 (Atlantic)	WEA	●	8.98		64	44	ORIGINAL CAST	Dreamgirls	Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	BLP 23	99	102	24	HAIRCUT ONE HUNDRED	Pelican West	Arista AL 6600	IND	●	6.98		
28	7	28	STEVE WINWOOD	Talking Back To The Night	Island ILPS 9777 (Warner Bros.)	WEA	●	8.98		65	10	BILLY IDOL	Billy Idol	Chrysalis CHR 1377	IND	●	8.98		100	100	16	ROBERTA FLACK	I'm The One	Atlantic SD 19354	WEA	●	8.98	BLP 28	
29	14	29	STRAY CATS	Built For Speed	EMI-America ST-17070	CAP	●	8.98		66	66	PETE TOWNSHEND	All The Best Cowboys Have Chinese Eyes	Atco SD 38149 (Atlantic)	WEA	●	8.98		101	101	36	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK-3647 (Warner Bros.)	WEA	●	8.98		
30	11	30	ELVIS COSTELLO	Imperial Bedroom	Columbia FC 38157	CBS	●			73	6	AMERICA	View From The Ground	Capitol ST-12209	CAP	●	8.98		102	103	47	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1-4194	RCA	▲	8.98		
31	16	12	CROSBY, STILLS AND NASH	Daylight Again	Atlantic SD 19360	WEA	●	8.98		68	68	JOHN WAITE	Ignition	Chrysalis CHR 1376	IND	●	8.98		103	106	19	MARSHALL CRENSHAW	Marshall Crenshaw	Warner Bros. BSK 3673	WEA	●	8.98		
32	32	16	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing	RCA AFL1-4343	RCA	●	8.98		75	9	SYLVIA	Just Sylvia	RCA AHL1-4312	RCA	●	8.98		104	104	80	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	▲	8.98	CLP 14	
33	1	33	RUSH	Signals	Mercury SRM-1-4063 (Polygram)	POL	▲	8.98		70	37	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	▲	8.98	CLP 3											
34	36	6	ROYAL PHILHARMONIC ORCHESTRA	Hooked On Classics II	RCA AFL1-4373	RCA	●	8.98																					
35	35	29	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	▲		CLP 1																				

* Stars are awarded to those products showing greatest sales strength. Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by dot.) Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Industry Events

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

Sept. 29-30, **CBS FM Radio** national sales seminar, St. Regis Hotel, New York.

Sept. 30-Oct. 4, Eighth annual **Musexpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Sept. 30-Oct. 4, **Videxpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

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.

Action On Taping Bills

• Continued from page 3

wards) bill that must be dealt with just as expeditiously."

From other remarks during and after the hearing, Kastenmeier—and his staff—made it clear that even though the subcommittee might not be able to work on a markup until perhaps the new session next year, they are more than willing to wait, and get a fair bill ready. Kastenmeier admitted that he hoped by that time "there will be some willingness toward compromise" from both sides, but that he was committed to reporting out a video and audio infringement exemption and royalty compensation type of bill, no matter if it was controversial.

Also discussed, and very much on Kastenmeier's mind, is a system within the royalty proposal to protect "uninfringing users" of cassette recorders—those who do not tape music off the air or from records,

Chartbeat

• Continued from page 6

Front Line's 21 top 10 albums, listed in order of their peak positions (the first number in parenthesis), with ties broken based on total number of weeks in the top 10 (the second number).

1. "Hotel California," Eagles, Asylum, 1976-77. (#1/28).
2. "Bella Donna," Stevie Nicks, Modern/Atlantic, 1981-82. (#1/26).
3. "The Long Run," Eagles, Asylum, 1979-80. (#1/21).
4. "One Of These Nights," Eagles, Asylum, 1975. (#1/18).
5. "Their Greatest Hits," Eagles, Asylum, 1976. (#1/12).
6. "Silk Degrees," Boz Scaggs, Columbia, 1976. (#2/10).
7. "Aja," Steely Dan, ABC, 1977-78. (#3/19).
8. "Urban Cowboy," Full Moon/Asylum 1980. (#3/14).
9. "Phoenix," Dan Fogelberg, Full Moon/Epic, 1980. (#3/10).
10. "Perfect Angel," Minnie Riperton, Epic, 1975. (#4/6).
11. "FM," MCA, 1978. (#5/4).
12. "The Innocent Age," Dan Fogelberg, Full Moon/Epic, 1981. (#6/8).
13. "Live," Eagles, Asylum, 1980-81. (#6/7).
14. "The Smoker You Drink, The Player You Get," Joe Walsh, ABC, 1973. (#6/6).
15. "If That's What It Takes," Michael McDonald, Warner, 1982. (#6/1, so far).
16. "Twin Sons Of Different Mothers," Dan Fogelberg & Tim Weisberg, Full-Moon/Epic, 1978. (#8/5).
17. "But Seriously Folks," Joe Walsh, Asylum, 1978. (#8/4).
18. "Middle Man," Boz Scaggs, Columbia, 1980. (#8/4).
19. "Gaucho," Steely Dan, MCA, 1980-81. (#9/5).
20. "Chicago 16," Full Moon/Warner, 1982. (#9/4, so far).
21. "Son Of A Son Of A Sailor," Jimmy Buffett, ABC, 1978. (#10/2).

All of these albums were also certified platinum, except the Eagles' "One Of These Nights," Joe Walsh's "The Smoker You Drink" and Minnie Riperton's "Perfect Angel," which were released prior to the start of the certification program in 1976, and the new Michael McDonald and Chicago LPs, which haven't yet qualified.

But Front Line still comes out

such as educational facilities and other such institutions. Kastenmeier and witnesses discussed possibilities such as special bulk sales outlets for such users, and the possibility of some sort of rebate for buyers of smaller quantities, but all of the plans were found somewhat wanting.

With all this brisk activity at September's end on the House side, whatever movement there was behind the scenes on the Senate side was hidden by yet another markup postponement last week and a general feeling of discouragement among staffers in the offices of three of the most important Judiciary committee members dealing with the DeConcini "Betamax bill" and the Mathias audio exemption and royalty amendment.

"There's no time left, no time in committee business, no time to work on a compromise now," one official from Sen. Mathias's office said.

with 20 platinum LPs, because four albums that fell short of the top 10 still managed to go platinum: **Boz Scaggs'** "Down Two Then Left," **Jimmy Buffett's** "Changes In Latitudes, Changes In Attitudes," **Steely Dan's** "Greatest Hits" and **Dan Fogelberg's** "Netherlands."

★ ★ ★

King Knocks Out The Queen: **Evelyn King's** "Love Come Down" (RCA) unexpectedly dethrones **Aretha Franklin's** "Jump To It" (Arista) as Billboard's No. 1 black single. The move comes less than 14 months after King scored her first No. 1 r&b hit with "I'm In Love."

That makes King the first female solo act to top the black chart more than once in the '80s. Fellow RCA artist **Diana Ross** comes close, having hit No. 1 as a solo performer with "Upside Down" and then as half of a duo with "Endless Love." Both hits, of course, were on Motown.

CISAC Meet

• Continued from page 6

The six-day assembly will include meetings of CISAC's drafting committee and Asiatic committee and there will be reports on the activities of the Pan-American council and the International Council Of Authors.

Several Music Debuts On October Cable Schedule

• Continued from page 12

Cocker appear in concert the next weekend (9 and 10). A double bill with Garland Jeffreys and Marshall Crenshaw takes place Oct. 16, with "The Police In Monserrat" (17) showcasing group members.

Loverboy is shown in concert the 23rd, followed by a Hall & Oates special (24), a documentary on the making of their album "H2O."

MTV begins Halloween early, with an Ozzy Osbourne concert taped this summer (30). On Halloween itself, a Frank Zappa concert, taped a year earlier, follows a showing of "Night Of The Living Dead."

"Night Flight" debuts all-new "New Wave Theater" segments in October, as well as showing Frank Zappa's "You Are What You Is" (30), a Gino Vannelli concert (1), a new "Showtime At The Apollo" segment (22) and a half-hour program "Live From CBGB" (29). A two-hour special presentation of the "Best Of" the show will air mid-week (Sept. 28) on USA Network, the first time the show has left its weekend slot.

On CBS Cable, which is winding down its operation (see Cable-Watch, page 12), the music offerings are all reruns, including programs with Betty Carter, the Vienna Philharmonic, Sheldon Harnick, Alan Jay Lerner, Burton Lane, the Chamber Music Society of Lincoln Center, and pianist Emil Gilels.

ARTS also will show mostly music reruns this month, with the exception of a special program on Beethoven. Pianist Israela Margalit is hostess, joined by violinist Arnold Steinhardt, cellist Stephen Kates and mezzo soprano Barbara Conrad in performing works by the composer. The show airs Oct. 10.

On the Entertainment Channel, "Broadway! A Special Salute" airs Oct. 3. Ethel Merman, Mary Martin,

Lifelines

Births

Boy, John Ralph, to Susie and Ralph Johnson, Sept. 12 in North Hollywood, Calif. Father is singer/percussionist for Earth, Wind & Fire.

★ ★ ★

Girl, Jessica, to Maryann and Jay Babbitt, Sept. 13 in San Francisco. Father is the Warner Home Video/Atari rep in the San Francisco sales office of WEA; mother works for Record Factory/Mighty Fine.

★ ★ ★

Boy, Joshua Lewis, to Lynn and Leslie E. Bider, Sept. 19 in Los Angeles. Father is chief financial officer and treasurer of Warner Bros. Music.

★ ★ ★

Girl, Liza Simone, to Melanie and Martin Wolff, Sept. 18 in Los Angeles. Father is a personal manager.

★ ★ ★

Boy, Jon Michael, to Laura and Robert Shindler, Sept. 2 in Memphis. Father is president of Shindler & Associates, a production and publishing firm.

★ ★ ★

Boy, Jason Michael, to Susan and Steve Berman, Aug. 26 in Baltimore. Grandfather is Roy Imber, president of the Record World retail chain.

Marriages

Lori Holder to James Anderson, Sept. 3 on Santa Catalina Island, Calif. She is manager of Los Angeles promotion for Epic Records; he is RCA Records merchandiser.

★ ★ ★

Eileen Rothschild to Fred Cohen, Aug. 22 in New York. She is programming consultant for ABC Video; he is vice president of HBO Entertainment.

★ ★ ★

Joel Abrams to Karen Dark, Sept. 18 in Ross, Calif. He is production chief at KTIM-AM San Rafael; she is program coordinator for KRE and KBLX Berkeley.

★ ★ ★

Joan Ann Krossick to Sal Ciampini, Sept. 4 in Ft. Salonga, N.Y. He is an engineer at Celebration Recording.

★ ★ ★

Gwen Rowland to Jack Sublette, Sept. 17 in Nashville. He is executive vice president and general manager of Top Billing.

★ ★ ★

Craig S. Meyer to Kathy S. Umberger, Sept. 18 in Lebanon, Pa. He is manager of Wee Three Records.

Deaths

Bernard Mitchell, 48, of cancer, Sept. 18 in Ho-Ho-Kus, N.J. He was the former president of U.S. Pioneer and vice chairman/chief executive officer of Advent. He joined U.S. Pioneer in 1969 as marketing manager and became president in 1970. He joined Advent in 1979. A member of the Audio Hall of Fame, Mitchell is survived by his widow, Bernice, five children, his mother and two sisters.

★ ★ ★

Pete King, 68, after a prolonged illness, Sept. 21 in Newport Beach, Calif. An ASCAP member, King served as national president of NARAS in the 1960s and held several executive positions in the Los Angeles NARAS chapter. He became prominent in the 1940s by arranging and conducting on the Fred Allen network radio program and was featured on the Prudential "Family Hour." He recorded 25 albums for various labels and orchestrated music for numerous motion pictures, including "South Pacific," "Camelot," "Dr. Doolittle," "State Fair" and "The Flower Drum Song." Survivors include his widow, Marylla, a daughter, a son and a granddaughter.

Bubbling Under The HOT 100

- 101-777-9311, **The Time**, Warner Bros. 7-29952
- 102-**THE MESSAGE**, Grand Master Flash Super Hill 584
- 103-**ATTACK OF THE NAME GAME**, Stacy Lattisaw, Cotillion 7-99968 (Atlantic)
- 104-**FAVOURITE SHIRTS**, Haircut 100, Arista 0708
- 105-**WHAT**, Soft Cell, Sire 7-29976 (Warner Bros.)
- 106-**BABY, OH NO**, Bow Wow Wow, RCA 13291
- 107-**NASTY GIRL**, Vanity 6, Warner Bros. 7-29908
- 108-**THAT'S THE WAY IT IS**, Uriah Heep, Mercury 05959 (Polygram)
- 109-**ROCK N' ROLL IN THE STREETS**, Axe, Atlantic 7-99975
- 110-**SHE'S JUST A GROUPIE**, Bobby Nunn, Motown 1643

Bubbling Under The Top LPs

- 201-**THE BOOMTOWN RATS**, V Deep, Columbia FC 38195
- 202-**KURTIS BLOW**, Tough, Mercury MX 1505 (Polygram)
- 203-**ROBERT GORDON**, Too Fast To Live, Too Young To Die, RCA AFL1-4380
- 204-**THE FIXX**, Shattered Room, MCA 5345
- 205-**TANYA TUCKER**, Changes, Arista AL 9596
- 206-**MISS PIGGY**, Miss Piggy's Aerobique Exercise, Warner Bros. 1-23717
- 207-**VANGELIS**, To The Unknown Man, RCA AFL1-4397
- 208-**ROBERT GOODIE WHITFIELD**, Call Me Goodie, Total Experience TE1-3002 (Polygram)
- 209-**Z.Z. HILL**, Down Home, Malaco MAL 7406
- 210-**WRABIT**, Tracks, MCA 5359

TOP LPs & TAPE

POSITION 106-200

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	105	16	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
106	108	59	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 55
107	118	17	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		8.98	
108	109	20	PAT METHENY GROUP Off Ramp ECM ECM 1-1216 (Warner Bros.)	WEA		8.98	BLP 71
109	125	4	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS		8.98	
110	113	63	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
111	111	13	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 38
112	112	19	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98	
113	135	5	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LT-51120	CAP		8.98	
114	79	22	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
115	115	46	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲	8.98	
116	137	3	STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
117	126	49	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98	
118	120	12	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 40
119	119	5	ROMEO VOID Benefactor Columbia ARC-38182	CBS		8.98	
120	116	55	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 16
121	122	26	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
122	124	435	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
123	131	44	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
124	82	61	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98	
125	142	2	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
126	132	51	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 63
127	133	3	BOW WOW WOW I Want Candy RCA AFL1-4375	RCA		8.98	
128	83	18	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND	●	8.98	BLP 5
129	168	4	HOWARD JOHNSON Keepin' Love New A&M SP-4895	RCA		8.98	
130	130	19	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
131	134	16	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 11
132	128	23	PATRICE RUSHEN Straight From The Heart Elektra E1-60015	WEA		8.98	BLP 31
133	96	24	RAY PARKER JR. The Other Woman Arista AL 9590	IND	●	8.98	BLP 21
134	97	47	THE J. GEILS BAND Freeze-Frame EMI America S00-17062	CAP	▲	8.98	
135	145	4	TANE CAIN Tane Cain RCA AFL1-4381	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	147	5	MICHAEL STANLEY BAND MSB EMI-America ST-17071	CAP		8.98	
137	141	8	WARREN ZEVON The Envoy Elektra EI-60159	WEA		8.98	
138	138	8	SPYS Spys EMI-America ST 17073	CAP		8.98	
139	123	33	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●	8.98	
140	143	27	KARLA BONOFF Wild Heart Of The Young Columbia FQ 37444	CBS		8.98	
141	167	2	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA		8.98	
142	162	2	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine Epic FE 38203	CBS		8.98	
143	NEW ENTRY		YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA		8.98	
144	155	3	LEAGUE UNLIMITED ORCHESTRA Love And Dancing A&M SP-3209	RCA		8.98	
145	150	13	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
146	146	77	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98	
147	NEW ENTRY		VANITY 6 Vanity 6 Warner Bros. 1-23716	WEA		8.98	
148	107	8	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA		8.98	
149	163	4	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	
150	129	54	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98	
151	151	18	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
152	161	5	OZONE L'I Suzy Motown 6011 ML	IND		8.98	
153	136	22	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
154	154	51	GENESIS Abacab Atlantic SD 19313	WEA	▲	8.98	
155	121	18	KIM WILDE Kim Wilde EMI America ST-17065	CAP		8.98	
156	149	102	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
157	156	12	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
158	169	6	PIECES OF A DREAM We Are One Elektra EI-60142	WEA		8.98	
159	127	12	X Under The Big Black Sun Elektra EI-60150	WEA		8.98	
160	159	10	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP		8.98	CLP 27
161	160	12	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	
162	152	6	SOUNDTRACK Summer Lovers Warner Bros. 1-23695	WEA		8.98	
163	117	32	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
164	164	51	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98	
165	153	49	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98	
166	144	19	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 27
167	170	79	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	BLP 70
168	158	56	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	172	16	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	CLP 55
170	178	5	TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
171	179	3	JOHNNY VAN ZANT BAND Last Of The Wild Ones Polydor PD-1-6355 (Polygram)	POL		8.98	
172	NEW ENTRY		BARRY WHITE Change Unlimited Gold FZ 38048 (Epic)	CBS		8.98	
173	171	17	KANSAS Vinyl Confessions Kirschner FZ 38002 (Epic)	CBS		8.98	
174	148	5	OINGO BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
175	173	7	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 25
176	177	29	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 68
177	NEW ENTRY		DURAN DURAN Carnival Capitol SLP-15006	CAP		4.98	
178	189	2	TOM SCOTT Desire Musician 60162-1 (Elektra)	WEA		8.98	
179	181	3	TALK TALK Talk Talk Liberty ST-17083	CAP		8.98	
180	NEW ENTRY		GIL SCOTT HERON Moving Target Arista AL 9606	IND		8.98	
181	175	12	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
182	176	19	QUEEN Hot Space Elektra EI-60128	WEA	●	8.98	
183	182	45	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
184	191	95	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲	8.98	
185	174	6	PETER FRAMPTON The Art Of Control A&M SP-4905	RCA		8.98	
186	183	12	STEEL PULSE True Democracy Elektra EI-60113	WEA		8.98	BLP 62
187	188	9	JOSIE COTTON Convertible Music Elektra EI-60140	WEA		8.98	
188	193	28	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 30
189	190	9	DAVE GRUSIN Out Of The Shadows Arista/GRP 5510	IND		8.98	
190	184	21	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
191	197	19	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS		8.98	
192	185	14	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98	
193	186	14	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
194	192	9	MERLE HAGGARD Big City Epic FE 37593	CBS		8.98	
195	110	12	TED NUGENT Nugent Atlantic SD 19365	WEA		8.98	
196	157	56	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲	8.98	
197	165	14	RONNIE MILSAP Inside RCA AHL1-4311	RCA		8.98	
198	166	6	SOUNDTRACK The Pirate Movie Polydor PO-2-9503	POL		13.98	
199	139	7	THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
200	187	9	SHOOTING STAR III Wishes Virgin/Epic-FE 38020	CBS		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	83
Aerosmith	39
Air Supply	72
Alabama	70, 104
Alan Parsons Project	10
Aldo Nova	139
Herb Alpert	130
America	67
April Wine	84
Ashford & Simpson	166
Asia	4
Atlantic Starr	188
Axe	81
Bad Company	27
Karla Bonoff	140
Bow Wow Wow	127, 190
Laura Branigan	141
Bus Boys	199
Tane Cain	135
Kim Carnes	52
Paul Carrack	109
Cheap Trick	40
Chicago	9
Stanley Clarke	175
Clash	18
Joe Cocker	145
Elvis Costello	30
Josie Cotton	187
John Cougar	1
Marshall Crenshaw	103
Crosby, Stills & Nash	31
Dazz Band	91
DeBarge	149
Def Leppard	125
John Denver	176
Nell Diamond	191
Duran Duran	151, 177
Sheena Easton	183
Larry Elgart	32
Roberta Flack	100
Fleetwood Mac	2
A Flock Of Seagulls	17
Dan Fogelberg	196
Fonda	71
Foreigner	110
Peter Frampton	140
Bow Wow Wow	127, 190
Aretha Franklin	24
Glenn Frey	47
Peter Gabriel	92
Gap Band	14
Gary U.S. Bonds	73
Genesis	45, 154
Go-Go's	8, 90
Dave Grusin	189
Merle Haggard	142, 194
Halcut One Hundred	99
Daryl Hall & John Oates	150
Jimi Hendrix	93
Don Henley	37
Huey Lewis And The News	163
Human League	79
Billy Idol	125
Iron Maiden	85
Isley Brothers	87
Jermaine Jackson	51
Joe Jackson	36
Bob James	181
Al Jarreau	128
Joan Jett	106
J. Geils Band	53, 74
David Johansen	134
Efion John	193
Johnny Van Zant Band	171
Howard Johnson	129
Quincy Jones	157, 187
Journey	124
Judas Priest	21
Kansas	173
Evelyn King	62
King Crimson	192
Kool and the Gang	126
Nicolette Larson	148
Stacy Lattila	61
League Unlimited Orchestra	144
Kenny Loggins	22
Loverboy	13, 123
Cheryl Lynn	161
Melissa Manchester	19
Barry Manilow	97
Paul McCartney	41
Michael McDonald	8
Randy Meisner	94
Men At Work	15
Michael Stanley Band	136
Stephanie Mills	48
Ronnie Milsap	197
Missing Persons	46
Eddie Money	23
Motels	50
Eddie Murphy	55
Michael Martin Murphy	113
Anne Murray	98
Willie Nelson	35, 120
Juice Newton	63, 169
Olivia Newton-John	117
Stevie Nicks	75
Shooting Star	200
Richard Simmons	88
Ricky Skaggs	107
Soft Cell	57, 101
SOUNDTRACKS:	
Annie	85
Best Little Whorehouse In Texas	77
Dreamgirls	64
E.T.	82
Fast Times At Ridgemont High	54
Private Movie	198
Rocky III	59
Summer Lovers	152
Rick Springfield	76
Spys	138
Quarterflash	165
Queen	182
Rainbow	153
REO Speedwagon	7, 184
Kenny Rogers	49, 160
Rolling Stones	86, 168
Romeo Void	119
Roxy Music	105
Royal Philharmonic Orchestra	34, 102
Rush	33
Patrice Rushen	132
David Sanborn	111
Santana	26
Scorpions	95
Tom Scott	178
Gil Scott-Heron	180
Shooting Star	200
Richard Simmons	88
Ricky Skaggs	107
Soft Cell	57, 101
SOUNDTRACKS	

CBS Study Finds Women Like Radio Music Specials

PHOENIX—Long-form special music programs are not only popular with 18-to-34-year-olds, but score well with older women, according to a report presented to the CBS Radio Network affiliates convention meeting here.

The three-day gathering of more than 500 affiliates and CBS radio executives heard "Why People Listen To Radio" on Wednesday (22) from Sylvia Hughes, radio research

vice president.

She said that a study commissioned by CBS and conducted by R.H. Bruskin shows "a much stronger interest in special and extended music programs by older women than by men 25-54. In fact, she noted, "their interest exceeds that of the younger women set. I think we're seeing the 'keeps me company' reasoning that showed up in our survey of other studies being applied here."

Pointing to a McGavren Guild study conducted by Rob Balon & Associates, she noted that "keeps me company" is the most mentioned reason for turning on the radio.

She also explained that "the same long-form (music) elements score highly with 18-34-year-olds. Not surprisingly, commercial-free hours of music have mass appeal," she added, but cautioned that stations cannot use this device indefinitely without serious bottom line problems.

She reported a high rate of "importance young people give to phone-in programs," adding that "these figures dispute the common wisdom that phone-in programs appeal only to older demographics."

She said that "news and information rank a strong one, two and three" in the Bruskin study and that listeners have the "same informational needs regardless of the band (AM or FM) they listen to."

Island Sets U.S. Bow For Videotape Line

By ROMAN KOZAK

NEW YORK—Island Records has introduced Island Pictures, a new line of home videocassettes, in Britain. The line will be available in the U.S. by the end of the year.

"We are right now deciding what to do with video here," says Ron Goldstein, president of Island Records U.S. "We are very much interested in manufacturing them ourselves and then having someone distribute them. WEA is a possibility since they already distribute home video. We are already talking to them."

Goldstein says Island decided to introduce its videocassette line in Britain first because it's a smaller, though well developed, video market, and distribution there is easier.

Currently available in Britain are four videocassette titles: concerts by Bob Marley, Black Uhuru and Kid Creole & the Coconuts, and the film "Rockers." The first Island Pictures release in the U.S., a videocassette version of the film "The Harder They Come," is expected within two months. It will be distributed here by Thorn/EMI, says Goldstein. He adds that for contractual reasons, and because the show itself has changed, it's doubtful if the Kid Creole video will be released in the U.S.

Island Pictures is currently working on a full-length Grace Jones video, titled "Living My Life," which will contain two new songs as well as her taped "One-Man Concert." It will also be made available to pay cable.

Island Pictures, which is the name of both the label's video and feature film arm, is debuting the reggae film "Countryman" at two theatres in New York this week, before taking it into national distribution.

CBS Develops Taping 'Spoiler'

• Continued from page 1

ations may prevent the system from being the "miracle" solution to the industry's home taping problem.

Officially CBS has "no comment" on reports that the company is close to unveiling its new system to the industry. However, inside sources say that a limited spoiler system has been developed, although there are no plans to introduce it in the U.S. anytime soon.

According to sources, CBS researchers have exhausted just about every avenue in trying to devise a system that would prevent or spoil taping in recorders currently on the market. CBS and other major manufacturers have been working on the problem for at least 10 years.

Insiders say CBS has come up with a system where recorders equipped with a special device would be prevented from recording disks or tapes containing an electronic signal that would activate the device and deactivate the recorder.

For the system to work, the government would have to mandate that all recorders sold contain the anti-tape device. According to CBS sources, chances of Congress passing such legislation are extremely slim. But prospects are better in other countries, notably Britain, where home taping is already illegal. CBS is expected to introduce its new system overseas before attempting to bring it to the U.S.

CBS Cutting Dealer Cost Of Odyssey Tapes

NEW YORK—CBS Masterworks will cut dealer cost of its Odyssey cassettes to a base price of \$2 this month, while maintaining the base price of equivalent LPs at \$2.99.

The move provides the label with an instant classical budget cassette line to enable it to compete with such earlier converts to a similar price point as London, Moss Music, RCA and Vanguard.

While CBS no longer provides a suggested list price, the reduction to dealers will permit a retail price for the cassette product of as low as \$2.98.

Label salesmen will begin taking orders this week on the 103 titles that comprise the cassette line at this time, for initial delivery in mid-October. Additional cassette titles are likely to be added later.

There are about 300 albums in the entire Odyssey catalog, but not all have been available in cassette form. Suitable product will be converted as the program gains momentum.

Inside Track

Track hears CBS Records is thoroughly screening album returns at its Terre Haute center to make certain jackets contain bona fide CBS records. When the Santa Maria, Calif. manufacturing facility closed late in 1981, apparently some empty CBS jackets ended up in the wrong hands and were sold to retail accounts after being filled with cutouts from other labels and shrink wrapped to look like legitimate CBS LPs. Persons attempting to return illicit product to CBS may be in for a shock.

Expect Joseph Schlitz to announce it is sponsoring the Who's domestic tour this fall and winter. Deal was made through a Midwest marketing firm. The swing to pop rock from vintage music by the veteran Milwaukee brewer could be influenced by its recent acquisition by Detroit's Stroh's. . . . Also in the Midwest, WEA Chicago branch manager Al Abrams fetes the 50th birthday of wife Laurie Saturday (2) at a bash with pertinent music of three, two and one decade ago from Billboard's singles chart.

The Wherehouse stores in Southern California offered half off on videocassette rentals last week at 50 cents, \$1 and \$2.50 per day. . . . Paramount Home Video hied its national distributors to San Diego's shores last week with a record industry veteran present calling the posh conference "like A&M was in the old days." . . . The giant MusicWorks store in northwest Chicago advertised a "Musicland video truckload sale," with videocassettes originally \$39.95 to \$99.95 at \$29.88.

Xmas Stocking Programs: CBS packaged 86 of its hottest album titles at 5% off on LPs and 10% discount on cassettes a la WEA, promising Jan. 10, 1983 dating from Sept. 20 to Oct. 1, allowing one order per week. Minimum order was 120 units. . . . Capitol came with a Sept. 27-Oct. 29 5% discount program on approximately 125 titles with an extra 30 days' dating. Interesting provision from the Hollywood Tower was: if you keep the program goods through Jan. 31, 1983 and then return it, Capitol credits the return at its full price. Returns prior to that date would be credited with the 5% discount. While Track's on the Capitol track, the label's \$5.98 midrange line went up from \$3.11 to \$3.20 wholesale for retailers, with a 3% boost on down the line depending on your account category. Still no Christmas deal from MCA.

EMI America is not replacing Joe Petrone, its former vice president of marketing, who resigned Friday (17) after 20 years with the Capitol organization. Instead, Frenchie Gauthier, formerly EMI America's director of advertising, is becoming director of creative services, while Walter Lee, Capitol's vice president of marketing, oversees the sister label's other marketing functions. Sources at both labels, however, deny this is a prelude to a full merger. . . . Through former Dallas Cowboys' safety Charley Waters, Brian Kelley and Brad Van Pelt were able to get an autographed photo of Willie Nelson backstage at the New Jersey Byrne Meadowlands Arena. The photo was personally autographed to Doug Kotar, their New York Giant teammate who is hospitalized with a brain tumor. . . . Former Billboard editorial executive Eliot Tiegel is the music/records columnist for USA Today, the new national daily. . . . Marvin Gaye, now in Holland, has just about completed his first album outing for CBS, most of which was recorded in Belgium. . . . Tony Bennett, signing his oils with his maiden name, Anthony Benedetto, was honored at a Hollywood gallery with a showing. His brushings go for as high as \$6,500 per. . . . When will PolyGram announce its entry in the kidisk derby?

Lieberman Enterprises has added 54 K-mart stores, which, when added to the 73 already served, makes 127 across the U.S. . . . Cream Records' Al Bennett turned over five Al Green albums for Motown release along with one each by Ann Peebles and Willie Mitchell. They'll come this month at \$5.98. . . . Attorneys Al Schlesinger, Bill Kaplan and Gary Wishik discuss co-publishing at the

Sept. 29 luncheon meeting of the Assn. of Independent Publishers at Gio's. Under California SB.341 (Billboard, Sept. 25), the drug paraphernalia bill, shops that continue to sell drug-related merchandise could lose their business licenses and adults selling such items to teens could be subject to a year in the slammer and a \$1,000 fine. . . . Dick Griffey will promote a gospel revival at the Vatican Oct. 1-2 featuring the Hawkins Family Singers, the Rev. Jesse Jackson, Muhammad Ali and numerous choirs and speakers. Griffey has also secured video rights for the event.

HOT FLASH: Track has confirmed that CBS comes with four more 29-cent one-sided 45s the week of Oct. 4: Billy Joel's "Pressure," Cheryl Lynn's "If This World Were Mine," Dan Fogelberg's "Missing You" and Teddy Pendergrass' "I Can't Win For Losing." All of the prior eight single-siders are on Billboard charts.

Integrity Entertainment, led by 124 Warehouse and nine Big Ben's retail units, had a sharp drop in net income for the year ending June 30, although sales showed a modest increase. For the new period, net income was \$928,033, with earnings per share at 31 cents. Sales reached \$83,401,419. For the previous fiscal period, net income was \$2,369,528 on sales of \$82,654,197. Earnings per share were 79 cents. Considering industry circumstances, the company considers the 1981-82 results "quite satisfactory." . . . Through Dec. 10, Arista has three fall programs. For midlines, select catalog and chart albums, label offers 10% off cassettes and 5% on LPs. Details on the other two programs are unavailable.

CBS Records is reported planning to close its remaining recording studios in New York. Label wants to retain only editing and mastering facilities. Stumbling block is a union agreement with its engineers, but talks with the union are currently underway. CBS Nashville facility were the most recent casualty, following studio retrenchment in Los Angeles and Chicago some time ago.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: ASCAP for the first time disbursed its funds on the basis of performance, with availability and seniority becoming secondary. . . . Pabst shelled out \$100,000 for tv rights to the Marciano-Walcott heavyweight title bout. . . . The "Bring Back The Bands" portion of the Al Collins show upped WNEW New York's ratings. . . . CBS Radio eyeing Doris Day for a fall show after excellent reaction to her summer replacement seg.

20 years ago this week: EMI to handle Columbia's Epic line worldwide. . . . Joe Csidá rejoined Trinity Music as a partner with Ed Burton. . . . Phil Spector bought out his Philles label partners, Lester Sill, Harry Finfer and Harold Lipsius. . . . Aaron Schroeder formed A. Schroeder Music, appointing Abbey Steinberg as his executive assistant. . . . Jim Stagg and Jim Runyon staged a 52-hour dance marathon from a local store, aired over KYW Cleveland. . . . The Postal Department raised the fourth class rate on recordings to 10 cents per pound.

10 years ago this week: RCA hiked its rack price on \$5.98 albums from \$263 to \$2.71. . . . Harvey Schein elected prexy of U.S. Sony. . . . Stan Monteiro appointed Epic national promo boss. . . . Chet Atkins celebrated his 25th anniversary with 330 friends at an RCA soiree. . . . Tony Valerio, former co-principal at Melody Sales, San Fran distributorship, joined Tower Records as assistant to Russ Solomon.

Nashville Expo Keys On Services

NASHVILLE—An estimated 150 music, video, film and related-services firms will be getting together for the first time in a three-day public exhibition when the Nashville Music Assn. launches Entertainment Expo '82 Nov. 12-14 at the Municipal Auditorium.

Participating companies will showcase their products and services in designated exhibition areas located on the auditorium's lower level. Entertainment during the three-day weekend event will take place upstairs in the main auditorium stage area, with scheduled appearances by more than 50 well-known Nashville-affiliated acts.

According to Expo chairman Steve Greil of Greilworks Artist Management, the purpose of the entertainment exposition is to promote the variety of services offered by local entertainment firms and to bridge the gap between the Nashville music industry and the Nashville business/financial community. Nashville's music industry is ranked third among Tennessee's top money-making industries.

In addition to exhibits, live music of all kinds, tour bus displays, product demonstrations, video clips and booths, the Expo will also offer educational panels and discussions concurrent with the scheduled activities.

Key executives from every facet of the Nashville music community will participate in seminars open to the public.

William Lee Golden of the Oak Ridge Boys and Charlie Daniels are serving as honorary co-chairmen for the first Entertainment Expo. Co-sponsoring the event with the NMA is the Nashville Tennessean.

The opening festivities will include an invitation-only press reception Friday, Nov. 12, sponsored by the Nashville Chamber of Commerce. That evening, there will be concerts by the Oak Ridge Boys and T.G. Sheppard to kick off the grand opening.

KOOL JAZZ FESTIVAL

Come and listen to the most famous names in jazz. Some time this year, somewhere near you, they'll be playing and singing their unforgettable sounds. Don't miss them.

KOOL JAZZ FESTIVALS, 1982

Washington, D.C.	May 29-30
San Diego	May 30-June 5
Orlando	June 4-13
Philadelphia	June 6-13
Pittsburgh	June 13-20
Atlanta	June 21-27
Hampton, Va.	June 24-27
New York	June 25-July 4
Minneapolis/ St. Paul	July 12-18
Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
Detroit	Sept. 1-6
New Orleans	Sept. 17-19
Houston	Sept. 16-19
Dallas, Ft. Worth	Sept. 23-26
San Francisco	Nov. 6-12
Los Angeles	Nov. 6-10

There's only
one way to
play it.



Free Festival brochure. Write to
P.O. Box 2525 Highland Park, IL 60035
or call 513 321-5557 Specify city or cities.

Kings, 16 mg. "tar", 1.1 mg. nicotine; Longs, 14 mg. "tar",
1.0 mg. nicotine av. per cigarette, FTC Report Dec. '81.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

**Some of the best things in life
last longer than three minutes.**

LOVE OVER GOLD

reel LOVE OVER GOLD
artist DIRE STRAITS

30 ips

title

FROM

TO

TELEGRAPH ROAD

0:00

14:20

PRIVATE INVESTIGATIONS

0:00

7:00

INDUSTRIAL DISEASE

0:00

5:50

LOVE OVER GOLD

0:00

6:15

IT NEVER RAINS

0:00

7:55

Dire Straits prove it—
with five cuts of epic rock'n roll.

Each one breaks the three-minute song barrier,
filling the new Dire Straits album with
42 minutes of brilliant music.

Dire Straits. Love Over Gold. 1-23728
Music that makes its own time.

DIRE STRAITS



Produced by Mark Knopfler. Representation: Damage Management Limited. By arrangement with Phonogram Ltd. On Warner Bros. Records & Cassettes.