

A Billboard Publication

The International Newsweekly Of Music &amp; Home Entertainment

May 15, 1982 • \$3 (U.S.)

## FUND FOR DISK PROJECTS

## Canadian Radio Sets Talent \$

By DAVID FARRELL

TORONTO—Three major Canadian broadcasting companies have committed \$200,000 to the development of new recording talent.

The contribution is to a new fund which will provide up to 50% of the costs of new masters by Canadian artists and producers, in Canadian studios. It will be administered under the auspices of the Canadian Independent Record Producers Assn. (CIRPA) and the Canadian Music Publishers Assn. (CMPA).

The broadcasters are CHUM, Moffat Communications and Rogers Radio Broadcasting, says CIRPA president Vic Wilson. Among them, they operate approximately 20 music-formatted stations across Canada.

Although the fund is designed to increase the number of Canadian productions which can be sold at home and abroad, it will also ensure that there is sufficient new repertoire  
(Continued on page 65)

## IN NEW YORK AREA

## Vid Rental Racker Opens Shop

By IS HOROWITZ

NEW YORK—Convenience Video Corp., formed here to rack video software in high traffic locations for rental only, makes its first installations this week.

It is believed to be the first time that the rack concept has been adapted to video rental, supplying display fixtures and full service to dealers while limiting the host's obligation to a small monthly fee and refundable security deposit per cas-

sette stocked.

Five stores in the metropolitan New York area are in the initial batch of outlets to be serviced by the new company, among them major Gotham record and tape dealer King Karol. The other four are Granada TV rental stores.

None of the cassettes placed by Convenience Video will be offered for sale, says company president  
(Continued on page 9)

## TDK Sponsors Stones Euro Tour Despite Deal's Limitations, Move Draws Industry Fire

By JIM SAMPSON

MUNICH—The Rolling Stones' upcoming European tour, which has already generated sell-out advance ticket business for several of the continent's largest venues, is being partly sponsored by a blank tape manufacturer, TDK.

The move is drawing fire from music business executives in several companies, as their fight continues for a blank tape levy which would compensate for revenue losses attributed to home taping. Neither EMI, which handles the Rolling Stones' record label in Europe, nor the tour's promoter in Germany, Fritz Rau, knew of the sponsorship until Mick Jagger arrived April 29 to announce local dates.

The Stones have put certain limits on TDK's exploitation of the tour in West Germany, Holland, Sweden and Austria, according to a spokesman at TDK's European offices near Hamburg. There will be no direct connection between band members and TDK product, nor will testimonials be allowed. "It's not like the Stevie Wonder campaign," the spokesman says.

Concert security guards and road crew members will wear TDK T-

shirts, TDK balloons will decorate the sites, blank tape dealers can compete for free concert tickets, and sponsorship will be mentioned in TDK consumer advertising. In Germany, TDK reportedly paid over \$200,000 for sponsorship rights.

Even with these restrictions, music industry reaction to TDK's involvement ranges from "disturbing" to "scandalous." It recalls U.S. reaction

to the news that Sony would sponsor Rod Stewart's last American tour. Indeed, at that time, there were suggestions that the Stones' U.S. tour was going to be sponsored by Sony, though it never materialized.

"It makes us look rather foolish," laments EMI Music managing director for Central Europe, Wilfried Jung. "On the one side, we're telling  
(Continued on page 65)

## Delco In-Car Tests Seen Key To AM Stereo Choice

By DOUGLAS E. HALL

NEW YORK—What's good for General Motors may be good for AM radio. Engineers nationwide are viewing with interest the upcoming in-car tests of four AM stereo systems by GM's Delco division.

At the National Assn. of Broadcasters' engineering office, Chris Payne notes, "We're looking to the Delco test to determine which way the industry will go."

Delco, headquartered in Kokomo, Ind., is expected to work with

local stations on these tests "just as soon as the hardware becomes available," says a spokesman.

Under examination will go the Harris, Kahn, Magnavox and Motorola systems, the one developed by Belair may also be tested "if it is still in the race," commented the Delco spokesman. He continues, "There seemed to be some question in Dallas (at the NAB convention) as to whether Belair would be continuing."  
(Continued on page 20)

## - Inside Billboard -

• **RECORD RETAILERS** currently testing the one-sided single for CBS are already enthusiastic supporters of the concept, particularly the 99-cent price tag. Page 18.

• **ARBITRON HAS** been commissioned to survey country music radio for the Country Music Assn. The results of the two-phase Qualidata report are expected to define the format's share of the overall market, among other goals. Page 3.

• **HOME TAPING** as America's favorite indoor sport? RIAA president Stan Gortikov addresses this controversial issue, and urges support for pending legislation to compensate copyright owners. Commentary, page 16.

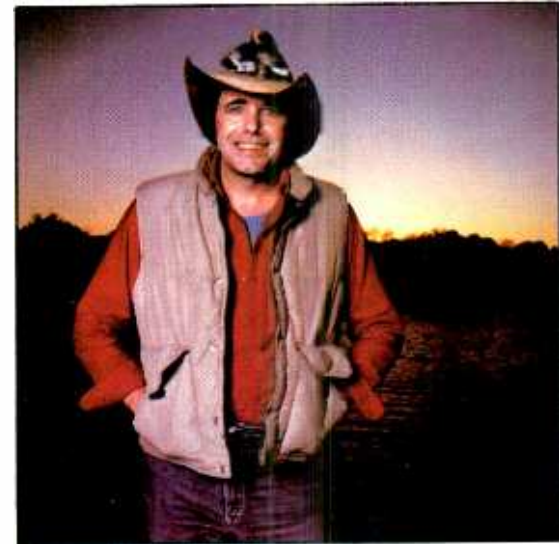
• **VENUE OPERATORS** nationwide have accepted new merchandising terms sought by a prominent artist manager, Herbie Herbert. These are said to yield improved profits on this ancillary business for his act, Journey, and may set a precedent for others to follow. Page 32.

• **RADIO PROGRAMMERS** debated the quality of new product from record companies at a recent seminar, and feelings ran strong. The quality of research was also discussed. Page 20.

• **WITHOUT RADIO** support for several hard-to-categorize acts, A&M Records is turning to the retail, dance and video markets with new campaigns. MTV is a key factor in one case. Page 6.



If you like the Pops in Boston, you'll love the **Pops Around the World**. For the first time John Williams' sensational "Cowboys" overture—plus a collection of the Boston Pops' favorite overtures in Philips dynamic digital sound. Grammy Award winning composer/conductor John Williams and the Boston Pops have a great track record with Pops in Space, Pops on the March, Pops on Broadway and now Pops Around the World—Digital Overtures. On Philips Records 6514 186. CAS 7337 186. (Advertisement)



Bobby Bare's a winner again... and again... and again with his newest Columbia album "Ain't Got Nothin' To Lose" FC 37719, featuring the single "If You Ain't Got Nothin' (You Fin't Got Nothin' To Lose)" 18 02895. Bare's voice shines on this recording of all new material produced by Allen Reynolds on Columbia Records & Tapes. © 1982 CBS Records. (Advertisement)

(Advertisement)

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# RESERVE A HOT SPACE FOR QUEEN



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WATCH FOR HOT SPACE TOUR THIS SUMMER!

## Shed 'Victim' Tag, Says Lundvall Exec Wants Industry To Explore New Opportunities

By IRV LICHMAN

NEW YORK—The industry has spent too much time identifying itself as "the victim of the recession, the victim of piracy and the victim of home taping," while tending to ignore that there is "no lack of public interest in music... that we are not a bankrupt industry—either financially or musically."

## CMA Sets Arbitron Radio Study

By KIP KIRBY

NASHVILLE—The subject of surveys dominated the second quarterly board meeting of the Country Music Assn. held April 20-22 in New York City, with several of the organization's various committees recommending or undertaking specific survey projects.

Arbitron has been commissioned to do a two-phase CMA Qualidata report on country music radio audiences. The first part, due by September, will include audience information on listeners 18 and over, and targeted Metro area households, comparing country radio listeners to other audiences. It will, according to Don Nelson, chairman of the CMA radio committee, also define country's share of the overall market.

The research sub-committee, headed by chairman Bill Denny, discussed a potential study that would focus on country music consumers in both U.S. and European markets. The subcommittee also reported on a future CMA image study that could be utilized by the membership committee in developing ways to increase the organization's total membership.

Among the other topics covered during the three-day board meeting were the following:

A report from Barrie Bergman, chairman of the CMA's retailers/record merchandisers committee, noted that membership in this category had increased nearly 45% over last year's total. The committee plans to design posters featuring the names of CMA awards finalists to be distributed to record retailers throughout the U.S. as a means of drawing attention to the annual October CMA tv show.

Bruce Lundvall, chairman of the CMA committee to regulate home taping/record piracy, reported that the organization has joined 23 other entertainment industry associations in the Save America's Music coalition lobbying to aid passage of a roy-

(Continued on page 54)

This is the view of Bruce Lundvall, former president of Columbia Records and now senior vice president at Elektra Records (where he operates his Musician label) at a monthly meeting here Monday (3) of the music and performing arts lodge of B'nai B'rith.

Lundvall, whose address was tagged "The Positive Aspects Of The Recording Industry," said he did not "mean to trivialize the effects of the recession, piracy or home taping. But the impact of the recession on music sales has been slight when compared to other industries dealing in consumer goods—and considering our other problems, we've held our own very well, indeed." To bolster his contention, Lundvall cited severe profit erosion during the first quarter at a number of firms outside of the music industry orbit.

To the veteran executive, the most important issue facing the industry today is "recognizing that we face some of the most exciting opportunities the music industry has seen in many years.

"To build an agenda for the future, it is necessary first to remember how important new artists and young audiences are to our industry."

At this point, Lundvall, citing the success of such new acts as Joan Jett, the Go-Go's, Soft Cell and the Human League, wondered if in the past few years the industry had placed "too much emphasis on trying to

reach an aging audience. Maybe it's our point of view—at labels and in the press—that is really aging."

Lundvall said the "first order of business, then, is to re-focus our energies and to get back in touch with younger tastes. That, along with a host of new technologies, is where we will find the greatest potential for our industry's growth."

Technologically, Lundvall pointed out that while he keeps hearing that home video is "going to eat up the music industry," he asked his audience to consider that in 1981 more than 20 million Walkman-type tape players "attached themselves to joggers, skiers, subway riders and others," while VCR sales in the U.S. were 1.3 million.

"The message in those numbers is that music has gone portable," Lundvall stated. "Our listeners travel, and we have to start thinking in terms of serving a public that is on the move. According to the RIAA, sales of prerecorded cassettes grew 26% in the U.S. last year, yet that hardly begins to tap a huge and expanding market."

On the issue of digital audio, Lundvall said "the time to start exploring the potential for digital reproduction is now. By doing so, when the machines are widely available we'll already have a roster of artists with the background to create state-of-the-art recordings.

"Quite possibly, we missed a ma-

(Continued on page 9)



Billboard photo by Peter Borsari

**BUSS-BOY**—Manager/entrepreneur Jerry Weintraub fields a congratulatory peck from John Denver after receiving the Menachem Begin Award from Israel's Bar-Ilan Univ., honoring Weintraub's services to the country. Clients Neil Diamond, seen at left, and John Davidson, far right, teamed with Denver to award their own impromptu trophy—the centerpiece from their table. Abe Spiegel, president of the university, is seen next to Diamond, enjoying the proceedings.

## Gallup Gets British Charts; Test Collection Hardware

LONDON—New data collection hardware will be used in the compilation of Britain's charts next year.

It's part of developments which see Gallup take over handling of the charts—which are funded by the British Phonographic Industry, representing U.K. record companies, together with the BBC and trade paper, Music & Video Week—from the British Market Research Bureau. Latter has been doing it for 12 years.

Data collection from January, 1983, will involve new equipment designed specifically to process record and tape sales statistics: a communications modem connected to the retailer's own telephone line.

Assistants enter details of sales into the machine through a keyboard, and the data is collected during the night by automatic telephone dialing equipment, then forwarded to Gallup for computer analysis. The hardware recently underwent a two-month trial in a couple of independent disk retail outlets, under the auspices of Gallup.

The new methodology will permit a breakdown of disk and tape sales and of seven- and 12-inch singles, among other features. It also costs less, one of the main reasons why the British Phonographic Industry began scouting other research organizations.

## RIAA CERTIFICATIONS

# Good Month For Platinum, Gold

By PAUL GREIN

LOS ANGELES—RIAA certifications held their own in April, thanks to a strong showing by top country acts and belated gold awards to a pair of 1964 Beach Boys releases.

There were four platinum albums in the month, the greatest April total since platinum certifications began in 1976. The bounty brings the year-to-date total on platinum albums to 20, just one shy of the comparable 1981 figure.

There were seven gold albums, one more than in March, bringing the year-to-date total to 34. This represents a severe drop from last year, when there were 52 gold albums by this point.

Both of country music's reigning supergroups, Alabama and the Oak Ridge Boys, pulled in gold and platinum albums in April, while an album by Hank Williams Jr. and

Willie Nelson also went gold. These awards come on the heels of first quarter gold and platinum citations to albums by Barbara Mandrell, Kenny Rogers and Juice Newton.

April's most surprising certification recipients were the Beach Boys' "Christmas Album" and classic single "I Get Around." Both were released in 1964 but only now went over the top, perhaps because of the airplay which greeted their recent top 15 hit medley.

While it may seem surprising that a No. 1 smash like "I Get Around" never went gold, it should be remembered that in all of 1964 there were just seven gold singles.

The 18 years that "Get Around" took between release and gold certification is a record for a pop-rock single, surpassing the 12 years taken by Buddy Holly & the Crickets' 1957

hit "That'll Be The Day." (But it still doesn't approach the 20 years needed by Gene Autry's 1949 classic "Rudolph, The Red-Nosed Reindeer.")

Boardwalk is the top label for April with three RIAA certifications. Capitol, Columbia, MCA and RCA each scored two. This showing elevates MCA to second place for most certifications by an individual label thus far this year. Columbia's out front with 11, followed by RCA with eight and Warner Bros. with seven.

Here's the complete list of April certifications:

### Platinum Albums

Vangelis' "Chariots Of Fire," Polydor/PolyGram. His first.

Joan Jett & the Blackhearts' "I Love Rock 'N' Roll," Boardwalk. Their first.

Oak Ridge Boys' "Greatest Hits," MCA. Their second.

Alabama's "Mountain Music," RCA. Their second.

### Gold Albums

Oak Ridge Boys' "Bobbie Sue," MCA. Their sixth.

Beach Boys' "Christmas Album," Capitol. Their 15th.

Joan Jett & the Blackhearts' "I Love Rock 'N' Roll," Boardwalk. Their first.

Hank Williams Jr.'s "The Pressure Is On," Elektra. His fifth.

Buckner & Garcia's "Pac-Man Fever," Columbia. Their first.

Alabama's "Mountain Music," RCA. Their third.

Willie Nelson's "Always On My Mind," Columbia. His eighth.

### Gold Singles

Joan Jett & the Blackhearts' "I Love Rock 'N' Roll," Boardwalk. Their first.

Beach Boys' "I Get Around," Capitol. Their second.

## Seasonal Promo Begun By Capitol

LOS ANGELES—The Capitol/EMI America/Liberty Records Group is rolling out its annual "Moms, Dads & Grads" marketing campaign, highlighting 20 current label releases including two each by Juice Newton and Iron Maiden.

Four-color 20-by-30 inch posters have been developed for in-store displays, along with flyers and ad mats for print advertisements. Capitol has also prepared two 60-second general audience radio spots for all three holidays, in addition to commercials written and targeted especially for black-oriented music markets.

## Broad Agenda Set For Billboard Radio Confab

NEW YORK—Dates and venue for Billboard's upcoming Radio Programming Conference have been firmed: Jan. 20-22 at the Huntington Sheraton Hotel in Pasadena, Calif.

Douglas E. Hall, Billboard radio programming editor, reports that the event will deal with all aspects of programming, covering all major formats, syndication, news and network operations.

Conference director is Mike Harrison, president of Goodphone Communications, who will coordinate planning with Hall. Harrison, also an air personality at KMET-

FM and a Billboard columnist, brings years of radio convention organizational experience to the forum, having most recently directed the successful Goodphone Symposium, held in March, 1980 at the same site.

According to Harrison, the conference will gear itself to the evolving aspects of radio programming directly, and provide the business with a meeting ground for people in both the radio and music fields.

Further information regarding the conference speakers, panels, agenda and registration will appear in future issues of Billboard.

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Drawing by Booth © 1982/The New Yorker Magazine, Inc.

## ABC Video, Cox Plan Joint Cable Venture

By LAURA FOTI

LAS VEGAS—ABC Video Enterprises and Cox Cable Communications, the nation's fourth largest cable operator, have formed a joint venture to examine and develop entertainment and informational programming for such areas as pay-per-view, video games, videotext and transactional services.

It will concentrate on development of programming and hardware for addressable systems, such as those operated by Cox. These systems are interactive.

Herb Granath, ABC Video Enterprises president, would not estimate when the ABC/Cox programming may find its way into homes. "We want to do our homework on existing systems," he says. "Each company is forming an internal task force to formulate a business plan."

Music is being studied as an area of programming for the venture. "The results of the Rolling Stones pay-per-view concert (last December) were satisfactory to those involved," says Granath. "They indicate there is a market for music pay-per-view. But there aren't many Rolling Stones around. The Rolling Stones are not indicative of the response in general we might get. We would be cautious before doing music." He adds that he has "no one in mind" to do pay-per-view music programming.

ABC is already active in three basic cable services: ARTS, a cultural channel; Daytime, women's programming; and Satellite News Channels. A joint venture with Getty's ESPN involves the development of pay-per-view sports events. And the recently announced Home View Network (Billboard, May 8) will deliver programming for home recording during overnight hours.

## Judgments Set In Publishing Suit

NEW YORK—Judgments totaling \$50,000 were entered in U.S. District Court in Pittsburgh recently against Raymond Greco, d/b/a Big Band Arrangements. He had been charged by Acuff-Rose Music and Michael H. Goldsen Inc. for unauthorized publication of band arrangements of their songs, "Blue Bayou" and "Intermission Riff," respectively.



SMILING SHEENA—EMI/Liberty president Jim Mazza, right, welcomes label artist Sheena Easton to a special reception following her recent show at the Santa Monica Civic Auditorium, which wound up her first U.S. tour.

"We will intensify our attack on the morality of the country, step up our pornography campaign, infiltrate the media, and further undermine political, educational, and religious institutions. We'll stir up the old ethnic suspicions and spread rumors about shortages and rationing. Then we'll top it all off with a whole new era of earsplitting psychedelic rock!"

## 'Demonic' Messages Are Focus Of Calif. Proposal

By JOHN SIPPEL

LOS ANGELES—Whether demonic messages are being "backward masked" on recordings performed by Kiss, the Rolling Stones, Earth, Wind & Fire and other rock bands will be deliberated in October before the California Assembly Committee on Consumer Protection and Toxic Materials in Sacramento.

The purported Satanic messages fomented a March 15 legislative proposal (AB 3741) which would require warning on recordings which contain subliminal information. A representative of bill author Assemblyman Phillip D. Wyman (R-Tehachapi) told Billboard the bill stemmed from a constituent, Monika Wilfley of Lancaster, "who objected to the Satanic messages being placed on records." Wyman's representatives said the woman had been informed of the alleged messages at a religious meeting.

At the hearing April 27, William H. Yarroll II, president of Applied Potentials Institute, Aurora, Colo., played excerpts of several recordings claimed to illustrate the Lucifer-linked messages. A member of the committee who asked to remain anonymous stated that only because printed lyrics containing the purported lyrics were supplied could she barely make out an otherwise inaudible message. Wyman's representative, however, claimed he could clearly hear the message.

Wyman's representative also said Yarroll appeared because Wilfley suggested he be queried on the subject. He said that Yarroll's testimony indicated he had taken medical and psychological treatises and "put them in layman's language," and that he also conducted seminars for businesses.

The committee supplied Billboard with a typewritten letter on Applied Potentials Institute letterhead titled "Backmasking Examples," and signed by Yarroll. It contained purported lyrics supposedly taken from the Beatles' "Revolution," Styx' "Snowblind," Led Zeppelin's "Stairway To Heaven," Black Oak Arkansas' "Raunch N' Roll" and ELO's "Face The Music" and "Eldorado." Yarroll also supplied a diagram which purports to document how the unconscious and conscious portions of the brain interact to

create the listener's "self-image," but which is incomprehensible without further explanation from Yarroll.

Previous inquiries by recognized researchers into subliminal messages in print and filmed advertisement, also concerned with any possible transfer of information from the unconscious to the conscious areas of the human brain, are known to have established little or no evidence that such ploys are effective.

In the material supplied by the committee is a plain sheet of paper on which is typed the header: Rock Music Does It Have A Secret Message?"

On the sheet the claim is made that "backward masking" was originated by the Beatles when their sales were down. "By playing their music backward on a turntable, they left obscure clues as to what had happened to Paul McCartney (sic). Unfortunately today we have a common thread of backward masking on many of the popular rock albums with the same message. Blasphemy toward Jesus Christ and calling on the listener to serve Satan as master (Continued on page 78)



TUG OF WAR—Paul McCartney, right, discusses his Columbia album, "Tug Of War," with Walter Yetnikoff, CBS Records Group president.

## Executive Turntable

### Record Companies

Sam Citro upped to vice president of sales at Capitol Records in Los Angeles, filling the slot vacated last week when Walter Lee was named vice president of marketing at the label. Citro, a 10-year Capitol veteran, was most recently national field marketing manager. . . .



Citro

Eddie Gilreath named executive vice president of marketing for Island Records in New York. He was vice president of black music sales for Warner Bros. . . . PolyGram Records has appointed Emiel Petrone U.S. coordinator for the Philips/Sony Compact Disc. He will act as liaison between PolyGram and the companies involved in marketing the new digital disk, while continuing as West Coast vice president of marketing for the label.

Jimmy Gielbert upped to president of Radio Records. He has been with the Ft. Lauderdale-based label since its inception three years ago, serving most recently as vice president of sales and merchandising. . . . Mavis Mackoff Brodey named manager, talent acquisition for EMI America/Liberty Records in Los Angeles. She was Northeast regional album promotion manager for the labels. . . . Stanson Nimiroski appointed vice president, quality management for CBS Records manufacturing in Milford, Conn. He was director, quality control.



Gilreath



Petrone



Gielbert



Brodey

Steve Backer joins Windham Hill Records as its East Coast manager, working out of Chester, N.H., and coordinating with founder/president Will Ackerman in Palo Alto, Calif. Backer, who has overseen jazz a&r as executive or consultant with labels including ABC/Impulse and Arista, will continue consulting Island Records' Antilles line in its jazz output while handling his new marketing and promotion duties. . . . Tom Holser named director of marketing and sales for Mega Records in Hollywood. He was head of national promotion and marketing for Takoma Records.

### Marketing

Merrill Kirsch, longtime Minneapolis executive in industry wholesaling, has left Pickwick's rackjobbing wing, where he was in national accounts. He started with Heilicher Distributing in 1954. . . . Al Geigal has left his post as national chief of record/tapes/accessories for Montgomery Ward, Chicago. No replacement has been named as yet. . . .

### Related Fields

Robert V. Klingensmith named senior vice president of Paramount Video in Los Angeles. He joined the firm in 1979 as vice president for pay tv/home video. . . . Donna B. Sessa exits June 1 as vice president of programming for Warner Home Video in New York. She is forming Hidden Mill Associates to represent original and existing programming for the home video, tv, pay tv and non-theatrical markets. Her replacement has not been named.

Susan Peterson named public relations director for MCA Videocassette, MCA Videodisc and Universal Pay Television in Universal City, Calif. She will also handle publicity for Optical Programming Associates, Pioneer Video Inc. and Magnavox Productions. Peterson was a staff editor and writer for Billboard magazine for five years. Also at MCA Videodisc, Phyllis Bagdadi is appointed program executive. She was story editor and director of development for Melvin Simon Productions, Features and Television. . . . Marvinia M. Hunter named director, cable/cassette marketing, sales division, for ABC Video Enterprises in New York. . . . She was director of public relations and human resources at Valley Cable TV.

Randy Garelick joins the William Morris Agency's music department in New York. He was an agent at ATI. . . . Mitch Pollak joins Cricket Talent & Booking Inc. in New York as an agent and logistics coordinator. He was head of Charisma Talent. Also at Cricket, Marty Diamond named administrative assistant. . . . Ida S. Langsam exits from Aucoin Management Inc. in New York as director of publicity. . . . Mort Hillman joins Circus Magazine as vice president of advertising.

Billboard (ISSN 0006-2510) Vol. 94 No. 19 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.

# SOULAR ENERGY.

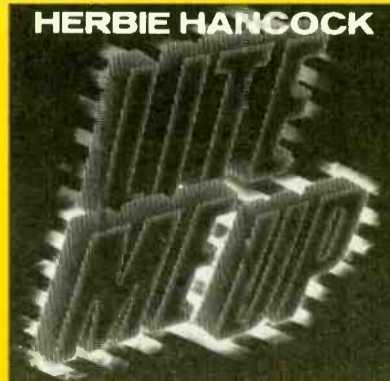


Herbie Hancock's newest album, "Lite Me Up," is supercharged with the power of Soul. In fact, contributing to the album is a dazzling array of R&B heavyweights. With six of the songs written by Rod Temperton, the creative dynamo who's also written multi-platinum hits for Michael Jackson, Quincy Jones and Heatwave.

So plug into the new sound of Herbie Hancock.  
And be enlightened.

**Herbie Hancock. "Lite Me Up."**  
The hottest Hancock you've ever heard.

**HERBIE HANCOCK**



On Columbia Records  
and Tapes.



Produced by Herbie Hancock, Jay Graydon and Narada Michael Walden.  
Management: David Rubinson, Adams Dad Management Co., San Francisco.

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

## PRODUCER PROFILE

## Digital Delights Hugh Padgham

By ROMAN KOZAK

NEW YORK—"On most of the projects that I work on, I co-produce with the act. I am not keen on the idea of being a heavyweight producer," says Hugh Padgham, whose recent credits include the latest LPs by Phil Collins, Genesis, the Police, XTC and Split Enz.

"I think that it is the band's album and I am there to engineer and direct it the right way," continues the former chief engineer at Virgin's Town House Studio in London.

Currently Padgham is independent, and is represented by Dennis Muirhead, who in the U.S. works out of the Howard Deutsch offices in New York. Padgham himself was in town recently between projects. He had just finished producing a solo LP for Abba's Annifred (Freda) Lygnstad with Phil Collins and was getting ready to work with Collins on his next solo album.

"With the sort of bands I have been working with, they all know what they want in the studio, so I like the role of co-producer, rather

than producer. And, of course, if it fails, you only take half the blame," laughs the producer.

Padgham's last project took place at Abba's studios in Sweden, where he produced Freda's album digitally. "It is fantastic," he says. "When you are working on analog tape and you are overdubbing and overdubbing, the head goes across the tape thousands of times, and the sound actually degrades. And when it comes time to mix, you



Hugh Padgham

find yourself having to add more highs or mids onto the tape.

"The thing with the digital is that you do not lose any of the original sound at all, and when you mix, you can do it years later if you want. That is the main benefit. The sound that you put on the tape just stays there. It is also a 32-track machine, so you can put more things on it without having to bounce. But you can bounce things on digital also without losing any quality. You can ping pong from track to track on digital to make room for more things just as easily as on analog.

"There are a few problems, though," he continues. "It is not so easy to edit. You cannot slice the tape with a razor blade like you can with analog. You have to have two machines, and all that. And as they didn't have multi-track digital machines there was no way we could edit the tapes. All the edits we had to do we did on the mix-down, when we mixed everything down to two tracks."

(Continued on page 76)

A&M Expands 'Radio-Free' Drive  
Label Says Armatrading Campaign Showed The Way

By SAM SUTHERLAND

LOS ANGELES—Encouraged by the results of a pointedly "radio-free" marketing campaign for Joan Armatrading, A&M Records now plans to regularly target selected acts for major programs that sidestep the traditional reliance on airplay to concentrate instead on retail, dance and video markets.

The first-quarter push for Armatrading took that act's chronic obstacle in format identification as its starting point in an alternative store merchandising and publicity push, credited with rekindling sales on both current and catalog product (Billboard, April 3). Now A&M is involved with separate blueprints for Chas Jankel and Split Enz which, while different in components and execution, share the goal of triggering significant sales momentum regardless of radio's initial receptivity.

In Jankel's case, the thrust will be at retail, with direct consumer contact the goal sought via a new merchandising push.

For New Zealand rockers Split Enz, the leading edge of the A&M

strategy is to capitalize on a promotional linkup with Warner-Amex Music Television (MTV) cable music service through an exclusive premiere for two new clips by the band, produced from the outset with the MTV partnership in mind.

David Steffen, A&M's vice president of sales, agrees the genesis of the concept lies in the tightening pathway for new product at the radio level, along with the decline in the upper ceiling for volume sales on big hits in a soft market.

"You get down to how many guaranteed platinum acts are out there from the consumer point of view," offers Steffen. "Even with established platinum acts, how many are going to go to three or four million units, the level at which a company generates the money to keep signing and developing a lot of new acts?"

That, Steffen concedes, argues for the need to "change that platinum benchmark and learn how to work viably with potential sales of 300,000 or 400,000."

Steffen and Bob Reitman, vice

president of marketing services, are promoting Chas Jankel's "Questionnaire" album in a new program that hopes to parlay consumer recognition for its No. 1 Dance/Disco chart hit, a medley of three key tracks, into artist recognition. A redesigned album graphic, a newly remixed version of the next single and a store poster built around the album's title were the tools developed.

For Split Enz, Reitman's original video marketing concept was implemented by Martin Kirkup, vice president of artist development, who has worked with MTV promotion chief John Sykes in setting up the May 13 launch for the two new clips, as well as the pre-airing video plugs set to begin Sunday (9).

The partnership with MTV, say Reitman and Kirkup, will echo the traditional interplay between labels and radio stations in that both A&M and the music video channel will cross-promote. Enz guitarist Neil Finn was flown to New York several weeks ago to tape promotional spots and interview segments for use on MTV, which will supply its own in-store "As Seen On MTV" materials to dealers for use in plugging the band's "Time And Tide" album.

A&M in turn is promoting the MTV airings in its print and radio ads in ten key markets. Those cities were identified after Reitman studied his own research on the group's past sales, developed a list of areas where prior airplay and sales showed inroads, and then matched up the results against MTV's own map of franchised markets.

As a result, MTV will debut clips for the first single, "Six Months In A Leaky Boat," and a second track, "Dirty Monster," back-to-back on May 15 before folding them into their regular rotation.

In the key markets—Austin, Tex.; Baltimore; Boston; Cincinnati; Cleveland; Denver; Houston; Philadelphia; New York and Seattle—the cable play will be buttressed by print ads in local trend weeklies and a ra-

(Continued on page 78)

Chartbeat  
Hands Across The Water;  
Columbia's Singles Sweep

By PAUL GREIN

LOS ANGELES—Columbia this week stages a clean sweep of the No. 1 spots on Billboard's four singles charts. Paul McCartney & Stevie Wonder's "Ebony & Ivory" moves up to No. 1 pop and adult contemporary, Willie Nelson's "Always On My Mind" holds at No. 1 country and Deniece Williams' "It's Gonna Take A Miracle" (on ARC/Columbia) moves up to No. 1 r&b. (For more on Niecy's record, see page 59.)

The last time one label topped Billboard's Big Three singles charts simultaneously was Dec. 24, 1979, when MCA was No. 1 pop with Rupert Holmes' "Escape," No. 1 r&b with Rufus & Chaka's "Do You Love What You Feel" and No. 1 country with Conway Twitty's "Happy Birthday Darlin'." MCA, however, was not No. 1 adult contemporary that week.

\* \* \*

By hitting No. 1 on the Hot 100, "Ebony & Ivory" becomes the first single to top both the British and American charts since the late John Lennon's "Starting Over" in December, 1980.

It's also McCartney's first record to hit No. 1 in both Britain and America since the breakup of the Beatles. McCartney's only other post-Beatles British topper, 1977's "Mull Of Kintyre," peaked at 33 in the States.

The duet also marks Stevie Wonder's first appearance at No. 1 in the U.K. He'd reached number two in Britain with "Yester-Me, Yester-You, Yesterday," "Sir Duke" and "Master Blaster"; number three with "For Once In My Life" and "Lately."

On the American charts, "Ebony & Ivory" is the sixth single in the past six years to hit No. 1 in just six

weeks. What's most amazing is that five of these records are by one-shot celebrity matchups: Elton John & Kiki Dee's "Don't Go Breaking My Heart," Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers," Barbra Streisand & Donna Summer's "No More Tears," Diana Ross & Lionel Richie Jr.'s "Endless Love" and now the McCartney & Wonder duet.

The only other single since '76 to reach No. 1 in six weeks is the Eagles' 1979 smash "Heartache Tonight."

"Ebony & Ivory" is McCartney's eighth post-Beatles No. 1 single in the U.S., a total matched by only five acts in the rock era. The Beatles are out front with 20 No. 1 hits, followed by Elvis Presley with 18, the Supremes with 12, the Bee Gees with nine and the Rolling Stones, also with eight.

McCartney's previous post-Beatles Stateside toppers are "Uncle Albert/Admiral Halsey" (from which we lifted this week's headline), "My Love," "Band On The Run," "Listen To What The Man Said," "Silly Love Songs," "With A Little Luck" and "Coming Up." All of these went top 10 in Britain except "Uncle Albert," which didn't chart at all.

Back here in the States, "Uncle Albert" went to No. 1 in just four weeks, a rate matched by only one record since (Elton John's 1975 smash "Island Girl").

This is Stevie Wonder's seventh No. 1 pop hit in the U.S., following "Fingertips," "Superstition," "You Are The Sunshine Of My Life," "You Haven't Done Nothin'," "I Wish" and "Sir Duke."

"Ebony & Ivory" also leaps to number 13 on Billboard's r&b chart while McCartney's "Tug Of War"

(Continued on page 76)

# After laying down the tracks, lay down and relax

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Bootlegger Pleads Guilty,  
Provides Additional Info

PHILADELPHIA—A break in the battle against bootlegging of records and tapes in this area is expected to come now that a suburban record dealer has promised to cooperate with the FBI by testifying against others.

Leslie M. Joblin, owner of Critters record shop in suburban Bryn Mawr, Pa., pleaded guilty to selling bootleg LPs and under terms of a plea bargain, he entered the guilty plea on two counts of copyright infringement before U.S. District Court Judge Donald W. Van Artsdalen here April 19.

Joblin agreed to tell what he knows about the record counterfeiters who reproduce bogus disks

from legitimate albums, according to Assistant U.S. Attorney Robert L. Hickok here. The record retailer, who also agreed to take a lie detector test, will be sentenced later. He could be jailed for up to two years and fined \$50,000, said Hickok.

Last year, FBI undercover agents purchased alleged bootleg albums at Joblin's Critters store. The titles included "Hawaiian Holiday" by the Rolling Stones and Bruce Springsteen's "The Jersey Devil Live—Palladium 1976" LPs. On Jan. 7, FBI agents raided Joblin's store and seized about 1,800 albums, Hickok said, including others cut by the Beatles, the Who and Blondie. Joblin ordered the records that were sold in his store, Hickok said.

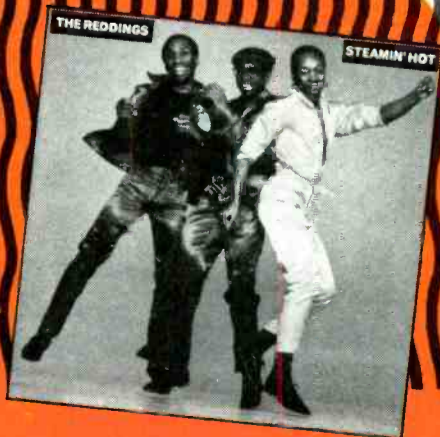
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We'll also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you think you know a super achiever, you can enter that artist in this year's Scotty Awards. We're now accepting nominations for recordings that reach gold or platinum status in 1982. And we'll donate \$100 to Muscular Dystrophy for each qualified nomination.

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## Rock 'n' Rolling

### Weasels Live In 'Lubbock'; Photo Fare From Gruen

By ROMAN KOZAK

NEW YORK—Most attempts at a synthesis of rock music and drama fail, either because they are hopelessly obscure or they become so commercial and show tune ("Hair," "Jesus Christ Superstar") as to no longer be rock at all.

But one play, "Stuck Inside Of Lubbock," being staged Off-Off Broadway at the Wonderhouse Theatre in New York, manages to succeed remarkably well, possibly because it uses an actual rock band, Denver's Young Weasels, who are an integral part of the performance.



Described by author John Kaplan as "a rock'n'roll play about family history," it opens in a seedy bar in Lubbock, during a scene that just about every musician knows and dreads. It's that miserable time when a band is virtually eye to eye with a hostile audience. Not helping any is a lead singer who keeps drifting off into incomprehensible monologues between taunts and insults.

The other two acts explain the singer's behavior by showing him four years earlier, his life and his family dissolving around him. It is not a happy play.

Kaplan says he was working on the last two acts when he chanced to see the Young Weasels performing at Walabi's, a new wave club in Denver. He got the idea of melding his play with the sound of the group.

"I suddenly had a direction... family, history, dark bar, going backwards, a sound—the sound we don't make with words. That was something I didn't really understand and I had to explore it... not in a detached way. I wanted to lean into it, the way you lean your body into a really good sound," says Kaplan.

He persuaded the Young Weasels to become part of his play, which took a bit of doing, since the actor who plays the lead singer in the play was drafted into the group for the performances. But it worked out okay, and the play was first presented at the Slightly Off Center Theatre in Denver, before moving, band and all, to New York.

Jeff Froyd of the Young Weasels says the band on its own has a fuller sound than the older pieces it plays as part of the theatrical piece. It is doing a few shows in local clubs. The principals hope to be able to move

(Continued on page 76)



ROCK ART—These studies of Chuck Berry and Debbie Harry in concert are among the many seen in the "Rockers" photo exhibit featuring the work of photographer Bob Gruen.

### Presley's Graceland Home To Be Memorial Museum

By ROSE CLAYTON

MEMPHIS—In a news conference held here Tuesday (4), Priscilla Presley, former wife of the late Elvis Presley, announced that his Graceland home will be opened as a memorial museum beginning June 7.

The 18-room colonial mansion, where Elvis died Aug. 16, 1977, served as his private residence for 20 years. It has been shrouded in secrecy, visited only by his family and close associates. Its Meditation Gardens, however, located on the south edge of the 13.8-acre estate, have been accessible to fans and tourists free of charge since 1978 so that they could visit the entertainer's gravesite.

The two-hour guided tours of the estate will include the viewing of the dining, living, music rooms and den on the main floor of the mansion and the tv and game rooms on the lower level. Presley's personal living quarters on the second floor will remain closed.

Elvis' trophy room, located at the rear of the house, will allow fans to view hundreds of gold records, plaques, awards, certificates and costumes accumulated throughout his career. His collection of recreational vehicles and automobiles will be displayed in carports which are being constructed on the grounds.

Tour tickets went on sale April 1, when between 3,500 and 4,000 were sold. Prices are \$5 for adults and \$3 for children under 12. Children under three will be admitted free. A toll-free ticket line is available at 1-800-238-2000.

The estate is hoping to service 2,000 tourists a day in about 140

groups of 14 people each. Tour hours will be between 9:00 a.m. and 6 p.m. seven days a week. Fans will still be allowed to visit the gravesite without charge for a single hour each day at 7:30 a.m.

Jack Soden, president of Jack Soden and Assoc. of Kansas City, is serving as executive director of Graceland Enterprises, which is overseeing the opening of the estate for its co-executors.

According to Soden, the Smithsonian Institute has been extremely instrumental in helping to organize the materials in Elvis' trophy room for maximum visibility and giving advice on operational procedures, such as coordination of traffic flow.

## Heartland Beat

### New LP Series Will Bring Back Old Favorites

By ALAN PENCHANSKY

CHICAGO—What could the Ink Spots, Burl Ives, jazz vocalist Al Hibbler, pianist Hank Jones and actor John Carradine have in common? A record label for one thing—if Detroit composer Martin Scot Kosins' dreams are fulfilled.

Kosins, 35, has written classical pieces for the Detroit Symphony, the Indiana Symphony, guitarist Laurindo Almeida and flutist Bud Shank. In 1981, he launched Open Sky Records and an album of his music, "Songs Of The Seeker," was released.

Kosins' latest venture is called the Great Performers. The idea is to get famous acts who haven't cut records in some time back into the studio. The series is set to debut in June with a new Ink Spots album recorded in Detroit with symphony strings, female backup singers and a Dixieland band. The founding Ink Spots all are dead, but Gene Miller, leader of the new group, has carried on the group's sound for 25 years, explains Kosins.

"Just Like Old Times," produced by Kosins, mixes old and new material and will ship in both cassette and LP format, according to the label chief.

Kosins claims to have private investors and planning with the other veterans is proceeding. For Hibbler and Jones, a duet album is planned and Kosins wants Burl Ives cast in a new folk song collection for children and adults. Actor Carradine, the

(Continued on page 62)

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Vangelis' name was plastered all over the front pages for copping the "Chariots Of Fire" Oscar. And they both hit the top of the most wanted list in Europe for a single job they pulled, "I'll Find My Way Home."

I put two and two together. "The Friends of Mr. Cairo" was the same album as before, but they added "I'll Find My Way Home."

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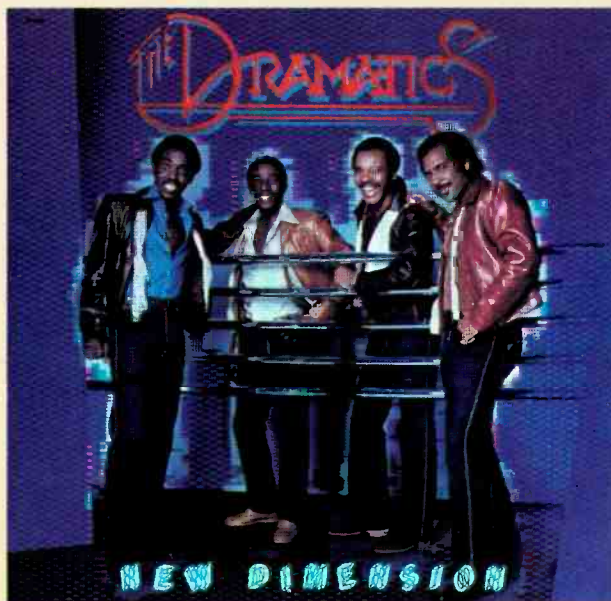
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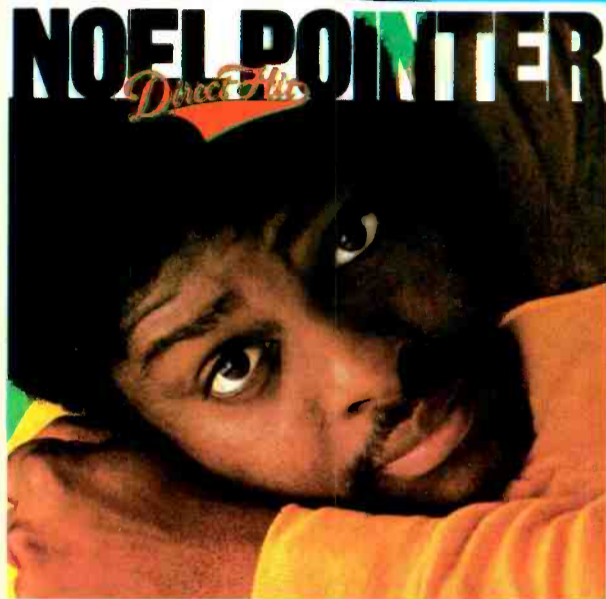


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## The Rhythm & The Blues

### Valentine Brothers Build Bridge

By NELSON GEORGE

LOS ANGELES—With the industry's major labels cutting back—in particular, artist rosters—it'll be interesting to see if small, independently owned and distributed companies will be able to pick up any of the slack. There are plenty of experienced people out of work, while there are so many performers, young and old, yearning to be recorded.

Stan Bethel's infant Bridge Rec-

ords is an example of the kind of indie operations we may see more of. The Valentine Brothers' "Money's Too Tight" is a danceable tune with a bluesy lyric about hard times that's in its fourth week on the soul chart. Bethel has gotten the record added to major black stations around the country, including New York's WBSL-FM, Atlanta's WAOK-AM, Washington, D.C.'s WHUR-FM,

Philadelphia's WDAS-FM, Chicago's WBMX-FM, Detroit's WGPR-FM, and KACE-FM, KDAY-AM, and KJLH-FM, in Bethel's home base of Los Angeles.

This has basically been a one-man operation, with Bethel doing all his own leg work and investing his own money. Some might call it a gamble, but he believes the risk is justified.

(Continued on page 59)



**MELISSA'S MATE**—A beaming Melissa Manchester is seen moments after tying the knot with Kevin De Remer in a ceremony at the Bel Air Hotel in Los Angeles May 1.

## Industry Events

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

May 14, **Entertainment and Sports Industries** conference, Sheraton Centre, New York.

May 15-17, Ninth annual **Music City Tennis Invitational**, Maryland Farms Racquet & Country Club, Nashville.

May 19-21, **Muscle Shoals Music Assn.** record and producers' seminar, Joe Wheeler Park, Muscle Shoals, Ala.

May 25, Testimonial dinner for **Bruce Lundvall** benefiting the scholarship fund of the New York Chapter of **NARAS**, to be held at 101 Greene Street in Manhattan.

May 28-31, **Morris Diamond's Ninth annual Music Industry Tennis Tournament**, San Vicente Country Club, Ramona, Calif.

June 3-6, Fourth annual **Black Music Assn. (BMA)** conference, New Orleans Hilton, New Orleans, La.

June 3-6, The **National Assn. of Independent Record Distributors and Manufacturers** convention, Philadelphia Centre Hotel, Philadelphia, Pa.

June 4-6, **The New World Of Digital Audio** conference sponsored by AES, Rye Town Hilton, Rye, N.Y.

June 5-8, **National Assn. of Music Merchandisers (NAMM)** convention, Georgia World Congress Center, Atlanta.

June 6-9, **Consumer Electronics Show**, McCormick Place, McCormick Inn, Conrad Hilton Hotel, Chicago.

June 6-10, **Broadcast Promotion Assn.** 26th annual seminar, St. Francis Hotel, San Francisco, Calif.

June 7-13, **Country Music Fanfair**, Tenn. State Fairground, Nashville.

June 25-26, **Summer Soul '82 National Talent Search** (black contemporary and gospel) sponsored by the Black Music Committee of the Nashville Music Assn., Tenn. Performing Arts Center, Nashville.

July 9-25, **Montreux Jazz Festival**, Montreux, Switzerland.

July 15-18, **Pori Jazz Festival**, Pori, Finland.

July 16-18, **North Sea Jazz Festival**, The Hague, Holland.

Aug. 1-3 **Gospel Radio Conference**, Holiday Inn, Estes Park, Colo.

Aug. 1-7, **Christian Artists' Music Seminar In The Rockies**, Estes Park, Colo.

Aug. 29-Sept. 1, **National Assn. of Broadcasters** radio programming conference, Hyatt Regency, New Orleans, La.

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

Sept. 18-26, **Georgia Music Week** Atlanta.

Sept. 17-19, **Monterey Jazz Festival**, Monterey County Fairgrounds, Monterey, Calif.

Sept. 30-Oct. 4, Eighth annual **Musexpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

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

Oct. 11, Country Music Assn. tv awards show, Grand Ole Opry, Nashville.

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

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

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

*John Stronach started out as a classical pianist and a rock 'n roll drummer. Today, he's a producer/engineer. In fact, he's been a part of the record business since he was sixteen years old. His sixteen years of experience have included work with Diana Ross, The Supremes, the Jackson Five, Bobby Darin, Sammy Davis, Sarah Vaughn, Canned Heat, Alvin Lee, Three Dog Night, John Mayall, Rufus, Jo Jo Gunn, Dan Fogelberg, Joe Walsh, REO Speedwagon and more.*

#### ON BREAKING IN

"As far as recording engineering schools, those things are great for teaching you fundamentals, but don't be spending a lot of money on that. There are people who spend thousands of dollars learning how to be a recording engineer, and they still start as a go-for, which is the same way everybody starts. It's nice to have that behind you, but I don't know. I don't know that it does all that much good. The best way to learn is by doing."

#### ON REPETITION OF STYLE

"I've seen it ruin people's careers. You can't use the same production style all the time. What works for one group of songs won't necessarily work for another. You have to remain flexible enough to change your production techniques as the music changes."

#### ON TECHNOLOGY

"A lot of producers and engineers are real spoiled with all this technical gadgetry and wizardry and all the things we can do now. They forget about the music, and the music is the thing we are here for. That's what you have to keep in mind all the time."

#### ON TAKING OVER

"The producer is there to help. It is not a dictatorial thing. A lot of producers get into a situation such as 'You are going to do it this way,' and it turns out to be the producer's album, not the band's. And I don't think that's fair to the band. It's their music. The act must be able to retain their identity and not just be a vehicle for the producer."

#### ON PLAYING AROUND

"In today's world, you have to be real businesslike. It's not like the early 70's, where everybody comes in and has a big party. You have to work within budgets, and you have to show up on time. I bring that consistency, and I try to bring a stability to the bands, so they know that they can be as creative as they want, but yet know that they can get a lot of work done and relate with the labels and management and just tie everything together."

#### ON TAPE

"I used another tape for a time and switched to 3M, because I would make twenty passes and all of a sudden, you would be able to see through the other stuff. They had a bad shedding problem. I just couldn't trust it any more."

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# Retailing

## Stark Leased Outlets Thriving Units Are 'Abbreviated Version' Of Camelot Stores

By EDWARD MORRIS

NASHVILLE—Stark Records & Tapes, owner of the Camelot chain, also has a thriving leased department operation that now extends to 68 Fishers Big Wheel discount stores in Ohio, West Virginia, Pennsylvania, Michigan, New York, Rhode Island and Connecticut.

The Stark-Fishers alliance began in 1969 when the discount chain consisted of only two stores.

Pete Fostines, Stark's operations and sales manager for unstaffed stores, says that each department oc-

cupies an average of 350 square feet, is stocked with \$25,000 to \$30,000 worth of product and is an abbreviated version of a Camelot store from the point-of-view of product mix. The host stores are paid a percentage of the sales instead of a fixed fee, he explains.

Describing the stock as "the best of the best," Fostines notes that the departments all carry current hit albums, cutouts, deep catalog titles, singles, cassettes, a "very few" 8-tracks and record and tape accessories.

Fostines and four sales reps (located in Toledo, Cleveland, North Canton and Wheeling, W. Va.) service the stores on an average of once every 15 days.

The reps, however, do primarily department assessment and liaison work with store managers instead of actual stocking. Records are sent directly to the stores from Stark's North Canton warehouse. As with stocking, the deletion of titles roughly parallels what is being deleted from Camelot shelves. Fostines says this correlation is neither automatic nor mandatory. "It's left to our discretion if we need to keep something for an individual store."

Fishers Big Wheel stores, according to Fostines, are located in small towns "off the beaten path."

Although decisions on which titles to carry are mostly made at the top, store managers can request that certain records be stocked, Fostines says. "We do a lot of business from their want lists," he adds.

"We're really strong on singles," Fostines contends, noting that each department has highly visible displays of the top 20 pop titles and of new releases. Normally, the department will carry 70 to 75 pop and 50 to 60 country singles. These include the top 20 numbers as well as six to eight new releases titles. Cassettes total about 600 per department.

Special sales are common in the leased departments, Fostines says, but he notes that there are difficulties involved in advertising them. "I've got to have my ad copy in two months ahead of time," he explains, pointing out that this factor makes it virtually impossible to promote sales of current hits. He says he compensates for this by special-pricing cut-outs, older top-selling albums and theme albums, such as the still-hot exercise LPs.

Fostines says that Stark is "not really looking" to place leased departments in other discount stores.



Billboard photo by Chuck Pulin

**AMBIENT IN-STORE**—The Harptones recently made an in-store appearance at Downstairs Records in New York to promote their latest Ambient Sound album, "Love Needs."

## TO BOOST SOFTWARE RENTAL

### Vid Chains In Credit Card Plan

By JOHN SIPPEL

LOS ANGELES—To facilitate software rental, National Video (102 stores across North America) and Big Ben's (its seven outlets in southern California) have inaugurated individual credit card identification programs.

The National scheme, introduced mid-March, has seen 10,000 embossed VIP cards issued to its stores' customers, says Ron Berger, president of the Portland, Ore. firm.

In a print consumer media campaign which includes regional TV Guide and more vertical software media, National Video will spend \$40,000 through June. The program goes into high gear in August and September when a \$50,000 budget including national TV Guide and People magazine ads are scheduled.

A customer can obtain the VIP card at any National Video store by documenting his credit through a deposit, a national credit card or other personal credit proof. The VIP card, mailed from Portland, permits the holder to rent up to four videocassettes or videodisks of his choice from any NY franchises. Berger has notified his franchisees that the home office will back up any transaction made with a valid credit card.

Berger permits individual stores to set their own program for the VIP card. Some stores offer the cards gratis, while others charge up to \$4.95 annually, Berger says.

Big Ben's here, a part of Integrity Entertainment, which also includes 120-odd Warehouse stores, is issuing "Preferred Video Renters" cards to qualified customers. Details of the program could not be learned.

In a letter sent with the personalized card, Len Levy, vice president, video marketing, informs the customer that by presenting the card with one's driver's license, up to \$300 worth of video movies may be rented without leaving a deposit.

## Rosser Keys On Video Rental Program Promos

By AL SENIA

PHOENIX—Bob Rosser recalls that when he decided to enter the video retail trade two years ago, all the blank tapes and video recorders he stocked easily went into a 600 square foot facility.

Now, his Entertainment Systems store has tripled in size and the availability of all varieties of video product has mushroomed. Sales have increased from \$350,000 in 1980 to \$2.8 million in 1981. Rosser estimates the 1982 figure will hit \$4 million.

He concedes some of the success may result from being at the right place at the right time: when he entered the video retail field, it was still in its infancy, at least in Phoenix.

But he also attributes the growth of the business to strong promotions, especially involving rental of video hardware and movies that have introduced thousands of customers to the video entertainment concept.

One of his store's most successful promotional efforts is a home rental videotape club that has grown to more than 1,400 members. For an annual fee of \$35, members can choose from a catalog of thousands of disk, Beta and VHS films and other entertainment specials. Overnight rental of one movie is \$3; two tapes run \$5. RCA disk players are rented for \$14.95, a price that includes two movies.

Rosser says he favors the RCA videodisk rentals over VHS or Beta hardware because "it's much less sophisticated and easier to under-

(Continued on page 49)

## One-Stop Operator Terms Price Hikes 'Insensitive'

By NELSON GEORGE

LOS ANGELES—John Jackson, founder of John's One-Stop Inc., Los Angeles' only black-owned one-stop, is forthright: "Record labels are pricing the consumer right out of the market" with insensitive price hikes.

The 16-year industry veteran continues, "If the economy doesn't improve and the labels continue what they're doing, I think you'll see the destruction of the record business within three years."

"Instead of trying aggressively to cater to a market where money is tight, the record industry is pushing customers away to other forms of entertainment. Home taping, for example, is a reflection that people can't afford the prices. The labels have been cutting back, but it hasn't been felt on the retail level."

Jackson's operation in Los Angeles' Southcentral community

serves 50 to 55 retail accounts, mostly black. His introduction to the business came when he started a jukebox operation, which he maintained through to the early '70s. In establishing the city's first successful black-owned one-stop—at least two attempts by others met with failure—Jackson says he encountered overt racism from many distributors.

"When I started, the indie labels dominated black music, so you had to go to indie distributors to get product. Some just refused to sell to me. Others would do so only if I was a retail operation, but I've outlasted all of them."

Jackson feels the existence of his operation keeps many of his small accounts in business. "Most other one-stops also control retail chains, and their main job is supplying their own stores. If I went under, that

(Continued on page 59)

MAY 15, 1982; BILLBOARD



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# Jersey Meet Keys On Product

## Debates Rage Over Sameness Of Sound, DJ Talent

By DOUGLAS E. HALL

CHERRY HILL, N.J.—Complaints about available product and charges of “this man is crazy” enlivened a panel discussion on radio Friday (30) at the New Jersey Broadcast Assn. programming seminar here.

Consultant Kent Burkhart of Burkhart / Abrams / Michaels / Douglas & Assoc. complained that “the reason we’re not playing new product is that there is not great new product to play. We’re stuck because the (record) companies keep producing track after track all sounding the same.”

Independent promotion man Steve Leeds responded to this complaint with, “That is what you guys want,” prompting Burkhart to interject, “This man’s crazy. Listen to your own product.”

Leeds then illustrated his contention that radio won’t experiment with an example of problems he had working a George Thorogood record. “You all said it was too weird, that Rounder (Records) wouldn’t support it. If we don’t

create anything new, there will be no audience, no radio, no record sales.”

Burkhart charged that “if the guys in the studios would get the coke spoons out of their noses, we’d have better records.”

Burkhart also charged that “there aren’t many talented guys out there in radio. We get blamed for insisting on so many programming controls, but they need controls. There are maybe 30 to 40 really good jocks. Howard Stern (who is moving from WWDC-FM Washington (DC-102) to WNBC-AM New York) is a good guy. He talks a good game. Steve Dahl (WLS-AM-FM Chicago and ABC Radio network personality) is a good guy, but others just don’t have it. We have more stations now and the talent is spread thin.”

Lisa Tonacci, WPLJ-FM New York research director, told how all elements of her station’s programming is tested and she noted that 10% of a station’s audience is active in music—going to concerts, buying records. “The rest are passive,” she said. Burkhart added, “95% of the

listeners don’t count. The 5% active make it work.”

Tonacci, discussing the playing of segments of records in callout research, noted that “we sometimes play the wrong part of the song. The hook isn’t always the title or the vocal.” Burkhart added, “There are a lot of people who can’t hear hooks.”

Tonacci noted that “Homesick” by the Atlanta Rhythm Section did poorly in this research because the hook was not being played for those surveyed. “Then we retested it and it did better,” she said.

Tonacci said one of the most important functions of research is to

(Continued on page 27)



CELEBRITY LINE—Toni Tennille, guest hosts KABC-AM’s Los Angeles “Celebrity Line” show. Discussing how to get a song published with Tennille are, from left, Rob Matheny of the Welk Music Group, and Rick Shoemaker of MCA Music.

## Delco Tests Vital To AM Stereo

• Continued from page 1

Meanwhile, ABC Radio—concerned about inviting anti-trust action—has through its legal department advised all owned stations “not to make any decisions (on AM stereo systems) which will be misconstrued as influencing the marketplace.”

Actually, ABC is not considered much of a factor in music radio on AM. Only WLS-AM Chicago is committed to a music format; WABC-AM New York, which conducted extensive tests on AM stereo over the past few years, will be going into a talk format shortly and has no plans to use the stereo equipment installed for the tests. But the thinking of the ABC legal department could slow AM stereo if it spreads to other companies.

As these plans were unfolding, Leonard Kahn became the first applicant to the FCC for approval to begin use of his system on air. The significance of this was discounted by Charles Cobbs of the authorization and standards unit of the FCC. “Being the firstest with the mostest is no guarantee,” he says.

In fact, many informed observers are betting against Kahn in the Delco tests, because the technology of that system dictates a slightly larger radio than is needed by other systems. Space is a prime consideration in cars. A number of observers are now betting on the Magnavox system, the one first endorsed by the FCC before that agency decided to let the marketplace decide. Why Magnavox? Set manufacturers find

it the simplest to build.

Kahn, Magnavox and the others all have to go through the FCC’s authorization and standards division. With only Cobb and another em-

ployee in this unit and their work already more than two months behind, observers feel it will be awhile before AM stereo from any system will be on the air.

## Out Of The Box

### HOT 100/AC

GRAND RAPIDS—The new Hall & Oates single, “Did It In A Minute” (RCA) was an “easy,” pick for David Myers, program director for WJFM-FM. Charlene’s “I’ve Never Been To Me” (Motown) was a “little tougher,” he said. “Minute” is typical H&O—commercial, easy to program, a winner. But Charlene Duncan is unknown—her last record is out of print. But Motown’s managed to resurrect her. I have problems with the single as a music lover, but as a programmer it’s female-oriented and making waves.” Myers says he likes the bright sound of Sheena Easton’s newest 45, “When He Shines” (EMI America), and adds that his listeners are glad that Simon & Garfunkel are back together again. “Wake Up Little Susie” (Warner Bros.) is still going strong for us. People in our demos grew up with them, which accounts for much of the enthusiasm.”

### AOR

PROVIDENCE—“Black Coffee In Bed,” the new Squeeze single (A&M), is one of the most melodic songs that WHJY-FM music director Rob Lipshutz has heard in months. “It has an r&b flavor, reminiscent of Smokey and the Miracles but it’s definitely a rock’n’roll track with mass appeal potential.” The track is taken from their forthcoming LP, “Sweets From Strangers,” which the programmer calls “a strong listening disk.” He also likes the new Frankie Miller album, “Standing On The Edge” (Capitol). “There are a lot of good cuts, but we’re focusing on ‘Don’t Stop,’ a pressure-cooking rocker, with a hot guitar that’s going to remind people of Bob Seger.” Lipshutz adds that “Temporary Beauty,” a cut from Graham Parker’s new Arista LP, “Another Grey Area,” is one of the few message songs that really comes across on radio. “The lyric is incisive and the song has a special appeal to females. He’s a fine singer with a bigger following than he’s credited with.”

### BLACK/URBAN

NEW YORK—Bobby J, program director of WWRL-AM, predicts that Stevie Wonder’s new Motown single, “Do I Do,” is going to become the biggest record of the spring. “It’s everything you want it to be,” he says. “R&b, jazz, soul, big band, dance. It’s pure Stevie, my favorite track since ‘I Wish.’ You can hear the fun and excitement of the session. Dizzy Gillespie’s trumpet solo has to rank as a great recorded moment.” He’s also high on the new Junior single, “Too Late” (Mercury). “I’ve never heard the subject of alcoholism treated so effectively.” Also new at the station are “Dance Wit’ You,” by Rick James (Gordy), which reminds J of the “Standing On The Top” record that James wrote and produced with the Temptations; “Your Good Lovin’” by France Joli (Prelude), who J feels has transcended comparisons to Donna Summer and is developing into an artist with lasting potential; and “Don’t Make Me Wait” by the Peech Boys (West End)—“one of the most intriguing musical blends I’ve heard in quite awhile.”

### COUNTRY

BATON ROUGE—Stewart McRae, music director of WIBR-AM, says that even if Ronnie McDowell didn’t have a fan club chapter in town, he’d still play the singer’s new Epic single, “I Just Cut Myself.” “It’s the sort of ballad along the lines of his previous records,” he notes. “It’s well-produced and it’s going to go.” McRae feels certain that country music clubs that spin records are going to get dance requests for Juice Newton’s new single, “Love’s Been A Little Bit Hard On Me” (Capitol). “It’s got a real nice uptempo beat, sort of a cross between her earlier singles, ‘The Sweetest Thing I’ve Ever Known’ and ‘Queen Of Hearts.’” He’s also excited about Barbara Mandrell’s “Til You’re Gone” 45 from her forthcoming MCA album. “It’s classic Barbara, going back a few years, with a full orchestra, horns and strings, the kind of pop-country everybody’s talking about.” Phone requests have elevated the track into medium rotation in two short weeks, he notes.

LEO SACKS

MAY 15, 1982, BILLBOARD

Hot 100  
Country  
Soul  
A/C

Survey For Week Ending 5/15/82

## Billboard Chart Breakouts

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70 FOREIGNER

Break It Up, Atlantic 4044



71 HEART

This Man Is Mine, Epic 14-02925



73 STEVIE NICKS

After The Glitter Fades, Modern 7405 (Atlantic)



66 JOHNNY LEE

When You Fall In Love, Full Moon/Asylum 47444



67 MERLE HAGGARD

Are The Good Times Really Over (I Wished A Buck Was Still Silver), Epic 14-2894



45 RICK JAMES

Dance With Me, Gordy 1619 (Motown)



56 JUNIOR

Too Late, Mercury 76150 (Polygram)



69 TEDDY PENDERGRASS

This Gift Of Life/9 Times Out Of 10, P.I.R. 5-02856 (Epic)



25 JUICE NEWTON

Love’s Been A Little Hard On Me, Capitol 5120

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

## WWSW-AM Getting New Call Sign, Format

PITTSBURGH — A format change that’s been in development for some time becomes complete on June 1 when WWSW-AM converts from adult contemporary to all talk and becomes WTKN.

The station will originate its own programming in three time slots and will also utilize parts of ABC’s 24 hour talk radio satellite service. Station officials cite the erosion of the AM music audience as the reason for the change.

Two years ago, the station began simulcasting morning and afternoon drive programming from its FM station, WWSW-FM. At the same time, a nightly 7 to midnight talk program replaced music. Later the midday program added guests and phone calls as regular features, leaving the overnight shift as the only total music slot originated by AM.

# Columbia Records Number For Everyone

## Hot 100 Singles



**"EBONY AND IVORY" Paul McCartney**

18-02860

with additional vocals by Stevie Wonder<sup>†</sup>

## Hot Country Singles



**"ALWAYS ON MY MIND" Willie Nelson**

18-02741

## Hot Soul Singles



**"IT'S GONNA TAKE A MIRACLE" Deniece Williams\***

18-02812

## Adult Contemporary



**"EBONY AND IVORY" Paul McCartney**

18-02860

with additional vocals by Stevie Wonder<sup>†</sup>





## 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.

- May 10, the **Doors Profile**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- May 10, **Joan Jett**, Rockline, Global Satellite Network, 90 minutes.
- May 10, **Jo Stafford and Paul Weston**, Music Makers, Narwood Productions, one hour.
- May 10, **Brenda Lee**, Country Closeup, Narwood Productions, one hour.
- May 10, **The Blasters**, Inner-View, Inner-View Network, one hour.
- May 10, **LeRoux**, Captured Live, RKO Two, one hour.
- May 10-11, **Gordon Lightfoot**, Musicstars, RKO Two, one hour.
- May 14, **Asia**, Off The Record, Westwood One, one hour.
- May 14-16, **Dion and the Belmonts**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- May 14-16, **Loretta Lynn**, Weekly Country Music Countdown, United Stations, three hours.
- May 14-16, **Quincy Jones**, part one, Special Edition, Westwood One, one hour.
- May 14-16, **Razzy Bailey**, Live From Gilley's, Westwood One, one hour.
- May 14-16, **Rock Year 1971**, The Rock Years: Portrait Of An Era, Westwood One, one hour.
- May 14-16, **Keith Moon**, Rock & Roll Never Forgets, Westwood One, one hour.
- May 15, **Chet Atkins**, Country Sessions, NBC, one hour.
- May 15, **Con Hunley and Gary Morris**, Silver Eagle, ABC Entertainment, one hour.
- May 15, **Dollar Brand, Miriam Makeba**, the Latin Percussion Jazz Ensemble, Jazz Alive, NPR, two hours.
- May 15, **Daryl Hall & John Oates**, On Stage Tonight, ABC RadioRadio, 90 minutes.
- May 15, **Daryl Hall & John Oates**, England Dan & John Ford Coley, Seals & Crofts, Dynamic Duos, Mutual, three hours.
- May 15-16, **Lou Christie, Michael Caine, Bob Dylan**, Soundtrack Of The 60s, Watermark, three hours.
- May 16, the **Greg Kihn Band**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- May 16, **Eric Clapton**, part two, BBC Rock Hour, London Wavelength, one hour.
- May 17, the **Motels**, Rockline, Global Satellite Network, 90 minutes.
- May 17, **Elton John**, The Hot Ones, RKO One, one hour.
- May 17, **Blue Oyster Cult**, Inner-View, Inner-View Network, one hour.
- May 17, The Sound Of San Francisco, part two, Continuous History Of Rock and Roll, Rolling Stone Productions, one hour.
- May 17, **Patti Page**, Music Makers, Narwood Productions, one hour.
- May 21, **Quincy Jones**, part two, Special Edition, Westwood One, one hour.
- May 21, **Tommy Tutone**, In Concert, Westwood One, one hour.
- May 21, **Rock Year 1972**, The Rock Years: Portrait Of An Era, Westwood One, one hour.
- May 21, **Sammy Hagar**, Off The Record, Westwood One, one hour.
- May 21, **Bobby Bare**, Live From Gilley's, Westwood One, one hour.
- May 21, **Dazz Band and A Taste Of Honey**, Budweiser Concert Hour, Westwood One, one hour.
- May 21-23, **John Conlee**, Weekly Country Music Countdown, United Stations, three hours.
- May 21-23, the **Righteous Brothers**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- May 22, **New Faces Show**, Country Sessions, NBC, one hour.
- May 22, **Barry Manilow**, Live Coast To Coast, CBS RadioRadio, 90 minutes.
- May 22, Tribute To Chano Puzo featuring **Dizzy Gillespie, Paquito D'Rivera, Cecil Payne** and **Daniel Ponce**, Jazz Alive, NPR, two hours.
- May 22, **Frizzell & West**, Silver Eagle, ABC Entertainment, one hour.
- May 22-23, **Rob Grill, Mars Bonfire**, Soundtrack Of The 60s, Watermark, three hours.
- May 23, **Prism**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- May 23, **Graham Parker**, BBC Rock Hour, London Wavelength, one hour.

## Washington Roundup License Plan From NRBA

By BILL HOLLAND

WASHINGTON—The National Radio Broadcasters Assn. has been holding informal discussions with staff members of the communications subcommittees of both the Senate and the House about the possibility of replacing seven year licenses with a long-term lease arrangement combined with an annual fee that could be used to fund public broadcasting.

Despite press reports that the NRBA is offering the plan as a finished proposal, Lisa Friede, vice president of operations for the broadcaster group, said that "it's just a concept—a proposal would be too strong a word. We're trying to find some avenues to open up, to get deregulation moving along."

The NRBA plan calls for an extended contract between government and broadcasters—50 years is the time period suggested—much like "the leases for mineral rights, grazing, that sort of thing," Friede said. An annual fee arrangement for a suggested 1% of station revenue has also been discussed.

The Senate has already passed a Broadcast Deregulation Bill (Billboard, April 10) that includes provisions for "cost of regulation" set fees. These fees, which the NRBA is worried could escalate in the future, would be used to help fund the FCC.

The House, however, has moved much more cautiously on broadcast deregulation ever since it became clear at legislative hearings in December that several members and the chairman of the subcommittee on communications do not favor the repeal of the fairness doctrine and equal time measure. Both the NRBA and the National Assn. of Broadcasters have been working with subcommittee staffers to try, as Friede said, "to find some daylight."

The NAB, incidentally, firmly opposes the NRBA concept of a 1% annual revenue fee because it feels it would cut into station profits—especially those of big tv stations. "We're

## FCC Continues Deregulation

WASHINGTON—The FCC has told broadcast stations they can use auxiliary broadcast frequencies for 30 days on a secondary, non-interference basis without prior approval from the Commission.

The FCC noted in its docket action that since it anticipated "only a slight to moderate increase" in the use of the auxiliary spectrum, it had little reason to doubt "the continuing efficacy" of the existing frequency coordination structure, but also felt that short term operators should contact local frequency coordination committees in advance to verify.

The Commission pointed out that broadcasters could operate for up to 750 hours a year per frequency "in any way desired" without being required to keep logs relating to such operation.

In an internal action, the FCC disbanded the Re-regulation Task Force in the broadcast bureau. The functions of the task force have been superseded by Regulatory Review Working Group, which operates out of Chairman Fowler's office. The liaison for the Group from the broadcast bureau, James Crane, was named Feb. 5.

just talking about radio," Friede explained. "They're concerned that the idea might catch on four or five years down the road to be applied to television."

Friede added that the concept of a lease is not totally new, and in fact originated with former National Telecommunications and Information Agency head Henry Geller during the Carter administration.

## FCC Hearing To Decide WINX Renewal

WASHINGTON—In a renewal case reminiscent of the 1980 FCC decision to strip RKO General Inc. of a major market broadcast property (Billboard, May 1), WINX, the nearby Rockville, Md. AM'er owned by Montgomery County Broadcast Co., Inc., is getting the FCC equivalent of the third degree in an upcoming hearing.

At issue is whether or not Montgomery and WINX's qualifications will be adversely affected by the improper actions of the parent company, United Broadcasting Co., which in 1974 was adjudged by the FCC to be unfit to hold licenses of two television stations and in 1975 was found unfit to hold two radio station licenses.

The Commission is also currently holding back renewal for WINX because there is a competing applicant for the license—Community Airwaves, Inc. The FCC wants to make sure Community is financially qualified to run the station.

In the RKO case, its parent company's actions—General Tire and Rubber Co.'s illegal overseas business dealings—were enough to initially jeopardize the RKO license.

The WINX renewal case, according to the FCC, will probably be heard in late summer. With the Commission's deregulatory stand and current Congressional proposals "to keep government out of the character judgement business," sources at the Commission think it unlikely that WINX and Montgomery County Broadcasting would be dealt the same harsh measures RKO received for United Broadcasting actions that occurred under a different management more than eight years ago.

## WESS-FM Gets Studio, Big Power Boost

EAST STROUDSBURG, Pa.—Started 10 years ago as a 10-watt mono station with a half-mile broadcast radius, WESS-FM has blossomed forth this week as the non-commercial "alternative radio sound" for the Pocono Mountains resort areas. Opening its new \$80,000 broadcast studio this week, equipped with \$52,000 worth of sophisticated electronic equipment, WESS-FM is now a 1 kw facility on the campus of East Stroudsburg State College here.

"Welcome to the new rock and rhythm of the Poconos" is the station's new invitation to listeners. Program director is Brent Hawthorne.



ROYAL VISIT—King of Swing Benny Goodman, right, enjoys a laugh with WLIM-AM Patchogue host Jack Ellsworth during Benny Goodman day on the Long Island station.

## WLIM-AM Is Getting Into The New 'Swing' Of Things

PATCHOGUE, N.Y.—Radio stations which program big bands, hits from the 1940s and early '50s, may be proliferating across the AM dial, but they've never been regarded as outlets which break records.

WLIM-AM in this Long Island community hopes that will change. Last Tuesday (4), it saluted Benny Goodman with special programming which included a visit by the "King of Swing" and the broadcast debut of a new Goodman album on Columbia which also features George Benson.

The bandleader narrated and introduced the LP's various cuts, as well as a wide selection of his own disks ranging back to 1935. He was guest of WLIM owner, programmer and DJ Jack Ellsworth, who put the station together last July after leaving the p.d. post at WALK-AM-FM in this same community.

The debut of the Goodman album is not just a day's event. The station

is on the LP, regularly playing cuts, and it's also on Larry Elgart's new RCA single, "Hooked On Swing"/"Hooked On The Big Bands," with hourly airplay.

Elgart's band has been booked to play a first birthday celebration for the station July 11 at the local Knights of Columbus hall.

The Goodman festivities, honoring the band leader on his upcoming 73rd birthday May 30, included "Benny Goodman Day" being proclaimed in Suffolk County and coverage by a news team from WNBC-TV New York.

Ellsworth's association with such veteran performers goes back to when he was a U.S. Marine correspondent stationed in California in World War II. He interviewed such stars as Bing Crosby and Frank Sinatra, which may be why Sinatra just cut a series of promos for the station.

MAY 15, 1982, BILLBOARD

## New On The Charts



DAZZ BAND  
"Let It Whip"—★

Although the Dazz Band is no stranger to the soul charts, "Let It Whip" is their first single to cross over to the pop chart. Hailing from Cleveland, the eight-piece band takes its name from its musical direction, a fusion of dance and jazz.

The impetus behind the self-contained group is saxophonist Bobby Harris, who did a stint with Lou Rawls' band before he joined Telephunk. Eventually, the group changed its name to Kinsman Dazz and signed to 20th Century Records in 1978. They recorded two albums for the label, produced by Earth, Wind & Fire's Phillip Bailey.

Following their second album for 20th Century, the band left the label and went back to Cleveland to regroup. They signed to Motown. "Keep It Live," now in the top 10 on the soul chart, is their third album for the label.

The Dazz Band is managed by Joe Simone, 190 Alpha Park Dr., Highland Heights, Ohio 44143; (216) 461-7880. They are booked by Norby Walters Associates, 200 W. 51st St., New York, N.Y. 10019; (212) 245-3939.

• This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the soul and country charts, see pages 59 & 55.





## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. **The First Time Ever I Saw Your Face**, Roberta Flack, Atlantic
2. **Oh Girl**, Chi-Lites, Brunswick
3. **I'll Take You There**, Staple Singers, Stax
4. **I Gotcha**, Joe Tex, Dial
5. **Look What You Done For Me**, Al Green, Hi
6. **Rockin' Robin**, Michael Jackson, Motown
7. **Betcha By Golly Wow**, Stylistics, Avco
8. **Tumbling Dice**, Rolling Stones, Rolling Stones
9. **Back Off Boogaloo**, Ringo Starr, Apple
10. **Morning Has Broken**, Cat Stevens, A&M

### POP SINGLES—20 Years Ago

1. **Soldier Boy**, Shirelles, Scepter
2. **Stranger On The Shore**, Mr. Acker Bilk, Atco
3. **Mashed Potato Time**, Dee Dee Sharp, Cameo
4. **Johnny Angel**, Shelley Fabares, Colpix
5. **She Cried**, Jay & Americans, United Artists
6. **Shout! Shout! (Knock Yourself Out)**, Ernie Maresca, Seville
7. **Old Rivers**, Walter Brennan, Liberty
8. **Everybody Loves Me But You**, Brenda Lee, Decca
9. **P.T. 109**, Jimmy Dean, Columbia
10. **Funny Way Of Laughin'**, Burl Ives, Decca

### TOP LPs—10 Years Ago

1. **First Take**, Roberta Flack, Atlantic
2. **Harvest**, Neil Young, Reprise
3. **America**, Warner Bros.
4. **Graham Nash/David Crosby**, Atlantic
5. **Manassas**, Stephen Stills, Atlantic
6. **Eat A Peach**, Allman Bros., Capricorn
7. **Fragile**, Yes, Atlantic
8. **Tapestry**, Carole King, Ode
9. **Smokin'**, Humble Pie, A&M
10. **Let's Stay Together**, Al Green, Hi

### TOP LPs—20 Years Ago

1. **West Side Story**, Soundtrack, Columbia
2. **Breakfast At Tiffany's**, Henry Mancini, RCA
3. **Blue Hawaii**, Elvis Presley, RCA
4. **Your Twist Party**, Chubby Checker, Parkway
5. **College Concert**, Kingston Trio, Capitol
6. **West Side Story**, Original Cast, Columbia
7. **A Song For Young Love**, Lettermen, Capitol
8. **Judy At Carnegie Hall**, Judy Garland, Capitol
9. **Doin' The Twist At The Peppermint Lounge**, Joey Dee & Starliners, Roulette
10. **Modern Sounds In Country & Western Music**, Ray Charles, ABC

### COUNTRY SINGLES—10 Years Ago

1. **Grandma Harp/Turnin' Off A Memory**, Merle Haggard & Strangers, Capitol
2. **(Lost Her Love) On Our Last Date**, Conway Twitty, Decca
3. **Happiest Girl In The Whole U.S.A.**, Donna Fargo, Dot
4. **Chantilly Lace/Think About It Darlin'**, Jerry Lee Lewis, Mercury
5. **All The Lonely People In The World**, Bill Anderson, Decca
6. **Manhattan, Kansas**, Glen Campbell, Capitol
7. **Lonesome Lonesome/That's What Leaving's About**, Ray Price, Columbia
8. **Me & Jesus**, Tom T. Hall, Mercury
9. **Do You Remember These**, Statler Brothers, Mercury
10. **Ain't Nothin' Shakin'**, Billy "Crash" Craddock, Cartwheel

### SOUL SINGLES—10 Years Ago

1. **I'll Take You There**, Staple Singers, Stax
2. **Look What You Done For Me**, Al Green, Hi
3. **Oh Girl**, Chi-Lites, Brunswick
4. **First Time Ever I Saw Your Face**, Roberta Flack, Atlantic
5. **Ask Me What You Want**, Millie Jackson, Spring
6. **Walking In The Rain With The One I Love**, Love Unlimited, Uni
7. **Day Dreaming**, Aretha Franklin, Atlantic
8. **Hearsay**, Soul Children, Stax
9. **Little Bitty Pretty One**, Jackson 5, Motown
10. **Walk In The Night**, Jr. Walker & All Stars, Soul

## Mike Harrison

### The New Street Scene

LOS ANGELES—The years are finally catching up with new wave rock—a term as obsolete and laden with negatives as its predecessor, punk, but a genre of music whose day in the sun is just beginning.

It's been around long enough now not to be quite so collectively "new," developing a rich history in its own right, a distinct spectrum of discernable quality, the support of the critics, a respectably professional "underground" of radio purveyors and, most importantly, a burgeoning legion of young fans.

Here in Los Angeles, radio viewers are tipping their hats to KROQ-FM. In spite of its license being in eternal jeopardy, the station, under the program directorship of Rick Carroll, has doggedly stuck to a new wave music posture, coupled with a creative air personality approach, and has consistently gained in the ratings to the point of now being one of Southern California's rock big guns as evidenced in the latest Arbitron.

The KROQ-FM air staff is headed by AOR radio veteran Dusty Street, whose 7 p.m. to midnight program boasts the station's highest numbers (up there with KMET and KLOS!) and basically owns the city's teens. As a matter of fact, my ongoing dialog with L.A. teens indicates that Street is Queen and that the form of music nebulously dubbed new wave is very much a reality, indeed.

Dusty Street is enjoying somewhat of a rebirth within this scene. The woman with the distinct raspy set of powerful pipes is somewhat of the definitive "rock 'n' roll lady" with a career that goes back to Tom Donahue and the original crew of KMPX-FM, San Francisco (and then on to the legendary KSAN-FM during its glory days). According to Street, new wave is like going through the old progressive days, 1980's style.

She finds her work at KROQ an example of history repeating itself. "I find the exact same thing and feeling that I did in the Haight-Asbury in the late '60s and early '70s.

Anytime you're on the horizon of what's beginning to become popular, there's a tremendous feeling of the future."

What kind of kids and people are listening to new wave in Los Angeles? "I get a lot of people calling me that are between the ages of eight and 12. And then again, I'll get calls and letters from people who are 35. It's just anyone that is tired of the same old thing that they've been listening to for 10 years. It can be anyone from lawyers to 16-year-old punks."

Street says, "Everybody does their own thing around a certain format. Rick Carroll puts down a format in front of us in terms of the records, but all the individual jocks are free to be themselves; use drop-ins, be crazy, total freedom in terms of being able to interview anyone who comes into town, as long as it's pertinent to the station. Rick's the only man I know who has faith in the creativity of his air staff."

Asked if she sees new wave music eventually integrating completely with the rock establishment, Street replies, "I don't think it's coming in the near future because other radio stations are very slow in accepting new music. Also, it's difficult to be able to choose from the new music if you haven't been into it from its inception."

Street adds that she thinks "a lot of people want to get into new wave music, but are afraid to because it has to become acceptable first before they'll put it on the air. It's the old Catch 22, it's gotta be on the charts to get on the list, and you've got to be on the list to be on the charts."

Street also draws a sharp distinction between early English punk and the new music toady. "It is definitely not the same music anymore. The attitudes have changed. It is no longer primarily an English import to the United States; we're producing a lot of our own new music and it's getting on the air. The music now doesn't hate anything, it just wants to be itself without being a black sheep."

*Mike Harrison, broadcaster and consultant, operates Goodphone Communications, Woodland Hills, Calif.*



## Pro-Motions

### WYSP Boosts Jocks

NEW YORK—WYSP-FM Philadelphia sent listener Kate Petel and evening DJ Gary Bridges to Los Angeles Saturday (8) for the world premiere of Steve Martin's new movie, "Dead Men Don't Wear Plaid." The pair won the station's recent contest, which had WYSP's 13 jocks campaigning on the air for listeners to send in postcards naming their favorite DJ.

"It was a real image-builder for the jocks," says promotion director Marie Lucidi. "We had more than 2,500 mailed in responses." The race was close, but once Bridges was declared the winner, Petel's name was drawn from the respondents who have voted him their favorite DJ.

Lucidi says that WYSP made the Martin promo a mail-in contest because it coincided with a month-long call-in "Concert Tour" contest.

Every day during April, listeners called in to win concert tickets or tour related prizes, such as Genesis and Foreigner tour jackets and a year's pass to all area Electric Factory concerts. "Fortunately, there are a lot of venues in this area, so most of the tickets we gave away were to local events," says Lucidi. "But we did send some listeners to out-of-town shows, like a weekend for two at Virginia Beach for a Le-Roux concert."

Grand prize winner in the "Concert Tour" contest won four days in London for the premiere of "The Wall." "We could have made it into a week long vacation package," notes Lucidi. "But I thought the contest would generate more excitement if we promoted it as a jet-setter type event, where the winner flew into

(Continued on page 30)

## Image Problem Is Key To KSFY Call, Format Shift

By JACK McDONOUGH

SAN FRANCISCO—Before its May 3 shift to talk and a new call sign (KGO-FM), AOR-formatted KSFY-FM devoted one day each to the 11 years it was on the air. Programming featured records, ads, jingles and news reports from those years, and numerous guest DJs from the Bay Area rock community dropped by to do air time.

Explaining the station's shift, meanwhile, general manager Ron Denman notes the difficulties it had re-establishing its image as a rock station after a successful run with disco. This was especially so, he says, since ABC (which had the station up for sale) wasn't prepared to spend to promote the effort.

"We had looked at all the alternatives when we moved away from disco, and based on the demographics available, we felt that rock was the place for growth. We thought we could capture teens to 24 from where we were positioned without spending a lot. Unfortunately, we needed more money than we had.

"But during that same period, we were looking at the availabilities coming up in terms of ad buys keyed to 25-54, and at the success KGO has had with talk. We began to think about what we could do to parlay that into success on the FM band.

There are two interlocking ironies to the KSFY change: first, that the station was indeed originally known as KGO-FM prior to its change, at the beginning of 1971, to KSFY (for

"San Francisco Experience") in the heyday of ABC's "Love Radio" format.

The other is that KCBS-FM has just made a call change (to KRQR) for precisely the inverse reason that KSFY feels it can gain by identity with KGO: that is, that KCBS-FM felt it could not gain the rock audience it wanted because of its continuing problem of confused identity with its talk/news AM sister, KCBS.

### Station Seeks New Call Sign

TULSA — KMOD-AM, which recently switched formats to "The Music Of Your Life," has applied for a call letter change; pending FCC approval, it will become KBBJ.

Stan Webb, general manager of KBBJ and its sister station, AOR formatted KMOD-FM, says KBBJ has applied to the FCC to move its transmitter. "The move, plus some new equipment, will improve our nighttime signal," he says. The station broadcasts at 5,000 watts by day, 1,000 by night. KBBJ has also become an affiliate of NBC News.

The format shift is the station's third in the past year. As KXXO, the station tried a news/talk format, then simulcast with KMOD-FM, changing its call letters to KMOD-AM. After a fling with A/C, the "Music Of Your Life" format was adopted Feb. 8.

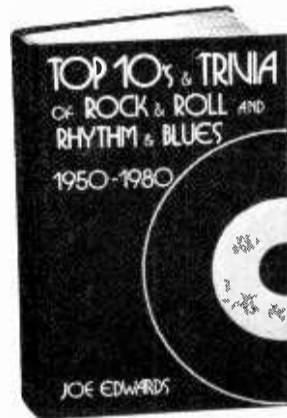
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• "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? •

• WHO WERE JOHNNY CASH'S TENNESSEE TROOPERS?

• WHAT IS FRANKIE VALLI'S REAL NAME?

• WHO WERE JOHNNY CASH'S TENNESSEE TROOPERS?



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**WONDERFUL WAITRESSES**—During a recent visit to KROQ-FM Los Angeles, Chris Butler and Patty Donahue of the Waitresses, seated, discuss their album, "Wasn't Tomorrow Wonderful," with air personality Jed the Fish.

## Reggae Show Is Bringing Listeners To KCRW-FM

By AL SENIA

LOS ANGELES—This city's only reggae radio show is drawing an increasing audience to the only station that would give it a home: KCRW-FM, a small National Public Radio affiliate housed on a community college campus in the beachfront community of Santa Monica.

The weekly show has been drawing such support from listeners that station management recently doubled its length from two to four hours.

Called "The Reggae Beat," the program features classic reggae material, new music not generally released in this country and interviews with local and national performers. It is hosted by Roger Steffens and Hank Holmes.

Says program director Ruth Hirschman, "I've had a dozen years of experience in radio and I've never had an experience like this. During our fundraisers the audience has been constantly supportive of the station."

In the most recent drive, the two-hour show drew pledges of \$10,000. "I think it might have gone to more,

but we only had five phone lines and they were continually lit up," recalls Hirschman.

She has found the program has helped add to KCRW's audience. "One of the best things is that it is the most eclectic group of listeners. They listen to just about everything. It's one of the most interested audiences for all other programs. The show turned them on to the whole station."

Co-host Steffens says he became interested in the music during the early '70s. Eventually he hooked up with Holmes, who has a collection of 10,000 reggae records. "He had the collection and the knowledge and I had the experience," recalled Steffens. For a year the two approached commercial stations unsuccessfully.

Eventually they found a weekly home on KCRQ, and the following for the program began to spread.

The two hosts divide the show in half with Steffens concentrating on local groups, live tapes and new releases on his segment. Holmes offers early reggae, rock steady and Jamaican 45 material that isn't commercially available.

## Vox Jox KMPC-AM Back To Music?

NEW YORK—With increasing regularity AM stations have been chucking music and going to talk and news formats, so it's refreshing when an AMer comes back to music.

Such seems to be the case with KMPC-AM, which, according to widespread reports, is dropping talk and bringing Bill Drake in to bring a music format back to the station.

Robert W. Morgan, who used to spin records when the Golden West outlet was MOR a few years back and has remained a morning drive fixture through the all-talk period, is expected to be back spinning records. And Scott St. James is expected to continue in afternoon drive, but Neil Ross is expected to move to 6 to 9 p.m. middays. Bill Ward, radio division chief of Golden West, could not be reached for comment at press time.

★ ★ ★

WLAC-AM Nashville veteran DJ Bill "Hoss" Allen will be honored June 20 by a traditional black gospel music concert. The event, promoted as the "Diamond Gospel Jubilee—The Hoss Man's 30th Anniversary," will be held in the Nashville Municipal Auditorium and feature 22 acts.

Backing for the show is coming from the Buddy Lee Attractions talent agency, which is now preparing to add a gospel booking arm to its largely country operation.

Except for a few years away from his jock duties to work for Chess Records and a Nashville television station, Allen has worked steadily since 1949 at making his program the country's pre-eminent showcase for traditional black gospel music.

In 1978, after Billboard had bought WLAC, Allen was relieved of his duties and his late night/early morning slot given over to a rock format. The station owner, however, rehired him in 1980 to assume his earlier work. A measure of Allen's influence is that his is the only music show on a station that presently embraces an all-talk format.

Among the acts scheduled to play the anniversary concert for Allen are the Rev. Solomon Burke, Albertina

Walker, the Rev. Cleophus Robinson, Sister Josephine James, Pilgrim Jubilee Singers, the Consolers, the Brooklyn All Stars, the BC&M Choir, the CBS Trumpeteers, Mildred Clark and the Kansas City Melody-Ayres, the Rev. Morgan Babb, the Rev. Jackie Beavers, the Rev. Johnny L. Jones, the Johnson Ensemble, the Dynamic Dixie Travelers, the Rev. Ernest Franklin and Chorus, the Burns Brothers and the Rev. Sam McCreary and the Fairfield Four.

★ ★ ★

Bob Cole is the new p.d. at WPKX-AM-FM Washington, succeeding Dennis Day, who has left the station. Cole comes from KOKE-FM Austin, where he also worked morning drive. He is expected to take over the afternoon shift that was handled by Day at WPKX-FM. Both KOKE and WPKX are country formatted stations. While at KOKE, Cole was named Country DJ of the Year for 1981 by the Country Music Assn. Cole is also a vice president of the Federation of International Country Music Personalities and holds membership card number one in that organization. Cole will also oversee the automated WPKX-AM, which runs the syndicated "Music Of Your Life" format.

★ ★ ★

Doug MacKinnon has been appointed p.d. of KTFX-FM Tulsa. He has held this position at KFML-AM Denver and KKBZ-AM-FM Ventura, Calif. He began his career at KIOA-AM Des Moines 27 years ago. . . . Mel Torre has been named p.d. at WLIX-AM Bay Shore, N.Y., moving over from news director. He also handles weekend air shifts. . . . Lynn Tolliver has been named p.d. of WZAK-FM Cleveland. He previously programmed WJMO-AM Cleveland and most recently did regional r&b promotion work for MCA Records. Lee Zapis, who had been temporarily handling the p.d. duties, continues as operations manager.

★★★  
Columbia Records is looking to see what impact a massive radio ad campaign for the film "Paradise" will have on its air play and sales of the single from the film's soundtrack. CBS has shipped the single "Paradise" sung by the film's star Phoebe Cates to every station on the label's "pop/top 40/AC" list. The film opened Friday (7), but the radio ad blitz began May 2 on the Source, RKO and ABC networks. The single is from a forthcoming album produced by Joel Diamond and L. Russell Brown. Michael Melvoin arranged and conducted the music.

★ ★ ★

KUKQ-AM Phoenix DJs, led by p.d. Ed Hamlin, not satisfied with an album of local bands the station is

(Continued on page 30)

## Jersey Meet

• Continued from page 20

tell when "a song is played out. We have to know when the main core of an audience is falling away from a record."

She advised the small station programmers in the audience who operated in the shadow of big market stations in New York and Philadelphia to find out how many listeners consider your station to be local."

Burkhart advised, "You must have localism. That's all there is. Remotes are really beneficial to your city. You must be in touch with your audience."

Jay Meyers of WCTC-AM New Brunswick complained that there "is little money available for research" at small stations. He also asked Leeds, if he had been called by CBS-TV's "60 Minutes" staff about alleged payola. Leeds responded, "They are investigating top 40; I do AOR." Meyers, who programs an A/C station, said he had been called and "'60 Minutes' wanted to know if a promotion man had ever put a car in my driveway or coke up my nose."

MAY 15, 1982, BILLBOARD

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# Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	ASIA—Asia, Geffen	1	1	7	ASIA—Heat Of The Moment, Geffen
2	2	7	SCORPIONS—Blackout, Mercury	2	3	7	SCORPIONS—No One Like You, Mercury
3	3	3	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	3	2	6	RAINBOW—Stone Cold, Mercury
4	4	3	VAN HALEN—Diver Down, Warner Bros.	4	5	7	HUMAN LEAGUE—Don't You Want Me, A&M
5	5	15	ALDO NOVA—Aldo Nova, Portrait	5	13	6	GREG KIHN—Testify, Beserkley
6	11	8	HUMAN LEAGUE—Dare, A&M	6	8	14	ALDO NOVA—Fantasy, Portrait
7	24	2	.38 SPECIAL—Special Forces, A&M	7	11	2	VAN HALEN—Dancing In The Streets, Warner Bros.
8	8	17	SAMMY HAGAR—Standing Hampton, Geffen	8	12	3	.38 SPECIAL—Caught Up In You, A&M
9	7	26	LOVERBOY—Get Lucky, Columbia	9	4	10	TOMMY TUTONE—867-5309/Jenny, Columbia
10	12	6	GREG KIHN—Kihntinued, Beserkley	10	10	15	JOAN JETT—Crimson And Clover, Boardwalk
11	10	15	TOMMY TUTONE—Tutone 2, Columbia	11	22	3	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
12	48	2	PAUL McCARTNEY—Tug Of War, Columbia	12	15	17	SOFT CELL—Tainted Love, Sire
13	19	4	TOTO—Toto IV, Columbia	13	14	5	TOTO—Rosanna, Columbia
14	17	4	JETHRO TULL—Broad Sword & The Beast, Chrysalis	14	9	8	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
15	9	22	JOAN JETT—I Love Rock N' Roll, Boardwalk	15	27	7	BRYAN ADAMS—Fits You Good, A&M
16	26	3	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	16	36	8	DUKE JUPITER—I'll Drink To You, Coast To Coast
17	13	12	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	17	20	11	GAMMA—Right The First Time, Elektra
18	14	5	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	18	18	7	DREGS—Crank It Up, Arista
19	6	7	CHARLIE DANIELS BAND—Windows, Epic	19	6	2	KANSAS—Play The Game Tonight, Kirshner (Epic)
20	15	9	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	20	21	2	JETHRO TULL—Fallin' On Hard Times, Chrysalis
21	20	9	DUKE JUPITER—Duke Jupiter I, Coast To Coast	21	25	7	ASIA—Sole Survivor, Geffen
22	42	4	POINT BLANK—On A Roll, MCA	22	38	3	KROKUS—Long Stick Goes Boom, Arista
23	30	4	THE MOTELS—All Four One, Capitol	23	NEW ENTRY		FLOCK OF SEAGULLS—I Ran, Arista
24	32	5	GRAHAM PARKER—Another Grey Area, Arista	24	7	8	CHARLIE DANIELS BAND—Still In Saigon, Epic
25	37	3	DAVE EDMUNDS—D.E. 7th, Columbia	25	17	2	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
26	18	31	GENESIS—Abacab, Atlantic	26	24	17	LOVERBOY—When It's Over, Columbia
27	34	10	GAMMA—3, Elektra	27	30	23	JOAN JETT—I Love Rock N' Roll, Boardwalk
28	43	3	THE OUTLAWS—Los Hombres Malo, Arista	28	16	11	RICK SPRINGFIELD—Calling All Girls, RCA
29	23	27	J. GEILS BAND—Freeze Frame, EMI-America	29	19	2	QUEEN—Body Language, Elektra
30	31	14	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	30	29	6	ASIA—Wildest Dreams, Geffen
31	16	25	CARS—Shake It Up, Elektra	31	39	3	THE MOTELS—Only The Lonely, Capitol
32	27	24	BRYAN ADAMS—You Want It, You Got It, A&M	32	NEW ENTRY		BOW WOW WOW—I Want Candy, RCA
33	29	2	BLUE OYSTER CULT—Extraterrestrial Live, Columbia	33	37	26	THE J. GEILS BAND—Freeze-Frame, EMI-America
34	41	5	KROKUS—One Vice At A Time, Arista	34	44	3	THE PLIMSOUKS—A million Miles Away, Shaky City
35	22	15	LE ROUX—Last Safe Place, RCA	35	42	9	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
36	NEW ENTRY		KANSAS—Play The Game Tonight, Kirshner (EP)	36	57	7	RICK SPRINGFIELD—Don't Talk To Strangers, RCA
37	25	3	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)	37	NEW ENTRY		CHUBBY CHECKER—Harder Than Diamond, MCA
38	47	2	IRON MAIDEN—The Number Of The Beast, Capitol	38	NEW ENTRY		POINT BLANK—Great White Line, MCA
39	21	30	POLICE—Ghost In The Machine, A&M	39	31	3	BLUE OYSTER CULT—Road House Blues, Columbia
40	39	6	ROGER DALTRY—Best Bits, MCA	40	49	2	HAIRCUT 100—Love Plus One, Arista
41	40	17	PRISM—Small Change, Capitol	41	NEW ENTRY		PAUL McCARTNEY—Ballroom Dancing, Columbia
42	28	33	GO-GO'S—Beauty And The Beat, IRS	42	23	3	ASIA—Only Time Will Tell, Geffen
43	33	6	THE DREGS—Industry Standard, Arista	43	32	4	THE JAM—A Town Called Malice, Polydor
44	NEW ENTRY		THE JAM—The Gift, Polydor	44	41	7	HUEY LEWIS & THE NEWS—Do You Believe In Love, Chrysalis
45	38	2	TALKING HEADS—The Name Of This Band Is Talking Heads, Sire (Warner Bros.)	45	51	6	FRANKE & THE KNOCKOUTS—Never Had It Better, Millennium
46	46	12	BONNIE RAITT—Green Light, Warner Bros.	46	NEW ENTRY		GREG KIHN—Happy Man, Beserkley
47	NEW ENTRY		THE SHERBS—Defying Gravity, Atco	47	34	4	KIM WILDE—Kids In America, EMI-America
48	NEW ENTRY		SPLIT ENZ—Time And Tide, A&M	48	35	8	GENESIS—Man On The Corner, Atlantic
49	35	16	SOFT CELL—Non-Stop Erotic Cabaret, Sire	49	46	15	POLICE—Secret Journey, A&M
50	45	2	XTC—English Settlement, Virgin/Epic	50	50	3	DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia

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1	FRANKIE MILLER BAND—Standing on The Edge, Capitol
2	HEART—This Man Is Mine, Epic (12")
3	KANSAS—Play The Game Tonight, Kirshner (EP)
4	AMBROSIA—Road Island, Warner Bros.
5	SQUEEZE—Sweets From The Strangers, A&M (EP)
6	STEVIE WONDER—Stevie Wonder's Original Musiquarium, Tamla (Motown)
7	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.
8	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
9	CHAZ SANDFORD—Parallax View, Elektra
10	FLOCK OF SEAGULLS—A Flock Of Seagulls, Arista

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# Radio



INSIDE TRACK—Rod Stewart chats with Lisa Robinson, host of D.I.R. Broadcasting's new "Inside Track" show.

## National Programming Sklar Hypos Satellites

NEW YORK—Satellite-delivered radio programming will mean new flexibility in both programming choices and overall radio station management, Rick Sklar, ABC Radio vice president of programming, told the Massachusetts Broadcasters Assn. Monday (3).

Sklar, who is programming both of ABC's entries into the long-form satellite delivered area — ABC Superadio and ABC Talkradio—stressed the flexibility of these services, which "allow radio stations the ability to offer their audiences the best available on-air talent and programming while at the same time keeping that all-important local identification."

"The use of satellites to transmit radio programming," he said, "is more than new technology. It's a whole new way of doing business." He noted that in recent years the cost of delivering radio by satellite has been dropping rapidly and has opened up new opportunities.

Carol Mason, evening jock on WYNY-FM New York, will join the lineup for the Superadio Network when it debuts in July. Another new ABC network, Direction, has signed up more than 100 affiliates, including WUSN-FM Chicago, KLAC-AM Los Angeles and WIP-AM Philadelphia.

★ ★ ★

Terry Hourigan has joined United Stations as director of network development. A former vice president of programming for Mutual Broadcasting, Hourigan will be responsible for affiliating stations for the network's new 24-hour, satellite-delivered Country Music Network, which debuts June 1. After 18 years as a major market personality, Hourigan became program manager of WMAL-AM-FM Washington in 1971. Hourigan most recently was vice president of radio for Spartan Radiocasting of Spartanburg, S.C.



Hourigan

Entries have poured in from all over the country for months and the verdict is now in: the grand prize winner in the first "Great Dr. Dememto Novelty Song Contest" is Jerry Powell of Mobile, Ala. for his song "Bodine Brown, She's Fun To Be Around," as performed by Purvis

★ ★ ★

Pickett and the Punkabillies. Powell was flown from Mobile to Los Angeles by the Songwriters Resources & Services, sponsor of the contest, to appear on the Dr. Dememto show.

An exclusive interview with Paul McCartney will highlight Westwood One's upcoming two-hour national radio special devoted to the former Beatle, which will air the July 4 weekend. McCartney was interviewed by producer Bert Kleinman in London. The show will be hosted by David Perry of KMET-FM Los Angeles. ... WCBS-FM New York has been added to the lineup of stations carrying Dick Clark's "Rock, Roll And Remember." ... KLOS-FM Los Angeles has added Rolling Stone Productions' "Continuous History Of Rock'n'Roll."

★ ★ ★

GK Productions of Merrimack, N.H. has named Joe Biedrzycki to host a series of eight 90-minute programs to air nationally on the new CBS RadioRadio Network. The series, which debuts May 15, features live performances by Hall & Oates, the Little River Band, Al Jarreau and the Commodores. ... KZAM-FM Bellevue, Wash. has added "You're Hearing America" and "Lifestyle File," both vignettes which cover various current topics. ... ABC's KSRR-FM Houston is now carrying Steve Dahl's "Supper Club."

★ ★ ★

MIAMI—WHTT-AM ended its 15-month experiment as a Spanish language station and is switching back to American programming, according to David Ross, vice president of Metroplex Communications, owners of both WHTT-AM/WHYI-FM (Y-100). Known as Radio Hit, the station now is programming '60s and '70s pop music.

## WHTT-AM Ends Spanish Test

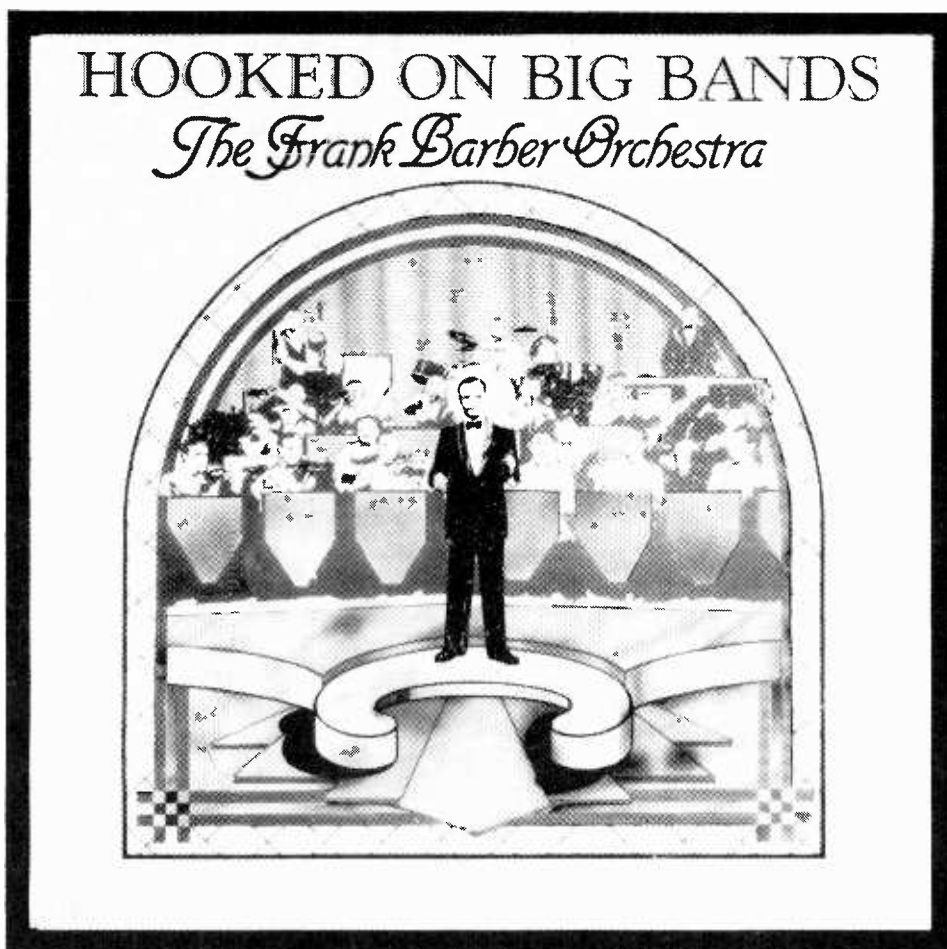
The new format, labeled "rhythm and gold" with an emphasis on Motown and other sounds of the '60s, will appeal to both the black and Latin ethnic groups here.

WHTT is the first station to reverse a 16-year trend, a Spanish station going back to English. Prior to becoming WHTT, the station was called WWOK and had been a country station for many years.

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| WWIN | WPAL | KUTE |
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## Rock'n'Roll Diner Will Have 1950s Theme

NEW YORK—A rock'n'roll diner featuring a '50s theme will be opened Thursday (13) by Bob Lobi and Michael Margulies.

Called Heartbreak and located in a converted 1930s diner on Varick St., the club will operate around the clock, functioning as a rock venue from 8 p.m. to 4 a.m., as an after-hours non-alcohol club and breakfast bar from 4 a.m. to 7 a.m., and as a regular restaurant from 7 a.m. to 8 p.m.

According to Lobi, the original '30s decor of the diner has been retained and is dramatized with architectural lighting. Theatrical lighting, creatively designed by Frank Dinges of Alagatronics, provides the special effects.

Heartbreak's sound system, designed and installed by Design Circuit of which Lobi is president, features mixers, amplifiers, crossovers and equalizers by Power Corp., of France. Other sound components include Technics turntables, and Altec speakers.

The diner with 16 foot ceilings, has a capacity of 400 patrons. Its music programming, researched and developed by Lobi and DJ Sharon Lee, will trace the history of rock'n'roll in the U.S. from the 1950s to the present.



**FOOD BENEFIT**—MCA's Iron City Houserockers play a benefit at the Stanley Theatre in Pittsburgh to help a food bank set up by the Steelworkers Union for unemployed steelworkers (Billboard, May 8).

## Coast College DJs Boost New Wave Dance Music

SAN FRANCISCO—The popularity of danceable new wave music is growing in this region, thanks to a growing commitment to the format by college radio stations in the area.

According to Alan Robinson, head of the Western Assn. of Rock Deejays (WARD), the growing

strength of these stations is prompting the pool to work more closely with them on the promotion of danceable rock and new wave music.

Robinson says the college stations are very instrumental in helping to sell danceable rock and new wave records, and tickets to new music concerts. He sees a working alliance between the stations and the pool as a natural union.

Robinson, who recently expanded his pool's membership to 50 DJs, is now moving to work more closely with commercial radio stations in the hope of getting the same promotional cooperation he has received from the college stations.

He says there are already signs that commercial radio in the area is receptive to the idea of programming more new music. "However, there is much work to be done."

In addition to escalating its promotional activities with radio, WARD is also aggressively pushing promotional ideas to area retailers. He points out to these retailers, as he does to most other outlets through which he pushes the new music, that "some very good new music is being released, especially through the independent labels."

Although WARD emphasizes new music that is domestically produced and released, it also pushed imported products. It recently began compiling a tip sheet of new wave imports which is also distributed to radio stations, retailers and club members.

According to Robinson, there is also "an Alternative Radio Top 40 chart" that is distributed to pool members and record label executives. Information for the compilation of this chart is culled from both commercial and college radio stations programming the format.

Yet another chart introduced by WARD highlights non-danceable new wave music for the edification of the record labels and for club spinners wanting to program the format.

WARD is also developing a new music video chart. Robinson explains that many clubs in his market are programming video, and the labels have a growing interest in this development.

"What we are trying to do," he says, "is get the labels to recognize us as a full-service pool for the new music end of the dance music market."

(Continued on page 34)

## JOURNEY MANAGER

# Herbert's Deal Nets New Ancillary \$\$

By ROMAN KOZAK

NEW YORK — Herbie Herbert, manager of Journey, has negotiated a new merchandising profits split with 30 arenas around the U.S. Under its terms, the more a band grosses in merchandising, the better split it gets from the venue.

It's seen as setting a precedent for other artist managers to follow. Herbert himself claims, "I feel I've broken the back of some of the toughest concessionaires in America."

With Journey grossing \$6 million in sales of T-shirts, jerseys, hats and posters, according to Herbert, "the nature and size of the ancillary business is very big to us."

He says it took him three months to negotiate more favorable rates at the 30 venues which Journey is playing on its current tour, including the Boston Garden, Cleveland's Richfield Coliseum, Buffalo's Memorial Coliseum, the Byrne Arena in New Jersey, the Capitol Center near Washington and the Joe Louis Arena in Detroit.

Says Del Furano, president of Winterland Productions, one of the largest concert merchandising companies in the country (which represents Journey), "Herbie performed a new type of surgery, which will become the standard operation for this kind of disease."

The "disease" that Furano describes is the demand by many venues around the country for up to 45% of the gross for all merchandise sold in their venues during a concert.

## Fox Tapped For 'Ships' Concerts

NEW YORK—Dick Fox of Fishof-Fox has been named the exclusive talent buyer for the "Save Our Ships" series of concerts this summer at the South Street Seaport here.

The series of outdoor concerts to benefit the South Street Seaport Museum is being sponsored this year by Banker's Trust. Axial Productions and the Seaport Museum plan to videotape the series for future broadcast.

Appearing last year at the series were such acts as James Taylor & Family, Leon Russell and Todd Rundgren.

Explaining his deal, Herbert instances the Boston Garden, noting that he recommended that the venue—which had a 55% to 45% split—keep that percentage on all grosses less than last year's best night. That is, if the strongest average merchandising gross was \$40,000 a night, any improvement upon that by an act yields a better split.

Herbert explains, "The Boston Garden said, 'add 10% for inflation, and if you gross from \$1 to \$44,000, the split is 45% to 55%—our normal deal. But if you go over \$44,000 to \$54,000, then we split 60%-40% from dollar one. If you exceed, \$54,000 but not \$64,000, we split 65%-35% from dollar one. If you come in and do over \$64,000, then we will split it 70%-30% from dollar one.'

"Now I am going to go there, and I know I am going to do more than \$64,000. They are going to split 70%-30% and they are going to do just as well as if I did only \$40,000 on the old split. They made me happy: I get rewarded for performance. It makes every act that comes into that venue happy, because they, too, will be rewarded for their performance. So I feel that I have done something for Journey, but I have also done something for all those artists coming after me."

Furano, who also does merchandising for the Rolling Stones, Bruce Springsteen, Ozzy Osbourne, Bob Seger and others, says that Herbert has, in effect, rewritten the rate book at the venues. Other groups represented by Winterland will also be demanding the same deal. As word gets around, he expects the other merchandising companies to follow suit.

This has also put pressure on other venues to lower their rates. Herbert says even Madison Square Garden, which he did not contact since Journey is not playing there in this tour, has notified him that it is changing its policy, and is going from a 55%-45% split to a 60%-40% split.

The dispute over merchandising is only one part of a long standing contention by booking agents and managers that venues earn a disproportionate amount from rock shows. A recent survey (Billboard, May 8) re-

(Continued on page 34)

## Boston Disk Pool Moving Into Concert Production

BOSTON—The Boston Record Pool here will add the production of concerts to its varied activities. Plans were revealed here recently at the pool's Third National Dance Music Awards held at the Metro.

George Borden, the pool's director, sees the proposed move as a natural expansion for his organization, considered to be among the pioneers of pool change in the country. It was in the forefront of such projects as service to (and collaboration with) radio and retail outlets.

The pool's annual dance music awards honored such artists as Billy Ocean, best new male vocalist; Suzi Q, best new female vocalist; the Commodores, best group; Weeks & Co., best new group; Kool & the Gang, best single; the Jacksons, best 12-inch; Rick James, best established male vocalist; Cheryl Lynn, best established female vocalist.

Other awards went to artist Carl Carlton, Steven Burke and Ritchie Ginsberg. Ginsberg, station manager of WXKS-FM Boston, received the pioneer award for his station's efforts at programming dance-oriented r&b music; and Burke received the Jimmy Stewart Award for best DJ. Prelude and Atlantic Records were cited as the best dance music labels.

The 1,700 people attending the event were treated to live entertainment by such acts as Cheryl Lynn, Candi Staton, D-Train, Weeks & Co., Jimmy Ross, Suzi Q, Carl Carlton and the Atlantics.

Borden is confident that popular interest in the discotheque concept is on the upturn, and he praises the record labels for recognizing this by reactivating their dance music departments to meet the new demand for danceable music in all formats.

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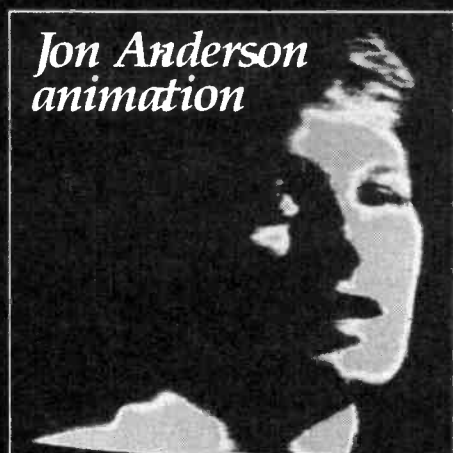
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# Talent In Action

## SLY STONE

*The Stone, San Francisco*  
Admission: \$11.00

The return of the man who almost single-handedly created the late '60s fusion of soul and rock for a series of shows at the local Key-stone clubs (in Palo Alto, Berkeley and San Francisco) turned out to be, at \$11 a crack, not much more than an expensive joke.

Sly himself was on stage less than a half hour at the Apr. 17 early show. He did not sing much during that time, and his set was not really a set but more an extended medley that jumped rather jerkily through his most famous titles like "Hot Fun," "Stand" and "Dance To The Music." Surprise guests Rick James and Buddy Miles both worked feverishly at pumping some life into the once-mighty Sly, but even though James did tease a short duet out of the star on "Thank You (Falettinme Be Mice Elf Agin)," the two ultimately failed to rescue the show.

His band, a commendable unit billed as the New Family Stone, was augmented this night by Rose and Cynthia Stone from the earlier days, who carried the bulk of the harmonies. The fact that the crowd got turned on enough at one point to stand and wave their arms was almost in spite of the ragged performance.

At set's end, Buddy Miles came out and stole the show with a thunderously powerful blues-based guitar piece, which ended with him chanting "Sly, Sly, Sly." But Sly obviously was already backstage, deep into whatever world he chooses to inhabit, and did not respond to the call.

JACK McDONOUGH

## PETE SHELLEY THE CALL

*Country Club, Reseda, Calif.*  
Admission: \$10

Once in a while, a performance comes along that is so intensely awful that it's a wonder the audience doesn't riot on the spot. Such was the case with Britain's Pete Shelley who, due to his dance hit of "Homo sapiens," drew a fairly large crowd to this 1,000-seat venue April 30.

The problem was that Shelley was present in body but not in spirit. The keyboards, rhythm machine, backing vocals and some lead guitar passages were all on tape. Shelley was supported by a drummer and bassist while he played guitar himself, but this wasn't enough to keep the hour show from being a leaden affair.

Unlike Grace Jones, who also performs to taped music, Shelley has no stage presence whatsoever. He stayed glued to the microphone as if it were his life support. There was compensation for lovers of Shelley's debut Arista album; the concert was a precise replica of the record. There wasn't an ounce of wit or spontaneity. Perhaps next time, Shelley will just do a guest appearance on "American Bandstand." It will save himself and his audience a lot of time and trouble.

Opening was new Mercury act the Call with guest Garth Hudson on keyboards. Combining the urban angst of Talking Heads with the blustery vocal attack of the Tubes in their 4-minute set, this quartet is one of the more intelligent acts to come along. While singer Michael Boon has plenty of vocal appeal, the group as yet lacks stage presence. Still, the Call is worth keeping an eye on.

CARY DARLING

## Palumbo's Room

• Continued from previous page

enough tickets in advance.

The performers can sell the tickets for whatever price they wish, and even make a couple of dollars for themselves. All Palumbo is interested in is getting eight or nine dollars for a meal, which includes the tip. But if the performer can't sell the designated number of tickets by a designated date, the show is cancelled out.

The advertising and promotion is left entirely to the performer, who has an opportunity to showcase his or her performance for booking agents, recording company executives and other club owners—and also have the credits of having performed like the big names at Palumbo's.

With several rooms, Palumbo's can handle large and small crowds. The upstairs room seats 600 to 800 people at 20-foot tables. The upstairs room is also let out to local groups and local bands, even to opera groups.

## MARY TESTA

*Westside Arts Theatre*  
Admission: \$8

Actress/singer/comedienne Mary Testa, an understudy for the past two years in the hit Broadway musical "Barnum," has mounted her own late night cabaret act at the very flexible Westside Arts Theatre here.

Testa is an enormously talented woman with a good voice, and a strong sense of humor. Backed by a 10-man ensemble of strings, horns, piano and percussion, her 90 minute show is entertaining in spite of its flaws.

What Testa needs is a slick, savvy producer who can professionally package her act, and hone its style and presentation to the point where it rivets and excites the audience rather

than merely entertaining them.

Her repertoire for her show includes material from the pens of Leon Russell, Eubie Blake, Laura Nyro, Marvin Hamlisch, James Taylor, Billy Strayhorn and others.

The songs, which ran the gamut of music formats, include "Up On The Roof," "Lay That Pistol Down," "Here's That Rainy Day," "If You Could See Me Now," "When You Wish Upon A

Star," "All Fall Down" and a rib-tickling parody of the Sunday school song, "All Things Bright & Beautiful."

Orchestrations for the show are by Michael Starobin, who also worked on the popular off-Broadway show, "March Of The Falsettos." Her pianist and musical director is Michael O'Flaherty. Fred Gorman is directing.

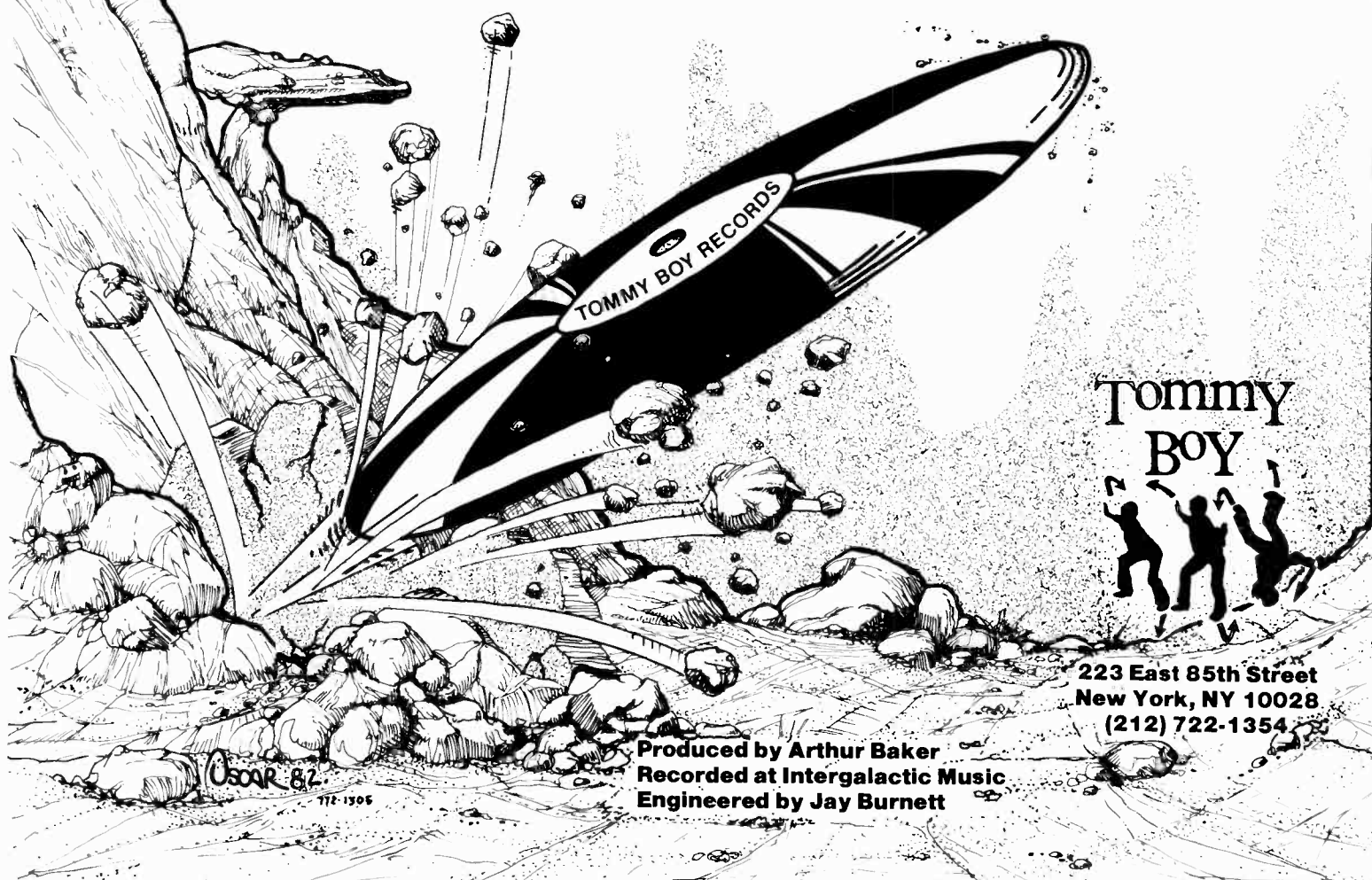
RADCLIFFE JOE

# "PLANET ROCK"

## The Intergalactic Explosion

### Afrika Bambaataa & The Soul Sonic Force (TB 823)

Still Hot: Afrika Bambaataa & the Jazzy 5 "JAZZY SENSATION" Remix (TB 821)  
Coming Soon: "MICKEY'S MONKEY" Cotton Candy (TB 824)



223 East 85th Street  
New York, NY 10028  
(212) 722-1354

Produced by Arthur Baker  
Recorded at Intergalactic Music  
Engineered by Jay Burnett

OSCAR 82  
177-1506

# Billboard® TOP LPs & TAPE®

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☆ 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		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
☆	2	7	36	19	36	ASIA	Asia Geffen GHR 2008 (Warner Bros.) WEA	THE BLASTERS	The Blasters Warner Bros. BSK 3680 WEA	71	71	26	SKYY	Skyyline Salsoul SA-8548 (RCA) RCA	●		
2	2	31	37	13	37	VANGELIS	Charltons Of Fire Polydor PD-1-6335 (Polygram) POL	SHALAMAR	Friends Solar S-28 (Elektra) WEA	★	77	9	THIRD WORLD	You've Got The Power Columbia FC 37744 CBS			
3	3	42	42	16	42	THE GO-GO'S	Beauty And The Beat I.R.S. SP-70021 (A&M) RCA	SAMMY HAGAR	Standing Hampton Geffen GHS-2006 (Warner Bros.) WEA	73	74	8	JEFF LORBER	It's A Fact Arista AL 9583 IND			
4	4	8	39	19	40	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet RCA AFL1-4125 RCA	TOM TOM CLUB	Tom Tom Club Sire SRK 3628 (Warner Bros.) WEA	74	64	15	LE ROUX	Last Safe Place RCA AFL1-4195 RCA			
5	5	22	46	6	46	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll Boardwalk NBL 33243 IND	GREG KIHN BAND	Kihntruded Beserkley E-160101 (Elektra) WEA	75	34	27	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194 RCA	▲		
6	6	27	61	3	61	THE J. GEILS BAND	Freeze-Frame EMI-America S00-17062 CAP	JETHRO TULL	The Broad Sword And The Beast Chrysalis CHR 1380 IND	76	85	29	QUARTERFLASH	Quarterflash Geffen GHS 2003 (Warner Bros.) WEA	●		
☆	24	2	42	9	45	VAN HALEN	Diver Down Warner Bros. BSK 3677 WEA	JOHN DENVER	Seasons Of The Heart RCA AFL1-4256 RCA	77	66	8	THE DREGS	Industry Standard Arista AL 9588 IND			
8	7	27	47	6	47	LOVERBOY	Get Lucky Columbia FC 37638 CBS	IRON MAIDEN	The Number Of The Beast Capitol ST-12202 CAP	78	81	57	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic) CBS	●		
9	9	9	44	29	44	WILLIE NELSON	Always On My Mind Columbia FC 37951 CBS	OLIVIA NEWTON-JOHN	Physical MCA MCA-529 MCA	79	73	12	FAME	Soundtrack RSO RK-1-3080 (Polygram) POL	▲		
10	10	13	57	7	57	ALDO NOVA	Portrait ARR 37498 (Epic) CBS	THE DAZZ BAND	Keep It Alive Motown 6004ML IND	★	86	3	OUTLAWS	Los Hombres Malo Arista AL 9584 IND			
11	11	8	46	16	46	SCORPIONS	Blackout Mercury SRM-1-4039 POL	SOFT CELL	Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.) WEA	★	97	2	JUNIOR	JJ Mercury SRM-1-4043 (Polygram) POL			
12	12	12	47	12	47	THE HUMAN LEAGUE	Dare A&M/Virgin SP-6-4892 RCA	BERTIE HIGGINS	Just Another Day In Paradise Kat Family FZ 37901 (Epic) CBS	82	82	6	O'BRYAN	Doin' Alright Capitol ST-12192 CAP			
13	8	41	48	9	48	JOURNEY	Escape Columbia TC 37408 CBS	WAR	Outlaw RCA AFL1-4208 RCA	83	84	8	THE JAM	The Gift Polydor PD-1-6349 POL			
14	14	10	★	9	54	ALABAMA	Mountain Music RCA AFL1-4229 RCA	XTC	English Settlement Virgin/Epic ARC 37493 CBS	85	87	15	PRISM	Small Change Capitol ST-12184 CAP			
15	15	11	50	7	50	PAUL McCARTNEY	Tug Of War Columbia TC 37462 CBS	DEATH WISH II	Soundtrack Swan Song SS8511 (Atco) WEA	★	98	6	FRANKE & THE KNOCKOUTS	Below The Belt Millennium BXL1-17763 (RCA) RCA			
16	16	12	51	6	51	HUEY LEWIS AND THE NEWS	Picture This Chrysalis CHR-1340 IND	GRAHAM PARKER	Another Grey Area Arista AL 9589 IND	85	87	15	A TASTE OF HONEY	Ladies of The Eighties Capitol ST-12173 CAP			
17	18	40	52	39	52	STEVIE NICKS	Bella Donna IND	AL JARREAU	Breakin' Away IND	★	95	4					



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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	2	6	<b>EBONY &amp; IVORY</b> —Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	34★	37	7	<b>WITHOUT YOU</b> —Frankie And The Knockouts (Peter Salley), F. Provite, B. Levinsohn, W. Elworthy, Millennium 13105 (RCA)	67	23	27	<b>KEY LARGO</b> —Bertie Higgins (Sonny Limbo, Scott Macellan), S. Limbo, B. Higgins, Kat Family 9-02524
2	1	23	<b>CHARIOTS OF FIRE</b> —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	35★	39	7	<b>WHEN HE SHINES</b> —Sheena Easton (Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113	68	26	13	<b>EDGE OF SEVENTEEN</b> —Stevie Nicks (Jimmy Lovine), S. Nicks, Modern 7401 (Atco)
3★	4	11	<b>DON'T TALK TO STRANGERS</b> —Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	36	18	15	<b>DO YOU BELIEVE IN LOVE</b> —Huey Lewis And The News (Huey Lewis And The News), R.J. Lange, Chrysalis 2589	69★	75	5	<b>THE VISITORS</b> —Abba (Benny Anderson, B. Ulvaeus), B. Anderson, B. Ulvaeus, Atlantic 4031
4	3	15	<b>I LOVE ROCK 'N'</b>	37★	55	4	<b>LET IT WHIP</b> —Dazz Band (Reggie Andrews), R. Andrews, N. Chancellor, Motown 1609	70★	NEW ENTRY	NEW ENTRY	<b>BREAK IT UP</b> —Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044
5★	6	17	<b>ROLL</b> —Joan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135	38★	43	6	<b>WHEN ITS OVER</b> —Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814	71★	NEW ENTRY	NEW ENTRY	<b>THIS MAN IS MINE</b> —Heart (Connie, Howie), A. Wilson, S. Ennis, N. Wilson, Epic 14-02925
6★	9	11	<b>I'VE NEVER BEEN TO ME</b> —Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	39★	42	8	<b>CIRCLES</b> —Atlantic Starr (James Anthony Carmichael), D. Lewis, W. Lewis, A&M 2392	72★	82	2	<b>STANDING ON THE TOP</b> —The Temptations Featuring Rick James (R. James), R. James, Gordy 1616 (Motown)
7	8	12	<b>'65 LOVE AFFAIR</b> —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	40	40	9	<b>MAN ON THE CORNER</b> —Genesis (Genesis), P. Collins, Atlantic 4025	73★	NEW ENTRY	NEW ENTRY	<b>AFTER THE GLITTER FADES</b> —Stevie Nicks (Jimmy Lovine), S. Nicks, Modern 7405 (Atlantic)
8	5	13	<b>FREEZE-FRAME</b> —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8108	41★	66	3	<b>CAUGHT UP IN YOU</b> —38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2412	74	74	4	<b>BEECHWOOD 4-5789</b> —Carpenters (Richard Carpenter), W. Stevenson, M. Gaye, G. Gordy, A&M 2405
9★	13	9	<b>THE OTHER WOMAN</b> —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	42★	46	6	<b>I DON'T KNOW WHERE TO START</b> —Eddie Rabbitt (D. Malloy), T. Schuyler, Elektra 47435	75★	81	3	<b>PUT AWAY YOUR LOVE</b> —Alessi (Christopher Cross, Michael Ostin), B. Alessi, B. Alessi, West 50055 (Warner Bros.)
10★	10	9	<b>DID IT IN A MINUTE</b> —Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065	43★	47	18	<b>TAINTED LOVE</b> —Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	76	31	15	<b>(OH) PRETTY WOMAN</b> —Van Halen (Ted Templeman), R. Orbison, B. Dees, Warner Bros. 50003
11	11	12	<b>GET DOWN ON IT</b> —Kool & The Gang (Eumir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)	44	44	6	<b>WORK THAT BODY</b> —Diana Ross (D. Ross), P. Jabara, D. Ross, R. Chew, RCA 13201	77	77	3	<b>FOOL FOR YOUR LOVE</b> —Jimmy Hall (Norbert Putnam), L. Sayer, M. Omartian, Epic 14-02857
12★	12	8	<b>THE BEATLES MOVIE MEDLEY</b> —The Beatles (George Martin, Phil Spector), J. Lennon, P. McCartney, Capitol 5100	45★	48	8	<b>ONE TO ONE</b> —Carole King (Mark Hallman & Carole King), C. King, C. Weill, Atlantic 4026	78★	84	2	<b>I KNOW WHAT BOYS LIKE</b> —The Waitresses (Kurt Munkacski, Chris Butler), C. Butler, Polydor 2196 (Polygram)
13	7	16	<b>WE GOT THE BEAT</b> —Go-Go's (Richard Gottrehr & Rob Freeman), C. Caffey, I.R.S. 9903 (A&M)	46★	49	6	<b>SECRET JOURNEY</b> —The Police (Police, H. Padgham), Sting, A&M 2408	79★	NEW ENTRY	NEW ENTRY	<b>HOPE YOU LOVE ME LIKE YOU SAY YOU DO</b> —Huey Lewis And The News (Huey Lewis And The News), M. Duke, Chrysalis 2604
14★	14	11	<b>ALWAYS ON MY MIND</b> —Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	47★	51	7	<b>IF IT AIN'T ONE THING IT'S ANOTHER</b> —Richard Dimples Fields (R. Fields, B. Wilson), R. Fields, B. Wilson, Boardwalk 010	80	32	9	<b>LET'S HANG ON</b> —Barry Manilow (Barry Manilow), B. Crewe, D. Randell, S. Linzer, Arista 0675
15★	15	5	<b>HEAT OF THE MOMENT</b> —Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	48★	53	5	<b>FRIENDS IN LOVE</b> —Dionne Warwick and Johnny Mathis (J. Graydon), J. Graydon, B. Champlin, D. Foster, Arista 0673	81	36	10	<b>IF I HAD MY WISH TONIGHT</b> —David Lasley (David Lasley), R. Goodrum, D. Loggins, EMI-America 8111
16★	16	11	<b>DON'T YOU WANT ME</b> —The Human League (Martin Rushent & The Human League), Callis, Oakley, Capitol 5100	49★	50	4	<b>WHITTS ON CND</b>	82	41	8	<b>SINCE YOU'RE GONE</b> —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47433



17	17	14	17	50	7	209	US	NEW ENTRY	84	57	8	THE GIGOLO—O'Bryan
18	19	9	22	56	6	BABY STEP BACK—Gordon Lightfoot	85	NEW ENTRY	85	THE GIGOLO—O'Bryan	8	(Don Cornelius), D. Burnette II, D. Cornelius, Capitol 5067
19	22	7	54	54	7	JUST TO SATISFY YOU—Waylon & Willie	86	NEW ENTRY	86	DREAMIN'—John Schneider	NEW ENTRY	(Tony Scotti, John D'Andrea), B. DeVorzon, T. Ellis, Scotti Bros. 5-02869 (Epic)
20	20	9	60	60	6	MURPHY'S LAW—Cheri	87	NEW ENTRY	87	I PREDICT—Sparks	NEW ENTRY	(Mack), R. Mael, R. Mael, Atlantic 4030
21	21	7	61	61	4	HOW LONG—Rod Stewart	88	NEW ENTRY	88	BACK TO SCHOOL AGAIN—The Four Tops	NEW ENTRY	(Louis St. Louis), L. St. Louis, H. Greenfield, RSO 1069 (Polygram)
22	30	7	65	65	4	IT'S GONNA TAKE A	89	NEW ENTRY	89	FLY AWAY—Stevie Woods	NEW ENTRY	(Jack White), P. Allen, C. Sager, D. Foster, Cotillion 4700 (Atlantic)
23	24	8	70	70	2	MIRACLE—Deniece Williams	90	NEW ENTRY	90	LOVE PLUS ONE—Haircut One Hundred	2	(Bob Sargeant), N. Heyward, Arista 0672
24	27	11	71	71	3	STILL IN SAIGON—The Charlie Daniels Band	91		91	HOOKEE ON BIG	5	(Terry Brown), not listed, Victory 1001 (Sugar Hill)
25	25	15	58	58	7	THEME FROM MAGNUM P.I.—Mike Post	92		92	BANDS—The Frank Barber Orchestra	4	(Quincy Jones), R. Temperton, QWest 50036 (Warner Bros.)
26	29	8	68	68	3	FANTASY—Aldo Nova	93		93	TEACH ME TONIGHT—N. Jarreau	7	(Jay Graydon), G. DePaul, S. Cahn, Warner Bros. 50032
27	38	5	69	69	4	ROSANNA—Toto	94		94	MAKE A MOVE ON ME—Olivia Newton-John	14	(John Farrar), J. Farrar, T. Snow, MCA 52000
28	28	8	72	72	3	STARS ON 45 III (A Tribute To Stevie Wonder)—Stars On	95		95	BABY MAKES HER BLUE JEANS	12	(Dr. Hook)
29	33	8	76	76	3	MY GIRL—Donnie Iris	96		96	TALK—Dr. Hook	17	(Ron Haffkin), S. Weedman, D. Locorriere, R. Haffkine, Casablanca 2347 (Polygram)
30	52	3	63	63	5	CRIMSON AND CLOVER—Joan Jett & The Blackhearts	97		97	GENIUS OF LOVE—Tom Tom Club	19	(Tom Tom Club), not listed, Sire 49882 (Warner Bros.)
31	34	7	64	64	5	WAKE UP LITTLE SUSIE—Simon And Garfunkel	98		98	PAC-MAN FEVER—Buckner And Garcia	10	(J. Buckner & G. Garcia), J. Buckner & G. Garcia, Columbia 18-02673
32	35	11	65	65	8	SHANGHAI BREEZES—John Denver	99		99	I'LL TRY SOMETHING NEW—A Taste Of Honey	18	(Al McKay), W. Robinson, Capitol 5099
33	62	3	78	78	2	BODY LANGUAGE—Queen	100		100	THAT GIRL—Stevie Wonder	18	(Stevie Wonder), S. Wonder, Tania 1602 (Motown)
										OPEN ARMS—Journey	18	(Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02687

# ★ Single This Week

# EBONY & IVORY

Paul McCartney & Stevie Wonder  
P. McCartney, Columbia 18-02860



Give the gift  
of music.



19	★	6	THE OTHER WOMAN Arista AL 9590	IND
20	★	8	THE BEATLES Reel Music Capitol SV 12199	CAP
21	★	15	ATLANTIC STARR Brilliance A&M SP 4883	RCA
22	★	12	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS
26	★	6	POLICE Ghost In The Machine A&M SP-3730	RCA
32	★	4	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram) POL	POL
29	★	5	TOTO IV Toto IV Columbia FC 37728	CBS
28	★	7	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA
35	★	10	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS
28	★	43	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS
29	★	9	FOREIGNER 4 Atlantic SD 16999	WEA
30	★	31	VARIOUS ARTISTS The Secret Policeman's Other Ball Illips 9698 (Warner Bros.)	WEA
83	★	2	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL
32	★	10	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA
60	★	3	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA
38	★	5	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA
43	★	5	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3590 (Warner Bros.)	WEA
	★	5	DENIECE WILLIAMS Niecey ARC/Columbia 37952	CBS

56	★	5	THE INNOCENT AGE Full Moon/Epic KEZ 37393	CBS
122	★	2	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA
59	★	22	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL
76	★	4	PAUL DAVIS Cool Night Arista AL 9578	IND
75	★	6	THE MOTELS Alli Four One Capitol ST-12177	CAP
63	★	7	CHARLENE I've Never Been To Me Motown 6009 ML	IND
80	★	3	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS
94	★	2	THE TEMPTATIONS Reunion Gordy 6006GL (Motown)	IND
62	★	15	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL
67	★	7	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL
64	★	11	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA
65	★	62	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249	IND
66	★	31	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA
67	★	59	GENESIS Abacab Atlantic SD 19313	WEA
78	★	6	QUINCY JONES The Dude A&M SP-3721	RCA
69	★	36	KROKUS One Vice At A Time Arista AL 9591	IND
70	★	12	THE ROLLING STONES Tattoo You Rolling Stones Records COC 1605Z (Atco)	WEA
	★	12	MIKE POST Television Theme Songs Elektra EI-60028	WEA

88	88	82	MEMORIES Columbia TC 37678	CBS
99	99	3	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA
90	90	25	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS
91	91	23	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP
92	92	25	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA
93	93	7	THE CARS Shake It Up Elektra SE-567	WEA
94	94	7	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS
127	127	2	MECO Pop Goes The Movies Arista AL 9598	IND
97	97	60	SPLIT ENZ Time And Tide A&M SP 4894	RCA
96	96	19	THE O'JAYS My Favorite Person P.I.R. FZ 37999 (Epic)	CBS
100	100	24	ALABAMA Feels So Right RCA AHL1-3930	RCA
101	101	13	BOB AND DOUG MCKENZIE Great White North Mercury SRM-1-4034 (Polygram)	POL
102	102	11	BLUE OYSTER CULT Extra Terrestrial Love Columbia KG 37946	CBS
103	103	12	LOVERBOY Loverboy Columbia JC 36762	CBS
104	104	34	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA
			WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA
			AURRA A Little Love Salsoul SA-8551 (RCA)	RCA
			DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA

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99	99	3	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA
90	90	25	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS
91	91	23	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP
92	92	25	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA
93	93	7	THE CARS Shake It Up Elektra SE-567	WEA
94	94	7	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS
127	127	2	MECO Pop Goes The Movies Arista AL 9598	IND
97	97	60	SPLIT ENZ Time And Tide A&M SP 4894	RCA
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104	104	34	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA
			WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA
			AURRA A Little Love Salsoul SA-8551 (RCA)	RCA
			DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA



# ★ LP This Week

# ASIA



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Geffen GHR 2008 (Warner Bros.)

# Pro Equipment & Services

## Studio Schools Reap Few \$\$ Interest In Programs Ahead Of Actual Participation

By EDWARD MORRIS

NASHVILLE—Recording studios which run engineering schools on the side are discovering that the additional income is more supplemental than substantial. Of the studio/schools surveyed, none estimated that tuition accounted for more than 5% of their overall earnings.

A spokesperson for the nationally franchised Recording Institute of America confirms that interest in the company's instructional program outstrips actual participation. "We're having constant inquiries," he says, "but I can't say we're having constant signups." Under the RIA system, participating studios pay a percentage of each student's tuition in return for the use of RIA curriculum and name. The franchise went national in 1976.

Rose Payne, studio manager for Star Recording, Philadelphia, reports its school income is "so trivial that it doesn't even matter." An RIA affiliate, Star charges its beginning engineering students the standard \$395 for 30 hours of instruction and its advanced students \$495 for 60 hours. In the five years Star has had a school, Payne estimates that it has "graduated" 100 students. She notes that students have access to all the studio's professional equipment.

Cypress Recording, Jacksonville Beach, Fla., tried running a school for "a couple of sessions," according to manager David Plummer, but abandoned it because it was "not successful financially." He says the biggest problem was coordinating activities for a number of students.

Plummer concedes, though, that the allure is still there for would-be engineers. "We still get calls from all over the world from people who want to come here and learn how to engineer a million-selling album—and then have us hire them."

CBS Recording, Las Vegas, has operated its RIA school for about three years, says Debbie Parks, during which time it has enrolled about 100 students. Also priced at \$395 and \$495, the CBS school holds one-day-a-week sessions for 10 weeks for both its basic and advanced participants. Parks estimates the school's contribution to the studio income at "less than 5%."

The same schedule and rates also

apply at United Audio Corp., Santa Ana, Calif. United's Hank Quinn says his school offers no placement service (nor do any of the others on a formal basis), but he maintains that the RIA imprimatur allows students to approach potential employers as known quantities.

At Kingsmill Recording, Columbus, Ohio, the school division offers basic, intermediate and advanced curricula at \$220, \$380 and \$650 each, respectively. Like the other schools, Kingsmill is primarily designed to appeal to local students who want to attend on spare-time basis. Since opening in 1977, the Kingsmill educational division has handled about 200 students.



**STRAIT TO ASCAP**—After signing on as the newest member of ASCAP, George Strait, left, listens to playbacks on his new album at Music City Music Hall in Nashville. Joining Strait are Connie Bradley, ASCAP's southern regional director, producer Blake Mevis, Merlin Littlefield, associate director of ASCAP and Bob Doyle, right, ASCAP's Nashville director of membership relations.

## Styx Link Is Vital To Pumpkin Success

CHICAGO—Former rock musician Gary Loizzo chose an apt name when he decided to go into the recording studio business. Loizzo's Pumpkin Studios, located in Oak Lawn, Ill., has had a transformation similar to the one in the Cinderella fairy tale.

The latest improvements at Pumpkin involve additional studio space, upgraded audio capability and the groundwork for video post-production which Loizzo envisions as a major part of the studio's future.

Loizzo got his start in the studio business cutting demo tapes in his garage and in 1976 opened Pumpkin on a modest basis. Since then the platinum rock group Styx has laid down two albums at Pumpkin and will return here in late summer to spend four months in the studio on its latest effort. The Styx connection has been vital to the studio's success, creating a reputation that's lured numerous other pop acts to the suburban facility.

"The visibility you get when you work with a major act like that can't be gotten with any other form of PR," explains Loizzo. "I don't think if I lost them I'd fold, but I think they are an enormous part of my work and responsible for my reputation."

Loizzo's ties to Styx stretch back more than a decade. Loizzo then was lead singer and guitarist with the Chicago-based American Breed, and both groups were managed by Chicago attorney Bill Traut. Loizzo engineered Styx's 1974 RCA album "Man Of Miracles," and after the group's switch to A&M Styx began preparation of its albums at Loizzo's demo studio.

"They would use the 16-track garage facility and develop their songs. Pretty soon the demos were sounding as good as the final product," explains Loizzo.

Loizzo's reputation is for capturing a powerful sound with wide frequency response. The "snappy" transient attack is also a Pumpkin characteristic, believes the engineer.

"People tell me that they like the snappy sounds of Pumpkin. There's a nice transient response. It comes out at you; it's very present."

"And I can get a real wide track; I'm able to get extremes very well here."

Though Pumpkin is still a small operation by big market standards, the new upgrading will double its physical size and introduce synchronized 48-track audio capability.

(Continued on page 62)

## Fast Forward Caution Is Byword For Digital Industry

By ALAN PENCHANSKY

CHICAGO—A lot of fingernail biting is going on in the professional digital audio industry today. The crumbling economy, competing manufacturers' incompatible systems and leapfrogging technological potential all could forestall sales of digital hardware for some time—a prospect that has major Japanese manufacturers sitting uneasy.

There's a general cautionary feeling in the pro and consumer electronics hardware businesses now. Videocassette recorder inventories are up and prices are dropping; audio cassette recorders sell for ridiculously low prices. The Japanese are not rushing ahead with production of digital machines although promotion of the technology itself and their

role in its development is continuing.

The classical record industry has been swept up in digital. This field alone, however, will not support the digital hardware business. To bring in the pop industry requires multi-track machines. These units finally should begin to appear in the U.S. in the next three to six months, making 1982 a critical year in digital's future.

3M has offered a multi-track recorder for about four years while the Japanese have been talking about theirs and showing oversized prototypes. The position of the U.S. manufacturer, however, has been weakened by appearing early with a too primitive design. In spite of its early lead, the Minnesota giant's market penetration is miniscule. The bad rap associated with the machine's debugging years has not lifted entirely.

Mitsubishi's digital fortunes could be made in the next six months. Or, this industrial giant could pull its audio commitment entirely, as the Japanese factory eyes U.S. developments with caution. Mitsubishi's big gun will be the X-800, to be promoted as the most sophisticated audio recording device in history. This may be a supportable claim, as it will provide 32 audio tracks at all times, international code generators and all the other digital niceties. 3M's unit has 30 audio tracks while Sony's has 24. Mitsubishi's position, however, is exploratory—only six machines have been turned out initially and the U.S. will probably see but

one or two this year.

Digital's most effective marketer is still Sony. More Sony 1600 series recorders are in use than any other digital machines, and the powerful promotional presence and DAD parent association strengthen Sony's position. The MCI acquisition also gives Sony a strong wedge into the heart of the U.S. studio business, something Japanese firms have lacked. At the same time, Sony's championing of 44.1 kHz sampling may have weakened the company's credibility, particularly as skepticism about digital's current technical state continues to be voiced at studios. Sony, like Mitsubishi, will finally have production 24-track machines available this summer, if latest reports bear out.

JVC and Soundstream complete the digital audio picture. And framing the border are companies such as Ampex, Denon, Studer and Matsushita. JVC is not developing multi-track although a link-up with Mitsubishi to counter Sony's domination has been talked about. JVC has audio marketing stronger than Mitsubishi's and it needs the multi-track format to remain digitally competitive. Soundstream continues to cultivate classical recording business and to push its computer memory editing system; it is not investing in multi-track development, offering eight-track maximum capability today.

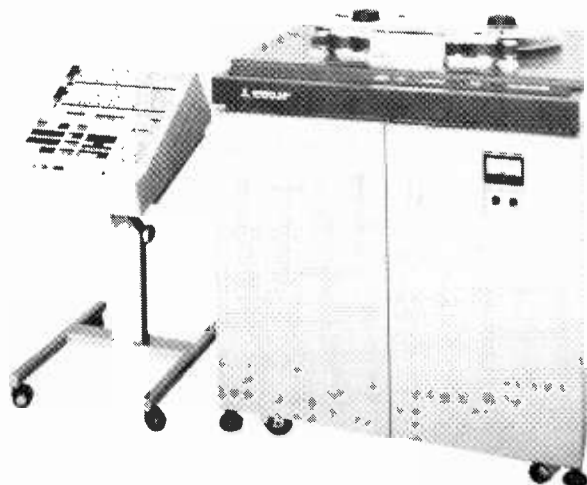
The economic investment in multi-track today remains substantial. Mitsubishi's X-800 is \$170,000.

(Continued on page 62)

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Mitsubishi's X-800 recorder.

# Pro Equipment & Services

## Alarcon Seeks Diversified Image For Eurosound Studio

By BOB RIEDINGER JR.

NEW YORK—"We're trying to give a competitive rate with the same quality facilities as the major established studios," says Raul Alarcon Jr., whose Eurosound Studios is the new kid in the midtown Manhattan recording scene.

The two-floor studio, located at 151 West 46th St., opened its doors in late February and has already attracted a stream of jazz, Latin, and r&b sessions along with ad/jingles production work for some of the Apple's major agencies.

Formerly housing Sound Ideas, the studio was purchased by Latin Sound Recording Studios Inc., and renovated last December. Eurosound operates as a wholly owned subsidiary of the parent company, where Alarcon serves as vice president and Raul Alarcon Sr. heads as president.

Although it was originally planned to pick up the overflow business from the company's 10-year-old Latin Sound studio and Seventh Ave., the father and son team now expect Eurosound to reach beyond the Latin market.

Alarcon is avoiding any image ties with Latin Sound Recording Studio because it might hurt efforts to diversify. "We don't want to give the impression that we're strictly Latin-oriented. It's a whole different thing. When you're talking about recording studios, you're talking ambience, environment. We don't want this to seem like a foreign country."

Currently, Eurosound is booking studio time in the first floor rooms only while construction continues on the upstairs studio.

Almost no changes were made in the studio proper where previous owner Sound Ideas offered a room with a ceiling approximately 28 feet high. The room, Alarcon says, is well-suited for live dates and will handle about 40 to 50 musicians.

Designer Glen Meeks created what Alarcon claims is an almost ideal dead-end/live-end control room situation, giving the engineer and producer a minimum of sound coloration. Meeks also reduced the overall size of the original control room to provide a separate drum booth.

Alarcon figures average rates for studio time will run most acts anywhere between \$125 and \$175 an hour. He has found that sessions booked with advertising agencies can be lucrative as premium dollar is paid "for top service." He points out that Grey Advertising, Doyle Dane Bernbach, and CSI, which recorded a Budweiser jingle for the Spanish market, have used the studio facility.

In striving for high technology at affordable rates, Eurosound is offering the option to record digital on the 3M Digital 32 track recorder.

Neve/Studer, however, "is my calling card," boasts Alarcon. The studio is equipped with the latest Neve console model 8108, which features 40 inputs (32 mike, 8 line) and 32 outputs. For analog recording, Eurosound provides a Studer 24 track machine, controlled with Necam computerized automation.

Other equipment includes the EMT 251 Digital Reverb unit and a UREI 813A Time Aligned Monitor system. The UREI monitor, says Alarcon, has garnered praise from a number of engineers in town.

Although Dolby noise reduction is available at the studio, Eurosound generally records without it. Alarcon Sr. says using the Studer A-80 for mastering helps to eliminate the need, due to its 1/2 inch tape width,

thereby generating less tape noise and hiss.

Among the acts that are recording at Eurosound, jazz is represented by

a recent trio date featuring Tommy Flanagan, George Mraz and Al Foster with Dave Baker engineering for ENJA records, a German label.

Chico Freeman will record with Cecil McBee and drummer Jack DeJohnette.

Edwin Birdsong has recorded at

Eurosound for Salsoul and artist George Kerr taped a rap version of "Murphy's Law" using the Eurosound facility.

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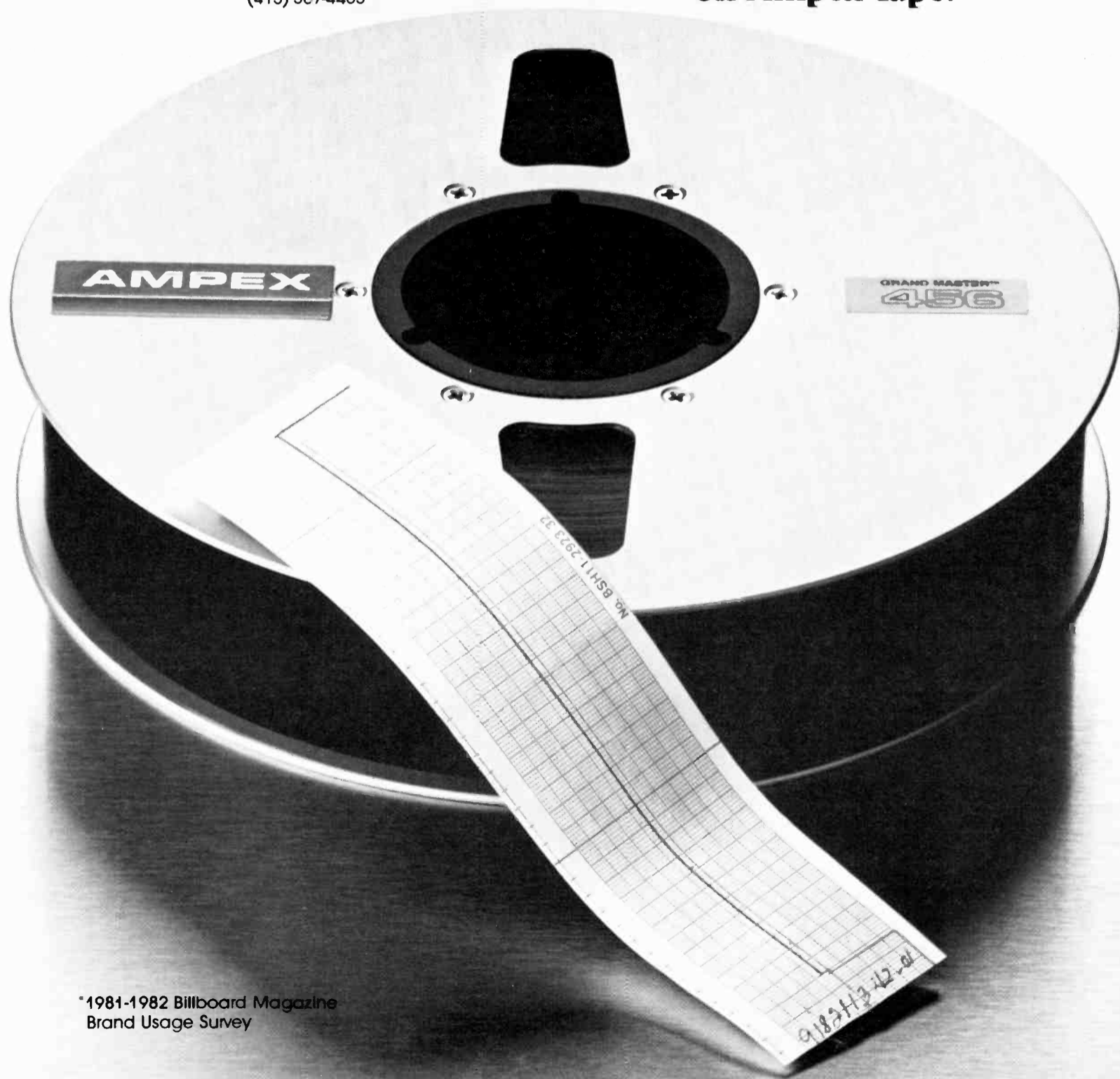
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Brand Usage Survey

# Pro Equipment & Services

## Studio Track

• Continued from page 44

Rodeo, Tony Sciuto, Joanne Dodds and Crack the Sky completing their work on their new albums.

In Los Angeles, Poco is mixing a debut Atlantic album at Soundcastle with Poco/John Mills producing, Mills engineering with David Marquette assisting. Also there, Joe Chiccarelli and Danny Elfman producing Dingo Boingo overdubs for A&M, Chiccarelli engineering, Mitch Gibson assisting.

Action at Conway: Sheree Brown laying tracks for a new Capitol LP with producer Andre Fisher and engineers Steve Zaretski and Phil Moores; the Isley Brothers producing Bloodstone for CBS Records, F. Byron Clark at the board, Greig Stout assisting; and Tierra tracking with producer Rudy Salas and engineer Disco De Luna for Boardwalk.

Producer John Madara working with writer/artist Ric at Spindletop on the soundtrack album for Ralph Bakshi's new animated film, "Hey Good Looking," with Steve Sykes engineering.

At Group IV Recording, engineer Dennis Sands, assisted by Greg Orloff, behind the board for producer Norman Granz mixing tracks for Milt Jackson's new Pablo Records LP.

Larry Carlton producing Robert Craft for RCA at Room 335, Elliot Shiner engineering.

At Producers Workshop, Jim Ed Norman working on a new Anne Murray Capitol LP with Eric Prestidge at the board. Also there: AVI artist David Benoit finishing up an LP with producers Laurin Rinder and Michael Lewis with John Rosenthal engineering.

Joel Diamond is at Devonshire Recording Studio producing Phoebe Cates' CBS album. Co-writer and producer is L. Russell Brown.

David Roberts is in Sunset Sound Studio recording his first album for Elektra/Asylum. Executive producer is Jay Graydon, producer Greg Mathieson and engineer David Leonard.

At Studio Masters, Janet Jackson is being produced by Jerry Weaver and engineered by Bob Brown for A&M. Klymaxx is being produced by Otis Stokes and Will Shelby, with Dick Griffey as executive producer for Solar Records. Engineer is Brown.

Rock group Groundstar is remixing its second LP for Stellar Records with David Epstein at the console and Dirk Dalton producing at Dirk Dalton Recorders. Also there: vocal artist Rainey is cutting tracks for Capitol/EMI Music/Screen Gems. Detlef Petersen is producing, with Tom Davis at the board.

At Pasha Music House, Spencer Proffer and Billy Thorpe producing Thorpe's new Pasha/CBS LP with Duane Baron at the board; Larry Brown engineering a new Ted Nugent LP with Nugent as producer and "Dansir" McCullough as associate producer; and Michael Nesmith finishing up the soundtrack for his new movie, "The Adventure Of Lyle Swann."

David Crawford producing Wood's Empire at Wizard for CBS, Hank Donig engineering, Rich Bosworth assisting.

Roy Thomas Baker finishing up a Cheap Trick lp at Cherokee. ★ ★ ★

At San Francisco's Automatt, Stacy Lattisaw is working on a new Atlantic LP with Narada Michael Walden producing, Leslie Ann Jones engineering; Carl Carlton is working on a new LP with David Rubinson producing, Wayne Lewis engineering; and Bobby McFerrin is mixing an Elektra LP with Linda Goldstein producing and Leslie Ann Jones engineering. At San Francisco's Russian Hill: Ed Bogas producing Lou Rawls, Jack Leahy engineering, Jeff Kliment assisting; Con Funk Shun's Felton Pilate, Michael Cooper and Carl Fuller producing a second LP for Klique, Richard Greene and Marnie Moore engineering; and Karl Derfler engineering the Angry Samoans.



It's quite a claim, we realize. But our goal of constantly perfecting sound has resulted in the first line of car stereos which offers true high fidelity specifications, and therefore true high fidelity sound reproduction. So for the first time, the uncompromising listener can hear music in the car — and feel truly at home. As an example, let's take a look at Concord's latest, the HPL-130.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz). To ensure enough power to take advantage of all these features, there's a superb amplifier which — like all the others in the Concord line — is designed with exactly the same high fidelity specifications as



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response. Quite a list! But then the HPL-130 is quite a machine.

It all adds up to the first car cassette deck that can accurately reproduce your DBX recorded tapes through its built-in amplifiers, and perform comparably to the high fidelity equipment in

your home. So as you perhaps suspected, the HPL-130 costs a little more than average. But as with all Concord equipment, we think you'll find the difference is worth the difference.

**SPECIFICATIONS:**

<b>Tuner Section</b>	
Sensitivity:	30dB Quieting 1.0 Microvolts 11.2 dBf
Stereo separation:	min. 35dB
Frequency responses:	± 2dB 30-16,000 Hz
<b>Tape Section</b>	
Frequency response:	± 2dB
Standard tape:	30-15,000 Hz
Metal tape:	30-20,000 Hz
Wow & flutter:	0.08% WRMS
<b>Amplifier Section</b>	
Maximum power:	25 watts/Ch
High fidelity power:	12 watts min. RMS per ch into 4 ohms, 30-20,000 Hz with 0.8% THD max

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First and foremost, it features Concord's exclusive signal processor circuitry which (with our plug-in HPQ 90 adaptor) lets you enjoy the superb high fidelity of DBX recorded tapes. Alternatively, you can plug in a stereo imager or equalizer for further sound enhancement.

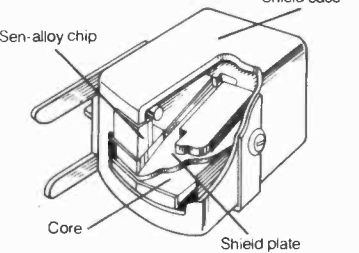
But quite apart from its exclusive DBX capability, the HPL-130's other features take it far beyond the current state of the art. Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

Then there's the HPL-130's unidirectional tape mechanism, continuing Concord's 22-year-old reputation for excellence in this area with outstanding wow & flutter and speed regulation characteristics, along with the convenience of power-off auto eject.

Concord originated the concept of using high performance long-

home amplifiers. That's why we can give you complete specifications: 12 watts per channel into 4 ohms from 30-20,000 Hz with less than 0.8% distortion.

And if you'd like more power than that, just plug in our new HPA-25 amplifier for a 48-watt system (100 watts maximum power).



Other important HPL-130 features include a built-in bass equalizer for overcoming bass speaker deficiencies, equalizer level, loudness and treble cut/boost controls, Dolby noise reduction, speaker pop muting circuitry, adjustable dual line outputs, and a low level preamplifier front/rear

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52

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## 'NEXT HORIZON' Made For Pay Looms For Cable

LAS VEGAS—Although they are the new kids on the block, the major pay television networks will be paralleling their over the air broadcast rivals soon as they step up original productions of various types. Of course they hope to do it better.

"Made for pay" tv movies, as well as continuing made for pay drama and comedy series with their own set of 'stars' will emerge in substantial quantity in the next 1-2 years indicated a "What's Next In Pay Programming Seminar" held here last week during the National Cable Television Assn. convention. Each of the pay networks is desirous of as much exclusive product as possible as growth and competition in the cable increases in the coming years. They also plan to spend considerable sums doing it.

Panelists included: Michael Fuchs, senior vice president, programming, Home Box Office; Robert Pittman, senior vice president, programming, Warner Amex Satellite Entertainment; John Cooke, president; Spotlight; Greg Nathanson, senior vice president, programming, Showtime; and Arnold Huberman, senior vice president, RCTV.

Nathanson for example, revealed that Showtime had a number of original programs in the works in-

cluding an adult serial but not X-rated fare.

"The greatest need for our industry," he said, "is to develop our own stars and shows." He added that he wants to find a modern day Lucille Ball or Milton Berle and have them do for cable what those original stars did for over the air broadcast.

Showtime, in its search for new talent and ideas, added Nathanson, will look to both established and new talent.

One new Showtime series is being developed by producer David Jacobs of "Knott's Landing" fame. But Showtime is also tapping producers and writers who have no television experience.

HBO's Fuchs revealed that his pay network, the largest of the pay services, will have 15-20 hours a month of original programming by the end of this year or the beginning of next year.

"Made for tv movies are a must," said Fuchs, who added that HBO's mix of movies, sports and special events (including concerts) will remain pretty much the same. The original programming is aimed to fill in what Fuchs terms the "cyclical dips" in Hollywood production and to provide an exclusive lure for current and future HBO subscribers.

The next 18-24 months, he contended will be the most innovative

and exciting in HBO's history.

Huberman revealed details of RCTV's "The Entertainment Channel" which is a joint venture of RCA and Rockefeller Corp.

Maintaining that they don't want to be merely another movie service, all of its programming will be original in the sense that it won't be duplicated on the other services.

For example, the new channel will import some 40% of its programming from the BBC; will have a monthly Broadway play series including such titles as "Pippin," "Sweeney Todd," "Mame," "Lena Horne, The Lady And Her Music," and others.

The channel will also show classic old films not seen often elsewhere such as the Basil Rathbone "Sherlock Holmes" movie catalog. Children's shows will also be in the mix. Beyond that the new channel will move into original productions.

Pittman predicted that the cable industry, in its quest to produce original fare, will experience the same problems the over the air broadcast industry has experienced.

But the consumer is getting more demanding, suggested Pittman, which places an even greater burden on the part of the cable programmer to research what the viewer wants to see. Above all, he said, it must be a "service."

JIM McCULLAUGH

## 12,000 VCRs In Israel; Piracy A Major Problem

TEL AVIV—One of the world's smaller active video markets is Israel, with a machine population of 12,000 VCRs, and a software market dominated by rental and riddled with piracy.

As elsewhere, VHS is the prevalent hardware system, with JVC and National brand names the most popular, though Sanyo's Beta system machines are also prominent.

Home-taping is widespread. Although Israel itself has only one television channel, government-controlled, transmissions from surrounding countries can also be received without difficulty.

For pre-recorded software, the main outlets are lending libraries. There are about 40 of these, most belonging to one of three major chains. Typically, customers pay a subscription in advance covering the value of renting 50-100 tapes, while for the programs themselves the average rental is \$3-4.

Most of the tapes are in VHS format, and duplicated within Israel to less-than-professional standards. The repertoire sources are often obscure but include, for instance, certain independent Italian film distributors. But there is evidence that a majority of tapes are pirated.

## JVC Accepting Video Festival Applications

TOKYO—JVC here is currently accepting applications for the 5th Tokyo Video festival, an event which the company started in 1978.

The aim of the festival, which JVC says is the only internationally organized video competition in the world, is to promote the use of video as a creative medium and to spread awareness of its potential among users at all levels.

The top two awards given are the Video Grand Prix and the JVC President Award. Each carries a \$2,500 cash prize, a trophy, a 15-day round trip in Japan and an award certificate. A total of 29 further awards consisting of cash and video equipment are also given.

The competition is open to all—amateurs and professionals, individuals and groups, which must not run longer than 20 minutes, are accepted in all formats on 1/2-inch or 1/4-inch tape. Deadline for entries is September 10, and the award ceremony will be held in Tokyo in mid-November.

Last year 741 videotapes from 20 countries were submitted. Among the 284 foreign entries were 119 from the U.S.

## Movielab Forms Video Division

NEW YORK—Movielab Inc., a film laboratory here, has formed a new division to handle video post-production services.

Movielab Video Inc. opens this month with Dominick D'Agostino heading operations and Bruce Oyen in charge of marketing. The division will offer several on-line editing suites and film-to-tape transfer rooms.

Both film and video operations will be under one roof, at 619 W. 54th St.

## Rental Promotion Is Key To Rosser's Retail Growth

• Continued from page 19

stand." The capital expense for the rental hardware also is cheaper with videodisk because the price is nearly half that of tape players.

"Fully one-third of anyone who rents the disk player will purchase a disk player or a video recorded in 30 days," Rosser says. "It's definitely a good way of finding new prospects."

Rosser says movie titles like "Superman II" and "Body Heat" are proving particularly popular in the Arizona market. Tapes of concert performances also are proving strong rental fare, but the necessary variety of product isn't yet available, he believes.

Rosser's catalogue of movie titles is broken down into 10 categories, including concerts, comedy serials, western films and—perhaps the strongest rental category—horror films.

Some X-rated product is available but Rosser says these are not particularly popular in the Phoenix market because much of the renting is being done by parents to keep their children entertained. "Most people don't care a lot about the violence (in films) but they don't want the sex."

While software has successfully been used by Rosser to attract new customers, sales of video hardware are forming the financial backbone

of his trade. He stocks 20 different videotape machines, nine models of large-screen projection television, six models of color cameras and five styles of portable video recorders.

"We're selling the concept of integrated audio and video," Rosser explains. Originally, his store stocked no audio equipment.

"We added audio 10 months ago to supplement our video sales. We call it our 'audio add-on system.' We don't say the word 'stereo.' We carry audio equipment or audio add-on systems."

Rosser thus marches to a different tune than many fellow retailers who began as stereo dealers and later added the video product. He believes it is necessary to de-emphasize the stereo aspect of the home entertainment system to maximize impact from older clientele.

Rosser also is singing a different tune about recent video hardware price cuts. Some retailers feel the price drops are spurring sales to marginal buyers now enticed to enter the video field. But Rosser has another view.

"What the manufacturers are doing is hurting credibility. It's not actually hurting me. In January and February alone my inventory dropped (in value) \$10-\$12,000 because of the drop in prices. The decreases devaluated my inventory."

## Video Jukebox Launching

• Continued from page 48

The units are being manufactured on an exclusive basis by Electro-Sport of Costa Mesa, Calif. New audio and video technology produced by the company, it's claimed, allows storage of 48 selections averaging three minutes of playing time each. Each play is 50c. Programming, which will also be provided by VMI, will consist of record company promotional clips. VMI also plans to solicit advertisers such as liquor and tobacco manufacturers to have continually running spots when a clip is not being played.

Millman indicates that prototypes of the products have been test marketed throughout the U.S. in bars and restaurants with positive success. L.A.'s posh Candy Store club in Hollywood, for example, has one installed already.

Assistance on this story provided by Nelson George.

Millman also claims that the boxes are in more than 250 U.K. pubs and amusement centers via a manufacturing and distribution deal with that country's Hawley Leisure Amusements, Ltd. and V.I. Leisure Ltd.

A license has also been granted to a distributor in Mexico, while the U.S. sales and marketing network is currently being built.

The L.A. law firm of Fields, Fehm, Feinstein & Mandel is negotiating rights to video music clip software from the major labels, adds Millman. VMI is offering to pay to a record company a royalty of 10% of the sales price of a tape to a user. Millman figures software sales to machine owners will be 12 times a year at the rate of \$100 per tape per month.

"We think the multiples are staggering," says Millman, "with great

possible revenue to record labels for their clips."

He also adds that negotiations have been ongoing with major soft drink, liquor and tobacco manufacturers.

"We feel the true power of this machine," observes Millman, "is as a service to the advertising world. Until this machine there was no connection between Madison Ave. and the coin operator world. This provides a window to the public for two heretofore restricted areas, tobacco and liquor. When a machine is not in use due to coin use, a tape of commercials can run continuously."

Millman also suggests that the machines might have great appeal in video game arcades now mushrooming everywhere.

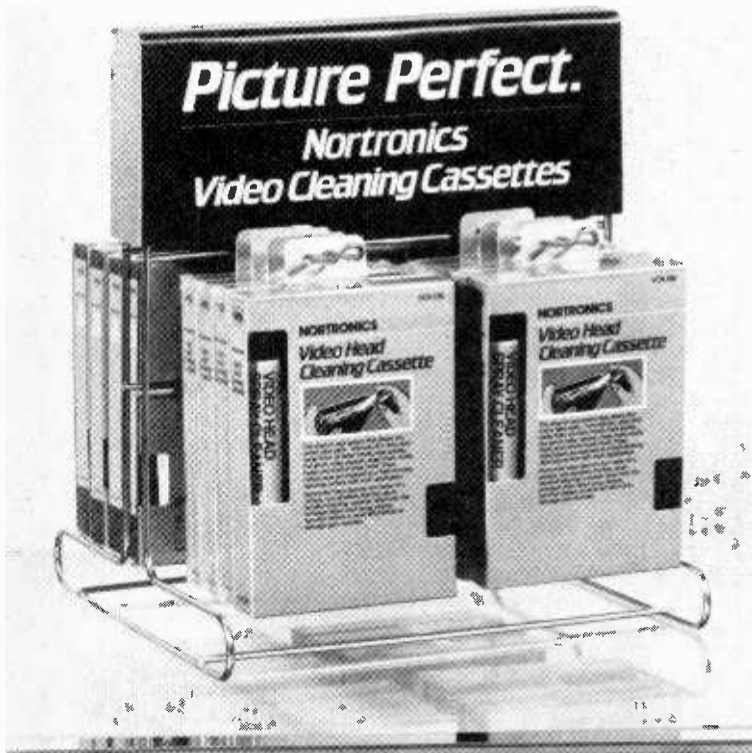
He also sees applications in other areas such as educational/training, information and medicine.

## VCA/Teletronics Opens New Center

NEW YORK—VCA/Teletronics has opened a new fully automated broadcast duplicating center in the company's Manhattan post-production headquarters.

Although the new center can be operated manually, the heart of its system is its automation capability. There are four two-inch machines, four one-inch machines, 10 3/4-inch videocassette machines, five Beta and five VHS units, CDL switchers, an Image Video routing switcher and an automation system built by Control Video Corp.

"Most facilities in town will make an odd dupe here or there for a customer as an accommodation," says Geoff Kelly, VCA/Teletronics vice president of sales and marketing. "We do it 24 hours a day as a business. Whether it's five cassettes by noon, or 300 dupes by 3 PM, we can handle the order—from any format to any format."



COUNTER RACK—Nortronics offers a merchandiser counter rack to emphasize its drop-in head and videotape path cleaning cassettes. The VCR-4 video version comes packaged with 20 Nortronics VHS or Beta format cleaning cassettes.

## New Video Releases

Continued from page 48

- RANGELAND RACKET (THE LONG RIDER IN FRONTIER FURY)**  
Beta 2 Video Yesteryear 927 .....\$39.95  
VHS 927 .....\$42.95
- RECKON WITH THE WIND/KIALOA TO JAMAICA**  
Beta Sports World Cinema .....\$59.95  
VHS .....\$61.95
- ROCK II**  
Beta & VHS 20th Century-Fox Video .....\$69.95
- RUBIK'S CUBE: SOLVED**  
Beta & VHS Karl Video 037 .....\$49.95
- THE RUGGLES**  
Beta 2 Video Yesteryear 919 .....\$29.95  
VHS 919 .....\$31.95
- SACCO & VANZETTI**  
VCI 5569 .....\$59.95
- SECOND CITY INSANITY**  
Beta & VHS Karl Video 039 .....\$49.95
- SHOWTIME AT THE APOLLO (HARLEM VARIETY REVIEW)**  
Willie Bryant, Nipsy Russell, Duke Ellington, etc.  
Beta 2 Video Yesteryear 906 .....\$49.95  
VHS 906 .....\$52.95
- SIMON, KING OF THE WITCHES**  
Electric Video .....\$59.95
- SLAVE OF THE CANNIBAL GOD**  
Beta & VHS Wizard Video WV-035 .....\$59.95
- SMOOTH VELVET RAW SILK**  
Cultivideo C1
- SO FINE**  
Beta & VHS Warner Home Video WB11143 .....\$70.00
- SPLENDOR IN THE GRASS**  
Beta & VHS Warner Home Video WB11164 .....\$65.00
- SPYRO GYRA**  
Beta & VHS Warner Home Video IN34052 .....\$40.00
- STARS OF JAZZ**  
Bobby Troup, Shelly Manne, Mark Murphy, etc.  
Beta 2 Video Yesteryear 937 .....\$39.95  
VHS 937 .....\$42.95
- THE STREETFIGHTER'S LAST REVENGE**  
Beta & VHS Wizard Video WV-037 .....\$59.95
- SUMMER CAMP**  
Media Home Entertainment .....\$54.95
- TAPS**  
Beta & VHS 20th Century-Fox Video.....Rental
- THE TERROR**  
Media Home Entertainment .....\$39.95
- THIGHS & WHISPERS**  
Beta & VHS Karl Video 040 .....\$49.95
- THOSE FLYING CANUCKS**  
Beta Sports World Cinema .....\$59.95  
VHS .....\$61.95
- THX 1138**  
Beta & VHS Warner Home Video WB11162 .....\$65.00

- TIME BANDITS**  
CED RCA SelectaVision
- TRIBUTE**  
Beta Vestron Video VB6003 .....No List  
VHS VA6003 .....No List
- TUT: THE BOY KING**  
Beta & VHS Warner Home Video NBC29005 .....\$40.00
- TWILIGHT PEOPLE**  
Cultivideo C2
- UNION CITY**  
Beta Columbia Pictures BCB 9000 .....\$59.95  
VHS VCB 9000 .....\$59.95
- VIDEO AEROBICS: HOME EXERCISE COURSE**  
Beta Vestron Video VB 3007 .....No List  
VHS VA 3007 .....No List
- WCT—ANTHOLOGY OF DISTINCTION 1971/72**  
Beta Sports World Cinema .....\$59.95  
VHS .....\$61.95

- WEREWOLVES ON WHEELS**  
Electric Video .....\$59.95
- WESTINGHOUSE STUDIO ONE (SUMMER THEATRE)**  
Beta 2 Video Yesteryear 921 .....\$39.95  
VHS 921 .....\$42.95
- THE WONDERS OF THE GRAND CANYON**  
Beta Sports World Cinema .....\$59.95  
VHS .....\$61.95

To get your company's new video releases listed, send the following information—Title, Distributor/Manufacturer Name, Format(s), Catalog Number(s) for each format, and the Suggest List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.



**RICK'S REEL**—Grammy winner Rick Springfield balances himself atop two police cars during the production of his "Don't Talk To Strangers" promotional video clip in L.A. Paul Justman handled the video production.

## National Video Expanding Franchise Idea To Japan

LOS ANGELES — National Video, the 102-store franchise concept,

stretches its perimeter clear to Japan sometime early in 1983, when Jack Wallace of Saskatoon, Sask., Can., franchises the first model Nipponese software outlet. Ron Berger, National Video's founder/president, has licensed the one-year Canadian store proprietor to sell a minimum of 46 franchises at a price to be determined by Wallace over a decade. The deal will net National Video a minimum of \$473,000 over the 10-year period. Wallace will visit Japan possibly in September to open a local office there.

In another expansion move, Berger and eastern Canadian licensee Harvey Korman of Harbin Investment, Toronto, and Dr. Ken Neuman, Lan Yeppe Ltd., Vancouver, are set to open a consolidated Dominion distribution point. The location has not been selected, but will serve as a buying, warehousing and shipping point. The Canadian firm will order from the Orient as well as the U.S. and locally, combining its purchases when beneficial with National Video in the U.S., Berger points out. A June 6 meeting in conjunction with CES in Chicago will determine key management and operational issues. Initial capitalization is \$500,000. JOHN SIPPEL

### Goldfarb Arranges U.K. Distribution

LOS ANGELES—A multi-media deal, including theatrical, cable and television rights, has been set between Goldfarb Distributors and the U.K.'s Home Video Holdings for the U.K.'s distribution of seven major films from Goldfarb.

Among films included are "Evil-speak," "Virus," "The Unseen," "Mausoleum," "The Dawn Of The Mummy," "High Point" and "The Demon."

taped in Maryland earlier this year. Directing was Jay Dubin with Harrison/Suggs as producer. Post-production was done at E.J. Stewart facilities in Primos, Pa.

● **Calamities:** Columbia group Calamity Jane has a promotional video for its "I've Just Seen A Face." Producing and directing were Robert Small and Alan Hecht. It is being seen over HBO and the Video Music Channel.

● **Rock Laughs:** Lexington Broadcast Services in New York has prepared a pilot called "Rock Comedy." Produced in the style of the "Laugh-In" tv show, this program uses a series of sketches, blackouts and musical numbers in its look at modern culture. A musical guest is to appear each week. Carolyn Raskin is producer/director.

● **Lucas:** Director Denis de Valance and producer Robert Lombard are in production on two videos for Solar's Carrie Lucas. The songs are "Show Me Where You're Comin' From" and "It's A Dream."

● **Stompin' At The Savoy:** A one-hour video produced by BLTV Inc. starring jazz-rock guitarist Al DiMeola has been completed at National Video Center & Recording Studios in New York. The program was taped at New York's Savoy Club in February of this year with special guests Jan Hammer, Steve Gadd and Anthony Jackson. D. Geoffrey Bolton directed with Bob Lampel producing.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	5	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
2	2	6	ONLY WHEN I LAUGH	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
3	4	4	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
4	3	18	CLASH OF THE TITANS	MGM/CBS Home Video 700074
5	6	12	FORT APACHE, THE BRONX (ITA)	Vestron VA-6000
6	5	10	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
7	7	14	TEXAS CHAINSAW MASSACRE (ITA)	Wizard Video 034
8	9	8	SCANNERS	20th Century-Fox Video 4073
9	8	8	THE HOWLING	20th Century-Fox Video 4075
10	10	27	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
11	NEW ENTRY		TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
12	11	22	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
13	12	7	DUMBO	Walt Disney Home Video 24
14	17	12	CANNONBALL RUN (ITA)	Vestron VA-6001
15	NEW ENTRY		STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
16	19	16	MOMMIE DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
17	14	30	STIR CRAZY (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
18	16	21	APOCALYPSE NOW (ITA)	Paramount Pictures, Paramount Home Video 2306
19	13	7	AEROBICISE	Paramount Pictures, Paramount Home Video
20	15	12	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
21	20	16	PATERNITY (ITA)	Paramount Pictures, Paramount Home Video 1401
22	22	2	GOOD GUYS WEAR BLACK	Vestron VA 6002
23	NEW ENTRY		MODERN PROBLEMS	20th Century-Fox Video 1129
24	25	11	LORD OF THE RINGS	Thorn 605 (EMI)
25	18	8	TOOL BOX MURDERS	VCI 10154
26	21	12	PHYSICAL	Universal City Studios Inc., MCA Distributing Corporation 55050
27	24	22	FOUR SEASONS ● (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77003
28	23	3	HALLOWEEN	Media Home, Entertainment M131
29	27	26	KRAMER VS. KRAMER (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
30	31	14	VICTORY	MGM/CBS Home Video 600108
31	29	3	FRIDAY THE 13TH II (ITA)	Paramount Pictures, Paramount Home Video 1457
32	28	11	ONE FLEW OVER THE CUCKOOS NEST	Thorn 604 (EMI)
33	30	40	CASABLANCA (ITA)	United Artists, 20th Century-Fox Video 4514
34	35	2	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA	20th Century-Fox Video 4077
35	36	33	THE JAZZ SINGER (ITA)	Paramount Pictures, Paramount Home Video 2305
36	26	4	HELL NIGHT	Media Home Entertainment, M 157
37	32	66	AIRPLANE (ITA)	Paramount Pictures, Paramount Home Video 1305
38	34	4	ORDINARY PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8964
39	33	16	FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
40	39	30	THE BLUE LAGOON (ITA)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10025E

● 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).

MAY 15, 1982, BILLBOARD

## Music Monitor

By CARY DARLING

● **Guiding Light:** Three pilots have been completed on "Rockguide," a record review show which is modeled after the format of PBS' "Sneak Previews." Whereas the latter has two critics dissect current films, "Rockguide" will do the same with current albums. Videos of some of the artists under discussion are shown though the program does not review the videos. The two critics involved are Los Angeles Times and Rolling Stone writer Steve Pond and L.A. Weekly and Rolling Stone writer Mikal Gilmore. Mixing established artists with newcomers, the initial shows include discussions of Paul McCartney, Graham Parker, Human League, Haircut 100, Laurie Anderson, Van Halen, Fear, Asia, Squeeze Richard and Linda Thompson and Dave Edmunds. Four albums are reviewed per week on the half-hour show. The series will not only showcase rock but r&b as well. Producing is Joe Regis, who continues to be affiliated with Side One marketing in Los Angeles.

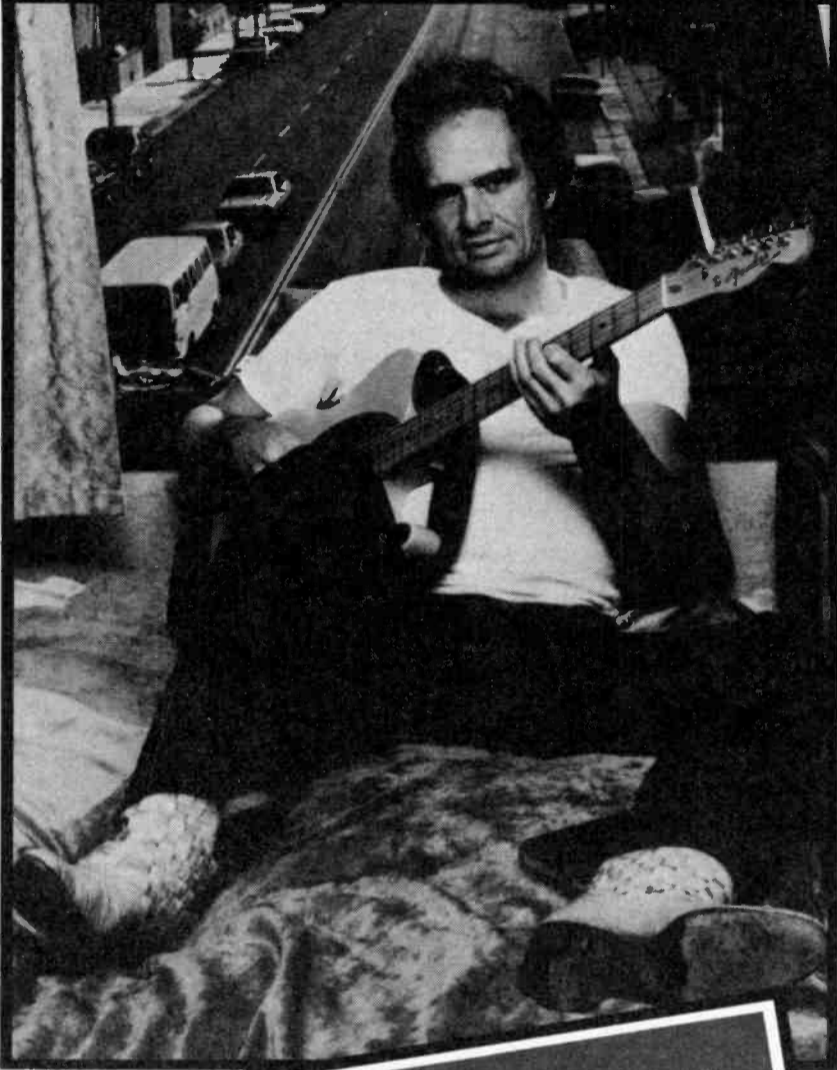
● **Personally Speaking:** Producer George Garvin and director Nick Saxton have recently finished two promotional videos for Columbia's Karla Bonoff. The two are for the songs "Personally" and "Please Be The One." The former is a performance clip in a rehearsal-like setting while the latter was shot on location in Malibu.

● **Metal TV:** Heavy metal trio Triumph airs over Warner-Amex's MTV May 15. The performance was



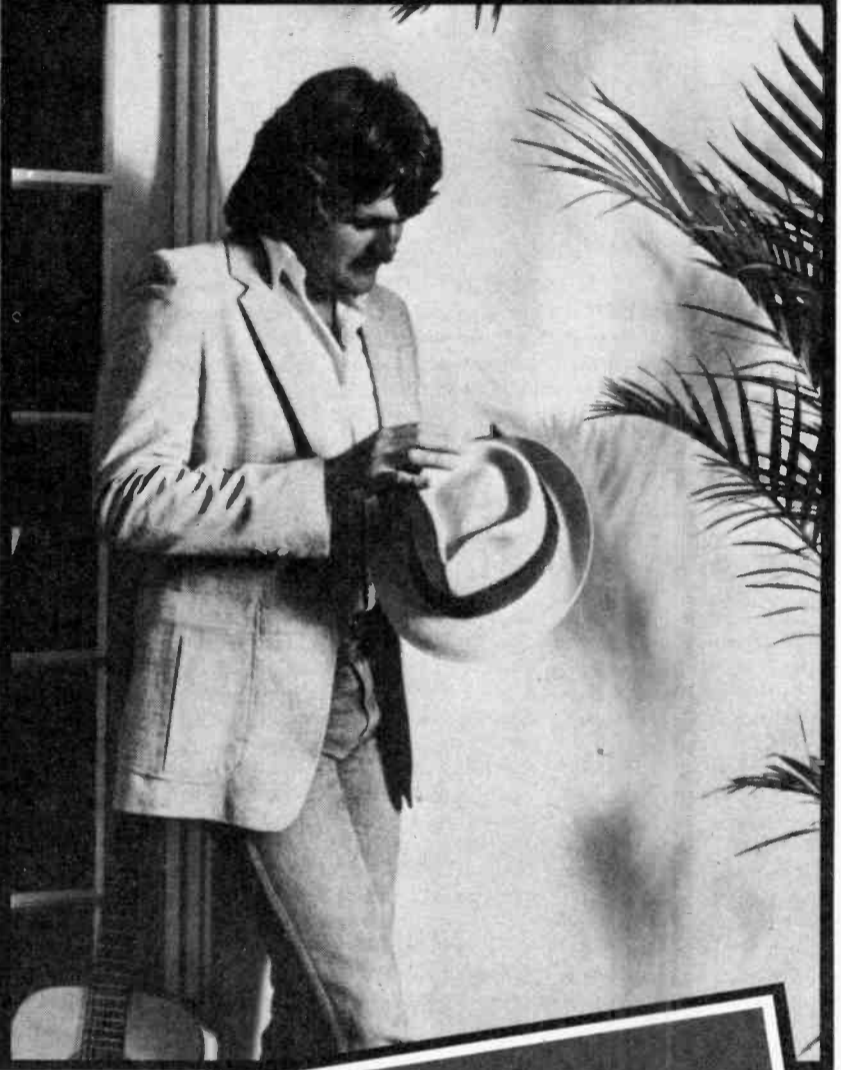


# MERLE HAGGARD



TOP  
MALE VOCALIST  
OF THE YEAR

# RICKY SKAGGS



TOP NEW  
MALE VOCALIST  
OF THE YEAR

*Dear Merle and Ricky,*

*We're extremely proud to be associated with two artists who are so dedicated to their art form, and whose presence makes the music business so much better.*

*Congratulations from  
Your Friends at Epic Records*

*Epic*

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**FRIENDLY RIVALS**—Members of RCA's Alabama and MCA's Oak Ridge Boys intermingle backstage at the 17th annual Academy of Country Music Awards at Knott's Berry Farm in California. The Oaks won for record of the year; Alabama for album of the year, top vocal group and entertainer of the year. Pictured from left are: Randy Owen (Alabama), Richard Sterban (Oaks), Mark Herndon (Alabama), Duane Allen (Oaks), Teddy Gentry (Alabama), Joe Bonsall and William Golden (Oaks) and Jeff Cook (Alabama).

## Music City News Nominees Set Robbins, Mandrell, Statler Bros. Lead List Of Bidders

NASHVILLE—Once again, Marty Robbins, Barbara Mandrell and the Statler Brothers emerge as the dominant trio scoring the most nominations for the upcoming 16th annual Music City News Country Awards, scheduled to air live June 7 from the Grand Ole Opry House.

Interestingly, Robbins' tally emphasizes the fan-voted nature of these particular awards—although he has not had a top 40 country chart record within the past year, he is vying for honors in no fewer than five categories (down two from last year): male vocalist, musician, comedy act, album (for "The Legend") and single of the year (for "Tear-drops In My Heart"). Additionally, the Marty Robbins Band is up for band of the year honors, while his singers, the Marty Robbins Trio, have been nominated for vocal group of the year.

Mandrell's nominations parallel the results of last year's awards show, when she was named female vocalist and musician of the year, her television series scored in the tv category, and she pulled off her first victory by winning comedy act honors with her sisters, Louise and Irene Mandrell.

Other Mandrell nominations in-

clude single record of the year for "I Was Country When Country Wasn't Cool," and duet of the year with George Jones, who joined her for the final chorus of the song. Her backup group, the Do-Rites, are among the top five nominees for band of the year. Besides her tv series' nomination as country music tv show, Mandrell also earned a nomination for the Krofft Puppets, regulars on the former NBC program, in the comedy act category.

Close behind Mandrell and Robbins in total number of nominations are the Statler Brothers with five, George Jones and the Oak Ridge Boys with four each. Coincidentally, singer T. G. Sheppard is a finalist in both the male vocalist and most promising male vocalist of the year categories.

Here is a complete list of nominees:

**Female vocalist:** Barbara Mandrell, Anne Murray, Emmylou Harris, Loretta Lynn, Janie Fricke.

**Male vocalist:** George Jones, T. G. Sheppard, Marty Robbins, Conway Twitty, Don Williams.

**Most promising female vocalist:** Rosanne Cash, Shelly West, Terri Gibbs, Juice Newton, Sylvia.

**Most promising male vocalist:** Ronnie McDowell, T. G. Sheppard, Ricky Skaggs, Johnny Lee, John Schneider.

**Duet:** David Frizzell & Shelly West, George Jones & Barbara Mandrell, Louise Mandrell & R. C. Bannon, Conway Twitty & Loretta Lynn, Don Williams & Emmylou Harris.

**Vocal group:** Alabama, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, the Statler Brothers, Marty Robbins Trio.

**Musician:** Chet Atkins, Roy Clark, Mickey Gilley, Barbara Mandrell, Marty Robbins.

**Band:** Alabama, the Oak Ridge Boys Band, the Marty Robbins Band, the Do-Rites, the Statler Brothers' Cowboy Symphony Orchestra.

**Country music tv show:** "Austin City Limits," "Loretta Lynn: The Lady, The Legend," "Barbara Mandrell and the Mandrell Sisters," "PBS Live At The Grand Ole Opry," "An Evening With The Statler Brothers."

**Gospel act:** the Plackwood Brothers, Tennessee Ernie Ford, the Hee-Haw Gospel Quartet, Cristy Lane, B. J. Thomas.

**Comedy act:** the Krofft Puppets, the Mandrell Sisters, Marty Robbins, the Statler Brothers, Grady Nutt.

**Bluegrass act:** Emmylou Harris' Hot Band, Wendy Holcombe & Buck Trent, Bill Monroe, Ricky Skaggs, the Smokey Mountain Boys.

**Album:** "Fancy Free" (the Oak Ridge Boys); "Feels So Right" (Alabama); "Still The Same Ol' Me" (George Jones); "The Legend" (Marty Robbins); "Years Ago" (the Statler Brothers).

**Single:** "Elvira" (the Oak Ridge Boys); "I Was Country When Country Wasn't Cool" (Barbara Mandrell); "Still Doin' Time" (George Jones); "Teardrops In My Heart" (Marty Robbins); "Tight Fittin' Jeans" (Conway Twitty).

## Reed To Guest At Statler Fest

NASHVILLE—Jerry Reed will be the featured guest performer when the Statler Brothers hold their 13th annual "Happy Birthday U.S.A." celebration July 4-5 in Staunton, Va. Last year's festivities drew more than 60,000 fans from 34 states and seven foreign countries to the event. Reed and the Statlers will do a finale show at 8 p.m. of the closing evening.

## For The Record

NASHVILLE—In the "Numero Uno" picture of Ricky Skaggs receiving a No. 1 cake from CBS Nashville executives (Billboard, May 8), the correct title of Skaggs' chart-topping single should have been "Crying My Heart Out Over You."

## Arbitron Radio Study Is Key CMA Focus

• Continued from page 3

ality amendment on video and audio tape sales. Lobbyists Jim Free and Liz Robbins met with the committee at the board meeting to provide new information on the status of the Congressional bill.

The promotion committee, under the direction of Bob Sherwood, proposed the idea of adopting a new slogan that could be used to promote country music generically.

The CMA's International Show, which will be presented June 8 during Fan Fare, may travel to the World's Fair in Knoxville the following day, according to Ralph Peer, chairman for the international committee. Peer noted that subcommittee members Stan Moress and Bruce Lundvall are coordinating the CMA show to be presented at the Montreux Festival July 15 in Europe.

Frances Preston's planning and development committee is working on a calendar of events for the CMA's upcoming 25th anniversary next year, with more details slated for the July board meeting.

The DJ committee announced its decision to rely on Arbitron's market rankings to determine proper market rankings for CMA's annual DJ awards balloting.

The artist/DJ tape session committee, spearheaded by Joe Galante, has established new criteria for artists' participation in the DJ Week tape sessions. This year's sessions will be moved to Tuesday of convention week, and artists wishing to participate must have logged at least one charted record during a specific

eligibility period, be a member of the Grand Ole Opry, or be considered on an individual basis by the committee.

The public relations committee is working on developing a new CMA informational brochure with a streamlined membership application. Chairman Dick McCullough also reported that the committee is planning a pr campaign for next year's CMA anniversary celebration.

With the demise of the annual Fan Fair softball tournament, a new round of games is being planned for June 12 featuring teams of celebrities competing in special sports categories at Vanderbilt Stadium.

Also announced were the new dates of July 15-17 for the third quarterly board meeting in Wheeling, W. Va. Dates and locations for 1983 board meetings are Los Angeles, Feb. 1-3; Houston, April 19-21; and Toronto, July 12-14.

In conjunction with the board meeting, the CMA and WKHK-FM hosted a luncheon show for 350 key advertising and media executives at the Waldorf Astoria Hotel with guests Barbara Mandrell, Larry Gatlin and Ronnie Milsap performing.

Ron Kaatz, senior vice president/director of media resources and research for J. Walter Thompson, spoke to the board during the sessions about the growing cable/satellite programming field. And Joe Cohen, NARM's executive vice president, gave a report on NARM's "Gift Of Music" promotion at the retailing level.

## Nashvillian Is Winner Of First Wrangler Starsearch

NASHVILLE—After a year of talent auditions and contests in 47 states, among 30,000 acts involving more than 165,000 people, the Wrangler Country Starsearch concluded March 28 at Nashville's Grand Ole Opry House with Denise Price of Nashville winning the first prize of \$50,000, a one-year recording contract with Dimension Records and booking with the Shorty Lavender Agency.

The second prize of \$15,000 went to the Knight Brothers, of Mt. Airy, Md., and Danny Byrd, of Blue Springs, Mo., won the \$10,000 third prize.

Seven other finalists include Jessie Daniels, Ft. Lauderdale; Harold Dean, Bainbridge, Ga.; the Drew Brothers, Troutville, Va.; Telia Summy, Tulsa; the Country Sunshine Band, Raceland, La.; Tamara Comstock, Arlington, Tex.; and the Younger Brothers of Leola, Penn.

Forty-nine state finalists (Florida and Texas divided competition and selected winners from two regions of each state) arrived in Nashville early in the week for three days of rehearsals and elimination judging. The finalists were announced at the start of Wednesday's show, and the 10 acts then performed for the audience.

The show was produced by Dailey Enterprises and taped for an August broadcast by Bentley Syndication. Dennis Weaver hosted the event, performing one his own songs, and there were performances by Jerry Reed, Mel Tillis, T.G. Sheppard and

Connie Cato and Roy Acuff.

This first annual Starsearch was initially developed by Bill Starnes, a Beaumont, Tex., club owner-operator, who reportedly was inspired by the response to talent contests in his club. Wrangler got the cooperation of 278 country radio stations around the country in attracting talent to the state contests. Judges for the final contest in Nashville included record label executives, producers, managers, agents and celebrities.

## CHICKEN PICKIN' HITS

NASHVILLE—Nearly 400 country radio stations are expected to participate in the 1982 Kentucky Fried Chicken National Country Music Songwriting Contest, the sixth such competition the fast-foods firm has sponsored. Last year's event drew more than 30,000 entries.

The contest is open to amateur songwriters sending a cassette (one original song per tape) and accompanying lyric sheet to local sponsoring radio stations or directly to Kentucky Fried Chicken Country Music Songwriting Contest, P.O. Box 1014, Tinley Park, Ill. 60477. Deadline is July 2.

The two winning compositions will be recorded on a special 45 edition by Brenda Lee, who also chose "Only When I Laugh," written by last year's winner Bill Price, for inclusion on her current MCA album.

## BOBBY MACKEY DISK

## Moon Shine 45 Gets Pepsi Tie-In

NASHVILLE—Country radio stations in 25 key markets may be receiving more than their usual crates of vending machine soft drinks if Moon Shine Records is successful in launching a tie-in between local Pepsi bottlers and his label's new single, "Pepsi Man."

"Pepsi Man," a novelty workingman's anthem written by an unemployed air traffic controller who lost his job during the 1980 union strike, is the first release by Bobby Mackey on Moon Shine. Moon Shine's president, Andy Di Martino, has presented the record to the Pepsi Corp. for use in its 1982 "Pepsi Challenge" sales rallies around the country,

and Mackey himself is scheduled to perform at a number of the rallies.

Di Martino is contacting area distributors for Pepsi to link up local promotions with radio stations; to launch the record, he had a regular Pepsi route man hand-deliver the single to WUBE-FM in Cincinnati along with cases of Pepsi.

Initially, Moon Shine is pressing 5,000 singles. It's also supporting the campaign through label advertising to promote Mackey, a Cincinnati entertainer who hosts a weekly country radio show on WUBE and frequently appears at his own nightclub there.

KIP KIRBY



## Reed Returns Via Hot LP

NASHVILLE — Although making movies boosted his household popularity, Jerry Reed says it nearly turned into a two-edge sword by detouring him from his music career.

Reed, a two-time Grammy and CMA instrumentalist of the year winner, has put his Hollywood career indefinitely on hold while he concentrates on touring and promoting his latest album, "The Man With The Golden Thumb." After six films (including the enormously successful "Smokey and the Bandit") and a tv series pilot ("Concrete Cowboys"), he admits the decision wasn't an easy one, but one that he feels will pay off in increased chart strength.

"I'd always considered myself a seat of the pants guitarist," says Reed, shrugging off his instrumental acclaim. "I felt inadequate—I didn't know scales, I didn't know theory, I didn't understand what being a producer was all about."

Reed decided to take time off—nearly a year and a half, in fact, in which he says he studied guitar incessantly, struggling to master what he calls "the details I never bothered with before."

It was RCA Nashville vice president Jerry Bradley who suggested that Reed team up with

producer Rick Hall. Although Reed knew Hall from numerous Muscle Shoals sessions together when he was a studio guitarist, he had been co-producing himself with Nashville-based producers for several albums. "I had gotten tired," Reed admits. "It got to the point where it wasn't fun even making records."

Since the completion and release of "The Man With The Golden Thumb," an album with fewer novelty numbers and more serious material, Reed and Hall have been on a cross-country radio promotional tour that has included interviews in nearly all major markets across the U.S. Reed has also guested on shows such as "Good Morning America" and "Tonight Show" to perform material from the new LP.

Now, with a seven-piece group behind him, the Thompson Station Congregation, Reed is prepared to return to full-time live performing while his film career takes a back burner. He has re-signed with Sonny Neal of the William Morris Agency in Nashville and plans to work a circuit of fairs, rodeos and club dates through the fall.

"I'll make movies again eventually," Reed says. "But for now, I'm making up for lost time with my music." **KIP KIRBY**

## Carolina Jamboree Sets Talent

SURFSIDE BEACH, S.C. — Twenty-one acts have been slated for the second annual Carolina Country Jamboree, July 10-11.

Among the acts are Hank Williams Jr., the Kendalls, Don King, Lee Greenwood, Ray Stevens, Gail Davies, Memphis, Tompall and the Glaser Brothers, John Conlee, Loretta

Lynn, Ed Bruce, Margo Smith, Jan Howard, Bandana, Bill Anderson, Leon Everette, Jimmy C. Newman, Jimmy Dickens, O. B. McClinton, Jeannie C. Riley and Lee Greenwood.

Tickets are \$35 for two days and \$19 for one.

## Chart Fax

### Willie Nelson in Top Two Spots

By ROBYN WELLS

NEW YORK—Columbia's Willie Nelson becomes the first country artist in 1982 to keep a song in the No. 1 spot for more than one week, as "Always On My Mind" lingers at the summit for the second week in a row.

The tune also becomes Nelson's third solo effort to retain the premier country position for more than one week. His first chart-topper, "Blue Eyes Crying In The Rain," remained in the top spot for two weeks in 1975, while "My Heroes Have Always Been Cowboys" stayed at the summit for two weeks in 1980.

Two of Nelson's duets with Waylon Jennings—"Good Hearted Woman" and "Mammas Don't Let Your Babies Grow Up To Be Cowboys"—"I Can Get Off On You"—stayed at No. 1 for more than one

week. The former tune held the top spot for three weeks in 1976, while the latter release remained at the summit for four weeks in 1978. The pair may have a chance to improve its record as the current outing, "Just To Satisfy You," moves to superstarred two this week.

Although "Always On My Mind" is the 18th No. 1 country single so far this year, an amazing 27 tunes had made their way to the top spot for one week apiece in 1981 before Alabama's "Feels So Right" managed to cling to the summit for two weeks. However, during every other year in the past decade, at least one single has retained the top spot for multiple weeks sometime in the first quarter.

Strait Finish: George Strait's

third MCA single, "If You're Thinking You Want A Stranger," appears to have peaked at three, his best showing to date. His debut release, "Unwound," topped out at six, while his followup tune, "Down And Out," reached 17.

Sheppard Shot: T.G. Sheppard shoots to superstarred four on the singles chart this week with "Finally." His similarly-titled album holds the same spot on the LP chart.

Tribute Time: Dave Rowland makes his Sugar-less debut with "Natalie"/"Why Didn't I Think Of That." The single's A-side is a tribute to actress Natalie Wood, penned by Dean Dillon, Gary Stewart and Tanya Tucker. Stewart and Dillon's first duet, "Brotherly Love," glides to starred 43.

## Nashville Scene

By KIP KIRBY

Thoughts On The 17th Annual Academy Of Country Music Awards Show: From where we sat, this year's televised ACM program seemed noticeably more professional than in previous years, almost as if a decision had been made to cut out the gaudy Hollywood aspects of the staging and get down to the business of showcasing the awards themselves. There were no unnecessary production numbers, few gratuitous movie stars as presenters (though Charo, who could easily win her own award as "Most Ubiquitous TV Guest On Any Network," was on board), and more emphasis on the individual presentations.

It was difficult to see Earl Thomas Conley, Eddy Raven and Lee Greenwood lose out in the most promising male vocalist category—but who could argue with the triumph of Ricky Skaggs, an artist who is singlehandedly re-

storing the roots of country music to radio playlists?

Nor is there room for argument in the selection of Alabama as either vocal group or entertainer of the year winners: in only two years on the concert trail, this high-spirited foursome has consistently built top-grossing box office receipts, ticket sellouts in a matter of only hours, and a string of gold and platinum records.

It was encouraging to see a pioneer like Leo Fender (affectionately known as "the father of the solid-body electric guitar") honored so sincerely by a national music organization, and it was a pleasant fillip having Rex Allen Jr. appear on stage singing a cowboy number with his legendary dad... Dottie West made the American flag (all of them) look very moving during her emotional "American Trilogy" solo, with patriotism elevated into its own brief tv spotlight... And someone at the Academy also gets credit for the extra touch of letting Dottie see her new

granddaughter, Tess Marie, for the first time via specially-filmed footage. By the time daughter Shelly and husband Allen Frizzell had finished their speech and shown the baby to everyone in the viewing audience, West was starting to wipe tears from her eyes. (She'd been booked in Nevada for a concert engagement and had been unable to fly out to see the new arrival when Shelly gave birth.)

Freddy Fender's taped tribute to Leo Fender (a routine which revolved around their common last name, which the singer claims he stole from one of Fender's guitars) was a light-hearted scene stealer... On the other hand, no scenes were stolen by actress Charlene Tilton, whose high-pitched giggling fits had husband Johnny Lee looking faintly embarrassed during their cue-card reading stint.

All in all, however, this year's Academy of Country Music Awards rewarded a fine lineup of talent and reflected the efforts of those who worked hard to make the show stand on its own merits.

She didn't win, but Wrangler Starsearch contestant Gail Zeiler managed to turn her trip to Nashville for the competition into a round of personal showcases. Zeiler played with her band at the Sutler one evening, then performed an acoustic set by herself opening for the Rangers at the Exit/In another night. Her husky-throated assurance and audience appeal had more than one industry member wondering how such obvious talent got overlooked by the Wrangler judges; and makes her effort to shop a label deal all the more promising.

Scene received a letter last week from Burrito Brother member John Beland discussing the group's road campaign to whip up support to have Lefty Frizzell voted into the CMA's Hall of Fame. Said Beland: "There is only a month left before the CMA's nominating committee makes its choice, and those who believe in Lefty are going to have to go to bat with letters and phone calls to the CMA... It all belongs to his fans."

As a result of a mention in this column several months ago describing the Burritos' campaign, Beland was contacted by Lois Frizzell, Lefty's daughter, who still has a collection of tapes never before released by her dad. When the Burritos played Billy Bob's Texas not long ago, Lois paid a visit to their show and joined them onstage to sing "That's The Way Love Goes" with Gib and John. Later, Lefty's widow, Alice Frizzell (who is now ill with cancer), presented Beland with an unfinished song of her late husband's, entitled "My Abandoned Heart," with permission for the Burritos to finish and record the tune themselves. (They plan to do so for their very next LP.) Since then, the Burritos have negotiated a singles deal for Lois Frizzell with the Curb label and plan to bring her to Nashville to reconstruct tracks on a duet tape she made with Lefty.

"I believe there's a place for Lois Frizzell on radio," says John Beland. "She's a cross between Janie Fricke and Lefty—warm, feminine and distinctly country. If her single catches on, we hope to produce an album on her."

## COUNTRY IS GOING FOR THIS ... HOOK, LINE, AND SINKER!



# "BASS FISHERMEN"

RUDY GADDIS · SANBAR RECORDS · TYLER, TEXAS



ARC's SECOND NO. 1

## Deniece Williams Single Is A Bona Fide 'Miracle'

LOS ANGELES—Good things come to those who wait. And for Teddy Randazzo, Lou Stallman and Bob Weinstein, it's been a long wait indeed—17 years, to be exact—since they wrote a little tune called "It's Gonna Take A Miracle." The song was a moderate hit in 1965 for the Royalettes and also bubbled under in '72 for Laura Nyro, but has taken all this time to become a bona fide smash.

Deniece Williams' version of "Miracle" jumps to No. 1 r&b and number 22 pop this week, surpassing 1976's "Free" as her biggest solo hit to date. Williams' biggest overall hit remains "Too Much, Too Little, Too Late," her 1978 duet with Johnny Mathis which reached No. 1 pop and r&b.

It had been a long wait, too, for the record's producer, Thom Bell, who this week collects his first No. 1 r&b hit since 1976's "The Rubberband Man," his sixth and last chart

topper with the Spinners. Bell also had number two r&b hits with the Delphonics (1968's "La-La Means I Love You") and the Stylistics (1972's "Betcha By Golly, Wow").

"Miracle" is ARC/Columbia's second No. 1 r&b hit so far this year, following Earth, Wind & Fire's "Let's Groove," which topped the charts for eight weeks. ARC's only previous topper was EWF's "September" in early '79.

Among the stations reporting the record at No. 1 this week are WKTU-FM in New York and WESL-AM in St. Louis. The tune is also top three at KDAY-AM in L.A., WXLO-FM in New York, WDRQ-FM in Detroit, WBOK-AM in New Orleans, KATZ-AM in St. Louis, KPRS-FM in Kansas City, Mo., WKWM-AM in Grand Rapids, KAPE-AM in San Antonio, WPAL-AM in Charleston, WATV-AM in Birmingham and WPEG-FM in Charlotte. **PAUL GREIN**

## Bryson, Hawkins Summersoul Finals Hosts

NASHVILLE—Peabo Bryson and Edwin Hawkins have been named hosts for the finals of SummerSoul '82, a national black music talent search now underway by the Nashville Music Assn.

Bryson will MC the contemporary black music finals June 25, while Hawkins will handle the black gospel competition finals June 26. SummerSoul '82 represents the ongoing effort of the NMA's black music committee to showcase deserving talent in this field. Winners of both categories receive six hours of free studio time donated by sponsoring Nashville recording facilities, as well as a year's free membership in the Nashville Music Assn. Honorary chairperson for the event is attorney David Franklin of Atlanta, who manages Bryson and Roberta Flack. Co-chairpersons include James Bullard, Word Records; Bill Hayward, PolyGram; George Ware, Black Music Assn.; Buddy Huey, vice president/general manager of Priority Records; and Karen Harwood, WVOL-AM.

"We're asking for members of the black music industry—from record label executives right on down to artists and their managers—to support this project," explains Moses Dillard, president of the Dillard Music Group in Nashville and NMA black music committee chairperson. "The long-range objective of SummerSoul is to get record companies to sign new black talent from Nashville."

Judging the contemporary black music entries will be Charles Fach, Compleat Entertainment Corp.; Brad Shapiro and Steve Buckingham, producers; Chuck Mims, independent promotion; Tom Long, Tree Publishing; Bob Holmes and Thomas Cain, musicians; Jerry Crutchfield, MCA Music; Wade Conklin, Casablanca; Moses Dillard, Dillard Music Group; and Gary Beatty, assistant program director, WSM-FM.

Industry representatives judging the gospel talent search entries include "Hoss" Allen, WLAC-AM; Gentry McCreary, the Benson Co.; Ken Harding, Word Records; Bobby Jones, artist; Don Butler, Gospel Music Assn.; Clarence Kilcrease, WVOL-AM; Shannon Williams, Black Label Records; Jerry Thomas, the Benson Co.; Nancy Nepola, the Benson Co.; Jay Griffith, Priority Records; and Moses Dillard, Dillard Music Group.

Deadline for the competition is Saturday (15). Tapes should be sent to the NMA, 14 Music Circle East, Nashville, Tenn. 37203.

## The Rhythm & The Blues

Continued from page 14

"We went in to cut a demo tape track and a scratch vocal in an effort to make a deal," recalls Bethel. "But on that first take you could hear it was a hit, and we didn't cut another. All my peers in the industry agreed with me and some wanted to sign the record up. But that was all I needed to know to make the gamble worthwhile. I felt I could do everything they could in terms of promotion."

Bethel, whose record industry career began in 1969 with Epic, previously had owned his own D.C. International Records and was a partner with Logan Westbrook at Source Records. The Valentines were on the roster of that now defunct MCA-distributed label.

To promote the monetary angle of "Money's Too Tight," Bethel got \$750 worth of \$2 bills for distribution to radio and retail personnel along with a promotional 12-inch. "Hey man, isn't it all about money," he says with a smile.

Atlanta Artists Inc., headed by Cameo leader and producer Larry Blackmon, has just signed a production deal with MCA Records. Blackmon and company will bring three acts to MCA, yet to be announced. Blackmon recently produced two songs on Charles Earland's "Jam" LP on Columbia. He also did one album on a Florida group, Mantra, for PolyGram. In addition, Cameo just taped three songs for inclusion on a Lou Rawls Special being sponsored by Anheuser-Busch.

This summer Stevie Wonder's genius may not only sell records for Motown, but also direct black sales

## Black One-Stop

Continued from page 19

would bring my clients to them, and the one-stops would charge them higher prices and try to drive them out of business. It was happening anyway in recent years.

"In fact, the poor economy slowed the process down, because it favored operations that have small overheads, like mom and pop stores. The stores you see filing bankruptcy are usually bigger ones that have expanded too fast."

in Paul McCartney's direction. Already their duet "Ebony & Ivory" has yielded a top 10 single from McCartney's "Tug Of War" album. But for dancers, "What's That You're Doing," a second Wonder-McCartney collaboration, is the real gem: a strong, funky groove song powered by McCartney's surprisingly in-the-pocket drumming and bass playing, and Wonder's keyboards. It is already picking up airplay on major black stations and may be this summer's biggest white crossover record, probably selling a great many McCartney albums to blacks.

Short Stuff: Artways International, a consulting firm specializing in tour operations, concert production, and artist development, has been established by J.R. Smalling and Wayne Garfield. Smalling has been tour manager for Parliament, Bootsy, Cameo, and a number of rock acts. Garfield is a songwriter (Candi Staton's "When You Wake Up Tomorrow") and helped found the Institute of New Cinema Artists' recording industry training program. ... Soul magazine just celebrated its 15th anniversary in April and inaugurated a new pull-out supplement, 21st Century, about black entertainment in Los Angeles. ... Phyllis Hyman will appear in Bob Hope's next NBC special May 25.



**DARNELL PRODUCES**—August Darnell, right, the creative force behind such popular groups as Savannah Band and Kid Creole, has teamed with John Luongo, head of Pavillion Records, to produce an upcoming album by Kunkapollan, an eight member British group that is already experiencing chart success with its single, "Run, Run, Run." When released during the group's U.S. tour next month, the album will be promoted through r&b, AOR and college markets.

Billboard			Survey For Week Ending 5/15/82		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
☆	1	8	39	36	35
☆	12	3	40	30	27
3	3	12	41	34	11
☆	13	4	42	33	13
☆	5	5	☆	NEW ENTRY	→
☆	6	4	☆	44	44
☆	9	8	☆	49	3
8	2	13	☆	50	4
☆	11	8	☆	53	2
10	10	7	☆	58	2
11	4	16	☆	54	3
☆	23	2	☆	51	51
13	7	59	☆	52	13
☆	17	5	☆	53	47
15	15	9	☆	54	43
16	16	6	☆	55	55
17	18	30	☆	56	38
18	8	13	☆	57	60
☆	22	14	☆	57	60
20	20	9	☆	58	59
21	21	10	☆	59	23
☆	27	3	☆	60	59
23	14	26	☆	61	46
24	19	22	☆	62	45
25	24	27	☆	63	63
26	25	21	☆	64	64
27	26	24	☆	65	65
☆	48	2	☆	66	66
☆	39	2	☆	67	56
30	32	39	☆	68	61
31	31	28	☆	69	69
32	29	11	☆	70	57
☆	37	4	☆	71	62
☆	41	3	☆	72	68
35	35	25	☆	73	70
☆	40	4	☆	74	74
☆	38	28	☆	75	67

☆ 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).

## Opinion Mixed On One-Sided 45 Publishers Feel Format May Stimulate Album Sales

By IRV LICHMAN

NEW YORK—While recognizing the loss of mechanical income, music publishers generally contend that a 99-cent, one-sided single could revive the configuration and stimulate greater album sales.

There is some mild dissent, however, over the issue of short-changing the consumer, and eliminating the possibility of a two-sided hit, claims made by publishers who don't see any great financial difference in labels keeping the traditional B side alive.

Reacting to the CBS test at four retail chains of four one-sided singles (Billboard, May 8), Irwin Robinson, president of Chappell/Intersong, comments, "Let's face it, aside from the mechanicals, B sides don't mean too much. Their existence has usually been the result of favors. If CBS' aim is to sell more singles, it's worthwhile."

"It's depriving people of hearing another song which might make them want to buy the album," feels Bob Beckham, president of Combine Music, who adds, on the other hand, "If CBS actually does get singles sales moving and it generates airplay, then I guess it'll be a good idea in the long run."

The lack of a B side troubles Marv Goodman, east coast general manager of ATV Music. He cites situations down through the years where B sides became A sides. Two examples he points to are Gloria Gaynor's "I Will Survive" and the Carpenters' "Superstar."

Goodman, who doesn't regard la-

bel savings with this approach as very significant, also contends that an A-sided only single gives "no further indication about what the artist is about."

Assistance on this story provided by Kip Kirby in Nashville and Paul Grein in Los Angeles.

Bill Hall, head of the Welk Music Group's Nashville operation, echoes other publishers in stating that labels will still incur the same pressing and vinyl costs for the one-sided singles and wonders, too, if people will feel cheated with an empty flipside. One of Welk's writers—Don Williams—offers the suggestion that the blank side could be used to promote the album from which the single is taken. "Label's," he says, "could put a picture of the album cover on the B side with a list of songs contained on it. That way, people would feel they're getting something more than only one side, and it could stimulate album sales as well."

Charlie Feldman, operations director for Screen Gems-EMI in Nashville, compares the CBS ploy as "burning the candle at both ends." He feels the \$1.99 list price on singles is so high that store traffic is being depleted, but believes that publishers are being forced to do without a flipside which would amount to increased income and the possibility of a two-sided hit records.

Leeds Levy, president of MCA Music, believes the plan will impact

on artists and producers more so than publishers. "I don't think the impact will be that significant unless it's a writer/artist that we control," he says.

"We get the odd B side. We had the B side on Diana Ross' 'Mirror, Mirror' and I wouldn't shake a stick at that. But for the most part the B side is found money; we don't pitch songs to get B sides. That's usually controlled by the artist and producer. The impact would be bigger with a situation like the Moody Blues where we control the writer/artist."

Levy notes that CBS' test with Journey, Karla Bonoff, Jimmy Hall and the O'Jays excludes a country-based act. He also points out that many ultimate hits started out as B sides.

Bill Meshel, president of Arista Music, terms the CBS test "a drastic move" that "penalizes the customer and reduces the rewards for the publisher, writer and artist."

"Maybe what they should do instead of leaving the B side blank is take an old hit record from the same artist or a compatible artist and put it on the flip as a bonus to the buyer. That is equally innovative, but in a positive sense. Not spending money is one way to improve your bottom line; the other way is to increase sales."

Meshel also says the move "places an additional burden" on publishers. He adds: "We do everything we possibly can to get B sides."



AGGIE ACCOLADE—Ervin Drake, left, former president of AGAC, presents a special Aggie Award to Sal Chiantia, chairman of the board of the National Music Publishers Assn., for his work with the Guild before the Copyright Tribunal in Wash., D.C., at AGAC's March 31 general membership meeting.

## Rock, Pop Writers Feted With Ivor Novello Awards

By NICK ROBERTSHAW

LONDON—Winners of the Ivor Novello Awards for 1981 were announced by the British Academy of Songwriters, Composers and Authors at a lunch and audio/visual presentation April 29 in the Grosvenor House Hotel here, and hosted by BASCA chairman Jimmy Kennedy.

Winner in the category best song musically and lyrically was Andrew Lloyd Webber's showstopper from the musical "Cats," "Memory," with lyrics by T.S. Eliot. The poet's widow collected the award. And the best pop song accolade went to Police member Sting's "Every Little Thing She Does Is Magic." The singer received his award from Adam Ant and returned the compliment by presenting Adam Ant with the prize for best selling A side for "Stand And Deliver."

Lloyd Webber's "Cats" won the best British musical award, and John Lennon the outstanding British lyric prize for "Woman." Trophies went to Geoffrey Burgon for "Brideshead Revisited," judged best theme from tv or radio, and to Carl Davis for best film theme or song, "The French Lieutenant's Woman."

International hit of the year was

Phil Collins's "In The Air Tonight," and most performed work Ronnie Harwood's "You Drive Me Crazy." Adam Ant and Marco Pirroni took the songwriters of the year award.

A special award for outstanding services to British music went to veteran composer Sir Lennox Berkeley, and a series of awards for outstanding contributions to British music to Pete Townshend, Roger Daltrey, John Entwistle, Kenny Jones and, posthumously, Keith Moon, of the Who.

More than 550 guests attended the PRS-sponsored event, including Eurovision Song Contest winner Nicole, composer Leslie Bricusse, conductor Ian Aurtherland, Suzi Quatro, Lulu, Bucks Fizz and others.

Under the BASCA awards system, entries submitted by publishers are selected by the academy's council for a final shortlist evaluated by a jury of nine judges including prominent writers such as Roger Greenaway and Dennis King. One absentee from the award ceremony was last year's Eurovision winner, "Making Your Mind Up," nominated in two categories but excluded due to an authorship dispute.

## Song Rights Proposal Irks PRS Body Calls Commissioned Works Plan 'Outrageous'

By PETER JONES

LONDON—The Performing Right Society has condemned as "outrageous" a British government proposal that the copyright in commissioned musical works should, "in the absence of agreement to the contrary," belong to the commissioner.

PRS, which represents virtually all composers, lyricists and music publishers in the U.K., insists that this proposal, if implemented as contained in the recently published government Green Paper consultative document on copyright reform, "would seriously damage the legitimate interests of all composers."

And it adds that adoption of this proposal would "seriously erode one of the principal sources of a professional composer's livelihood."

Pointing out that the main commissioners of musical works are film and television program producers, PRS notes that at present remuneration paid to composers for works commissioned for film or tv usually includes a synchronization fee securing the producer's exclusive right to reproduce the commissioned work on a soundtrack.

"But," says the copyright society, "the producer does not acquire the

right to perform the music in public or to broadcast it when the film is released or the tv program is transmitted. And these rights are invariably vested by the composer in the PRS, which issues licenses to cinema exhibitors and broadcasting organizations."

The PRS claims that the composer of commissioned works is in a weak position when it comes to negotiating with film and tv producers who, given the opportunity, would invariably claim their title to the copyright.

"As it is, the producer in most cases insists on having the commissioned work published by a company associated with the production company which usually, thereby, receives half of the performance income."

The PRS reckons that implementation of the government proposal would mean the composer of a commissioned work would merely receive a lump sum representing, if the production were successful, only a fraction of the royalties now generated by the exploitation of the work.

Says PRS: "If, on the other hand, the production failed, then the lump sum might prove to be disproportionately high. In either case, the outcome would be inequitable though, because of his weak position, the composer would be the most likely to suffer."

Asserting that the proposal would "set the clock back many years," PRS argues that the composer of commissioned works must retain the copyright.

www.americanradiohistory.com

## Fischer 'Pop Bulletin' Has 'Centerfold' Feature

NEW YORK—With its April "pop bulletin," Carl Fischer of New York has initiated an ongoing "centerfold publisher of the month" for music print dealers.

The bulletin will offer the best-selling publications of each print firm selected at a 40% discount instead of a regular 33% off list price with no minimum requirements.

According to Lipton Nemser, director of promotions, the monthly promotion will "increase sales for the publisher and jobber. We're already getting into December for bookings."

The centerfold feature will appear simultaneously at Fischer branches in New York, Chicago and Los Angeles, with mailings of the bulletin to about 10,000 music dealers.

The promotion's April feature was Cherry Lane Music. Others firmed through September include G. Schirmer (May), Sight & Sound (June), Alfred (July), Mel Bay (August) and Hal Leonard, including Chappell Music print (September).

More than 30 publications are offered under the program from Cherry Lane, including the \$38.95 "Beatles Compleat." Artists personality folios include John Denver, Dan Fogelberg, Jimi Hendrix, Billy Joel, Kenny Rogers and James Taylor, plus folios of the music of Jerome Kern and Frank Loesser. Also part of the program are 12 Broadway/film vocal folios that list from \$4.95 to \$7.95. Both Muppet feature film scores comprise the Hollywood folios.

## London Bows Budget Promo

**NEW YORK**—London Records has mounted an open-ended promotion on budget product that cuts the price of all Stereo Treasury (STS) items available on both cassette and disk by one third.

Essentially targeted to push cassettes in the burgeoning market for low-price tapes, the campaign does not apply to Treasury titles which are carried only on disk.

One free for each two titles bought is the theme for both dealer and consumer on product that, until now, has carried a suggested retail list of \$5.98, a price that still applies to STS LPs which have no cassette counterpart.

Where discounting is normal practice it is speculated that the items which fall under the promotion may be tagged as low as \$2.99 each at retail, a price point becoming increasingly popular in the budget area.

The drive is being promoted under the rubric "High on Classics, Low on Prices." It became effective last Monday (3). There is no end date. If it proves successful it is expected to continue indefinitely.

Participating dealers will be offered a cassette bin suitable for floor or counter use that holds 150 cassettes. Attached to the display is a catalog listing of discounted items which the consumer can tear off and take with him. Posters and bin cards, for LPs under the program, will also be available.

Initially, 79 titles qualify for the promotion, or about one-third of the active STS catalog. Another 10 titles will be added in June, and a later release of 10 more will be offered in the fall.



**SPRING BOUQUET**—Syndicated morning personality Robert Lurtsema, left, of Boston's WGBH-FM, accepts a seasonal token from Telarc executive vice president Robert Woods, center, and Jack Renner, label president, in town to plug Telarc's new digital recording of Vivaldi's "Four Seasons," as played by Joseph Silverstein and the Boston Symphony.

## EDUCATIONAL THRUST

# New Assn. Will Debut In June, Say Execs

By IS HOROWITZ

**NEW YORK**—After more than a year and a half of gestation, the birth of the Assn. of Classical Music (ACM) will be celebrated next month with a full-scale founders meeting, promise its backers.

A preliminary meeting back in September, 1980, although attended by almost 100 persons from a wide spectrum of the classical community, failed to gel organizationally, primarily, it is said, because it lacked legal authority as a not-for-profit institution.

This has now been corrected, says Ira Moss, who, with Marvin Saines, remains as prime mover behind the association. Since the 1980 meeting, Saines, a former head of CBS Masterworks, has joined the Moss group as executive vice president.

Music industry attorney Harold Orenstein drew up incorporation papers which have received New York State endorsement for ACM as a recognized non-profit organization, clearing the way for support from both private and corporate sources.

In the broadest sense, ACM will work to foster a greater interest in classical music through education, concerts, broadcast and recordings. An awards program will also be considered.

Moss sees the educational facet as perhaps the prime element, since widening the base of public interest in classical music over the long run is best achieved by exposing young people to the idiom.

At the earlier conclave the achievements of the Country Music Assn. were mentioned as a model which the new group would do well to emulate.

Some seed money has already been donated to ACM to aid it during its organizational phase, says Moss, with necessary financing to come from membership dues and corporate contributions. The initial dues structure will ask \$25 annually from individuals and \$250 from organizations.

Thirteen categories of membership are mentioned in the ACM by-laws. They are: 1) Performing artists; 2) creative artists; 3) record business sales and management executives; 4) record producers and engineers; 5) press and publicity, critics and writers; 6) music publications and rights societies; 7) foundations and public interest organizations; 8) radio and television; 9) educators, musicologists and librarians; 10) equipment and instrument manufacturers; 11) concert, concert hall and artist management; 12) retailers and distributors; and 13) the general public.

The date and location of the June meeting will be announced shortly, says Moss. He expects more than 300 to attend.

## CBS Adds Seven Import Box Sets

**NEW YORK**—CBS Records is scheduling an additional seven albums later this year in its imported box set program, following successful testing last fall.

Albums in the program are assembled primarily for European distribution, but will be imported if their content is thought suitable for exploitation here. All disks are pressed in Germany by Teldec and the boxes

in CBS's own plant in Holland. All are multi-record sets.

Upcoming next are operas by Rossini and Donizetti, the complete quartets of Bartok by the Juilliard Quartet in digital (also available here in domestic pressings), and a three-disk package of Claude Bolling works (distributed here previously on single LPs).

Most of the imports will be of new product, says a CBS spokesperson, although duplications of domestically released material will appear from time to time. It is planned to continue the program on an annual or semi-annual basis.

A highlight of the series last fall was the complete collection of Stravinsky disk performances, "The Recorded Legacy."

## EMI-Angel Sets Marketing Meet

**NEW YORK**—EMI-Angel executives from Europe, Japan, South Africa and the United States will converge on Schloss Auel, near Cologne, May 12, to plan marketing for the coming year.

The company's International Classical Repertoire Conference then repairs to London May 17 for a five-day series of meetings at which decisions for upcoming recordings will be made.

It is customary at such conclaves to weigh sales estimates from each territory before recording commitments are fixed.

Attending from the U.S. will be Renny Martini, Angel general manager, and Tony Caronia, East Coast director.

## Classical Notes

Composers Recordings Inc. is now distributing Paul Zukofsky's CP2 label as well as items selected from the recording program at the Univ. of Michigan. In addition to its own extensive line of contemporary works, consisting of more than 400 disks, CRI also handles the Louisville First Edition series. The Louisville Orchestra, incidentally, has elevated Robert Bernhardt to associate conductor, with increased duties as the orchestra continues its search for a new music director.

Six young prize winning pianists have been selected for the new orchestral residency program funded largely by Xerox, calling for solo recitals as well as appearances with the orchestras they are assigned to. Pianists are Leon Bates, Arthur Greene, Gita Karasik, Panayis Lyras, Stephen Mayer and Christopher O'Riley.

The Arnold Hammer Foundation has donated \$250,000 to the National Symphony Orchestra.

WFMT in Chicago is still the champ among marathon fund-raisers for orchestras. Its recent marathon for the Chicago Symphony garnered a record \$535,000. A runner-up is WQXR, which reaped more than \$358,000 in pledges for the New York Philharmonic. . . . The Tureck Bach Institute is now in residence at the Manhattan School of Music in New York.

Billboard®

Survey For Week Ending 5/15/82  
(Published Once A Month)

# Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	7	13	<b>PACHELBEL: Canon</b> Academy Of Ancient Music (Hogwood)
2	1	127	<b>PACHELBEL: Canon</b> Paillard Chamber Orchestra, RCA FRL 1-5468
3	15	26	<b>BEETHOVEN: Violin Concerto in D</b> (Perlman, Guilini), Angel DS-37471
4	3	327	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> CBS Masterworks M 33233
5	21	40	<b>MAHLER: Symphony No. 2</b> Solti, London Digital LDR 72006
6	8	105	<b>PAVAROTTI'S GREATEST HITS</b> London, PAV 2003/4
7	11	44	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
8	24	5	<b>A LITTLE STREET MUSIC</b> The Cambridge Buskers, DG 2536 414
9	4	53	<b>60th ANNIVERSARY GALA</b> Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
10	5	31	<b>THE UNKNOWN KURT WEILL</b> Teresa Stratas, Nonesuch Digital D 79019
11	2	22	<b>HOLST: The Planets</b> (Karajan), DG Digital 2532019
12	35	5	<b>BRAHMS: Violin Concerto</b> Perlman, Angel 37286
13	NEW ENTRY		<b>HAYDN: The Six Last Sonatas</b> Glenn Gould, CBS Masterworks Digital 12M-36947
14	20	131	<b>O SOLE MIO: Neapolitan Songs</b> Pavarotti, London OS 26560
15	NEW ENTRY		<b>THE BEST OF PAVAROTTI</b> Luciano Pavarotti, London PAV 2009
16	22	13	<b>RAVEL: Daphnis Et Chloe</b> (Dutoit), London Digital LDR 71028
17	NEW ENTRY		<b>JOHN GAY: The Beggar's Opera</b> National Philharmonic Orchestra (Bonygne), London Digital LDR 72008
18	29	26	<b>BOLLING: Toot Suite For Trumpet &amp; Jazz Piano</b> (Andre, Bolling), CBS SM 36731
19	9	17	<b>MAHLER: Symphony No. 8</b> (Ozawa), Philips 6769-069
20	NEW ENTRY		<b>MAHLER: Symphony No. 9</b> Berlin Philharmonic (Karajan), DC Digital 2707-125
21	12	9	<b>PICNIC SUITE</b> Bolling, Rampal, LaGoya CBS Masterworks M37228
22	NEW ENTRY		<b>ERIK SATIE: The Piano Music Of Erik Satie</b> Philippe Entremont, CBS Masterworks Digital IM 37247
23	NEW ENTRY		<b>BRAHMS: Ballade</b> Michelangeli, DG 2532017
24	6	40	<b>LIVE FROM LINCOLN CENTER</b> Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonygne), London Digital LDR 72009
25	NEW ENTRY		<b>BACH: The Brandenburg Concertos (Marriner)</b> Philips 6769-058
26	19	9	<b>BRAVISSIMO DOMINGO</b> Placido Domingo RCA CRL24199
27	13	166	<b>ANNIE'S SONG: Galway</b> National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
28	25	31	<b>HOLST: The Planets</b> The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
29	NEW ENTRY		<b>COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano</b> New York Philharmonic (Bernstein), CBS Masterworks MY-37257
30	NEW ENTRY		<b>PROKOFIEV: Romeo And Juliet Suite</b> Philadelphia Symphony Orchestra (Muti), Angel Digital DS-37776
31	NEW ENTRY		<b>BRUCKNER: Symphony No. 4</b> Chicago Symphony Orchestra (Solti), London Digital LDR 71038
32	36	5	<b>TCHAIKOVSKY: Trio</b> Perlman, Ashkenazy, Harrell, Angel 37678
33	14	26	<b>PLACIDO DOMINGO GALA OPERATIC CONCERT</b> (Guilini), DG 2532009
34	16	5	<b>VIVALDI: Four Seasons</b> (Brown), Philips 9500-717
35	28	13	<b>VAUGHAN-WILLIAMS: Fantasia On A Theme Of Tallis, Other Works</b> (Slatkin), Telarc DG 10059
36	32	9	<b>LEONTYNE PRICE: Leontyne Price Sings Verdi</b> Israel Philharmonic Orchestra (Mehta) London 0526660
37	31	9	<b>RODRIGO: Concierto En Modo Galante</b> London Symphony Orchestra Angel Digital D8-37877
38	39	17	<b>BRAHMS: German Requiem</b> (Haitink), Vienna Philharmonic, Philips Digital 6769-055
39	17	40	<b>VIVALDI: Four Seasons</b> Karajan, DG 2530 296
40	10	13	<b>KORNGOLD, CONUS: Violin Concertos</b> (Perlman, Previn), Angel Digital DS 37770

MAY 15, 1982, BILLBOARD

## New Companies

**Constant Communications Corp.**, formed by president Connie Pappas Hillman, for production. The firm will handle the coordination and promotion of all Elton John concert tours in the U.S. and Canada. Address: 1416 N. Kings Rd., Los Angeles, Calif. 90069; (213) 656-2223.

★ ★ ★

**Precellent Record Corp.** and **Eastern Keyboard Music Co. Ltd.** (BMI), formed by president Reginald E. Blackman and vice president Suzanne A. Blackman. First artist signed is Wendy Lambert. First release is "All Of Me To You." Address: P.O. Box 498, E. New York Station, Brooklyn, N.Y. 11207; (212) 498-7087.

★ ★ ★

**City Slicker Productions**, formed by producers/songwriters Dennis Bell and Claudette Washington. First act signed is Touche, who will release their first single this summer on Emergency Records and Filmworks. Publishing affiliates are Mark Of Aries Music and Bittersweet Music. Address: 579 W. 215th St., New York, N.Y. 10034; (212) 942-5004.

★ ★ ★

**Hit Maker Record Promotion**, formed by Roger Hatcher, to promote soul, country, gospel, jazz and disco. Address: 4768 Walford, Cleveland, Ohio 44128; (216) 831-3066.

★ ★ ★

**Caddy Records**, formed by Frank Rogers, Craig Fulton and Jack Dillard. Initial releases are "No Fool Like An Old Fool" by Tommy Faile, and "Seaside Love" by Billy Scott and Georgia Prophets. Address: P.O. Box 35122, Charlotte, N.C. 28235; (704) 376-4239.

★ ★ ★

**Universal Promotions**, formed by Daniel V. Geraci and Robert J. Russell, for public relations, advertising and booking. Principal client is the Vogue nightclub. Address: 55564 Bacon Station, Indianapolis, Ind. 46220; (317) 253-8538.

★ ★ ★

**General Entertainment Management**, formed by Dan Garfinkel and David L. Rosenzweig, for personal management services. Address: 707 Citizens Federal Tower, 2000 E. Ninth St., Cleveland, Ohio 44115; (216) 574-4884.



**INK SPOTS**—Producer Marin Scot Kosins, seated, discusses some finishing touches on the Ink Spots' "Just Like Old Times" release, during a recent recording session. Standing from left are group members Floyd McDaniel, Nathan Williams, Gene Miller and Paul Parks.

## Heartland Beat

• Continued from page 10

narrator on Kosins' first album, plans to do a children's LP and a poetry reading to Kosin's music.

With the Ink Spots release approaching, Open Sky has taken on the group's representation. "We will be doing promo concerts and in-store appearances as well as television guest spots, confides Kosins. "The first of these already took place on national tv in Canada." Promotion for the album targets Big Band format stations, he explains.

"Most importantly," Kosins adds, "we work very closely with the artist in designing the individual projects. Time and again, I hear artists complain about the pressure in the studio, lack of preparation time, and unsuitable material. I am overseeing all aspects of each production myself." Kosins is aware of the audiophile market and all albums are taped at 30 i.p.s. with two top California plants, Sheffield Lab Matrix and KM Records, doing processing.

Kosins' own music is heard on Crystal Records and Orion Records LPs.

★ ★ ★

Pepperhead Showcase Studios in Madison, Wisc. recently had its grand opening. The 16-track production house plans to originate a series of syndicated radio programs, "Pepperhead Showcase," featuring Midwest groups in live performance interspersed with interviews. There is seating for 150 in the larger of Pepperhead's two rooms, and admission to the showcase perform-

ances is offered on a membership basis, according to owner **Stephen Wilcox**. Mountain Railroad Records group **Snopak**, Milwaukee-based progressive rockers, had the honor of taping the studio's first live show, April 13 and 14. Wilcox says stations across the country are being contacted about the new program.

★ ★ ★

Country singer **Donna Fargo** has taken court action against a suburban Chicago nightclub. Fargo's business company, Prima Donna Entertainment Corp., alleges breach of contract against Alsip, Ill.'s Condesa del Mar nightclub in a Federal District Court filing here that asks \$500,000 in damages. The suit claims Condesa del Mar agreed to pay Fargo \$20,000 for six nights but informed ticket holders Fargo was ill and cancelled the engagement. The singer, who says she was ready to perform, maintains her reputation was damaged. Fargo may be sensitive to publicity about her health since she was stricken with multiple sclerosis several years ago and has had to stage a comeback. The suit also seeks \$18,000 outstanding on the week's contract. Condesa del Mar owner **Steve Gianakis** refused comment. Gianakis' club is operating in Chapter 11.

★ ★ ★

*Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.*

## Styx Link Vital To Pumpkin Success

• Continued from page 44

The new 25-by-25 foot room boasts of 14-foot ceilings and is designed for a "live" reverberant acoustic. The treatment is primarily wood and for versatility flooring will be half parquet and half carpeted.

"A lot of people are looking for a live sound," explains Loizzo. "A lot of people are getting used to the difference between studio and live sound and there's a real appreciation of the difference between studio and live."

"Pumpkin has always been a nice tight sounding place and if I'm going to keep up with the trends I've got to have a live sounding place. I really couldn't get some of the sounds I needed to get to be competitive."

Loizzo expects construction to be completed before summer. A new lounge for groups is also part of the addition.

ALAN PENCHANSKY

## Fast Forward

• Continued from page 44

Sony's 3324 slightly more affordable. Two machines must be installed to permit editing, plus a two-track machine for mix-down and spare parts and other auxiliaries bring the system price tag to more than \$350,000. The 3M system uses an auxiliary editor and two machines plus two-track recorder.

Will a clear victor emerge from these multi-track wars permitting digital's technological shape to be based on this lead? Many believe Sony envisions such a victory. Mitsubishi concedes there is room for two or three systems worldwide and has linked up with Telefunken in Europe.

Another outcome is not unlikely—simply a very gradual penetration of digital hardware with equipment supplied largely through rental and no dominant format approach for some time. Digital is only in its infancy and there are likely to be fast-paced changes with solid state audio memories bound to replace tape as a storage medium. There is a dilemma here of course—paying for this re-

search and development may require sales of first generation digital machines.

The key to the digital era is the digital audio disk. If the DAD brings the promised record industry recovery it will also open studio doors to the new machines. This was clearly seen by Sony a while back and the company's pro digital promotion has been slanted to the DAD's emergence since then. Ironically, though, professional equipment sales could slumber still and that's why equipment makers remain uneasy. Many have begun to realize that the DAD's convenience, size and wear resistance are its mass market selling points—not super dynamic range and audiophile transient response. The DAD and an analog equipped studio community could coexist for some time to come.

## Hedden West Remodels

CHICAGO — Hedden West recording studio here, has remodeled its Studio A, after retaining the services of George Augspurger's Perception, Inc.

Survey For Week Ending 5/15/82			
NEW YORK (SALSA)		SAN ANTONIO (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>EL GRAN COMBO</b> 15 grandes exitos, Gema 031	1	<b>NAPOLEON</b> 15 grandes exitos, Telediscos Profono 1503
2	<b>LUIS PERICO ORTIZ</b> Sabroso, Perico 320	2	<b>VARIOS TRIOS</b> Los grandes exitos de trios, TVO 1501
3	<b>EL GRAN COMBO</b> Happy Days, Combo 2021	3	<b>LUPITA D'ALESSIO</b> Sentimiento Ranchero, Orfeon 5295
4	<b>LALO RODRIGUEZ</b> Simplemente Lalo, Global 916	4	<b>CAMILO SESTO</b> Mas y mas, Pronto 0700
5	<b>CONJUNTO CLASICO</b> Lo Mejor 805	5	<b>BEATRIZ ADRIANA</b> La reina es el rey, Peerless 2251
6	<b>ROBERTO TORRES Y SU CHARANGA BALENATA</b> Volumen II, Guajiro 4013	6	<b>VICENTE FERNANDEZ</b> El numero uno, CBS 20555
7	<b>OSCAR D'LEON</b> A mi si me gusta asi, TH 2167	7	<b>JIMMIE EDWARDS</b> Tu prieto, TH 2165
8	<b>BOBBY VALENTIN</b> Siempre en forma, Bronco 120	8	<b>RIGO TOVAR</b> 15 exitos tropicales, Profono 1504
9	<b>OSCAR D'LEON</b> TH 2076	9	<b>RENACIMIENTO 74</b> Ramex 1070
10	<b>RAY BARRETO</b> Fania 605	10	<b>MARIA MARTA SIERRA LIMA Y LOS PANCHOS</b> Esencia Romantica, CBS 20549
11	<b>SONORA PONCENA</b> Night rider, Inca 1079	11	<b>JUAN GABRIEL</b> Con tu amor, Pronto 1096
12	<b>JUSTO BETANCOURT</b> Lagueya no, Fania 604	12	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317
13	<b>WILLIE COLON Y RUBEN BLADES</b> Canciones del solar de los aburridos, Fania 597	13	<b>AMANDA MIGUEL</b> El sonido Volumen I, Profono 3049
14	<b>CONJUNTO QUISQUEYA</b> Liziel 1400	14	<b>LOLA BELTRAN</b> 15 inolvidables exitos, Telediscos Gas 1020
15	<b>CONJUNTO LIBRE</b> Salsoul 2146	15	<b>VIVA LA SALSA</b> 14 exitos originales, Profono 1401
16	<b>TOMMY OLIVENCIA</b> Un triangulo de triunfo, TH 2171	16	<b>GRUPO PEGASSO</b> Se tambalea, Remo 1002
17	<b>WILLIE COLON</b> 14 exitos originales, Profono 1402	17	<b>VICKY CARR</b> El retrato del amor, CBS 20560
18	<b>CUCO BALOY Y LOS VIRTUOSOS</b> Chevere, Cubane 31010	18	<b>CORNELIO REYNA</b> 15 exitos, TVO 1500
19	<b>EDDIE PALMIERI</b> Barbaro 205	19	<b>LOS REYES LOCOS</b> La chuleta y el chuleton, CBS 561
20	<b>JOHNNY VENTURA</b> Lo que te gusta a ti, Combo 2023	20	<b>MANOLO MUNOZ</b> Gas 4249
21	<b>ANDY MONTANEZ</b> Para ustedes, LAD 364	21	<b>YOLANDA DEL RIO</b> ARC 3608
22	<b>MARVIN SANTIAGO</b> Adentro, TH 2148	22	<b>CHELO</b> Musart 1806
23	<b>CHEO FELICIANO</b> Sentimiento tu, Vaya 95	23	<b>JULIO IGLESIAS</b> Hey, CBS 50302
24	<b>LOS KENTON</b> A la cabeza, Algar 31	24	<b>ROBERTO PULIDO</b> Aqui, ARV 1071
25	<b>HECTOR LAVOE</b> El sabio, Fania 598	25	<b>RUBEN NARANJO</b> Zarape 1163

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## Song Contest Results Aid Music Committee

MUNICH—Directly benefiting from the current Eurovision sales boom in Germany is a music industry committee, the Arbeitsgemeinschaft Deutsche Musikwettbewerbe, which underwrites a large part of local Eurovision song contest expenses. The committee collects more from the sale of each single sold than any individual copyright holder.

In order to participate in the German run-offs for the Eurovision Song Contest, an entrant must accept certain financial conditions, which were worked out between the ARD network, GEMA and various industry associations. The money thus collected helps offset the cost of deciding which song advances in the contest, first through jury pre-selection then by public opinion surveys. It also covers certain promotional expenses and notary costs.

Thus, the mechanics of choosing a German Eurovision representative are paid for largely by the music industry itself. Bavarian Radio remains responsible for all production costs of the television broadcast. A spokesman for the station declined to put a figure on these costs.

All German Eurovision entrants pay the equivalent of a \$42 entry fee. With over 800 songs

this year, the committee thus collected more than \$34,000.

Rights holders to the 12 songs advancing to the televised national run-offs then must make an additional payment through surrender of future royalties to the committee: composers and lyricists pay one-sixth of their mechanical royalties on single sales of their song, music publishers pay one-quarter of their mechanicals, and record companies pay 10 pfennigs per single sold.

Thus, the committee collects about six cents on every German Eurovision finalist single sold domestically until the end of the following calendar year.

Some years are more rewarding than others. One recent winner sold only 240,000 singles in Germany (foreign sales are not subject to the levy, nor are West German sales of foreign Eurovision songs).

This year, Nicole's "A Little Peace" will clearly be the biggest moneymaker for the committee to date, if it goes platinum (1,000,000 singles) as expected. Income on this song alone would approach \$60,000 (vs. about \$20,000 each for the composer and lyricist). And four other German Eurovision finalists have also reached the national sales charts, and the committee collects on their sales, too.

## Japanese Network Hosts Asian Forum

TOKYO—The Bunka Hosio radio network (JOQR) here celebrated its 30th anniversary by hosting an Asian Music Forum in the Hibiya Public Hall, inviting singers from South Korea, Hong Kong, Indonesia, Thailand and Vietnam to participate in a three-hour program which also showcased four Japanese vocalists.

Network chiefs insisted on using the descriptive tag "forum," rather than festival or contest, and ex-

plained that normally Japanese music events centered on visiting artists from the U.S. and European countries, generally neglecting talent available in Asian neighboring territories.

The Japanese singers involved before a 2,300-strong audience were Shinji Tanimura and Takao Horiuchi, former members of the leading group Alice, girl singer-songwriter Iruka and the veteran entertainer Tokiko Kato.

## AT MUSIC INDUSTRY AWARDS CEREMONY

### Jem Takes Top Philippine Honors

By CES RODRIGUEZ

MANILA—A small record company which garnered 22 nominations from its two major qualifying albums was the recipient of the biggest number of wins in the first Philippine Music Industry Awards ceremony, April 24, at the Cultural Center here.

Nonoy Zuniga's debut pop album and Ryan Cayabyab's solo acapella LP, "One," claimed six awards apiece for Jem Recording Company, including record of the year (Zuniga's "Never Ever Say Goodbye"), album of the year (Zuniga's "Ako Ay Ikaw Rin"), producer of the year (Cayabyab) and special album award ("One").

Gines Tan's "Magsimula Ka" was named song of the year, a dark-horse victory for the winner of the first ASEAN Popular Song Festival staged here last year. This number bested two Zuniga nominations, including "Never Ever Say Goodbye," which received a total of five awards, and Ray Valera's "Kung Kailangan Mo Ako," one of the best-selling singles of 1981.

Valera, a popular vocalist in this

territory and one of the domestic industry's most prolific and sought-after songwriters, lost out on all six of his nominations.

Among the major record companies, sister outfits Vicor Music Corp. and Blackgold Records Corp. garnered 10 awards from 59 nominations. Dyna Records Inc. and WEA Philippines emerged with four wins from 17 nominations, while Octo-Arts International received two awards from 16 nominations. A&W Records International, which culled all its six nominations from Boy Katingdig's jazz album, "Love Fusion," picked up four wins.

Cecil Lloyd, after whom the awards are named, received a special award of recognition for his contributions to the industry from Imee Marcos, head of the Popular Music Foundation of the Philippines, which put the awards concept together with the broadcasters' association and the songwriters, singers and music critics guilds. Lloyd was the co-founder and president of the Philippine Recording System, the

## Eurovision Win Lifts German \$\$ 'A Little Peace' Drawing Customers To Retail Outlets

By JIM SAMPSON

MUNICH—The first West German victory in the 27-year history of the Eurovision Song Contest (Billboard, May 8), has generated a sales surge in Europe's biggest music market. Nicole's "A Little Peace" went gold two weeks ago in Germany and several other countries. It is also said to be drawing occasional customers into record shops and stimulating the entire industry's business.

The team behind the hit (composer Ralph Siegel, lyricist Bernd Meinunger, producer Robert Jung and arranger Norbert Daum) shared the post-victory spotlight with the 17-year-old schoolgirl from the Saar,

whose feat made front page headlines here.

The runaway win was not totally unexpected, however. The Germans went to Harrogate as favorites. There was also talk of advance pressure from German broadcasting officials, who threatened to join France and Italy in pulling out of the contest should they again lose. This was mentioned during the broadcast by the Austrian tv commentator, who labelled it a rumor.

The contest co-producer at Bavarian Radio, Sylvia de Bruycker, and a member of Austrian radio's Eurovision office strongly denied this

charge. The German ARD network remains fully committed to the Eurovision Song Contest, she said, adding it would have participated next year regardless of the outcome in Harrogate.

Bavarian Radio will hold the 1983 finals in Munich, not in West Berlin, despite a suggestion from a Berlin politician that his city would be an appropriate host. The French have indicated they will probably return to the contest next year. The exact date and location of the finals will be announced by the end of this month.

By that time, Nicole's "A Little Peace" will have been released in all European and many non-European markets in at least six languages, according to Jupiter Records marketing head Manny Schulte. He says initial sales reports are much better than for Jupiter's group Dschinghis Khan three years ago, the most successful German Eurovision export in recent years.

In Germany alone, where Teldec is handling distribution, "Ein Bischen Frieden" went gold by April 23. Schulte got a call April 26 from Denmark, reporting the first gold award in that market for a single in the German language. By the end of the week, sales in Belgium and Austria had also passed the gold standard.

In addition to German, English, French, Spanish and Dutch, Nicole has cut an Italian version of her hit, and a Danish single is being considered. A new maxi-single will feature a gag version similar to the one she sang at the end of the Eurovision show, with sections in five different languages.

## VIA MUSIC FOR PLEASURE

### Midprice Label Bows In U.K.

LONDON—Music For Pleasure, EMI Records budget subsidiary here, is to enter the mid-price album market when it launches its new Fame label later this month with the release of 30 rock and pop titles.

The launch list includes product by such names as: the Stranglers, Deep Purple, ELO, the Beach Boys and Helen Reddy. All titles have previously appeared on EMI or its affiliated labels as full-price albums and all are offered to dealers on a sale-or-return basis.

MFP managing director Ted Harris says that although the \$2.99 (about \$6.00) mid-price market has become established over the last few months, there has been a major weakness in the marketing of such product.

Says Harris: "Mid-price albums have naturally taken second place to the promotion of full-price product. With the Fame label, though, the mid-price market will be given specific marketing attention, similar to that given to the budget market by Music For Pleasure."

Launch promotion will include a national radio advertising campaign running June 14-26, with back-up advertisements in both the national and music press. Slogan for the marketing campaign will be "The Price of Fame."

Says Harris: "We've researched thoroughly into the mid-price marketplace and know that Fame consumers will be younger than those buying MFP product, and that they'll want these LPs to be as close to the original releases as possible."

## Aussie Court To Hear Dolby Case

By GLENN A. BAKER

A Criminal Court action here against the accused pirate, Clement Allen John Eady, by federal police has resulted in committal for trial on two charges, one of which is conspiracy to infringe copyright, specifically the Dolby "Double D" logo.

The action was made possible by the presence in Australia of Ed Schummer, general manager of Dolby Laboratories Corp. licensing division. Schummer, at his company's expense, arrived in Sydney on a few days' notice to testify on behalf of Dolby and the Australian Record Industry Assn.

He confirmed to ARIA that this was the first occasion anywhere in the world where unauthorized usage of the Dolby logo has been used in antipiracy litigation.

The charges relate to a raid by federal police on a private garage in the eastern suburbs of Sydney. An 18 slave duplication unit, said to be producing 10,000 illegal cassettes a week, was seized, along with tapes of such acts as AC/DC, Rod Stewart, Neil Diamond and Slim Dusty.

Explains John Hayes, ARIA executive director, "When I examined the catch at police headquarters, I noticed that although all the record company logos and credits had been removed from the bogus slicks, the Dolby logo remained. I saw no reason why it shouldn't be afforded the same sort of protection as a record company trademark, so I contacted IFPI who, though they were very supportive, probably hadn't ever considered the matter."

"Next, I contacted Dolby direct and found they definitely wanted their property protected. They referred the matter to their Australian patent attorney and pledged full support to our case."

Along with Schummer, ARIA called more than 20 local industry figures to testify during an eight-day hearing which finally got to court late April. Every facet of record production was represented. Witnesses included writer/producer George Young; Barry Nagel, Festival Records studio and technical manager; Ross Barlow, PolyGram Australia managing director; Jim White, Festival general manager; Peter Ikin, marketing chief, and Ken Smith, art department manager, from WEA; Rangall Harper (EMI) and Rob Scard (CBS), business affairs managers; Nigel Wake, EMI studio manager; and representatives from printing company H. Clark P/L.

This action is seen here as adding significantly to Australia's impressive record in matters of copyright protection.

In 1980, it became the first nation to establish protection of intellectual copyright infringement by photocopy machines. The principal was established whereby users in the education sphere are required to pay royalties on copied material, though the specific rates have yet to be finally determined.

Says John Hayes, "We're proud to have originated another means whereby global piracy may be battled. The trial in this unique case should take place before judge and jury towards the end of the year."



# International

## TDK Sponsorship Of Stones Tour Drawing Fire From Industry Execs

• Continued from page 1

people that taping kills music, and on the other side, a blank tape manufacturer sponsors this tour. We would have preferred to arrange for some other sponsorship. I don't think the people who made this deal for the Stones knew exactly what they were doing."

The blank tape connection could be especially lucrative on a tour which appears to be the biggest musical event of the year, boasting numbers which exceed anything in the recent past. Sales have been livelier than most local promoters or record executives expected, even in Germany where advance sales is traditionally slow.

Exclaims promoter Rau, "When Bob Dylan first came to Europe, we sold 119,000 tickets for his Nuremberg open air date, but only 5,000 in the first week. For the Stones, we sold over 150,000 on the first day. And we could have sold many more if we hadn't limited the tickets per customer to prevent scalping. I turned down one order for 5,000 from a man in Denmark."

Already sold out are the German dates in Hannover (6 June, 70,000), Berlin (8 June, 22,000), Munich (10 June, 72,412) and Frankfurt (29-30 June, 20,000). The Munich show will be the first rock concert in the famed Olympic Stadium, site of the 1972 Olympic Games. Rau tried to book the Stones in Hamburg, but city officials refused permission for an open air show.

The first Stones European tour in six years starts in Rotterdam, Holland on June 4 and includes shows in about 10 countries in 63 days. Over half of the dates are open air. In most markets, a local rock star will join the Stones and the J. Geils Band on stage: UB40 in Holland, Peter Maffay in Germany, Peter Wolf in Austria, Telephone in France, Black Uhuru in the U.K., Kim Larsen in Sweden and U2 in Ireland.

In all countries where advance sale has started, demand has been significantly greater than anyone expected, except head tour organizer Bill Graham. In Sweden, 55,000 seats went in two hours and 20 minutes. All 100,000 tickets in Rotterdam sold out in one day.

According to Graham, European tour coordination is "ten times

harder than in the States, because of differences in money, taxes, power requirements and so on. Is it going to take one hour or six to get through a border crossing?"

These problems were insurmountable in Poland, where the Stones considered appearing. Graham: "The negotiations didn't work out because of logistics and finances." He is still trying to confirm one date in Eastern Europe, however, probably in either Hungary or Yugoslavia.

In the coming week, the rest of the tour should be finalized, including the rest of the U.K. (sponsored by a milk company), France (sponsored by Piaggio), Ireland and Spain, where two shows during the World Cup soccer championships are planned. A few final dates could be added in countries where all avail-

able tickets are already sold out.

In London, Stones spokesman Allan Edwards said a trip to Italy looked "dubious" because of security problems reported by local promoter David Zard.

EMI will support the tour with a marketing campaign promoting the entire Stones' EMI catalog (everything after Decca/London) plus the company's J. Geils Band product. The new live Stones album, "Still Live," will be released on June 1.

EMI Electrola international a&r head Jochen Kraus says the last three Stones albums are "just short of gold" in Germany and could pass the mark on this tour. But the tour could be even more important for the J. Geils Band. Kraus: "They could really break big this summer in Central Europe. As a live band, they don't need to fear comparison with the Rolling Stones."

## Finnish Retail Chain Bows Disk Rental Departments

By KARI HELOPALTIO

HELSINKI—The record rental plague, which originated last year in Japan, continues to spread to new territories, despite industry protests and hurried changes in copyright law planned by those countries affected.

Finland is the latest victim, with major retail chain Seppala Oy launching its Discorent service in six outlets in Helsinki, Turku, Vaasa, Tampere and Kouvola. Says marketing manager Risto Kosonen: "Each Discorent department offers a selection of 200-300 titles, mostly current or chart items, but also including music for more specialized tastes."

Though Kosonen says it is too early to judge the impact of the scheme, he describes Discorent as "a considerable success." Human League's "Dare" album is cited as the most wanted item, and consumer demand seems undeterred by the absence of local product.

"We don't offer domestic albums through Discorent," Kosonen confirms. "Aani-ja Kuvatalennetuottajat ry, the local branch of IFPI, has sent us a letter of disapproval, but we haven't heard a word from the individual record companies. I wish

they would understand that we are only serving our customers and jump on the bandwagon with us."

Discorent charges \$2.50 to rent one album for one day, but customers actually pay \$12, with \$9.50 refunded when the album is returned. But if five or more albums are rented at any one time, then the cost per item comes down to only \$1.25.

The spread of record rental, and possible means of combating it, were major preoccupations at IMIC earlier this month. A Japanese tv film widely shown overseas was blamed for carrying the idea to new territories, and participants spoke of schemes now being set up in Britain, West Germany, the U.S. and other major markets.

Polar Music chief Stig Anderson spoke of the steps being taken in Sweden and pending in Denmark to halt the activities of record rental entrepreneurs. Sweden's copyright law, when amended, would require authors' consent as regards the leasing of copies of music works and hopefully also "consent for activities the results of which are similar to leasing." This last provision is designed to prevent sale-and-buy-back systems such as Discorent's.

## PolyGram Promo Is A Real Gem

By MICHAEL WAY

PARIS—PolyGram is employing an unusual promotion tactic for the 13-nation European launch of the new Polydor album by Santa Esmeralda. The disk's first 5,000 commercial copies in each market will come with a free emerald said to be worth around \$10 at current retail value.

Polydor is believed to have paid about \$1 each for the gems, which were purchased in Brazil and cut in India and which have been hand-glued inside the album sleeve. The packages were put together at the PolyGram France pressing facility outside Paris.

Another 1,500 albums containing the gems are being produced for promotional purposes in each European territory.

The album is also being launched in 11 Latin American territories, but without the emerald gimmick, and final talks are under way between album producer Nicolas Skorsky, who is on the Polydor France a&r staff,

and Polydor International for that company to take up the album in the U.S., Canada, Brazil and Japan. All six previous Santa Esmeralda albums were handled by Casablanca Records in the U.S.

The LP, recorded in Paris and mastered in New York, is titled "Green Talisman" and features U.S. artist Jimmy Goins as singer. Most track titles, written by Skorsky, have a "gem" theme. Conceived in Skorsky's own "flamenco rock" style, the composer having been one of the first to write disco music in Europe some years back, the LP includes a tribute to trumpeter Chuck Mangione via a special Santa Esmeralda version of "Children Of Sanchez."

Worldwide launch of the album was at the noted Paris night spot Crazy Horse. It is rare that a French-produced album gets such an umbrella international release.

What Skorsky calls "the theft fac-

tor" has had to be considered and that is why Polydor is not including the stones in the Latin American release. And only a few copies with stones are being distributed through French supermarkets, the main distribution batch going through established record dealers.

Action on this band fits into a particularly hectic release era for Polydor France, which is putting out 11 singles, mostly from newly signed French artists, in the next two or three weeks, leading in one of its biggest summer campaigns in years.

Two top local artists of last year, Pierre Bachelet and Herbert Leonard, also have out new albums, while the company has signed Gilles Saint-Preux, formerly with Carrere, and one of France's leading composer-instrumentalists.

And on the international side, Polydor here reports continuing high national sales for U.K. hard rock band Rainbow.

# Canada

## B'cast Firms Earmark \$\$ For New Talent

• Continued from page 1

in circulation to allow broadcasters to abide by government regulations. These require AM formats to program a minimum of 30% Canadian content records between 6 a.m. through midnight daily; FM outlets are, on average, required to play a minimum of 20%.

CIRPA's Wilson estimates that the fund could well reach \$1 million within the first year, with additional capital from other broadcasters, public and private sources, and the income from successful record projects financed by the fund. Further funding conceivably could come from government bodies, along with other industry organizations, such as Canada's two performing rights organizations.

The fund is to be administered by CIRPA and governed by a seven-man board of directors. Loans and grants will be decided upon by juries, separate from the board, which will evaluate proposals and allocate monies.

Financing thrust will be towards potentially profitable recordings, rather than break-even or marginal projects of limited gospel. Support will be for a maximum of 50% of the production cost in the form of inter-

est-free, forgivable loans. After the initial outlay has been recouped, the fund will receive 1% of the suggested list price of the records made with the fund's assistance. The return is expected to provide the pot with an ongoing source of revenue. For instance, on an album which goes gold in North America, the return could be as high as \$50,000.

Interestingly, the one point is not recoupable from the act's royalty, but must be paid out of pocket by the record label and or producer's share.

Vic Wilson announced the special fund at a press conference here Tuesday (4). He said the fund had been set up jointly by the record and music publishing industries and Canadian broadcasters. "We hope the fund, which could be described as a 'soft' banking operation, will stimulate the production and marketing of Canadian recorded music. It will help provide radio in Canada and around the world with an ongoing supply of Canadian music, and hopefully it will increase the public awareness and demand for records by Canadian artists."

As the fund expands, other areas of financial support in the industry will be explored; Examples cited by CIRPA secretary Earl Rosen include educational seminars, tour support and seed money for demo recordings.

The money offered to productions emphasizes Canadian content all the way through the guidelines, as set out in the application form which was circulated at the press conference. Money available is earmarked for Canadian-owned record labels and production in almost all cases must be overseen by a Canadian producer.

The fund is already banked and the mechanism is in place to accept proposals. The first jury meeting has been scheduled for mid-June.

## No CRIA Action On Copyright Act Revision

TORONTO — The Canadian Recording Industry Assn. did not formulate a definite position on the upcoming copyright act changes (Billboard, April 17) at its annual meeting here April 26, according to president Brian Robertson. The subject has been referred back to committee, he says. That unit's chairman, John MacLoud, legal counsel for Capitol-EMI in Canada, could not be reached for comment.

The copyright act changes, currently under review by the government, would see an increase in the mechanical royalty rate. CRIA is among those groups approached to offer recommendations on that rate.

In other business, the association's annual meeting saw Bob Kerr, president of the Stereodyne tape manufacturing company, named CRIA chairman. He succeeds A&M president Gerry Lacoursiere, who remains a director on the executive board.

Also named to the board were Quality Records president George Struth, and CBS Records president Bernie DiMatteo.

## Ready Gets Santers Euro Release

TORONTO—Locally based Ready Records has secured European release on rock guitarist Rick Santers' debut album, entitled "Shot Down In Flames."

The small indie has made licensing deals with Global Records for release of the LP in Switzerland, Austria and Germany and with RCA for France, Holland, Belgium and Luxemburg.

The foreign releases are preceded by a coast-to-coast tour for Santers in Canada, followed by a "mini-tour" in Europe. The young guitarist, who has earned substantial FM airplay here, will be taping a club appearance this month at the

Queensbury Arms in the city, several songs of which are to be included in an upcoming, June released EP.

In Canada, the label is gearing up for a marketing blitz to follow airplay success on two new recordings. The first is a 12-inch single by local act the Spoons, produced by John Punter. The single, "Nova Heart," was recorded in Toronto and mixed at Air Studios in Montserrat.

The second project is by Rosetta Stone, "Hiding From Love," penned by Vancouver writer/singer Bryan Adams. Ready intends releasing an EP by the band sometime later this summer and it is understood that tracks to be released include another Adams song.





# MAGNUM

## F ACTS & M YTHS:

**F**ACT: Magnum's new album, "Chase The Dragon," is already off and running on AOR radio across the country: KMET, KSHE, KBLE, KQDS, KFMH, KFMX, KZAP KZOM, KKRQ, KMJX, KOMP KYTX, KVRE, KSAS, KAIT, WSYR, WAAL, WHKC, WRXL, WOUR, WMAD, WPFR, WIDD, WGLU, WHCN, WRCN, WEYG, WRKI, WXUS, WXKE, WRKK, WIOT, WMMR, WWWV, WPYX, WEZX, WBWB, WYMX, WSLQ, WYFE, WPDH and WCKO.

**M**YTH: Magnum's lead guitarist and songwriter, Tony Clarkin, has been asked by Lady Diana to be godfather to the royal baby.

**F**ACT: Magnum is currently on tour with Ozzy Osbourne nationwide.

**M**YTH: Magnum members make their home in an ancient English castle with a working moat. They have recently refurbished the dungeon.

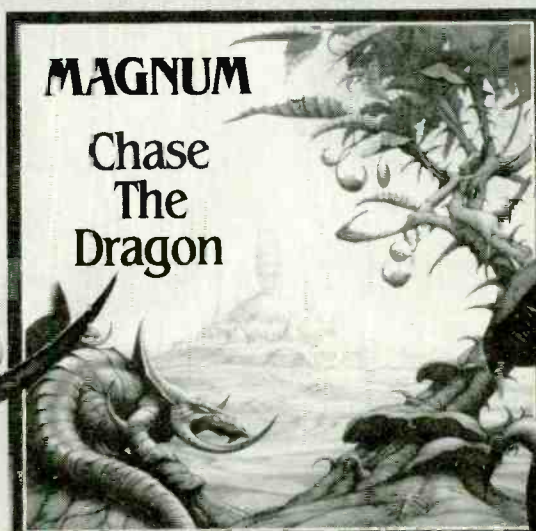
**F**ACT: "Chase The Dragon" is produced by Jeff Glixman (KANSAS.).

**M**YTH: Magnum's lead singer, Bob Catley, has a university degree in mythology and can recite Beowulf by heart in Old English.

**F**ACT: Magnum is a British band that's hard-driving rock and sophisticated orchestral arrangements is making a big impact on America.

**M**YTH: Dragons are not real.

MAGNUM  
Chase The Dragon  
RZ 37954  
SUCCESS THAT'S NO MYTH.  
ON JET RECORDS AND TAPES.



Distributed by CBS Records. © 1982 CBS Inc.  
Produced by Jeff Glixman.

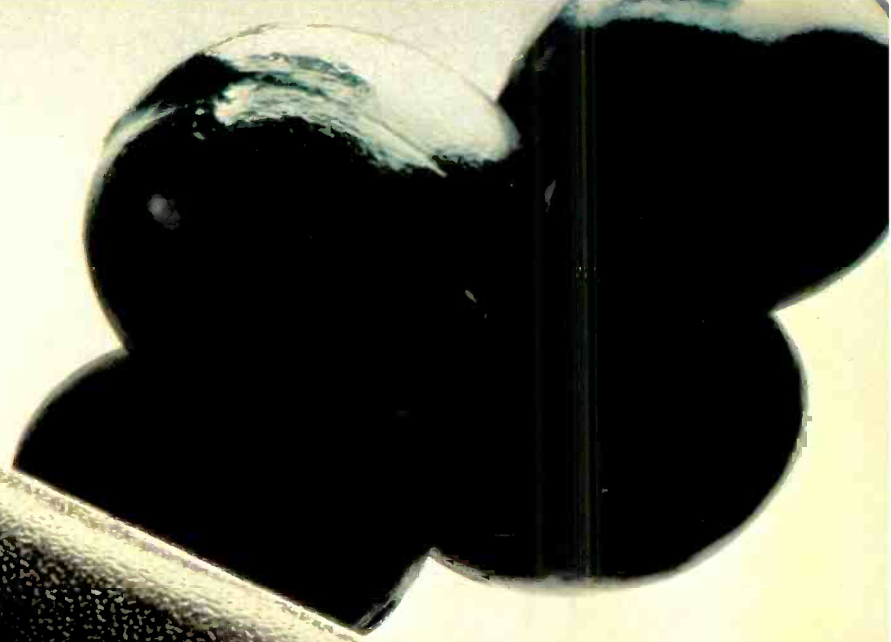


VISAGE.  
The colour of the new music.

They fashioned the music.  
Fade to Grey.  
Now, the new album.  
The Anvil.  
Forged by Visage.  
The shade of things to come.

POLYDOR INTERNATIONAL  
The eye for talent. 

visage » the anvil «



HOLMES KNIGHT RITCHIE

# 75 Years Young OKLAHOMA

## A Diamond Jubilee Celebration

Billboard is proud to present an intimate indepth profile of one of the fastest expanding entertainment markets in the U.S.

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Oklahoma talent is on the rise from "I never met a man I didn't like" to "You're the reason God made Oklahoma"

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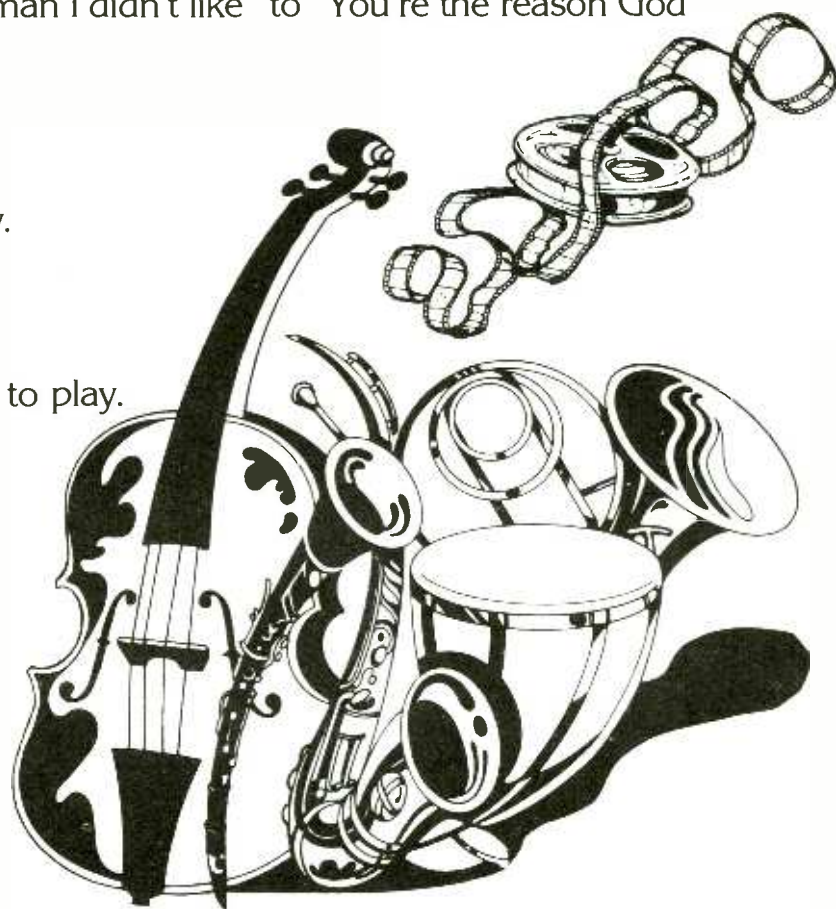
Who breaks the hits?

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How oil and entertainment mix for success.

- **LABEL AND RECORDING ACTION**

Local labels and studios aim for national hits.



### Spotlight on OKLAHOMA

### 75th ANNIVERSARY

You are cordially invited to be part of our Diamond Jubilee celebration.

Contact Wild Bill Moran  
(213) 349-2171  
18617 Vintage Street  
Northridge, CA. 91324

ISSUE  
DATE:  
JULY 17, 1982

# Billboard®

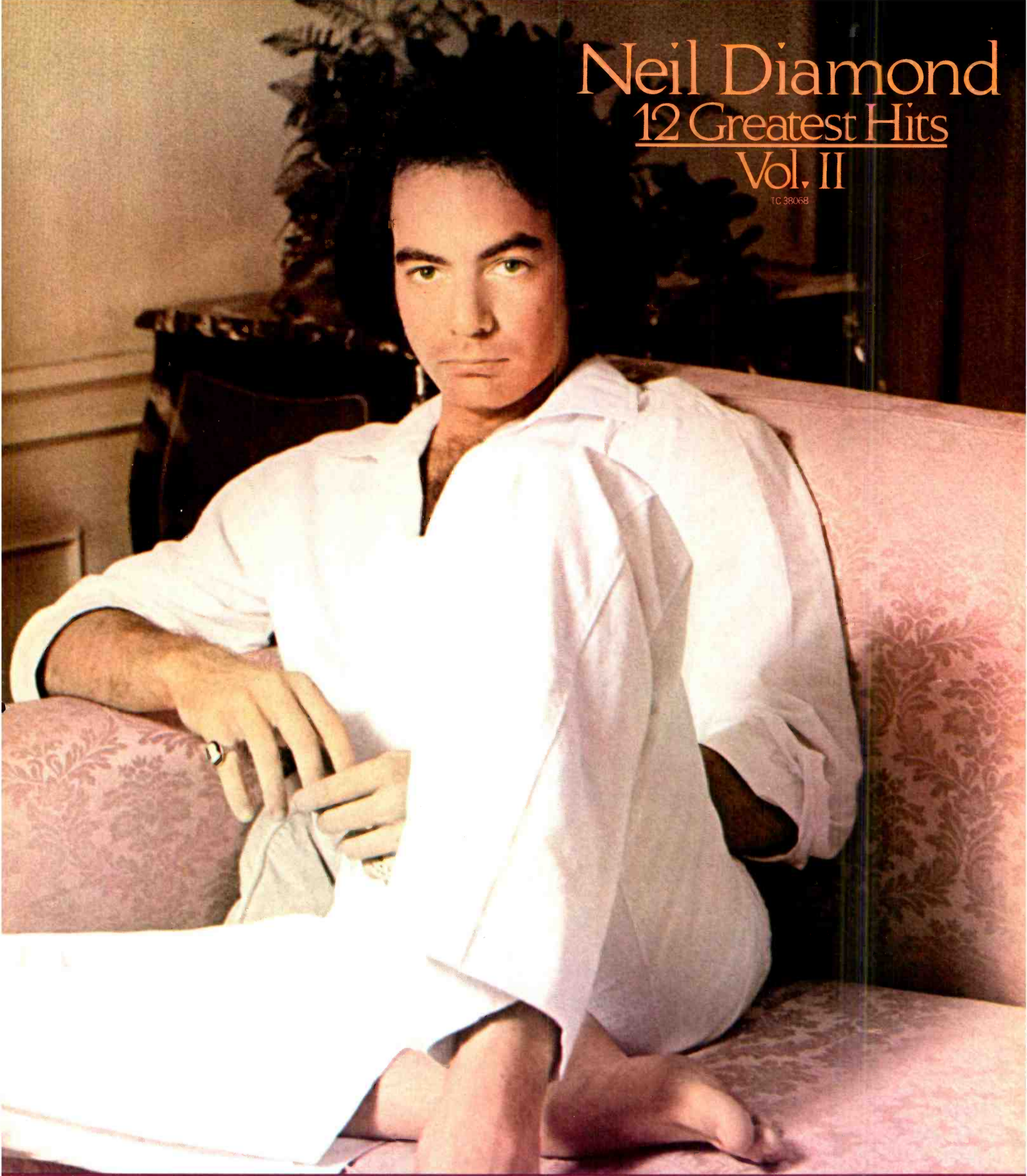
ADVERTISING  
DEADLINE:  
JUNE 25, 1982

# Neil Diamond

## 12 Greatest Hits

### Vol. II

TC 38068



A legendary story in 12 chapters. "Beautiful Noise," "Hello Again," "Forever In Blue Jeans," "You Don't Bring Me Flowers (Duet with Barbra Streisand)," "America," "Be," "Desiree," "September Morn," "Yesterday's Songs," "If You Know What I Mean," "Longfellow Serenade" and "Love On The Rocks." On Columbia Records and Tapes.

Don't miss Neil Diamond on tour:

5/13-14 Cincinnati, OH  
5/15 Lexington, KY

5/17 Ames, IA  
5/18-19 Minneapolis/St. Paul, MN

5/25-26 Indianapolis, IN  
5/27 St. Louis, MO

5/28-31 Chicago, IL

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We Have an Emergency:

# Seven Key Men in Washington Haven't Heard from You About Home Taping.

Why these seven men? What makes them special?

They are members of the House and Senate Judiciary committees. We need their support to get the "free taping with a royalty to music" bills out of committee.

These laws are needed.

To save our business. To save our jobs.

**The greatest coalition in America's music history** backs these laws. From Beverly Sills to Quincy Jones. From ASCAP/BMI/SESAC to RIAA to NMPA to Country/Black/Gospel music associations.

**From radio, to publishing, to singers and writers and players, to the record industry, to retail (NARM).**

We're together.

But...

Seven key votes are missing, to get these bills out of committee.

A letter from you is needed.

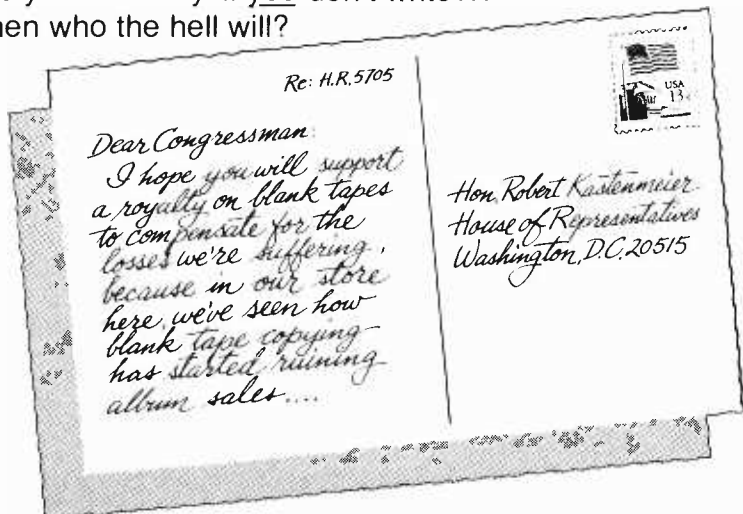
This week. Before momentum takes its deadly toll.

Your letter can be short.

Tell how home taping has affected your business. Tell why a royalty on blank tapes and audio recorders will help save our music world.

**Get these seven men moving. Because so far, they don't believe we have a problem!**

It's your industry. If you don't write... then who the hell will?



---

## What to Do

---

**1.** A letter, a few sentences to a member of Congress:

Hon. Robert Kastenmeier  
House of Representatives,  
Washington, D.C. 20515

Tell him why you specifically need him to **support the Edwards Bill** for a royalty on home taping (H.R. 5705).

**2.** Six more quick letters to these Senators:

Hon. Arlen Specter     Hon. Patrick J. Leahy  
 Hon. Paul Laxalt       Hon. Howard M. Metzenbaum  
 Hon. Orrin G. Hatch    Hon. Joseph R. Biden

Their address: The U.S. Senate, Washington, D.C. 20510.

Tell these men why you want them to **support the Mathias Amendment (S.A. 1333 to S. 1758)**.

**3.** Thank you. Actually: thank yourself.

For more information on how you can help save your music business, write (free) to:

**Coalition to SAVE AMERICA'S MUSIC,**  
888 Seventh Avenue, 9th Floor,  
New York, New York 10106.



But first, write the other letters.

# Write Them This Week. Or Else.

Billboard TOP LPs & TAPE

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Main Billboard chart table with columns for Artist, Title, Chart Position, and Suggested List Prices. Includes three sections of 100 entries each.

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement...

MAY 15, 1982, BILLBOARD

# Chartbeat

• Continued from page 6

album is the top new entry on the r&b survey at number 37.

"Ebony & Ivory," finally, is Columbia's first No. 1 single in the U.S. since Barbra Streisand's "Woman In Love" in November, 1980. Journey's "Open Arms" came close, racking up six weeks at number two.

(One special note: this column would have been impossible were it not for two superb reference books—"The Guinness Book Of British Hit Singles" by Jo & Tim Rice, Paul Gambaccini and Mike Read and "Top Pop Artists & Singles" by Joel Whitburn. Both are highly recommended.)

★ ★ ★

Jett Streams: While "Ebony & Ivory" is the first single in more than a year to hit No. 1 in both Britain and America, it almost surely won't be the last. Joan Jett & the Blackhearts' "I Love Rock 'N' Roll," which recently logged seven weeks at No. 1 Stateside, this week vaults from number 17 to number four Over There. The record is also No. 1 in

Australia and Holland.

★ ★ ★

Album Action: Geffen Records this week collects its second No. 1 pop album as "Asia" unseats the "Chariots Of Fire" soundtrack. John Lennon & Yoko Ono's "Double Fantasy" was No. 1 for eight weeks in '80 and '81.

Of the label's other top releases, "Quarterflash" peaked at eight in March, Donna Summer's "The Wanderer" hit 13 in 1980 and Elton John's "The Fox" reached 21 in '81. John's new album, "Jump Up," will almost certainly do better than that: it vaults 52 notches this week to number 31.

"Asia" is the second debut album so far this year to reach No. 1, following the Go-Gos' "Beauty & The Beat," and the first debut album by an instant supergroup to top the chart since "Bad Company" in 1974.

By hitting No. 1 on the Billboard chart, Asia has achieved something that always eluded Yes and Emerson, Lake & Palmer, the groups that spawned Steve Howe and Carl Palmer.

Incidentally, last week when we told you that Yes and ELP both reached the top 10 with their second albums, we should have made that their second chart albums. We got a letter from Geoff Mayfield, a media production maven at Stark Record & Tape Service/Camelot Music in No. Canton, Ohio, pointing out that Yes had two Atlantic albums before it first cracked the charts in 1971 with "The Yes Album."

"Their first was simply called 'Yes,' the second was 'Time And A Word,'" writes Mayfield, adding, "So do I win anything, or what?"

Geoff, just being smart is its own reward.

★ ★ ★

Temptations Eye Summit: The Temptations this week score their first top 10 r&b hit in more than six years as "Standing On The Top" (Gordy) jumps to number 10. It's the group's 36th top 10 soul hit: its first since "Keep Holding On" in early '76. 1980's "Power" peaked at number 11 r&b.

# Digital Work Is A Delight For Padgham

• Continued from page 6

As any producer, Padgham says he would like to discover and work with new bands, but he admits that the new crop of English, electronic techno-pop bands doesn't excite him.

"I don't think I'm old fashioned or fuddy duddy, but they can be a bit cold, atmosphere-wise, those records with the drum machines. The latest rage in Britain is Haircut 100, but I don't get off on it too much.

"An example I can give is the ska craze of a couple of years ago. The kids never heard the original ska music, and neither did I. But when I actually checked out the original ska records, they were much better than the Beat, or something like that. Same thing with Haircut 100. I would rather listen to an old James Brown record with the funky guitars and things like that. So until somebody comes up with something very original, I'd rather do XTC or Split Enz."

Though he can see when there may be a danger of getting into a creative rut, Padgham says he likes the idea of being able to work with a steady core of clients with whom there is mutual respect.

"Working in the studio has to be fun," he says. "There is no point in working with anybody unless you get along well and have a laugh and that sort of thing. I think a studio is a fairly unnatural place for a musician to be. Most people start out being a musician because they want to be on stage in front of people and get feedback from the audience. So I try to make bands and musicians feel like they are not in a studio when they are in the studio.

"I don't spend hours getting drum sounds or other sounds. I just want them to be able to go and play while the feeling is hot. I can get a good drum sound in 10 minutes," says Padgham, who considers the drum sounds he has been able to get from his various bands as among his most noteworthy accomplishments.

"It helps if the drummer is a good one," he points out. "Then I stick

two or three mikes on the drum kit and record it. If you spend six hours getting the right drum tuning, you are going to have the drummer pissed off even before he starts to play. I would rather have a few mistakes and a good vibe, rather than something clean with no mistakes but with a clinical feeling.

"Luckily for me, most of my clients tend to agree with that. The main thing for me is the vibe of the thing. It was wonderful working with the Police, where they said they hadn't come to where they are today by being perfect. I think that is very true. Steely Dan records are clinically perfect, but I am not into that, though I know they spend months and months on it," he says.

On his projects, Padgham says he likes to be in and out of a studio in "four to six weeks." That, he says, pleases the record companies, because the records then are usually under budget. He points out that with the successful acts he works with, there almost is no budget. Groups such as Genesis or the Police can spend as much time and effort as they need on a particular album.

Beyond that, says Padgham, it depends on various circumstances as to how much a Hugh Padgham LP costs to make.

"With Split Enz, for example," he says, "we recorded the new album in Australia, where studio rates are relatively cheap. It is probably half the cost of what it would be in America. When we did the Police album in Montserrat, we got a deal for the whole time we were there. But then we had to take into account the cost of shipping all the gear down there.

## Bubbling Under The HOT 100

- 101—**I JUST WANT TO SATISFY YOU**, The O'Jays, P.I.R. 02834 (Epic)  
102—**ROUTE 66**, Manhattan Transfer, Atlantic 4034  
103—**I WANT CANDY**, Bow Wow Wow, RCA 13204  
104—**TRY JAH LOVE**, Third World, Columbia 18-02744  
105—**JUST BE YOURSELF**, Cameo, Chocolate City 3231 (PolyGram)  
106—**STREET CORNER**, Ashford And Simpson, Capitol 5019  
107—**THE VERY BEST IN YOU**, Change, Atlantic 4027  
108—**WORDY RAPPINGHOOD**, Tom Tom Club, Sire 50067 (Warner Bros.)  
109—**SOUP FOR ONE**, Chic, Mirage WTG 4032 (Atlantic)  
110—**JAMAICA**, Bobby Caldwell, Polydor 2202 (Polygram)

## Bubbling Under The Top LPs

- 201—**MAYNARD FERGUSON**, Hollywood, Columbia FC 37713  
202—**T.G. SHEPPARD**, Finally, Warner Bros. BSK 3600  
203—**SOUNDTRACK**, Victor/Victoria, Mercury MG1-5407  
204—**JOHN HIATT**, All Of A Sudden, Geffen GHS 2009 (Warner Bros.)  
205—**BRASS CONSTRUCTION**, Attitudes, Liberty LT51121  
206—**LAMONT CRANSTON**, Shakedown, RCA AF1-4313  
207—**DUKE JUPITER**, Duke Jupiter I, Coast To Coast ARZ 37912 (Epic)  
208—**MOON MARTIN**, Mystery Ticket, Capitol ST 12200  
209—**RAMSEY LEWIS**, Live At The Savoy, Columbia FC 37687  
210—**KIM WILDE**, Kim Wilde, EMI-America 17065

# Lifelines

## Births

Girl, Shannon, to Janette and Rik Emmett, April 25 in Toronto. Father is lead guitarist for Triumph.

★ ★ ★

Girl, Tess Marie, to Allen Frizzell and Shelly West, April 27 in Nashville. Father records for Sound Factory; mother records for Warner Bros.

★ ★ ★

Boy, Michael Jason, to Tina and Robbie Friedheim, May 1 in New York. Father manages Willie Phoenix.

★ ★ ★

Girl, Kate Elizabeth, to Robin and Bear Racoff, April 18 in Tarzana, Calif. Father is sales manager for Pickwick Distribution in Sun Valley.

★ ★ ★

Boy, Ian Anthony, to Didi and Brian Ross, April 2 in Los Angeles. Father is producer and head of Brian Ross Productions and Starborn label. Mother, a singer, is a former Miss Hawaii.

## Marriages

Melissa Manchester, singer, to Kevin De Remer, May 1 in Los Angeles.

★ ★ ★

George Hill to Irene Chileski, April 17 in Denver. He is general manager of DanJay Music in Denver, a franchisor of the Budget Tape & Records stores.

★ ★ ★

Kathy McDonald to David Hirshland, May 1 in Miami. Based in San Francisco, she is field producer for Videowest and he is an agent for the Rosebud Agency.

★ ★ ★

Meg Mazursky to Jeb Brien, April 30 in Pleasantville, N.Y. She is casting director with Joy Todd Inc.; he is vice president of Champion Entertainment Organization and producer for Champion Entertainment Presents.

## Deaths

Jimmy Hilliard, 74, veteran musician and recording company executive, May 4 in Los Angeles. See separate story, page 78.

★ ★ ★

Erik Porterfield, 58, director of engineering for CBS Records, May 2 in New York. He joined CBS Records in 1946 as a recording engineering draughtsman. He served as chairman of the engineering committee of the RIAA and as vice president, Eastern region, of the AES. Survivors include his wife, Margaret, and three children.

★ ★ ★

James Henry "Jimmy" Jones, 63, prominent jazz pianist and arranger, April 29 in Burbank. He recorded with Ben Webster, Sonny Stitt, Sarah Vaughan, Joe Williams, Illinois Jacquet, among others, and served as piano accompanist to Vaughan and Ella Fitzgerald. Death was attributed to a liver ailment.

★ ★ ★

Lester Bangs, 33, of an apparent heart attack, April 30 in New York. He was a rock music critic for Rolling Stone and the Village Voice, among other publications. See Rock'n'Rolling, this page.



MAY 15, 1982, BILLBOARD

TOP PRIZE—Atlantic Records' Vince Feraci, left, presents first prize to a member of Boston's Stompers, participants in a national Miller Brewery/TDK "Rock To Riches" contest. Among the prizes: a deal for a singles release, with album option, through Atlantic. Finals took place at New York's Palladium.

# Rock'n'Rolling

• Continued from page 10

up to Off Broadway with "Lubbock," and that is fine with the Weasels, also. "There is nothing in Denver we can't shift around," says Froyd.

★ ★ ★

Studio 54 usually tolerates rock photographers, and sometimes it keeps them away from celebrities, but rarely is the photographer the center of attention.

Rarely, that is, until photog Bob Gruen had a party and exhibition there recently, and such diverse rockers as Johnny Lydon, David Johanson, Ann Wilson of Heart, Liza Minnelli, Ted Nugent and others came by to see his work.

Reason for the Studio 54 party was an exhibition of Gruen's work at Radius Graphics Gallery in New York. After June 7 the exhibition will move to the Museum of Rock Art in Hollywood until Aug. 7.

Gruen says his first professional job was in 1965, at the Newport Festival when Bob Dylan went electric. Since then, he has been doing news photos, album covers, publicity stills and whatever else is needed.

"I work for whoever calls me up

with a good job," he says. "Sometimes it is the artist, sometimes the management, sometimes the record company, and sometimes I go out on my own."

Though Gruen has taken pictures of virtually the entire who's who of rock, he's best known for his pictures of John Lennon. It was Gruen who, in 1975, took the famous picture of Lennon in a New York City T-shirt. More recently he was the one who set up the shot of the blood stained glasses on the "Season Of Glass" LP.

"I am looking for the feelings, rather than actual facts," says Gruen, describing his work objectives. "I don't like to catch them off guard or expose something that they don't mean to show. But I do like to expose who and what they are."

Gruen does his work in his studio, or he goes out on the road with his artists. One of his most pleasant trips, he says, was to Japan where he led a "Kiss army" through the streets of Kyoto.

Gruen says that with more and more photographers in competition it is not getting any easier to come up with the great unique shot. He says

he is now doing more video work. He directed two of the songs on the Blondie "Greatest Hits" video, and he expects to do more of such work in the future.

In the meanwhile, he says he is getting book offers, and in the summer Parade magazine plans to do a section on his work.

★ ★ ★

I did not know him personally, and his writing was not the kind of stuff Billboard prints, but one cannot love rock'n'roll and not mourn the passing of critic Lester Bangs, who died in New York last Friday (30), apparently of a heart attack. He was only 33.

Whether discovering the latest heavy metal and/or punk band, finding the misogynism behind reggae, or in revealing the racism in new wave, Bangs was always in front with his opinions and perceptions. And he was fun to read, which is not something that can be said of most rock writing.

We will miss him. But if there is a latent rock'n'roller or two among the heavenly choirs, no doubt Lester will find them.







Billboard photo by Chuck Pulin  
**POLITICAL PARTY—Bonnie Raitt, right, greets Margaret Whiting at a pre-concert party hosted by the National Committee For An Effective Congress. Following the party, which was hosted by Citizens In Politics, Raitt performed at the Palladium in New York.**

## ‘Demonic’ Messages Are Calif. Proposal Subject

• Continued from page 4

with distinct phrases of worship to Satan.”

The sheet goes on to claim that the subconscious can track such “backward masking” and cautions against such messages. The sheet claims other artists whose recordings have used backward masking or “have blatantly covered their album covers with occult signs and satanic images” include: Pink Floyd, Black Sabbath, Pete Townsend (sic), Judas Priest, Sabbath Bloody Sabbath (sic), Blue Oyster Cult, Fleetwood Mac, Nazareth, AC-DC, Rush and

the Eagles.”

When asked why no recognized industry representatives were invited to attend, Wyman's representative said normal publicity channels such as legal journals and legislative reporters are supplied with notices of the introduction of bills. Normally, such notices elicit interested industry opposition or support, he added. No industry representation was made last week.

The proposal could not become a state law in 1982. Only hearings on the matter will be held this year. The proposal would have to be reintroduced in the 1983 legislative session.

MAY 15, 1982, BILLBOARD

### MUSICIAN AND LABEL EXEC

## Jimmy Hilliard Dead At 74

LOS ANGELES—With the death here Tuesday (4) of Jimmy Hilliard, 74, the music industry lost one of its most experienced, successful and popular members.

Affiliated with a half-dozen labels spanning a period of almost 50 years, he was a virtuoso saxophone and clarinet player who worked his way up to top level label executive positions with Mercury, Bally, Decca, Coral, RCA and Warner Bros.

Hilliard, in addition, was a composer and arranger with thousands of credits.

Born in New York, he first at-

tracted attention in Philadelphia, doubling as a musician and a cartoonist. As a youth, he worked with the Meyer Davis, Jack Crawford and Jean Goldkette orchestras, winding up in Chicago in 1930. For 14 years he was a popular conductor-arranger for WBBM-AM. Away from the studio microphones, he clefled charts for Duke Ellington's orchestra, the only non-black to do so at that time.

His skill attracted the attention of the Kapp brothers, Jack and David, who in 1934 had launched their Decca label. Hilliard worked with the Kapps a while, then moved on to other slots with RCA, and then the short-lived Bally label operated by the jukebox manufacturer.

When Mercury Records was founded in Chicago at the close of World War II, Hilliard became an executive and was instrumental in establishing it as a quickly successful independent.

For the last 27 years, he had resided in Los Angeles. Eight of those years were spent with Warner Bros. Records in suburban Burbank.

He is survived by his widow, Virginia; two sons, George and Thomas; a grandson and three granddaughters.

DAVE DEXTER JR.

### A&M Expanding ‘Radio-Free’ Drive

• Continued from page 6

dio spot schedule on those outlets that have programmed the band in the past, both plugging MTV and where appropriate, live appearances.

## Inside Track

**Are Capitol, MCA Distributing and PolyGram Distribution vying for the same video game plum?** With the rumored WEA entry into Atari game cartridge distribution as yet unconfirmed, Track hears a rival video game major has been huddling with those three other record/tape branch systems and may pact with one soon.

Hardware sales for RCA's SelectaVision videodisk players remain an acknowledged disappointment, but the division continues to post bullish reports on software sales, suggesting owners of the CED units can't get their hands on enough disks. Sources there now say they're selling an average of 32 disks per player, up from the 30 video albums reported just a few months ago. At about \$21 per title, that translates to an average expenditure of \$672—or twice what the player itself now fetches at most hardware retail sites.

Mainstream manufacturers, distributors and dealers aren't the only record and tape merchants singing the blues over the economy: apparently a gauntlet of market and financial ills have made it rough going for the nation's direct response music marketers in recent months as well. Lakeshore Marketing, based in Newport Beach, Calif., has reportedly folded, and while veterans of the tv record field suggest label chief Don Mundo has only left the battlefield to fight another day. Track couldn't find Mundo to verify if Lakeshore's withdrawal is temporary. Calls to the firm's Los Angeles and Newport Beach numbers drew no answer, and an attempt to reach Mundo at home drew a disconnect message. No formal bankruptcy proceedings are in the works, as yet, however, and one informed source reports Mundo hopes to settle accounts without resorting to court intervention.

Meanwhile, another direct marketer, Carol VI, has also halted operations and is reportedly headed for bankruptcy court. Add the loss of another, larger tv marketer, Tee Vee Records, during the past year, and observers say the once-booming, if seasonal trade in direct response LPs and tapes is in “terrible shape.” Obstacles cited include sharply hiked payout costs, due to rapid increases in tv spot fees that have made the marketing cost per album soar; costlier copyrights, leading to fewer selections per set and hence less of a value to consumers; and a depleted vault of marketable masters and previously unexposed acts for new packages.

As Track went to press, friends of publishing veteran Margaret Nash, 36, who died in an auto accident in Los Angeles early last week, were preparing for a Thursday (6) night memorial service at the First A.M.E. Church. Expected to volunteer their performances were Stevie Wonder, an old friend from Nash's days at Motown; Andrae Crouch, former husband Johnny Nash; Klymaxx and veteran gospel vocalist Juanita Hines, mother of Dick Griffey. Nash was helming Griffey's Solar music publishing at the time of her death. The eulogy was to be given by Almo-Irving's Brenda Andrews.

With ad budgets tight, A&M Records may have hit on a novel new way of taking their message to consumers in-store—advertising directly on album jackets. Copies of the latest Squeeze LP include an extra flap, folded over the front of the sleeve, that punches up flattering quotes from recent press reviews; the perforated seam allows buyers to tear off the blurbs after they carry the package home. Creative services maven Jeff Ayeroff is credited with developing the one-off packaging concept, which takes the once common practice of using press quotes on liner notes to an inventive new level. . . . Montage Records may be inactive in its Capitol Records custom label deal, owing to wrinkles in its lines of financing from investors north of the border. But chief David Chackler is still making national press, albeit indirectly: wife Flower, who cut two albums for the U.S. under his guidance as well as a third for the Mexican market, gets a full-color showcase in the current issue of Playboy. The model, who first entered the record biz as cover girl for rock group Charlie on Janus, talks about her recording career, but the chief attraction is purely visual.

Meanwhile, at the National Cable Television Assn. convention, Percy Sutton bowed a splashy exhibit for his new Apollo Entertainment Television cable channel, the black-oriented service due to go on line this fall. Response to the programming was reportedly favorable, and the inclusion of original bits by Ashford & Simpson and others, as well as promo clips supplied by record labels, isn't likely to trigger the same sour grapes some observers have had for MTV, which airs little or no black music: by contrast, the Apollo preview featured white acts like the Rolling Stones and Hall & Oates in addition to artists like Rick James and Earth, Wind & Fire, and also utilized a black male and white female announcer. . . . Also featuring black music is the Black Entertainment Television channel, based in Washington, D.C., but a spokesman at the BET booth claimed they aren't threatened by Sutton's embryonic venture, claiming BET's subscriber base has mushroomed from 2 million homes a few years ago to 9.2 million today.

**Alone Again (Happily):** Gilbert O'Sullivan has won his High Court legal battle in Britain against former manager Gordon Mills of MAM, thus regaining the copy-

rights for mid-'70s hits including “Alone Again (Naturally)” and “Clair.” The court held that contracts signed by the artist with Mills and MAM-affiliated companies were unlawful and should be set aside. **The judge was told that between 1970 and 1978, five singles and seven LPs by O'Sullivan produced an estimated income of approximately \$25 million, for which the singer/songwriter received only about \$1 million before tax.** Damages have yet to be assessed, and Mills and MAM are expected to appeal.

Russ Sanjek is lecturing at the Graduate Center, City Univ. of New York, Monday (10) on the topic “Paying To Play, and Paying For Play.” It's the second in a series the former BMI vice president is giving under the auspices of the Institute for Studies in American Music. . . . Songwriter Barry Mann has been named to the board of directors of Songwriters Resources and Services (SRS), the 3,500 member non-profit organization based in Los Angeles, as have songwriter Allee Willis, veteran publicist Bob Gibson and attorney Ralph Goldman of Segal, Goldman and Macnow. . . . Burt Korall, BMI publicist, is elected to the board of directors of the National Academy of Popular Music, Songwriter's Hall of Fame.

**ASCAP's Framingham, Mass. branch is busy instituting suits against motor inns and restaurants in Massachusetts, Rhode Island and New Hampshire alleging copyright infringements.** Also, a jukebox operator in Massachusetts has been sued for allegedly failing to register with the U.S. Copyright Office for payment of jukebox royalties. The performing rights organization contends only one-third of the nation's 400,000 to 500,000 boxes are properly licensed.

Several insurance companies have expressed interest in acquiring United Artists Music, which MGM wants to spin-off for sums nearing the \$90 million mark. That outlay is seen as an easy reach for cash-flow rich firms in the insurance field, although several other major music publishers remain hot on the trail of the property. Were UA Music to go to one of the insurance firms, it would suggest an ironic full circle: the publishing company was itself tied to insurance, albeit indirectly, when still part of the Transamerica conglomerate. . . . Metromedia's “Mid-day” tv show, hosted by Bill Boggs, turned into a 90-minute debate over home taping last Wednesday (5) when Stan Gortikov of the RIAA and the EIA's Jack Wayman faced off. Also generating sparks were economist Nina Cornell and MPAA general counsel Fritz Attaway, whose comments focused more on video.

Tape King, New York wholesaler, has set up leased departments at six Modell's Shoppers World stores on Long Island through a new unit, Joe's Records & Tapes. Division is headed by veteran label exec/retailer Warren Rossman. Modell's recording interests were previously serviced by Bee Gees of Latham, N.Y.

Edited by SAM SUTHERLAND

## Back Track

*30 years ago this week:* NBC-TV replaced the Saturday night “Show Of Shows” with a big band package, “Saturday Night Dance Party.” . . . Russ Morgan moved from Willard Alexander to McConkey Artists for booking. . . . Former Coral N.J. distributor Elliot Wexler left that post to concentrate on his management of Buddy Greco. . . . Leonard and Phil Chess started Checker Records, designed to encompass c&w acts. . . . J.L. Frank, veteran country promoter, died in Detroit.

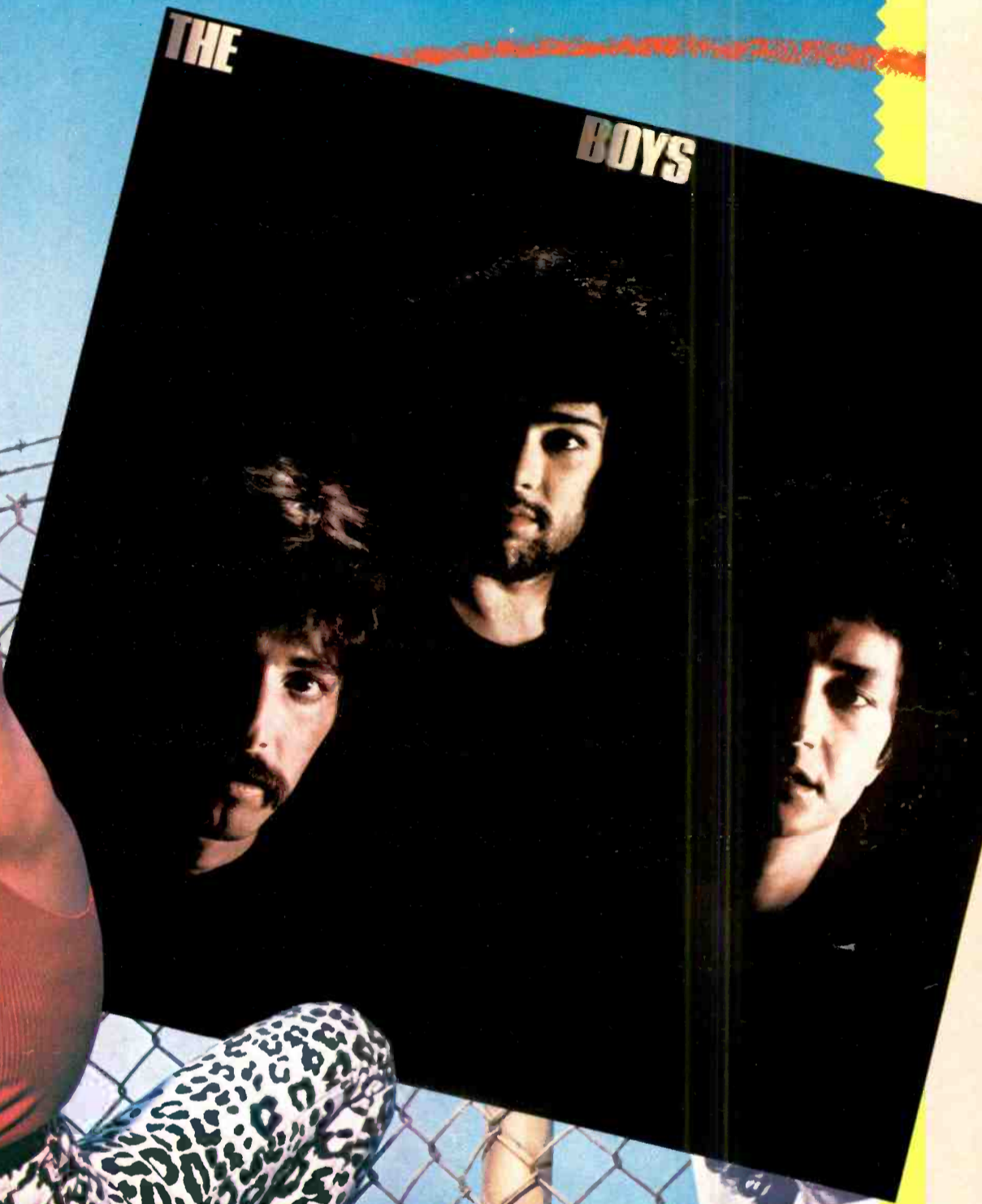
*20 years ago this week:* A group of distributors was reportedly set to make a power play at the ARMADA convention in June to control the organization. . . . Capitol, Columbia and RCA forked out \$15,000 to repay the Society of Record Dealers for its three-year litigation against the record clubs. . . . George Paxton and Marvin Cane split up their publishing firm. . . . Liberty Records bought another lot on Sunset Blvd. footage giving it a full block. This portion cost \$245,000. . . . Bob Crewe signed as a&r boss for Perri Records.

*10 years ago this week:* Major labels were hiring professional agencies to eagle eye use of advertising allowances by accounts in the U.S. . . . The Price Commission granted Warner Communications Inc. a 2.3% price hike approval. . . . Filmways renewed its pact with Wally Heider Recording for another five years and okayed a \$500,000 expansion for the Bay area. . . . Grand Funk Railroad sued manager Terry Knight for \$5 million, alleging misrepresentation. . . . Polygram acquired MGM Records and Mike Curb. . . . Vince Cosgrave made sales topper at MCA Records, while Irv Biegel was appointed executive veep at Bell Records. Herb Eiseman named president of 20th Century Music. . . . Paul David opened his 14th Camelot store in a Cincinnati mall.

## Deregulation In Trouble

NEW YORK—Hope for movement on the broadcast deregulation bills which are stuck in the House communications subcommittee died Thursday (6) when chairman Timothy Wirth slammed the bills in his opening remarks.

“As long as I am chairman of this subcommittee,” Wirth told the representatives of broadcaster groups, networks and consumer-oriented media organizations who testified at the second round of deregulation hearings, “I will do everything I can to prevent the passage of such sweeping, ill-conceived deregulatory measures that do not provide some alternative means of protecting the public interest.”



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