

TO COMBAT RETAIL LEAKS

New Coding System For MCA Promo LPs

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"It's very disgruntling to walk into a retail store and see your records for sale as DJs even before they've shipped to stores for legitimate sale."

Not all MCA promotional product is coded, however, since the company's computerized mail service packages will continue to hold uncoded copies of new releases.

The potential for such coding to deter resale in the first place may be as important as the system's use in back-tracking DJs found in stores. At Elektra/Asylum, Keith Holzman, senior vice president/production

and director of its Nonesuch arm, asserts the code is working.

"As far as we're aware, we haven't seen many DJs at retail in some time," reports Holzman, who has supervised E/A's coding since the system's launch. "The couple that have crept in we've succeeded in tracing all the way back to their original recipients."

Despite what Holzman sees as evidence of the code's success as a deterrent, there have been attempts to short-circuit its effectiveness. Says the E/A executive, "Some people have tried to scrape the code off, but we've generally been able to figure out where they came from anyway."

Although Atlantic sources could not be reached for an update on the system at press time, it appears that label also remains committed to the code's use: unlike E/A, which began coding all its promotional LPs from the outset, Atlantic started using codes only on its name artist product. In recent releases, however, they have expanded usage to virtually all new LP titles.

Delmark Expands Distrib Network

CHICAGO — Delmark Records' distributor network now includes North Country Music, Pittsburgh; Old Foggy Distributors, East Lansing, Mich. and Indie Record Label Distributors, South Windsor, Conn. Also, Delmark's Pearl Records line was added by Action Music Sales, Cleveland.



CHRYSLIS CITATION—For the second consecutive year, Chrysalis Records names its 'distributor of the year,' an award based on performance in promotion, sales, merchandising, artist relations, advertising, financial affairs and publicity. Recipient is Seattle-based Pacific Record and Tape Distributors. Shown, left to right, are Sal Licata, label president; Ed Richter, sales manager PRT Seattle; Mike Paikos, PRT president; Sandy Skeie, PRT vice president; and Chrysalis vice president of sales Stan Layton. Last year's kudos went to Plk's.

Chartbeat

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formers who first hit the chart prior to the rock era took 10 years or more before finally reaching No. 1. Here they are, ranked the same way:

1. David Rose, 18 years and five months. "Holiday For Strings," 1944, to "The Stripper," 1962.
2. Sammy Davis Jr., 17 years and 10 months. "Hey There," 1954, to "The Candy Man," 1972.
3. Lawrence Welk, 16 years and 10 months. "Don't Sweetheart Me," 1944, to "Calcutta," 1961.
4. Louis Armstrong, 14 years and seven months. "That Lucky Old Sun," 1949, to "Hello Dolly," 1964.
5. Steve Lawrence, 10 years and seven months. "Poinciana," 1952, to "Go Away Little Girl," 1963.

★ ★ ★

Pink Power: Pink Floyd's "Dark Side Of The Moon" (Harvest) this week pulls ahead of the "South Pacific" original cast album (Columbia) as the third longest-running album in the 37-year history of the Billboard chart.

The Floyd album first hit the chart in March, 1973 and is now in its 402nd chart week. "South Pacific," featuring Mary Martin and Ezio Pinza, first charted in May, 1949 and rode the survey for 401 weeks.

These albums are topped only by Johnny Mathis' "Greatest Hits," which first charted in April, 1958 and stayed on for 490 weeks, and the "My Fair Lady" original cast album, featuring Julie Andrews and Rex Harrison, which first charted in April, 1956 and stayed on for 480 weeks. Both front-running albums are on Columbia.

"Dark Side" surpassed Carole King's "Tapestry" in March, 1980 as the longest-charting rock or contemporary album. That's when the Floyd album reached 303 chart weeks, beating the 302-week record "Tapestry" set from April, 1971 to January, 1977.

If the album, which this week moves up (!) a notch to number 107, stays on the chart until October, 1983 it will set a new all-time record.

As Billboard's Irv Lichtman points out, at the rate it's going the album may make the midlines some time in the 21st century.

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Green Light: The Go-Gos' "Beauty & The Beat" (I.R.S.) jumps two points to number nine, setting

several records as forecast in last week's Chartbeat. The Go-Gos are the first act in the past 20 months to hit the top 10 with its debut album: the first all-female rock group ever to snag a top 10 album; and the first act from Los Angeles' new wave scene to crack the pop top 10 since the Knack in 1979.

But wait, there's more! By hitting the top 10 in its 29th chart week, "Beauty & The Beat" becomes the slowest-climbing top 10 album since Blondie's "Parallel Lines" in 1979, which cracked the top 10 in its 31st week.

New wave-based acts customarily take a long time to reach the top 10. The Pretenders' debut album two years ago took 18 weeks to crack the top 10—longer than any other album in 1980.

Rick Springfield's "Working Class Dog" took 24 weeks to hit the top 10 last year—the longest of any 1981 LP. Runnersup were Grover Wash-

ington Jr.'s "Wavelength" (22 weeks) and Kool & the Gang's "Celebrate" (21 weeks).

The album in the last five years that took the most weeks to hit the top 10 was, surprisingly, Barry Manilow's "This One's For You," which finally did the trick in its 33rd chart week in April, 1977. That's because the initial single (the title track) was Manilow's lowest-charting hit up to that point (it peaked at 29). When the followup single, "Weekend In New England," hit the top 10, so did the album.

Other albums in the last five years that took 20 or more weeks to hit the top 10 are Leo Sayer's "Endless Flight" (28 weeks), Chuck Mangione's "Feels So Good" (28), Rita Coolidge's "Anytime... Anywhere" (27), Styx's "The Grand Illusion" (26), Manfred Mann's Earth Band's "Roaring Silence" (25) and Kansas' "Leftoverture" (21).

PAUL GREIN

Counterpoint

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stations. Why? Because white are usually a majority in most cities. But look at cities where blacks are close in number or becoming the majority race and see who gathers the ratings points.

"For this reason, I can understand a black station contemplating a crossover format. But if these stations look at the far-reaching effects this may have on the industry, they may consider sacrificing these immediate, short-lived revenues for long-range success. Not only for him/herself but for the next brother or sister who comes along.

"I certainly don't want to sound like a racist myself, but I am looking at the situation with an eye toward the future, while looking back on the past."

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There has been a top-level shake-up at the Stevie Wonder-owned station, KJLH-FM in Los Angeles.

Although no confirmation could be obtained, Wonder, reportedly unhappy with the way the station was operating, called from Mexico for a conference call with employees.

Lawrence Tanner has resigned as program director. Station general manager Don Mizell is acting pro-

gram director. Tanner, who continues with his 1-4 p.m. airshift, is now director of special features programming. Rico, 4-7 p.m. announcer, becomes assistant program director.

Music director Levi (6-10 a.m. announcer) now shares the title, and duties, with Rick Holmes (10 p.m.-2 a.m. announcer).

Airshifts are also in the process of being changed, says Mizell.

"Lawrence had contemplated this move for awhile. He wants to do outside projects. We accepted because we thought it was time for certain adjustments in an effort to improve the sound of the station and our ratings," explains Mizell.

Wonder is also said to be unhappy with the content of some of the records aired.

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Despite what appeared to be a bit of mud-slinging in the press between Rufus and Chaka Khan concerning their respective careers, both together and apart, as well as how they seem to personally feel about each other, Rufus and Kahn are reportedly set to record a new LP when appearing at New York's Savoy Cabaret Friday Through Sunday 12-14).

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Remember... we're in communications, so let's communicate.

LOS ANGELES (Pop)		MIAMI (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	NAPOLEON 15 grandes exitos. Profono 1503	1	CAMILO SESTO Y mas Pronto 700
2	AMANDA MIGUEL Profono 3049	2	JOSE JOSE Gracias Pronto 701
3	VIVA LA SALSA 14 exitos originales. Profono 1401	3	LIPITA D'ALESSIO Orfeon 16055
4	ARCO IRIS MUSICAL 15 rancheras y nortenas. Musart 101	4	HUGO HENRIQUEZ Ramex 4010
5	CAMILO SESTO Mas y mas. Pronto 700	5	NAPOLEON 15 grandes exitos. Profono 1503
6	CHELO Musart 1819	6	EMMANUEL Intimamente. Arcano 3535
7	LUPITA D'ALESSIO Orfeon 16055	7	JULIO IGLESIAS De nina a mujer. CBS 50317
8	VARIOS ARTISTAS Grandes exitos de trios. Caytronics 1501	8	MIAMI SOUL MACHINE CBS 10302
9	PARCHIS 15 exitos mundiales. CBS 83301	9	FRANCISCO Latino. Atlas 60228
10	JOSE JOSE Gracias. Pronto 701	10	MIGUEL BOSE CBS 50322
11	VARIOS ARTISTAS Super disco cumbias. Gas 4249	11	PARCHIS 15 exitos mundiales. CBS 83301
12	VARIOS ARTISTAS Nortenas de oro. CBS 20558	12	IVA ZANICCHI Nostalgia. CBS 11312
13	JUAN GABRIEL Con tu amor. Pronto 1096	13	BASILIO Karen 59
14	EMMANUEL Intimamente. Arcano 3535	14	NELSON NED CBS 81301
15	FRANCISCO Latino. Atlas 60228	15	NAPOLEON Celos. Raff 9083
16	VARIOS ARTISTAS Rancheras de oro. CBS 20557	16	JOSE LUIS PERALES CBS 80340
17	RAMON AYALA Freddy 1212	17	JEANETTE Corazon de poeta. RCA 7004
18	ORQUESTA DE LOS HERMANOS FLORES Discolando 001	18	SOPHY Velvet 6011
19	LOS FELINOS Musart 10856	19	AMANDA MIGUEL Profono 3049
20	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319	20	RAPHAEL En carne viva. CBS 80305
21	GALI GALEANO Frio de ausencia. FM 12075	21	ROCIO DURCAL Confidencias. Pronto 1099
22	IVAN Asolas. CBS 60321	22	JOSHIO CBS 20559
23	CARLOS Y JOSE TH 2099	23	VARIOS ARTISTAS Disco de oro de CBS. CBS 10319
24	MERCEDES CASTRO Musart 10857	24	JUAN GABRIEL 15 sensacionales exitos. Telediscos 1018
25	VIVA EL NORTE Volumen II. Profono 1502	25	ANGELA CARRASCO Pronto 1102