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ISSUE

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Pioneering Production Economy in the '80s

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NEWSPAPER

Billboard

87th
YEAR

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READY FOR MARKUP

Action Imminent On 'Betamax' Bill

By BILL HOLLAND

WASHINGTON—The fate of the music industry's efforts to convince Congress of the need for a royalty this year on blank tape and tape hardware, to compensate for revenue losses attributed to home taping, could be decided this month, according to sources on Capitol Hill.

The May date would be the beginning of markup sessions by the Senate Judiciary Committee on the DeConcini "Betamax" Bill and the Mathias amendment which would extend the exemption to home audio taping and would also create a royalty to help those record companies, musicians, publishers and others "victimized" by home taping habits

that are said to cause nearly \$1 billion in annual revenue losses.

No formal date has yet been set, but Judiciary Committee staffers say "chances are real good" that the DeConcini bill and the Mathias amendment will be considered late this month, along with other pending legislation. If in markup, the committee members decide to include the audio section and royalty section of the Mathias amendment with the DeConcini bill, the entire bill would then be presented to the whole Senate for a vote. If, however, lobbyists from the video and tape manufacturers, dealers and distributors are able to sway uncommitted senators to separate the Mathias

(Continued on page 16)

A/C Radio Swings To The Right

By DOUGLAS E. HALL

NEW YORK—Adult contemporary radio, never considered the most adventurous of formats, is apparently becoming even more conservative in its programming. This can be attributed to stations' pursuit of an older demographic to satisfy ad agency demand, although most A/C programmers don't acknowledge a direct correlation.

AM stations have a particular problem attracting young listeners anyway, so conservative adult contemporary formats are a natural for that waveband. But A/C on FM is becoming just as conservative, with most program directors agreeing, for example, that oldies are growing in importance.

An illustration of the pressure on A/C to lure older listeners are the following statements from quarterly reports of the national radio reps,

whose job it is to channel as many ad buys as possible from the nation's major ad agencies into their clients' on-air schedules.

• From Eastman Radio: "The 25-54 age group now accounts for 33% of all (ad agency) requests. It is followed by 18-49 with 16% and 25-49 with 14%. 18-34 requests with 9%

hold a slim lead over 18 plus which accounts for 7%." A pie chart distributed by Eastman shows only 4% of the ad agency buyers want teens or 12-24 or 12-34.

• From Torbet Radio: "25-54 remains the most active age group, accounting for 32% of all requests."

(Continued on page 20)

Jam Promo Bears Witness To College Radio's Impact

By LEO SACKS

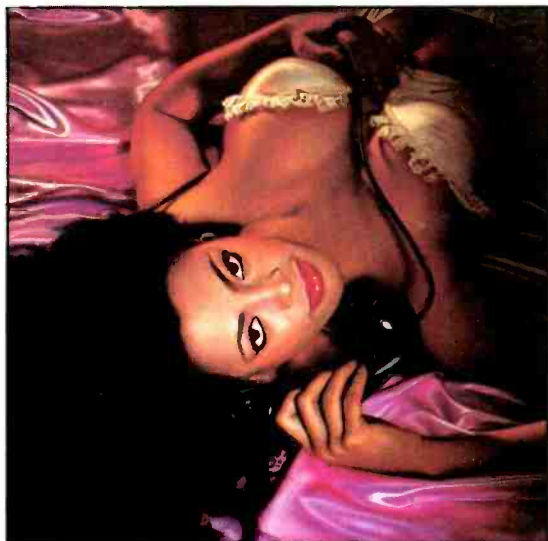
NEW YORK—College radio's increasing importance as an outlet for breaking new music is dramatically exemplified by a current PolyGram promotion which bypasses major AOR stations.

Most commercial rock programmers acknowledge that college radio

stations were the first to play import releases by the Go-Go's, Soft Cell and Human League long before the groups broke domestically. Buoyed by signals that now reach far beyond the campus, this segment of radio is now demonstrating its effect on the retail marketplace.

Jerry Jaffe, vice president of the

(Continued on page 20)



One Way is paving their way to gold! "Cutie Pie" (MCA-52049) is a cross-over hit single from their smash album, "Who's Foolin' Who" (MCA-5279). One Way—available only on MCA Records. (Advertisement)

—Inside Billboard—

• **BLACK RADIO'S** use of syndicated programming is increasing, according to a survey of companies in that field. More participation by national advertisers is one of the key reasons cited. Page 33.

• **RECORD RETAILERS** have been diversifying into several areas of other merchandise to offset declining music revenues. Philadelphia's Sound Odyssey chain, for example, projects that 75% of its 1982 gross will come from video software/hardware—and clothing. Page 19.

• **TIGHTENING PLAYLISTS** in country radio are generating problems for those in independent record promotion, who claim that new and developing acts—their bread-and-butter clients—are suffering as a result. Page 3.

• **CREDIT POLICIES** operated by the major labels are tougher than they should be, in the view of one veteran Northeastern retailer, who feels that this is limiting the successful introduction of new product. Page 18.

• **VIDEO SOFTWARE SALES** in Britain are not sufficient to sustain the number of retail outlets currently in business, according to a new report. Dealers' annual trading liquidity in 1981 was one-third of that of retailers selling records and tapes. Page 19.

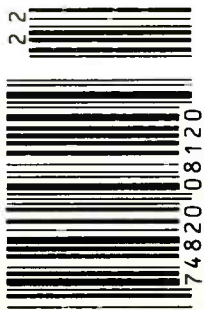
• **RADIO'S HEROES** of yesteryear: where are they now? Still on the air, in some cases; behind the scenes, in others. Billboard tracks them down, in the first of a series of articles. Page 26



In the past year Rosanne Cash became a new Mother and a big Star. And then she made this album. Beautiful new songs and emotions from the creator of *Seven Year Ache*. Rosanne Cash, *Somewhere In The Stars* FC 37570 including the single "Ain't No Money" 18-02937. Produced by Rodney Crowell. On Columbia Records and Tapes. (Advertisement)

(Advertisement)

THIS TIME JEFFREY OSBORNE MADE AN ALBUM FOR HIMSELF AND HE MADE IT JUST FOR YOU.



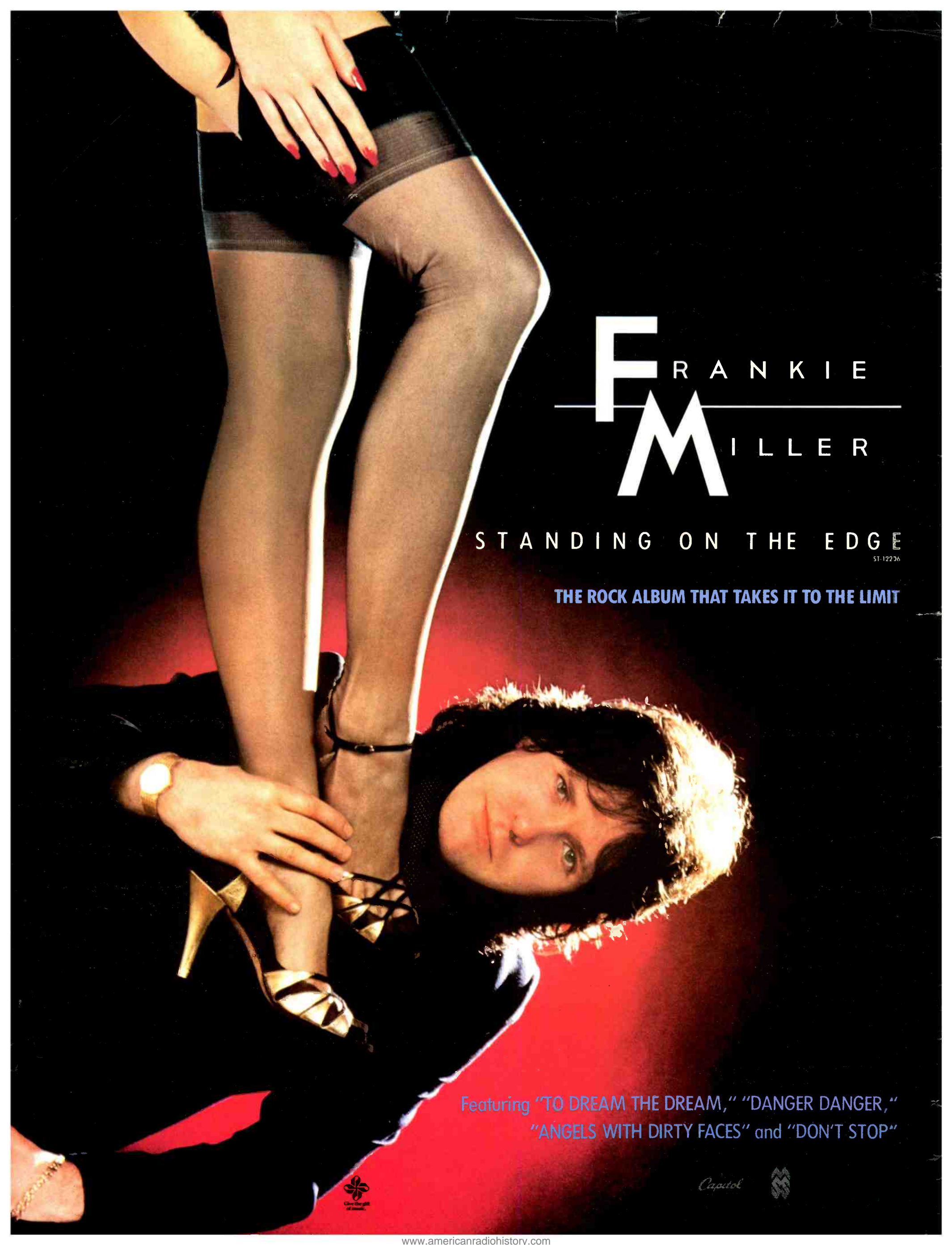
JEFFREY OSBORNE



His voice is like an old friend. When you hear it you will be reminded that Jeffrey Osborne, as lead vocalist for L.T.D., was responsible for some of the hottest songs ("Back In Love Again," "We Party Hearty") and some of the warmest ballads of our time ("Shine On," "Love Ballad" and "Where Did We Go Wrong").

Produced by George Duke for George Duke Enterprises. Management: Jack Nelson and Associates ©1982 A&M Records, Inc. All Rights Reserved

Jeffrey Osborne SP 4896 His debut solo album on A&M Records and Tapes. Includes the hit single "I Really Don't Need No Light." AM 2410



FRANKIE
MILLER

STANDING ON THE EDGE

ST-12276

THE ROCK ALBUM THAT TAKES IT TO THE LIMIT

Featuring "TO DREAM THE DREAM," "DANGER DANGER,"
"ANGELS WITH DIRTY FACES" and "DON'T STOP"



Capitol



Duplicators See Cassette Share 50/50

By LAURA FOTI

NEW YORK—Optimism at duplicators suggests that cassette sales may soon reach a 50/50 ratio with LP product, although labels are somewhat more cautious in their projections.

RIAA figures for 1981 showed cassettes 28% of the market, LPs 61%. The number of prerecorded cassettes sold last year was 124 million, up 26% from 1980. By contrast, LP sales fell 11.5%, to 272 million units.

Record label executives are less inclined than duplicators to predict a 50-50 split between cassette and disk, but they do agree the cassette's market share is burgeoning. In fact, the effects of rising cassette sales are being felt not only by labels and duplicators, but by manufacturers of raw materials and duplicating equipment, as well as at retail.

Many attribute increased cassette sales to the proliferation of portable and personal stereo cassette units, and the manufacturers of these foresee no abatement of demand.

A two-part series last year (Billboard, Dec. 12 and Dec. 19) discussed improvements in the quality of mass-produced prerecorded tapes and labels' plans to market them more aggressively in 1982. While a strong marketing push has failed so far to materialize, the second half of the year will see more activity.

Another continuing trend is the quest for even better quality. Experimentation by labels and duplicators is continuing in the areas of chrome and other formulations of tape, as well as in the area of noise reduction. The Dolby HX "Professional Bias" system is mentioned more frequently as a possible way of improving mass-produced prerecorded cassettes. And a "chip" developed by dbx and Matsushita may mean dbx noise reduction on personal stereo players—and a demand for the system on prerecorded cassettes.

Duplicating equipment manufacturer Recortec of Mountain View, Calif. reports greater interest in its more expensive (\$45,000) duplicator, a highly automated machine. Says sales manager Ron Troxell, "A lot of people in cassette duplicating see their business increased to the point where they're looking for new ways of doing things."

Duplicators certainly report strong increases in orders. Operations are being expanded and purchases of updated equipment added, to boost capacity and improve quality.

(Continued on page 45)

Non-Music Work Fills Void For Jacket Makers

By IRV LICHTMAN

NEW YORK—Key fabricators say accelerated growth of non-music industry business has greatly relieved the competitive price pressures in the manufacture of album jackets, a development that could realize a tougher stand in pricing.

Spurred on by the music industry's economic woes, fabricators in recent years have moved to extend their reach into providing packaging services for video games, greeting cards, and the cosmetics and toy industries.

"We've been able to take stress off the music industry as the sole component of our bottom line," admits Floyd Glinert of Shorewood Packaging. "And the proportions are changing every day. If another (non-music industry) job can fit on the press, that's the job we go for."

Ellis Kern, president of Ivy Hill, claims that "all of us have

gotten to the point where we're filling the volume gap left by the music business." Kern suggests that some album jacket jobs had reached the pricing point where they were being commissioned at less than cost. "We had to expand into other businesses," says Kern, echoing others who claim a resurgence of bottom-line profits with moves into other packaging areas.

These and other fabricators, including Album Graphics Inc. and Queens Litho, generally approach industry pricing with a schedule that calls for list price—hovering at about 18 cents—on all orders up to 300,000 units. Some indicate that they would "welcome" an increase in the list price maximum, but are inclined to let the other guy take the first step. They feel that some labels take on an order slightly in excess of 300,000 in order to get a lower-priced quote.

Mass. Wholesaler Files Countersuit Against Labels

NEW YORK—A Massachusetts wholesaler charged by major record companies with selling more than 6,000 counterfeit cassettes (Billboard, April 10) has responded with an answer and counterclaim, seeking \$6 million in damages, plus other costs. It claims that it "exercised due diligence to determine whether the (cassettes) ... were authorized copies. ..."

The answer and counterclaim by Hot Cakes Music, Federated Record Co. and Michael Driscoll, filed May 6 in U.S. District Court of Massachusetts, arises out of a legal action and writ of seizure by Warner Communications, Elektra/Asylum Records, Warner Bros. Records, Atlantic Records, Chrysalis Records, Capitol Records and CBS Records. The tapes impounded were said to have false security tags used by WEA to spot bogus merchandise.

Allegedly, the Newtonville-based firms had acquired the tapes from an unnamed Canadian wholesaler which were then sold to Boston area retailers.

"The defendants had no knowledge," they claim, "that the (cassettes) were not authorized copies. Nonetheless, the plaintiffs failed and refused to disclose to the defendants, upon request, that the

(cassettes) were not authorized copies intending thereby to permit, allow and encourage the defendants to distribute the (cassettes) and knowing and intending that such non-disclosure would result in further distribution of the cassettes in the ordinary course of business. The defendants reasonably relied on the plaintiffs' affirmative failure to disclose to the defendants that the (cassettes) did not contain authorized copies of sound recordings, copyrighted graphics and registered trademarks."

The defendants further claim they were not made aware of the "questionable origin" of the tapes because

(Continued on page 72)

MOST INDIES FAVOR PLAN

Canada Fund Creating Interest

By DAVID FARRELL

TORONTO — More than 200 requests for information and application forms have been received by organizers of the Canadian Record Fund, the new capital investment plan designed to stimulate local record production (Billboard, May 15).

Backers of the fund include three major broadcasting firms—CHUM, Rogers and Moffatt Communications—with technical and manpower support provided by the Canadian Independent Record Producers Assn. (CIRPA) and the Canadian Music Publishers Assn. (CMPA).

The fund offers interest-free, forgivable loans to record producers in the country who want to record Canadian acts in Canadian studios. Maximum loans are up to 50% of the overall budget costs, and the fund requests one percent of the suggested list price on an ongoing basis after the loan is recouped.

Reaction to the fund's announcement has been mixed. The independent producers and most small, domestic independent record labels here are the obvious beneficiaries.

Brian Ferriman is one of the Canadian producers who regards the

TIGHTER PLAYLISTS

Indie Country Promo Has New Problems

By KIP KIRBY

NASHVILLE—As country radio continues its trend toward abbreviated playlists and decreased weekly "adds," independent country promotion—long a staple service for small labels and breaking acts—finds itself facing a new set of problems.

The increasingly competitive nature of country radio in a number of markets where only one key station existed before has created a tough situation for indie promotion.

Although most do work product for major-name acts, their bread-and-butter clients are unknown or building artists without a familiar track record to assure airplay. The number of records now being added per week at country radio averages three, a figure they say is down from a total of five or six records less than a year ago. With more superstar product released by majors (sometimes on two labels simultaneously, as in the current case of Conway Twitty who has records out on both Elektra and MCA) and less room nationally on playlists, competition for the few available spots has heated up in recent months.

Also, most major labels have undergone noticeable budget cutbacks which have affected the hiring of independents for various projects. This is compounded by the fact that a number of former record company promotion personnel cast adrift by label parings have now turned to independent promotion themselves.

Within the past two years, the ranks of indies handling country product has swelled, while at the same time, promotion budgets at the major label level have declined sharply for out-of-house support. Most indies surveyed claim their volume of business has managed to remain steady in the past 12 months—but they emphasize that the bulk of their accounts now comes from publishers, producers,

managers and artists rather than the conglomerate record companies.

"All the big labels have cut back," asserts John Curb of John Curb Promotions on the West Coast. "I'm still getting as much work as before, but it's coming in now from new sources. Instead of the record companies calling me in on a project, the calls are coming in from someone associated with the artist or the publisher."

Ray Ruff, who runs a fully computerized national promotion service from Los Angeles, says his firm's billings are up, but attributes some of the fill-in business as spillover from the pop and crossover field: "You're seeing a lot of influence these days from pop and adult contemporary records getting country airplay. It's giving us new product to work."

Gene Hughes, a longtime veteran of the field, admits his company has

(Continued on page 42)

Sweden Sets Levy On Tape

STOCKHOLM—The Swedish Government has approved a levy on blank audio and video tape, effective Sept. 1.

It will be calculated at the rate of 0.5 cents per minute on audio tape, and 5 cents per minute on video tape, and will apply to all tapes more than 30 minutes in length.

The levy on a C60 cassette will therefore be around 30 cents and 45 cents on a C90, figures substantially below levels first considered late last year of 50 cents and 70 cents, respectively (Billboard, Dec. 19, 1981).

At presstime, further details relating to distribution of levy monies to copyright owners, among others, were not available.

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NEW ORBIT—Richard Perry's Planet label has switched from Elektra/Asylum to RCA for marketing and manufacturing. First album under the deal will be the Pointer Sisters' "So Excited," produced by Perry. Celebrating here are RCA Records president Bob Summer, Perry's attorney, Abe Somer, Perry and Jack Craig, vice president of RCA Records U.S. and Canada.

MAY 29, 1982, BILLBOARD

General News

CAPAC Revenues Up \$3.4 Million In 1981

By DAVID FARRELL

TORONTO—CAPAC, the Canadian performing rights organization affiliated with ASCAP, increased revenues \$3.4 million in 1981 to \$24.4 million, including \$1.5 million received abroad for domestic members.

Total distribution to members increased from \$8,289,659 in 1980 to \$9,431,118 in 1981.

At home, CAPAC revenues increased by \$3 million for a total of \$22.8 million last year.

According to CAPAC, 1981 saw a "small drop" in foreign earnings,

which is explained by a drop in foreign exchange rates, particularly with regard to the French franc. The French market is considered important in Canada in view of the number of Quebec artists who are making inroads in France. In view of this success pattern, CAPAC says it's been distributing foreign income to a larger share of its membership.

CAPAC also reports that the total interest receipts totalled about \$3.1 million, while overhead represented 14.3% of revenues, a 0.2% increase over 1981.

All-Music Cable Is Planned For Benelux Area

LONDON—An all-music cable tv channel on the lines of Warner Amex's U.S. service (MTV) may be on the way for subscribers in Holland and Belgium, reaching a potential five million homes with five hours a day of video promo clips and supported entirely by advertising.

The idea comes from U.K. media consultant Tony Hemmings, who will shortly be putting together a pilot demo with the aim of winning Dutch and Belgian government support. He says: "At the moment neither government will accept locally originated programming, nor do

(Continued on page 10)



ALLEY ANTICS—It looks like MCA's George Osaki, kneeling left, and confederates Bob Siner and Leon Tsilis, also kneeling, are having shady dealings, but the label's creative services chief, president and special projects director are just cutting up for the benefit of newly-signed rockers, the Alley Cats. Looking on, from left, are Vince Cosgrave, MCA marketing vice president; a&r chief Denny Rosencrantz; Alley Cats John McCarthy, Dianne Chal and Randy Stodola, and manager Marshall Berle.

QUALITY CONTROL PROGRAM

CBS 'Eliminates' Skips On Disks

By ROMAN KOZAK

NEW YORK—CBS Records claims it has "all but eliminated skips" on the records it manufactures, thanks to a multi-million dollar quality control program instituted two years ago. The statement comes from Walter Dean, executive vice president of the CBS Records Division.

"As part of our regular management meetings, reviewing our operations, one issue that came up in 1980 was that we should focus on quality. We felt that every effort should be extended to make as good records as we could. This resulted in higher costs, but we felt that quality pays off. The consumer in every field is more quality conscious. You can't get by with shoddy products."

With a commitment by both Walter Yetnikoff, president of the CBS Records Group, and Dick Asher, chief operating officer, the company embarked on a program to establish objective standards to identify the various skips, pops, hisses, roars and

rumbles a record is prey to, and then correct them on the manufacturing level.

"It cuts down on the aggravation," notes Dean. "There is nothing more aggravating than to have an artist or consumer complain because there is a skipping problem. The problem was that records were being cut too hot. In trying to get that last degree of impulse out of the record, the result was that it would play on very high quality equipment, but on lower quality equipment, which people have in their homes, the stylus would jump out of the groove."

"Now we have low quality equipment in our pressing plants to check for that. We have also taken the complaints to the independent recording studios (where many LPs are mastered) and familiarized them with the problem," continues Dean.

More than that was done. Explains Stanson Nimiroski, vice president of quality management for CBS Records manufacturing: "The first thing we did was we got together with a representative of CBS International and from the CBS Technology Center, and defined record quality in a number of areas—for instance surface noise—and then we defined all those parameters that go into surface noise, i.e., rumble, ocean roar, surface hiss, and ticks and pops. Then we established numerical values, by which we would judge the records."

There were quality characteristics to identify visually: "orange peel," scratches, molding non-fills, scuffing, label discoloration, printing

flaws. These were also given numerical values. There were molding characteristics to judge, such as the width of the record and whether the hole was properly in the center. Standards were set for record sleeves and jackets.

"All these things may be minor, but I feel that if you don't pay attention to all the details, it is going to affect the consistency of the product," says Nimiroski.

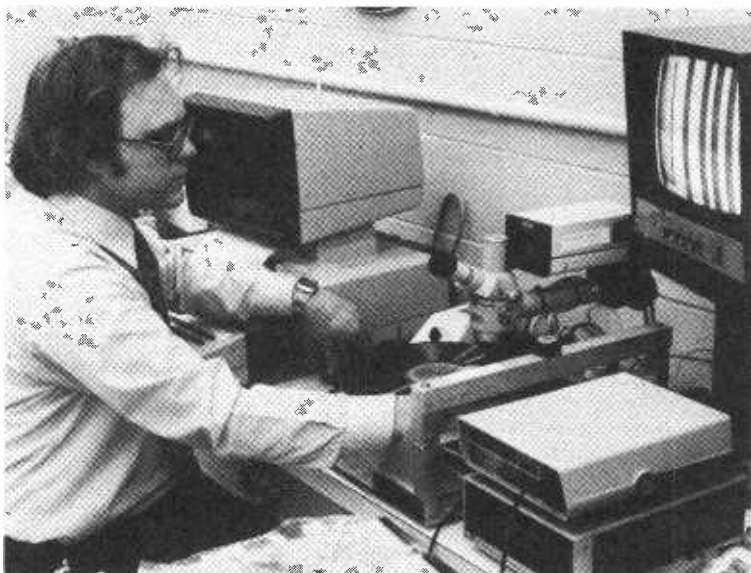
By the beginning of 1981, the standards were set, and the implementation part of the program began. A report card format was drawn up, so that the CBS Research Center in Stamford, Conn. could monitor the results.

"We attacked the entire manufacturing process from the making of the vinyl right into the plating process. We have engineers dedicated to matrix plating, vinyl manufacturing and we have a process engineering group in the press room, as the

(Continued on page 70)

Atlantic-Island Pact Confirmed

NEW YORK—Atlantic Records has confirmed that it will be distributing Island Records in the U.S. (Billboard, May 1). Latter will be handled by Atlantic's Atco/custom labels arm. First albums for release under the new deal are due early next month: Joe Cocker's "Sheffield Steel," Adrian Belew's "Lone Rhino" and Black Uhuru's "Chill Out."



IN THE GROOVE—Larry Wypy, research assistant at the CBS Technology Center, checks the mastering dimensions of an album using an automated measuring system which feeds information directly into a computer. On the screen are the magnified record grooves.

Executive Turntable

Record Companies

Jerry Falstrom will become senior vice president/finance at Elektra/Asylum in L.A. July 1, replacing **Jack Reinstein**, the company's chief financial officer for the past 14 years. Falstrom has been at WEA Distributing for the past 5½ years, most recently as vice president/controller. Reinstein, who also had the senior vice president title at E/A, will become president of Paradigm Corp., engaged in funding new ventures and established companies.



Falstrom



Mendell



Muench



Goldstone

Lorine Mendell upped to director of marketing/promotional services for MCA Records in Los Angeles. She has been with the label for five years, serving most recently as director of trade relations and special projects. . . . **Teri Muench** named talent manager, a&r, contemporary music for RCA Records in Los Angeles. She has been with RCA since 1978, working in the promotion, sales and a&r divisions. . . . **Mike Goldstone** appointed West Coast manager of artist development for Chrysalis Records in Los Angeles. He had worked in the label's publicity department.

Harry Coombs, veteran promotion and merchandising man, has left Philadelphia International Records after 10 years to start his own independent promotion and consulting firm. . . . **Denny Rosencrantz** has resigned his post as vice president of a&r at MCA Records after five years. . . . **Mary Ann Mastropaulo** upped to director of personnel and office services for Arista in New York. She was associate director of the division. . . . **Barry Weiss** appointed manager of artist development for Jive Records. Based in New York, he will serve as a liaison between Jive in London, Arista in the U.S. and Quality in Canada. He has worked for Ariola-America and Infinity.

Publishing

Ron Cornelius has been named professional manager for the Drake Music Group in Nashville. He will oversee the firm's publishing and catalog administration. A musician, Cornelius' credits include work with Bob Dylan, Johnny Cash, Marty Robbins, Leonard Cohen and Hoyt Axton.

Related Fields

Skip Finley, president of Sheridan Broadcasting Network, has resigned to pursue other interests. He had been with the firm since 1974. **Glenn Mahone**, president of Sheridan Broadcasting Corp., will assume Finley's duties. . . . **Howard Hill** named chief executive officer of Keysor-Century Corp. in Saugus, Calif. He was president of Keysor Corp. . . . **Paul Culberg** named vice president and national sales director of Media Home Entertainment in Los Angeles. He was national director of sales for Paramount Home Video. . . . **James L. Ehrhart** appointed product development manager for 3M's magnetic audio/video products laboratory in St. Paul. He has been with the firm since 1966, serving most recently as manager of diskette products, data recording products manufacturing and laboratory.

Lloyd N. Simon named counsel, legal and business affairs for Warner Amex in New York. He was associate counsel, business and legal affairs for PolyGram. . . . **Eileen Macken** named to the newly created post of national chapter coordinator of the National Academy of Television Arts & Sciences in New York. . . . **Warren A. Christie** named executive director of taxes for Warner Communications in New York. He was director of taxes for Hertz.

NARM Board Shifts Site Of '83 Meet

NEW YORK—Citing "very vehemently expressed objections" by all segments of the NARM membership, the trade association's board has decided to switch its 1983 convention site from Hawaii to Miami Beach.

The action was taken by the board following the close of a recent two-day meeting in Toronto. "Today's economic climate," states Harold Okinow, NARM president, "not only for our industry but for the nation, makes a more convenient, less expensive convention site the only sensible route to take."

NARM conventions have most often alternated between Los Angeles and Florida, although the MGM Grand in Las Vegas was tried in 1980.

The 1983 convention will be held April 10-14 at the Fontainebleau Hotel in Miami Beach. The Diplomat Hotel in Hollywood, Fla. has been the site of the most recent East Coast confabs. The Fontainebleau recently completed a \$25 million rebuilding program.

The proposed Hawaii meeting would have been the first NARM convention conducted outside the U.S. mainland.

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SHAKIN' STEVENS

SOON, THE WHOLE WORLD WILL
BE DANCIN' TO HIS TUNES!

He's already got them movin' and shakin' in England (where he had five consecutive Top-5 hits), on the continent, in all the Scandinavian countries and in the Orient!

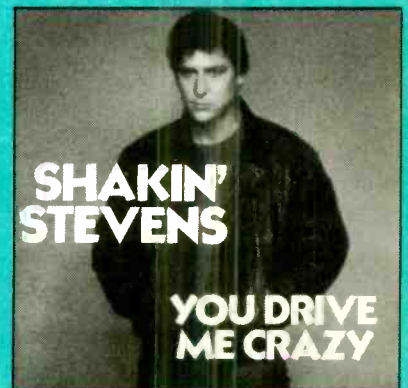
They're crazy about him wherever he goes! So we'd be crazy not to make sure that all America starts shakin' too!

You can be sure we're going to do just that. His new album features all his huge U.K. hits: "Marie, Marie," "Hey Mae," "This Ole House,"



"Hot Dog" and the first single, the title cut, "You Drive Me Crazy." This record is going to shake up radio and retail. There's no question about it.

Featuring the single, "You Drive Me Crazy." 14-02865
On Epic Records and Tapes.



RE 38022



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General News

Chartbeat

New Blood Sparks Top 10; Paul & Stevie Take Flight

BY PAUL GREIN

LOS ANGELES—Lots to report this week about Paul McCartney and Stevie Wonder, but first we want to point out that the top 10—static for the past several months—is finally seeing a shakeup.

None of the albums in this week's top 10 was ranked there as recently as March 13—just eleven weeks ago. And seven of the albums have been in the top 10 for four weeks or less.

This spring housecleaning began on May 8, when the Police album ended a 24-week run in the top 10. The following week Journey bit the dust after 38 appearances and this week the J. Geils Band falls out after 19 weeks and the Go-Go's go after 15 weeks.

Shows what a little competition can do.

★ ★ ★

With "Tug Of War" (Columbia) moving up to No. 1, Paul McCartney becomes one of only five acts in the history of the Billboard charts to collect as many as seven No. 1 albums.

The Beatles lead all acts with 15

No. 1 albums, followed by Elvis Presley and the Rolling Stones with nine each and Elton John and Paul McCartney and/or Wings with seven. Next, with six No. 1 albums, in Led Zeppelin.

Thus five of the six top-charting album acts of all time are British, with Elvis alone representing the U.S. But the next five acts, with five No. 1 albums each, are all from the States: Frank Sinatra, Barbra Streisand, Chicago, Herb Alpert & the Tijuana Brass and the Kingston Trio.

So, too, are the next six acts, each with four No. 1 albums: Bing Crosby, Glenn Miller, the Eagles, Mario Lanza, Jackie Gleason and the Monkees (which included one British member).

McCartney's "Ebony & Ivory" single also holds at No. 1 for the third straight week on the Hot 100, making this the 19th time the singer has had both the No. 1 album and single on the Billboard charts.

It's the first time McCartney has

(Continued on page 16)

Prosecutor Sees Goody Lesson Case Raised Awareness Of Counterfeiting Problem

By LEO SACKS

NEW YORK—The Justice Department attorney who successfully prosecuted Sam Goody Inc. and a company official on counterfeit tape trafficking charges says the impact of the case has profoundly affected label and dealer awareness of the problem.

"The spillover effect on the industry in the areas of internal policing and safeguarding has been fantastic, much more than we ever expected," states John H. Jacobs, the Organized Crime Strike Force executive who resigns from his post later this month to form a private law practice with attorney Roy Kulscar here.

He has "mixed feelings" about leaving the case before the Government learns whether the U.S. Appeals Court for the Second Circuit will rehear its appeal to reinstate the convictions of the corporation and the Goody official, Samuel Stolon. But even if the Government loses its second attempt to reverse a lower court ruling which grants a new trial for the defendants, Jacobs says he is optimistic that the Supreme Court would block a retrial if it chooses to hear the case.

The fact that a Federal judge threw out the convictions on technical grounds is "minor" when compared to the fact that a jury found the defendants guilty of knowingly purchasing counterfeit tapes, according to Jacobs.

"From a practical viewpoint, the goals we sought in prosecuting Goody were achieved," he explains. "The indictment put the good and bad guys on their toes. Major retailers, especially in New York, were made to think twice about who their middlemen were and where their product came from." At the same time, he feels the impact of the case served to educate labels about counterfeit returns and irregular purchasing patterns on hit titles from key record dealers.

He acknowledges that the indictment of the Goody chain was "air tight" in many respects. It charged

that the defendants devised and executed a scheme to buy, sell and ship through interstate commerce over 100,000 bogus tapes with a retail value in excess of \$1 million.

"The defense never denied that the company purchased the goods," he notes. "Their claim was that they were unaware the merchandise was counterfeit. But the defense bombarded us with massive amounts of litigation and collateral litigation and were able to show that people can walk off the street in the record business and sell product at bargain prices. Still, I don't think there's a major retail chain in the country today that won't think twice about making a deal for 50,000 copies of a number one record at half the legitimate wholesale price."

Jacobs asserts that his prosecutorial tack in granting immunity to the four unindicted co-conspirators

in the case in exchange for their testimony was a novel departure from the "traditional" approach of simply bringing pirates to trial. "We decided that we weren't going to waste a year pursuing the lower level criminal—we wanted to learn what they were doing with their merchandise. And a guy like Norton Verner got us right into Goody's ground floor. It wasn't very pleasant dealing with these people, but it was absolutely necessary." Prosecuting a major pirate has impact, he notes, "but it's certainly not as important as uncovering who he sold it to. But the FBI realized, with respect to this case, that statistics such as recovery value and jail terms don't serve as much purpose as prosecuting a major defendant."

Kulscar & Jacobs will specialize in general litigation with an emphasis on copyright law.



TANKED UP—Well-dressed as warriors go, KLOS-FM morning man Frazer Smith rallies his troops from the safe vantage point of a tank during the local premiere for the feature film "TAG," which offers Smith's first screen role. Note vehicle's weaponry, altered for an oversized rubber dart to plug the flick's Westwood, Calif., run.

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J&R MUSIC WORLD

Daily Insider Taking Over Starship News

LOS ANGELES—Daily Insider, a national supplier of radio news scripts for entertainment formats, has taken over operation of its major competitor, the Starship news service, in a deal jointly announced by Insider's Terry Marshall and David McQueen and Nancy Stevens of Newsprint Dispatch Service, owners of Starship.

Deal brings the Insider a total complement of nearly 200 radio stations in the U.S., Canada, Australia, the Far East and Europe. Service now hits the top 50 U.S. markets.

The newer Insider service, launched by Marshall a year ago, covers films, tv, books and other media topics in addition to music, while Starship originally focused primarily on the latter. Starship subscribers will now receive the wider news mix.

For The Record

NEW YORK—AOR station WCOZ Boston declined from 12.6 to 6.7 in the Arbitron ratings over the past year, not to 4.7 as was stated on page one of Billboard's May 22 issue.

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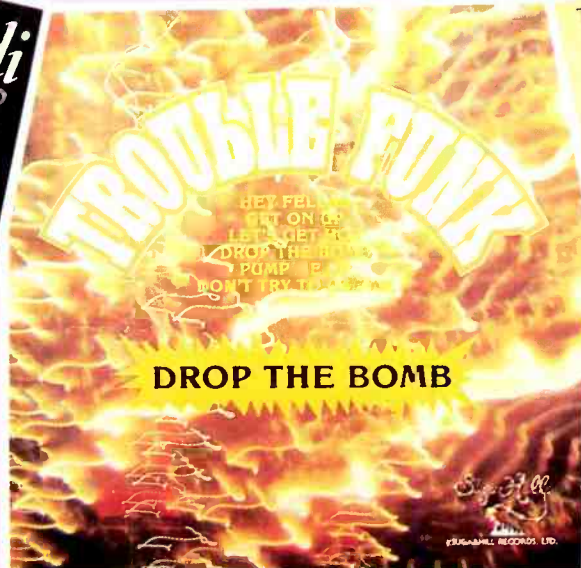
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Market Quotations

As of closing, May 20, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	9/16	Altec Corporation	—	14	11/16	11/16	11/16	+ 1/16
38%	26%	ABC	6	11	10%	9%	9%	+ 1/4
35%	25%	American Can	6	135	27	26%	26%	Unch.
6%	4	Automatic Radio	5	16	6%	6%	6%	+ 1/4
47%	36%	CBS	7	2266	42%	42%	42%	- 1/4
71%	41%	Columbia Pictures	14	446	70%	69%	69%	- 3/4
7%	5	Craig Corporation	21	12	6%	6%	6%	- 1/2
58%	47	Disney, Walt	17	625	56%	55%	55%	- 3/4
4	2%	Electrosound Group	—	10	27%	27%	2%	Unch.
6%	3%	Filmways, Inc.	—	111	5%	5%	5%	Unch.
17	14	Gulf + Western	3	3328	15	147%	14%	- 1/4
15%	10%	Handleman	7	4	13%	13%	13%	- 1/4
6%	2%	Integrity Entertainment	5	16	3	2%	3	+ 1/4
7	5%	K-tel	4	52	6%	5%	6%	+ 1/4
59	36	Matsushita Electronics	10	463	47%	47	47	- 1/4
56%	38	MCA	14	935	54%	53%	54	+ 1/4
57%	49%	3M	9	1222	52%	52	52%	+ 3/4
65%	49	Motorola	11	1575	62%	61%	61%	- 1/4
40%	30	North American Phillips	4	53	37%	37	37	- 1/2
10%	6%	Orrox Corporation	—	42	8%	8%	8%	Unch.
16%	10%	Pioneer Electronics	10	2	12%	12%	12%	Unch.
23%	16%	RCA	10	1253	21%	21%	21%	+ 1/4
18	12	Sony	12	2330	15%	15%	15%	- 1/4
34%	22%	Storer Broadcasting	15	957	30%	29%	30%	- 3/4
3%	2%	Superscope	—	13	3%	3	3	Unch.
34%	27%	Taft Broadcasting	8	20	32%	32%	32%	- 3/4
63%	56%	Warner Communications	12	6781	52	51%	51%	- 1/4

PROFIT DIP British Music Industry's \$\$ Decline Documented In Two Separate Reports

LONDON—Evidence of the British music industry's decline in recent years is presented in two new reports published here: the British Phonographic Year Book and the ICC Business Ratios Report.

According to the former, the majority of U.K. record companies saw profitability (expressed as a percentage of sales) fall from 8% on average in 1978 to -2% in 1980. Industry volume expressed as record and tape deliveries to the trade was 250 million pounds in 1978 at wholesale (\$450 million using the current exchange rate of \$1.80) and 252 million pounds in 1980 (\$453 million).

The BPI report notes that the average record release in all configurations loses money, and that consumer spending on prerecorded music didn't keep pace with inflation last year. It also indicates that personnel levels in British labels are one-third less than they were in

1978. The industry here gives employment directly or indirectly to some 40,000 people; less than 10,000 of these are employed by the labels themselves.

The BPI publication further analyzes retail profitability, and the proliferation of video outlets (separate story, page 19).

The ICC Business Ratios report examines a cross-section of 100 music-related companies involved in record and tape manufacture, music publishing, musical instrument production, wholesale and retail. During the period from 1977 to October, 1980, it says, profits fell by 42.1% overall, with a particularly dramatic 50% drop in the last half-year to October, 1980.

In that final year, more than a quarter of all the companies in the report made a loss. And only seven companies were able to consistently improve their profitability in each of

the three years. The most creditable performance, according to the report, came from Chrysalis Records, whose profit margins rose from 3.5% to 14%.

But CBS, generally cited as the most successful of U.K. record companies, does not appear in the top 10 of companies with the highest return on capital. "Average return on capital employed, usually considered the best indicator of profitability, almost halved during the three years," says the report. "falling from an average 40.2% in 1977-78 to 22.7% in 1979-80."

Seven of the top 10 are music publishers, a natural result since they need comparatively little working capital. First is Francis Day & Hunter with a return on capital of 433.4%, and second wholesalers Wynd-Up Records with 428.7%. Only record company in the top 10 is Chrysalis, with a return of 305.9%.

ABC Outlines Home View Plans Service Will Offer Programming For VCR Taping

By DOUGLAS E. HALL

NEW YORK—ABC Broadcasting's decision to introduce its pay-tv Home View Network (Billboard, May 8) was detailed by chairman Leonard Goldenson at the company's annual stockholders meeting May 18. The system offers a programming service to viewers who own VCRs, enabling them to tape movies and shows for a set monthly fee.

The executive said, "Home View Network will distribute movies and other quality programs in scrambled form, after 2 a.m., through the ABC

owned and affiliated stations. These programs will be automatically recorded on home videocassette recorders and the viewer can play them at his convenience through a special decoder attached to his television set.

"This innovation could have considerable potential for ABC and its affiliated stations. It brings new service to most viewers and new convenience to others. It brings new opportunity to broadcasters and new advantages to the production community. We expect Home View Network to be a significant contributor to ABC in a few years," Goldenson said.

Some tv station operators might question if Home View Network is that much of an opportunity, since the system permits viewers to playback those programs received overnight right in prime time as a new competition to regular over-the-air tv.

Goldenson explained that ABC had commissioned Sony to develop the decoder for this system. "While we are not directly involved in manufacturing, we are interested in relationships with innovative companies in the hardware end of the business, either as suppliers or as our partners in joint ventures," he added.

He explained planned joint ventures with Getty Oil and ESPN to "create a premium sports pay television service" and another partnership with Cox Communications to "explore other opportunities throughout the field of pay-per-view television, which is in the early stages of development."

Goldenson said, "We are inter-

ested in expanded production activities, both for our own use and for distribution with others," as he noted the recent acquisition of Watermark and ABC's first motion picture release through ABC Motion Pictures.

He also noted the company's interest in advertiser-supported program services for cable. "Arts and Daytime are now on the air; they are the cultural and women's lifestyle programming services of our joint venture with Hearst Corporation," he said. President Elton Rule added that "Arts," which is just over a year old is now carried on cable systems with approximately seven million subscribers. "Daytime," just two months old, is now carried on cable systems with about five million subscribers."

Rule described the radio division as "in the midst of a transition that in many ways parallels what is happening in television and video, as new technology and an evolving marketplace combine to make new ventures possible."

Columbia Getting Wave Distribution

NEW YORK—Wave Records, the new r&b/ rock/dance music label headed by Dan DeAngelis and Lou Magrino, will be distributed by Columbia Records.

Among the Wave records that will be distributed by Columbia are Bonnie Forman's "All Night," Brenda Jones' "My Heart's Not In It," "Slide" by Renegade, and "You're The Only One" by C.M. Lord.

Time Capsule Approach For WB Vid Series

NEW YORK—Warner Home Video is releasing a series of movies from the '50s packaged with newsreels, cartoons and coming attractions from the same year as the movies themselves. The series is called "A Night At The Movies."

The movies and cartoons in the initial five releases and those to come are taken from the Warner Bros. film library, while newsreels were licensed from Hearst Metrotone News. Trailers of Warner Bros. movies were gathered from several archival sources.

List price for each cassette, available in June in both VHS and Beta formats, is \$70.

The package from 1954 features "Dial M For Murder," the Alfred Hitchcock movie; a newsreel on Sen. Joseph McCarthy and Winston Churchill's 80th birthday; a Daffy Duck/Porky Pig cartoon; and coming attractions from "A Star Is Born" with Judy Garland.

Raoul Walsh's "Battle Cry" is the movie in the 1955 package. It's accompanied by a newsreel on a presidential press conference and Richard Nixon (vice president) pumping gas for charity.

In the 1956 package there's "The Wrong Man," another Hitchcock film, and a newsreel on Grace Kelly's marriage. Egyptian president Nasser speaks in the 1957 newsreel, which is packaged with "The Prince And The Showgirl" starring Marilyn Monroe and Laurence Olivier. And for 1958, Rosalind Russell's "Auntie Mame" comes with a newsreel on Nikita Khrushchev and Elvis Presley.

Capitol Using Promo Album Coding

LOS ANGELES—Capitol/EMI America/Liberty is the latest major to use special coding for promotional LPs as a deterrent to resale of the free albums.

The latest release of new titles from Capitol, EMI America and Liberty, shipped last week, bows Capitol's variation on the discrete alpha-numeric approach introduced last year by Elektra/Asylum and Atlantic Records. Like those labels, Capitol is imprinting a seven charac-

ter code, created as a single letter followed by a six-digit number, that will be unique to each copy of a specific title.

Code imprint is coupled to a legal warning, with the complete imprint stamped diagonally across the upper right hand edge of the front cover.

Like Elektra/Asylum, Capitol is now using the code on all albums. Atlantic, which initially assigned codes only to its biggest sellers, has also switched to coding on all titles.

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CBS Increasing CX Releases

NEW YORK—In June, CBS Records will institute a new monthly release schedule for its CX-encoded product. The number of releases in this area will increase steadily each month, according to the company. By year-end, it is expected that 250 titles will be in the marketplace.

Scheduled for release this year are "The Man With The Horn" by Miles

Davis, selections from Phillippe Entremont's CBS Masterworks catalog, Angela Clemmons' new self-titled album, Liza Minnelli's "Liza With A Z," "Deep Purple In Concert," "Sallieri," with Zoltan Pesko conducting the London Symphony Orchestra, "Music From The Galaxies," with Ettore Stratta conducting the London Symphony Orchestra and

"Phases Of The Moon," traditional Chinese music. Both new and catalog releases in various musical styles will be represented on the CX format.

CBS is releasing records in both CX and conventional formats "whenever possible," according to the company. With the integrated inventory approach, both encoded and non-encoded product will use the same numbering system, carry the same wholesale and retail price and be merchandised together.

CBS has also appointed a West Coast liaison to artists, producers and recording facilities. Richard Donalson, chief engineer at International Automated Studios in Irvine, Calif., will work with Bob Jamieson, vice president marketing creative operations for CBS/Records Group. Jamieson and two representatives from the CBS Technology Center will be present at the Consumer Electronics Show in Chicago.

LAURA FOTI

Second RIAA Workshop Set

NEW YORK—The RIAA holds the second of its three regional Traffic & Transportation workshops on June 29 at the RCA Records plant in Indianapolis.

Structured by the RIAA and the RIAA/Video traffic committee and presented with the cooperation of NARM, the workshop reviews the functions and responsibilities of a typical traffic department in transporting audio and video products at lowest cost.

It is tailored to the needs of smaller record companies and retailers, as well as warehouse, rackjobbers and wholesalers, says a spokesman. Registration fee is \$75, and additional information may be secured at either NARM or RIAA headquarters.

The first workshop was held in April at PolyGram Distribution in Edison, N.J. The final event this year will be held in Los Angeles early in October.

Rock'n'Rolling
Gardner Getting Active
With Movie Soundtracks

By ROMAN KOZAK

NEW YORK—Getting Hollywood to recognize the value of using contemporary artists to score films is presently a major project for Eric Gardner, whose Panacea Entertainment Management manages Todd Rundgren and Utopia, and handles the business affairs for Rolling Stone Bill Wyman.

Gardner got involved in this aspect of the business when Wyman scored the film "Blue Ice" for Sir Lew Grade, which should be released in the U.S. later this year. To facilitate film projects, Gardner and his wife and executive vice president, Janis, have set up Garland Entertainment. Before the RSO



label was absorbed into PolyGram, Janis Gardner worked as the liaison for film projects, and was involved with "Saturday Night Fever," "Fame" and "The Empire Strikes Back."

Says Eric Gardner, "Film companies have long ignored the soundtrack side of things both as a source of income and a source of exposure for their films. Garland now consults with all the major studios for all the projects they have under development. We advise the film companies as to which of their projects lends itself to soundtracks and then they hire us to put together the soundtrack, to sell it to a record company, and then to oversee the marketing and promotion of the record worldwide in conjunction with the marketing worldwide of the film.

"In other words, we treat the soundtrack as though it were a personalized management client and we oversee the promotion of that client, just as if it were Todd or Bill," he explains. Garland was actually formed last year, but only now is it getting into gear.

"We were out on the Stones tour until December, we were at MIDEM in January, we were in Australia in February, Japan in March, Europe in April, and now it is May," say the much-travelled Gardners, who maintain two homes/offices in New York and Los Angeles, and commute between the two every two weeks. The long plane rides give them plenty of time to read scripts.

"We are given about 15 to 20 scripts per week," says Janis Gardner. "And as soon as we get back from England (for the Rolling Stones tour there), we will be meeting with producers."

Garlund is signed to ICM's film division, says Gardner, which sends scripts for review. When Garland finds a script suitable for a soundtrack, ICM sets up a meeting between the film's producer and director and the Gardners, who have a

(Continued on page 70)

All-Music Cable
Is Planned For
Benelux Area

• Continued from page 4

they allow advertising, so the first priority is to lobby them, partly through the main cable operators in the two countries, who would carry the service."

Given the go-ahead, he would expect to start with around 250,000 homes, but with almost five million cabled homes in the two countries the potential for expansion is clear.

Hemmings is keen to retain independence, although some U.K. record companies have already offered financial backing. "I envisage paying some very modest fee for the videos at the outset, though this would rise as the subscriber rate goes up. And I would only put out material where full clearance had been granted by the record companies and artists. There would be no royalties as such."

Hemmings, who is European consultant to ABC Video Enterprises and widely experienced in tv programming and distribution, has put together his package through his own consultancy Videomarketing.

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Studio A Control Room: 16X8 Custom Built Audio Control Console—3M Model 56 16-Track Tape Desk w/Remote Control—3M Auto Locator for Above 3M 56 Tape Recorder—3M 400 8-Track Tape Deck Tape Recorder—Scully 280 2-Track Tape Recorder (in console)—Scully 280 Full Track Tape Recorder (in console)—Quad 8 Custom Built Monitor Control Console w/Echo Send—UREI 1156 Limiting Amplifiers Rock, 1176 SA Adaptor—(2) McIntosh 100 Watt Power Amplifiers, Solid State—Crown 30/30 Amplifier (power)—UREI 962 Digital Metronome—MXR Digital Delay—(2) Electro Voice Sentry 2 Speaker Systems—Scully 280 4-Track Tape Recorder

Studio B Control Room: Neve 8X4 Custom Built Audio Control Console w/Power Supply—(3) Scully 280 2-Track Tape Recorders (in console)—UREI 1176 Limiting Amplifier, Rock SC2—(2) Crown 30/30 Power Amplifiers—Sony 3000 (TSX 45) Turntable w/Shure Tone Arm & Cartridge—(2) Electrovoice ED5B Speaker Systems—Standard 560 Timer

Studio C Control Room: Altec Custom Built 6X2 Audio Control Console—(3) Scully 280 2-Track Tape Recorders—Ampex 350 Tape Transport w/Trayco Electronics 2-Track—Mono Mastering Channel—Scully Automated Record Cutting Lathe Automation by Holser w/Westrex 2B Cutting Head & AKO GW120 Driver Amplifier & Power Supply—Fairchild 660 Limiting Amplifier—Pultec EQP1A3 Equalizer—Pultec HLF3C Filter—Fairchild 600 High Frequency Limiter—UREI 565T Notch Filter—McIntosh 60 Watt Amplifier, Tube Type—Electrovoice EV5S Speaker System—Ortafon Magnetic Cartridge & Tone Arm on Lathe Playback—3M Series 400 2-Track Tape Transport—UREI 550 Filters—UREI 176 Limiting Amplifier—Neumann Lathe w/Westrex 3D2A Cutter & Westrex Driver Amplifier & Power Supply—Neve Stereo Limiter Compressor w/2A Power Supply—Fairchild 602 Stereo High Frequency Limiter 2 Channel—Tektronics 422 Oscilloscope—(4) RCA WO91B Scope

New Stereo System Mastering Room: Neumann Lathe, Model 2ZT32: Includes as part of system SX68 Head, Circuit Breaker Unit, Stereo Reproduce Amplifier, (2) Power Amplifiers, (2) Feed-Back Amplifiers, Pitch Amplifier, Integrater Amplifier, Depth Amplifier—Ampex Tape Player, Model 300—Dynamic Noise Filter, Erwin Model 1100—Universal Audio Model 550 Filter—Universal Audio Model 500 Equalizer—Graphic Equalizer Model 530 UREI—Pultec Program EQH2—PDM Compressor EMT 156—(2) Universal Audio Limiter Model 1176—High Frequency Limiter Neumann Model HK66R—Ducayne Tone Generator

Studio D: Neve 8X4 Custom Built Audio Control Console—(2) Scully 280 2-Track Tape Recorders—Scully 280 4-Track Tape Recorder—Tectronics LA2A Limiting Amplifier—Crown D60 Power Amplifier—Fairchild Reverberation Generator—Ducayne 3050 Tone Generator w/Chime—QRK Turntable Base Gray Tone Arm Stanton Cartridge Preamplifier—(2) Electrovoice EV5B Speaker Systems—(2) Sony TC 160 Cassette Tape Transports—Mackamechi 1000 Cassette Recorder—Lot of Asst. AV Pulsing Equipment Norelco PIP Generator & Homemade Pulser—IEM 8 Track Head Assembly for the Scully 280 4-Track for 8-Track Duplicating Masters—IEM 4-Track 1/2" Head Assembly—IEM 4-Track 1/4" Head Assembly—IEM 2 Channel 1/4 Track 1/4" Head Assembly—Martin Varies D3—Pair of Aurette Monitor Speakers—DBX 157 Noise Reduction Unit—Triadex New Synthesizer—Kodak Slide Projector—RCA WA 504A Audio Generator—(5) Panasonic Recorders, Model RQ323S—Standard Model S60 Timer—Pioneer CF 950 Cassette Deck—Tape Time Audio Tape High Speed Timer—(2) Pentagon CW-6 Winders—Pentagon CW-3 Winders—Kellogg American 2 hp Rotary Compressor—Quantum 8X4 Audio Console—(2) Jano Monitor Speakers

Inspection: Monday, June 14th From 10:00-4:00 PM - Sale Day From 9:00-11:00 AM

S Q U E E Z E



READ WHAT THE CRITICS HAVE TO SAY ABOUT SQUEEZE, THE BEST REVIEWED BAND TODAY.

**ROLLING STONE
Critics' Poll**

Chris Difford and Glenn Tilbrook of Squeeze — Best Songwriters of the Year.

**THE LOS ANGELES
TIMES**

Robert Hilburn

"Even with rock critics' usual tendency toward overstatement, there is some basis for the suggestions that Difford and Tilbrook (of Squeeze) are the Gilbert & Sullivan, Lennon & McCartney and Leiber & Stoller of the '80s. While some rock bands cling nervously to whatever style seems to be the most commercial, Squeeze's music reflects a healthy diversity, moving from a mainstream '60s pop-rock base through a Motown-flavored R&B mixing all sorts of surprising and delightful observations."

THE NEW YORK TIMES
Robert Palmer

"...any list of today's first-rate songwriters should include Mr. Difford and his partner, Glenn Tilbrook...because they are dedicated to the idea that each of their songs should be a carefully crafted, one-of-a-kind work of popular art..."

THE WASHINGTON POST
Richard Harrington

"...the articulate Difford has a strong sense of observation that turns his songs into three- and four-minute popscapes, which are then framed by Tilbrook's varied musical settings. The story lines are drawn from everyday life, colored by an intuitive (and often witty) conflict of pessimism and optimism about the human condition."

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B & E Management

BREAKING ASIA *Radio, Retail Acceptance Means Instant Success*

By ROMAN KOZAK

NEW YORK—"You can only do so much, and the rest is in the lap of the gods," admits Brian Lane, manager of Asia, the new group of veteran musicians whose debut album soared to No. 1 in only seven weeks, on sales reported at close to one million units.

Yet the success of the Geffen Records act was no miracle. The makeup of the band, the production and timing on the album, strong promotion, instant acceptance at radio and retail, and word of mouth from fans still doggedly loyal to English symphonic rock all contributed to make Asia an instant success.

The members of Asia are Steve Howe (ex-Yes), John Wetton (ex-

King Crimson, Roxy Music and U.K.), Geoff Downes (ex-Yes and the Buggles) and Carl Palmer (ex-Emerson, Lake & Palmer).

They got together through the individual efforts of Lane (ex-manager of Yes), who introduced Wetton to Howe, and of John David Kalodner, head of a&r for Geffen Records, who introduced the two to Carl Palmer. Downes was brought in and the band was complete.

"After that, they all got together and played. I saw that something was happening; they played me seven songs and I signed them on the spot. They never even made a demo tape," says Kalodner. "It was a long term commitment. I judged it from

the music, not from four musicians who just had names."

Journey's producer Mike Stone was brought in to produce the new band, though Kalodner remained involved in the recording process. It took five months to make the LP.

"When I heard what they were doing in the studio," continues Kalodner, "I knew they would have a hit, but I didn't want to follow the old ways, because that way leads to depression. Instead, through Premier Talent, I booked a tour of 2,000-3,000 seaters. If we got airplay in major markets, then we would sell out and start turning people away. And then, probably in two or three years, we would be in a great situation."

"When we had the tour booked, I wanted to create a bit of excitement, so I put some dates on sale even prior to the album coming out in New York, Passaic, Santa Monica, Philadelphia and Washington. Philadelphia and Santa Monica sold out in 90 minutes; the rest in a couple of days, all through word of mouth."

If Lane is modest about the makeup of his new band, Geffen Records isn't. Says the label's promotion head, John Barbis, "With the names in that band, even before the record was released, it gave us a reason to discuss it with radio people, to explain to them what we were trying to put together. And they were very receptive. So, when the record came out, album radio went right on it, and top 40 radio became receptive."

Cassettes were made for Warner Bros. staffers and for retailers, where a buy-in dating program was also set up, thus priming the pump.

"Except for the usual critics, everybody in Warner Bros. and at radio and retail liked the record," says Kalodner. "Therefore they wanted to play it, they wanted it in the stores. There was nothing mystical about it."

Elaborates Lane, "When the record came out, we were lucky in the timing. We hit a void in the release schedule. There were a lot of records with one A-side and nine B-sides.

The Asia tour, meanwhile, which was to have ended at the end of this month, has now been extended through mid July, with the band moving up to arenas and summer festivals.

The Rhythm & The Blues

PolyGram's Gospel Label Gets Boost From Medlin

By NELSON GEORGE

NEW YORK—It's easy to spot Joe Medlin at any record industry function. Aside from being a tall, hefty man with a taste for expensive-looking hats, Medlin seems always surrounded by a crowd of people. Be it the Black Music Assn. conference, Black Radio Exclusive's annual gathering or standing on Seventh Avenue, industryites gravitate toward him, usually with their ears open because he seems to know everything and everybody. As he says, "I know a lot of people and they tell me things. It's my greatest value."

Which is one of the reasons he is now working at PolyGram. Medlin was wooed from his longtime employer, Spring Records, to fill two roles: national consultant to PolyGram and head of the marketing and merchandising side of its still infant gospel label, Lektion. Medlin's "consultancy" can be considered a wise attempt to utilize his contacts with the grass roots of the black music community. It is a public relations move of the sharpest kind.

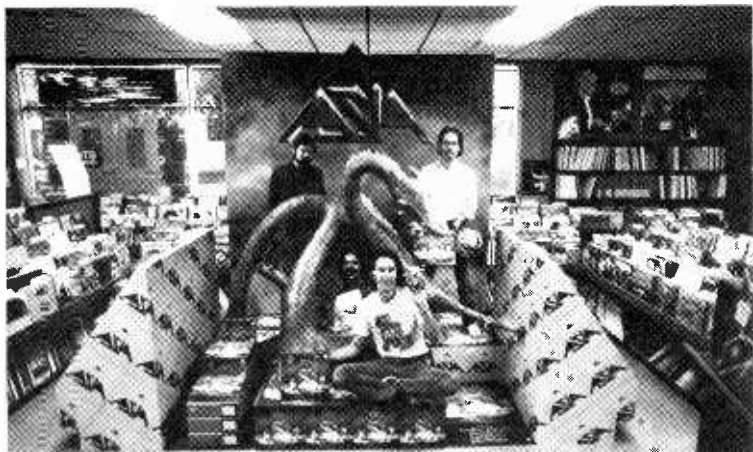
His job in the gospel area is more specific. "My job here is to help them develop the right approach to selling gospel music. I think we have made quality gospel recordings. It's a matter of getting them totally involved in the field with the same commitment and expertise they use in selling the Gap Band or Kool & the Gang."

He continues, "The Edwin Hawkins album, 'Imagine Heaven,' was quality music, and we just spent \$70,000 on a Philip Winley record, 'Lord, You Are My Music.' That isn't done anymore."

The Hawkins album was a departure from the purist sound associated with gospel and Medlin feels this is definitely the way PolyGram should attack the market. "What we're talking about now is peaceful gospel," says Medlin. "With strings, french horns, cellos, and so on. We're looking to make a gospel for all people that will offend no one."

Some supporters of gospel feel

(Continued on page 37)



STONE STOPPER—Left to right, Chris Vincent, night manager; Issie Borenstein, WEA field merchandiser; Tont Rivera, rock buyer; and Marshall Lawhorn, assistant manager, provide dimension for the arresting portable Asia display conceived by Zack Ma, Tower Records display builder. After the album merchandising effort leaves the Tower San Francisco store, it will be shown in other Tower Northern California outlets.

MAY 29, 1982, BILLBOARD



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415 Firms Label Pact With Columbia

NEW YORK—San Francisco independent 415 Records will have product released on a new 415/Columbia label, under the terms of a new deal between the minor and the major. Artists involved include the Units, the Red Rockers, Translator and Romeo Void. Last-named currently has a club and college radio hit with "Never Say Never."

Explains Howard Klein, president of 415, "I was approached by a number of labels about doing a deal. I went with Columbia because they were interested in more than just Romeo Void. They would also talk about the Units and the other acts."

Klein says his deal, which is

Aussie House Set

NASHVILLE—House of Gold Music is opening a new foreign office, House of Gold Australia (Pty) Ltd., to be administered by John McDonald, managing director of Image Music Australia. The telex number there is AA33609(MUSIC).

worldwide with yearly options to renew, is basically for development and distribution. Though he can still do independently distributed one-off deals, Klein says future 415 long-term signings will be done in conjunction with Columbia.

"This is going to be a cooperative team venture, and I wouldn't sign somebody that Columbia wouldn't be behind," says Klein. "Even when we were independent, all signings were a joint decision with my two partners, Chris Knab and Queenie Taylor. Now instead of a three-way decision, it will be a five-way decision with Al Teller and Don DeVito at Columbia."

Though now under the Columbia roof, Klein, one of the most outspoken supporters of the new music scene, promises that the Columbia signing is "no sellout."

First expected release on 415/Columbia will be an LP, "Heartbeats and Triggers" by Translator, expected at the end of June. It will be followed by a Romeo Void LP, con-

working on a Kool-owned Showmobile, which the firm purchased for \$100,000. It was used last year when Kool toured a pilot program for the military. It is a totally self-sustained stage.

Last summer, Kool and Festival packaged three shows on a 10-base itinerary stretching from the Midwest to Texas. The 1982 edition will play from Washington, D.C. to Fort Ord, Calif. Headliners for the three different packages last year were Jerry Butler, Jan & Dean and the Kendalls.

For The Record

NEW YORK—David Lieberman of Lieberman Enterprises was incorrectly identified as to his company association in last week's Billboard containing tributes to the late Neil Bogart.

Columbia

taining a new version of "Never Say Never," and by a Units LP produced by Bill Nelson.



CHEERS—Lou Rawls enjoys a Budweiser while discussing his new album, "Now Is The Time," with Don Dempsey of Epic/Portrait/Associated Labels.

GREASETM 2

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As producer or artist, there's no doubt Quincy Jones is a winner.

The recent Grammy awards are proof of that. Quincy walked off with five, including producer of the year and three for his album "The Dude".

It's his outstanding work on "The Dude" that's made Quincy Jones our latest Scotty winner.

We're proud of our association with the album. Its platinum status proves it's a winner. And congratulations are due not only to Quincy, but to engineer Bruce Swedien and Westlake Studios.

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Only six a year are awarded to super achievers in any category of music. Just to qualify, you have to go gold or platinum by RIAA standards. And you have to master on Scotch® Recording Tape. For all that, Quincy Jones deserves a lot of credit.

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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.

So contact your 3M Field Representative for details and nomination forms. Join Quincy Jones and go for a Scotty. It's the sure sign of a winner.



Geoffrey McWilliams,
MD Poster Child for
Los Angeles.



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Industry Events

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

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.

Black Radio Boosting Osborne LP

LOS ANGELES — Former LTD vocalist Jeffrey Osborne's first solo album is getting a boost from black radio via a two-hour special premiere originating from KDAY-AM here.

This Saturday (22), A&M Records, Osborne's label, and KDAY's J.J. Johnson were to host a special preview bash on the A&M lot. Johnson was to unveil the LP in a live remote to the station, to be recorded and then released to stations in other markets for national broadcast next Saturday (29).

The label invited retail, press and celebrities for the party.

Johnson and A&M's Jheryl Busby reportedly hatched the preview plan in the wake of Osborne's first single release, shipped in front of the album itself.

NAME TALENT SOUGHT

Holyday Productions Plans African Refugee Benefit

By RADCLIFFE JOE

NEW YORK—Prominent recording artists are being sought to perform a benefit concert here to aid African refugees. Among them: Natalie Cole, Ray Charles, Barry White, Helen Reddy, Rita Coolidge and James Brown.

The benefit, sponsored by a newly formed organization called Holyday Productions Inc., hopes to raise an estimated \$1.8 million through the concert, to be held at Madison Square Garden, June 21.

An additional, unspecified amount will be raised through television rights and a record album, which are being negotiated with label execs, television producers and the participating artists.

According to Carl Hunter, vice president of Holyday Productions, there are more than five million Africans displaced on their own continent, and Holyday hopes to help re-

duce some of their suffering.

Hunter, Sanford Moore and Dick Gregory are heading Holyday, which will funnel money received from the benefit to UNICEF and other agencies that distribute aid to Africa.

Hunter calls the African refugees the forgotten people of the world, and states that if successful concerts can be staged to aid people in Bangladesh, Kampuchea and other foreign lands, the same concept can be successfully applied to Africa.

The Holyday executive also notes that with government funding for charities dwindling, the private sector must do what it can to fill the gaps.

Holyday's ambitious project is aiming at making the concert an annual event, with any surplus revenues being channeled to domestic charitable agencies serving minority groups.

The June 21 concert will also feature such artists as Jon Lucien, Doc Severinsen, Tito Puente and Eddie Palmieri, with negotiations underway to get Aretha Franklin. It is being promoted through print and electronic media including 15 radio stations in the New York tri-state area. Tickets are priced from \$15 to \$50 with some corporate tickets tagged at \$1,000 and \$1,500.

The show will run for three hours and will be choreographed and directed by George Faison with musical staging by H.B. Barnum, musical director for Aretha Franklin.

Corinthian Taps Records Limited

LOS ANGELES—Records Limited here has been named national distributor for Corinthian Records, the independent label operated in Beverly Hills by singer Jo Stafford and her arranger-composer husband, Paul Weston.

The first album to receive exposure throughout the 50 states is "Jonathan Plays Fats, Darlene Remembers The Duke" by Jonathan and Darlene Edwards, winners of a Grammy award 20 years ago.

VIA CONCERT, TV EXPOSURE

Delta Seeking Direct Sales

By EDWARD MORRIS

NASHVILLE—Although direct retail marketing makes up less than 10% of Delta Records' sales, the Nacogdoches, Texas label, is looking to concert and television exposure to expand that percentage.

On June 8, during Fan Fair, Delta will tie in an on-the-spot record sale with its free concert at Nashville's 9,654-seat Municipal Auditorium. And in September, the label plans to begin promoting its album of vintage Willie Nelson material, "Diamonds In The Rough," on a per-order split basis with an Atlanta television station.

David Stallings, Delta's president, estimates that he will have 10,000 albums and tapes available for the Fan Fair concert. The event will feature performances by the Texas Playboys, the Original Drifting Cowboys, Frenchie Burke, Johnny

Bush and David Houston, all Delta acts. WWL-AM, New Orleans, deejay Charlie Douglas, who has a new comedy LP on Delta, will MC the show.

In addition to the records, the label will be selling hats, T-shirts and belt buckles.

Concert sales, Stallings says, now account for most of the label's retail activity. Delta acts give the company the right to work their concerts in return for a percentage of the record sales.

It is not unusual, Stallings reports, to sell \$10,000 to \$12,000 worth of product at a show that draws only 2,500 people. He says the regional and traditional appeal of Delta artists tends to attract hardcore country fans who will buy product that is immediately accessible.

'New' Beatle Cuts On Backstage LPs

LOS ANGELES—Ten previously unreleased Beatles performances form the basis for a \$29.95 suggested list three-LP set currently being released by Backstage Records here.

The album was assembled by Thomas J. Meenach III of Spokane, Wash., who ran Beatles For Sale, an international sales agency, until 1978 when he sold out to Ticket To Ride, Lacey, Wash.

Meenach said that to the best of his knowledge, the 10 masters were originally cut late in 1960 and early in 1961 (Billboard, May 22) by British Decca which sold them later to

Autumn Records, whom Meenach was not able to identify. Autumn held the masters till 1978, when they were purchased by First American Records, which Meenach said is a Nevada corporation. First American turned over the masters to United Monetary Services, a New York concern, which leased them to a group of U.S. investors who enlisted Meenach's expertise.

The three disk package contains two picture disks and one white vinyl pressing. The first picture disk contains the 10 songs, which include "Money," "Till There Was You"



MONUMENTAL DEBUT—Discussing promotional plans for Arthur Hancock's debut Monument album, "A Horse Of A Different Color," are, from left, Tex Davis, national country promotion director for the label; Fred Foster, president; and Mike Shepherd, president of IRDA Record Distributors, which will handle distribution of the LP's first single, "If It's All The Same To You (I'll Be Leaving In The Morning)". Hancock made news recently when his horse, Gato del Sol, won the Kentucky derby. A special mailing of albums and singles to country radio stations has begun.

Heartland Beat

Minnesota Honors Its Own; Rose Bows Video Outlet

By ALAN PENCHANSKY

CHICAGO—One of the Heartland's hottest music markets is located in the frigid northern plains. Minneapolis/St. Paul, long a record business center for distribution and retailing, today also thrives as a talent capital.

That fact will be celebrated May 24 at the second annual Minnesota Music Awards, a showcase of top area talent and an awards program with 25 categories. The fete promises a real outpouring of local pride, coming after a two-year stretch that's seen eight area acts land major label deals. They're **Prince, the Time and Sue Ann** (all with Warner Bros.), **the Dillman Band** and **Lamont Cranston** (both RCA), **Rockie Robbins** (A&M), **Lipps Inc.** (Casablanca) and **Andre Cyome** (Columbia).

The Great American Music/Wax Museum Records chain and weekly paper City Pages are co-sponsoring the presentation, to be held at St. Paul's Prom Center. Nominations were compiled with the aid of 200 area music professionals and City Pages reader votes determine winners—announced in a later column. REB Management, a Twin Cities talent management firm, is in charge of the show production.

★ ★ ★

Chicago's Rose Records has a new video venture in bloom. Video Rose has opened at 179 W. Madison in

the Loop, operated by a new company, Rose Video Corp. There's a full line prerecorded tape (Beta and VHS) and disk inventory, rental programs from 20th Century and MGM, and cartridges and machines for tube sports from Atari, Intellivision and Odyssey. "We do a lot in sales," confides manager **Harriet Green**, a 15-year veteran of Rose retailing organization. "People mostly go for the nostalgia; that's the greatest part of our business here." The biggest disappointment is slow movement of the laser and CED videodisk and of concert performances on videocassette. Green says.

★ ★ ★

Chicago's historic Blackstone hotel is now a jazz mecca. The Michigan Ave. landmark is showcasing local jazz and blues talent in the new Cafe Blackstone while international name jazz is offered at legendary promoter **Joe Segal's Jazz Showcase**. Segal checked into the Blackstone more than a year ago. Starting off in the recently opened cafe is blues vocalist **Eleanor Dixon**, daughter of the famed **Willie Dixon**, followed by guitarist **George Freeman** and blues harpist **Sugar Blue**. Progressive Music Management, a new Munster, Ind. firm, is in charge of the room's booking and promotion.

★ ★ ★

The Windy City's country bar craze has quieted. McGreevy's in Glenview, Ill. is the latest club to put its mechanical bull to pasture, replacing it with live rock, r&b and blues performances. Owner **Brian Glynn** also operates On Broadway, located at 5200 North in Chicago, formerly Banana's discotheque. Glynn made the live talent switch there about a year ago. Both clubs today feature Rockamerica video and book local, regional and national acts with ticket prices going up to \$6.

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

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

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Vol. 94 No. 21

General News

See Action On 'Betamax' Bill Senate Judiciary Committee Ready To Begin Markup

• Continued from page 1

amendment from the home video taping exemption bill, and vote it down, then the record industry would have to wait until the next session of Congress before a separate bill for an audio exemption and a royalty could be offered.

The DeConcini bill itself should find no opposition among committee members. "No one's against the rights of Americans to tape at home for their own use," a committee source said.

The Mathias attachment is much more controversial, although those working on the bill say chances for markup with the amendment appear to be very good.

Proponents, especially an industry-wide coalition called the "Save America's Music" that includes

record companies, publishers and musician organizations, have pursued a letter-writing campaign to urge the committee to include the Mathias amendment. The amendment also has the co-sponsorship of the Majority Leader, the Minority Leader and the Majority Whip, although the Judiciary Committee chairman, Sen. Strom Thurmond (R-SC), is not in favor of it. Six other members of the Judiciary Committee are uncommitted at this point, and the coalition has urged people to write to them. Staff members from Sen. Mathias' office are also working to make "converts," as they put it. "We haven't given up hope on those senators who (only) co-sponsored the DeConcini bill—we think we'll have some converts, and that includes Senator Thurmond."

On the House side, there is a simi-

lar piece of legislation, H.R. 5705, sponsored by Rep. Don Edwards (D-Calif.) and co-sponsored by 74 other Congressmen, but it is written as a separate bill, rather than in amendment form, as its Sen. Mathias' proposal. It was referred to the subcommittee on courts, civil liberties and the administration of justice after hearings in Los Angeles in April. The subcommittee chairman, Rep. Robert Kastenmeier (D-Wisc.), is planning a second round of hearings, this time in D.C. and, according to subcommittee members, will include testimony from a number of government officials. However, no schedule has yet been set. "We're anxious to get going as soon as possible," a staffer from Rep. Edwards' office said. "If it passes on the Senate side, we'd like to have finished hearings so we can go to markup too. That's what we're hoping for."

Chartbeat

• Continued from page 6

topped both charts simultaneously since July, 1976, when he did it with "Wings At The Speed Of Sound" and "Silly Love Songs." That was the fourth year in a row that McCartney achieved this double play. In June, 1973 he was No. 1 with "Red Rose Speedway" and "My Love"; in June, 1974 with the "Band On The Run" album and single and in July, 1975 with "Venus & Mars" and "Listen To What The Man Said."

The Beatles commanded the No. 1 album and single spots simultaneously with 14 pairs of hits, from "Meet The Beatles" and "I Want To Hold Your Hand" in February, 1964 to "Let It Be" and "The Long And Winding Road" in June, 1970.

McCartney's first No. 1 album after breaking from the Beatles was "McCartney" (better known as the Cherry Album) in May, 1970. His most recent was "Wings Over America" in January, 1977. This, then, is McCartney's first No. 1 album for CBS. His rather inglorious label debut, "Back To The Egg," peaked at eight in July, 1979; the followup, "McCartney II," hit three in June, 1980.

★ ★ ★

Simply Stevie: Stevie Wonder's "Original Musiquarium" (Tamla) this week becomes the first album to debut in the top five on Billboard's pop chart since Wonder's own "Hotter Than July" in November, 1980. "Musiquarium" pops on this week at number five; "July" opened at number four.

"Musiquarium" is also the highest-debating greatest hits package since the Eagles' 1976 retrospective "Their Greatest Hits" crashed on at four. Subsequent compilations by the Beatles, Barbra Streisand and the Bee Gees debuted in the top 10, but not the top five.

And it's the first double album to debut in the top five since Bruce Springsteen's 1980 opus "The River." In fact it's the first double album to even appear in the top five since Bob Seger's "Nine Tonight" last fall, so wary have manufacturers, retailers and consumers been lately of multiple-disk product.

This is Wonder's fourth consecutive album (discounting the 1977 anthology "Looking Back") to debut in the top 10. "Songs In The Key Of Life" entered at No. 1 in October, 1976; the soundtrack to "Journey

Through The Secret Life Of Plants" opened at six in November, 1979. Both of these, too, were doubles.

Some observers speculated that Wonder's album might suffer because of the tight economy, especially in the hard-hit black community. This was, after all, a deluxe package of mostly old material and as such a luxury many simply wouldn't be able to afford.

The album's immediate and dramatic success would seem to support the theory that if people want something badly enough, they'll find the money.

★ ★ ★

Dazz Jazz: Besides Stevie Wonder's success, Motown this week can celebrate its 92nd No. 1 r&b single, the Dazz Band's "Let It Whip." It's the first chart topper for the Cleveland-based group—Motown's first group to break through to its first No. 1 since the Commodores emerged in July, 1975 with "Slippery When Wet."

★ ★ ★

British 500: Nicole's "A Little Peace" (CBS), which holds at No. 1 in the U.K. for the second week, is the 500th single to top the British charts since they were introduced in the New Musical Express in November, 1952. (The first: Al Martino's "Here In My Heart" on Capitol, which also made No. 1 in the States.)

Alan Jones, who writes the Chartfile column based on the Music Week charts for the U.K. weekly Record Mirror, points out that 93 of the 500 No. 1 British hits have also reached No. 1 in the U.S., while another 227 have made the American charts without reaching the top.

PROMO CAMPAIGN

RCA Using Sinatra 78s

NEW YORK—Promotional 78s will play a part in RCA's summer campaign for three two-disk albums featuring Frank Sinatra with the Tommy Dorsey Orchestra.

The sessions, recorded between Feb. 1, 1940 and July 2, 1952, will appear as "The Dorsey/Sinatra Sessions 1940-1942," with several never making it to the LP era here, although all were released on 78s.

According to Don Wardell, RCA West Coast product manager who initiated the project, a special promotional 78, containing one song,

That leaves 180—or 36%—that didn't chart here at all.

We at Chartbeat recently calculated that the Beatles—not surprisingly—have had more singles reach No. 1 in both Britain and America than any other act. They topped both charts with 13 hits, more than twice as many as runnerup Elvis Presley, who did it with six.

The Rolling Stones have reached No. 1 in both countries with four singles, followed by Blondie with three and, with two each: the Bee Gees, Tony Orlando & Dawn, the Everly Brothers, Frank Sinatra, Nancy Sinatra and Rod Stewart.

One final note on the British 500: The top producer, with 27 No. 1 hits, is Norrie Paramor, an EMI house producer in the early '60s whose credits include Cliff Richard, the Shadows, Adam Faith and Helen Shapiro. In second place, with 26 U.K. toppers: George Martin.

★ ★ ★

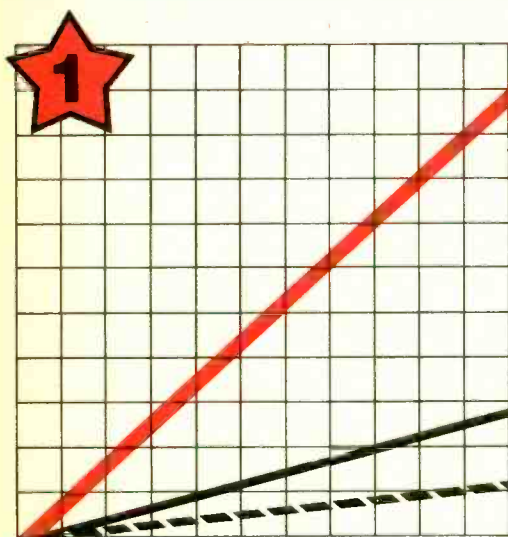
We Get Letters: Jim Frazee of Vinyl Vendors in Kalamazoo, Mich. wrote in last week to comment on our recent statement that five of the last six singles to reach No. 1 in the U.S. in just six weeks were all-star duets—the lone exception being the Eagles' 1979 smash "Heartache Tonight."

Frazee points out that even that record was a collaboration of sorts since it was co-written by Michigan's own Bob Seger. "Any devoted fan can hear the familiar meter and drive associated with the Seger style," Frazee writes.

Let's make that 5½ of the last six singles.

KROKUS

THE BIG BOOM OF '82!



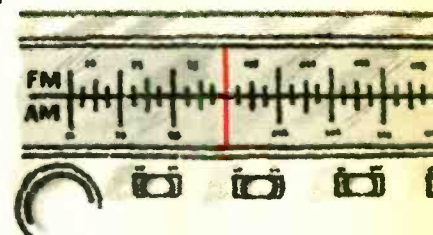
ONE VICE AT A TIME: AL 9591 METAL RENDEZ-VOUS: AL 9597 HARDWARE: AL 9556

SALES:

Breakout LP sales in market after market where the band has played, from Texas (#1 in many cities) to California. Well over 100,000 units sold and climbing, **One Vice At A Time** has, in just two months, tripled the totals of previous Krokus albums.

RADIO AIRPLAY:

The airwaves have been rocking with Krokus from the start, and this LP is the band's biggest radio response-getter. A solid top-charting, AOR hit, with the cuts "Long Stick Goes Boom" and "American Woman" getting the kids crazy.



ALBUM NETWORK: 27
RADIO & RECORDS: * 22
BILL HARD/FMQB: * 26

TOUR:

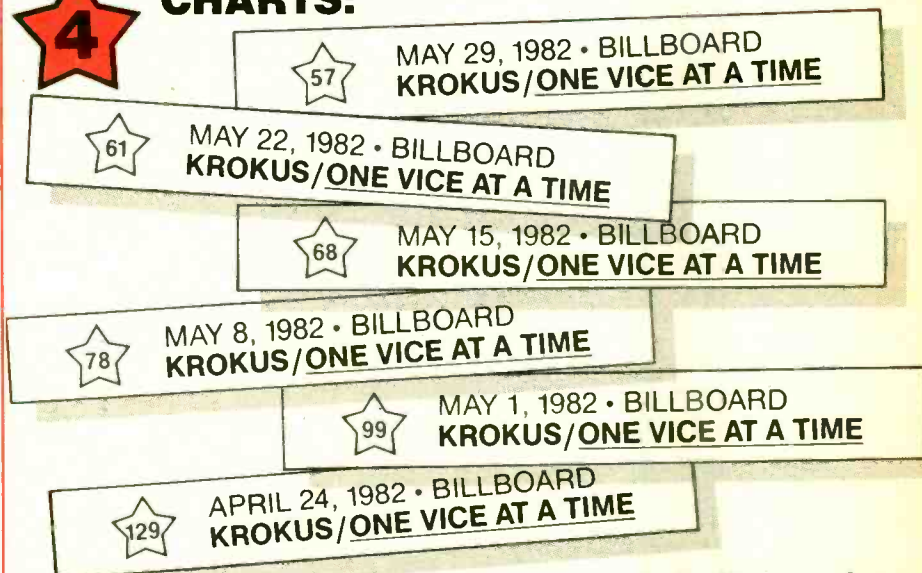
Packed (literally: over capacity) halls on Krokus' first headlining dates in the U.S., with shows at L.A.'s Perkins Palace causing a city-wide stir that's bringing the band back for a second go-round. These cities are next!:



May 28	Vancouver, Canada
29	Seattle, Wash.
30	Portland, Ore.
June 1	San Francisco, Ca.
2	Santa Cruz, Ca.
3	San Jose, Ca.
4	Hollywood, Ca.
6	San Diego, Ca.
10	Corpus Christi, Tx.
11	Austin, Tx.
12	Jackson, Miss.
13	Mobile, Ala.

June 18	Warsaw, Wisc.
19	Duluth, Minn.
20	Minneapolis, Minn.
21	Madison, Wisc.
22	La Crosse, Wisc.
23	Dubuque, Iowa
25	Omaha, Neb.
26	Kansas City, Mo.
27	St. Louis, Mo.
28	Atlanta, Ga.
29	Nashville, Tenn.

CHARTS:



The jumps speak for themselves, and momentum is still building!

Includes the explosive cuts "American Woman" and "Long Stick Goes Boom."

PRODUCED BY TONY PLATT FOR TEEPEE PRODUCTIONS, INC. AND KROKUS.

KROKUS.

Going through the roof with One Vice At A Time.

ARISTA

© 1982 ARISTA RECORDS, INC.

Retailing

Franklin Faults Credit Policies Dealer Says Tight Label Plans Cause Lower Volume

By IRV LICHTMAN

NEW YORK—Al Franklin, the veteran Hartford-based retailer not known for pulling punches in his relationships with manufacturers, says label credit policies are making things tougher today than they should be.

Franklin, operating four Al Franklin Music World stores in New England, also claims that the specter of home taping is largely the creation of continuing list price increases.

A figure on the retail scene since his days with Sam Goody in the early '50s, he declares that labels have created a vicious cycle of diminishing business volume because of they're "holding the credit line so tight they're aiding a cutback in business."

Franklin admits he's been on hold at various labels "for awhile, but we're working out payments." But, he stresses, "labels are running scared. Credit managers and credit

departments are virtually running the business. Our salesmen work their butts off to sell product and we get cut back on product deliveries.

"What excessively tight credit policies do," Franklin explains, "is to limit the successful introduction of new product. It's mushrooming, and instead of riding out the storm, labels are acting almost indiscriminately in tightening credit. The more they hold back, the more they impact negatively on the business."

On the issue of home taping, labels fare no better in Franklin's view. "We pick up the newspapers and read all the articles on how blank tape is killing the record business. Nowhere do you read about the steady increases from the Big Six who control 95% of the business" (Franklin's "Big Six," in his order, are WEA, CBS, PolyGram, RCA, Capitol and MCA).

According to Franklin, each price increase "siphons off 14% of the buying public."

Franklin is a hearty advocate of bar-coding, but only if there's 100% compliance by manufacturers. "Some labels are deliberately holding back because they're not sure they want to do it, but I believe it's the only way to inventory properly. Unless there's 100% compliance, bar-coding is worthless."

Franklin claims to be a pioneer in bar-coding when he ran Philadelphia-based Franklin Music in the early '70s. "We did it ourselves, but it was easy for someone to make a mistake with a number. If label's print bar-coding on their jackets, this can't happen."

As for the business climate, Franklin reports it's "spotty." But, Franklin says he's had enough years on the retailing scene to know that from April 15, tax filing deadline, and for about six weeks afterwards, it's the "lowest business period of the year. And, of course, everything is compounded by the nation's economic problems."

Variety Chain Files For Chapter XI In Maryland

By BILL HOLLAND

WASHINGTON—Variety Records, the eight-unit chain of record/tape/accessories stores throughout the greater Washington Metropolitan area, has filed for Chapter XI reorganization in U.S. Bankruptcy Court for the District of Maryland, Rockville Division.

Variety Records, owned by industry veteran Joe Goldberg, has been in business for 22 years here, and is one of the last list price chains in the area.

Creditors in the case include federal and state tax departments, employees, and most of the national record labels. Total creditor and supplier claims are close to \$1 million, and the 10 top

creditor claims total about \$626,000.

A spokesman for the company states that the April 23 filing is the result of "the current depressed economic climate."

The spokesman also says that the company will continue to do business with its customers "in all store locations without interruption" pending a reorganization plan, although Variety might eventually "have to close a few unprofitable stores."

Although several of the major label reps in the area noted they had not yet received copies of the filing, all said they wanted to continue working with Goldberg and Variety.

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

- THOMPSON, RICHARD & LINDA**
Shoot Out The Lights
LP Hannibal HNBL 1303
- VANGELIS**
Aphrodite's Child—Best Of
LP Phonogram
Germany 6570897.....\$10.98
- China**
LP Polydor 2310658.....\$10.98
CA 3100503.....\$10.98
- Ignacio**
LP Barclay 90039.....\$9.98
CA C590039.....\$9.98
- L'Apocalypse Des Animaux**
LP Polydor 2489113.....\$10.98
CA 3169087.....\$10.98
- Milva—Ich Hab' Keine Angst**
LP Mefonome Germany
0060.383.....\$10.98
- Opera Sauvage**
LP Polydor 2473105.....\$10.98
CA 3169237.....\$10.98
- See You Later**
LP Polydor 2302101.....\$10.98
CA 3100567.....\$10.98

POPULAR ARTISTS

- AMBROSIA**
Road Island
LP Warner Bros. BSK 3638.....\$8.98
- ASHFORD & SIMPSON**
Street Opera
LP Capitol ST-12207.....\$8.98
8T 8XT-12207.....\$8.98
CA 4XT-12207.....\$8.98
- CARN, JEAN**
Trust Me
LP Motown 6010ML
- COLLINS, WILLIAM BOOTSY**
The One Giveth, The Count Taketh
Away
LP Warner Bros. BSK 3667.....\$8.98
- COUGAR, JOHN**
American Fool
LP Riva RVL7501
- CRENSHAW, MARSHALL**
Marshall Crenshaw
LP Warner Bros. BSK 3673.....\$8.98
- DOLBY, THOMAS**
The Golden Age Of Wireless
LP Harvest ST-12203.....\$8.98
CA 4XT-12203.....\$8.98
- DRAMATICS**
New Dimension
LP Capitol ST-12205.....\$8.98
CA 4XT-12205.....\$8.98
- DURAN DURAN**
Rio
LP Harvest ST-12211.....\$8.98
CA 4XT-12211.....\$8.98
- JAMES, RICK**
Throwin' Down
LP Gordy 6005GL
- JUNIOR**
Ji
LP Mercury SRM-1-4043.....\$8.98
- LAZER BAND**
Slammin' Romance
LP Erect ERLP 1004
- M**
Famous Last Words
LP Sire SRK 3672.....\$8.98
- MARZ**
Make It Right
LP Liberty LT-51122.....\$8.98
CA 4LT-51122.....\$8.98
- METHENY, PAT, GROUP**
Offramp
LP ECM ECM-1-1216.....\$9.98
- MILLER, FRANKIE**
Standing On The Edge
LP Capitol ST-12206.....\$8.98
CA 4XT-12206.....\$8.98
- MOTORHEAD**
Iron Fist
LP Mercury SRM14042.....\$8.98
- NEWTON, JUICE**
Quiet Lies
LP Capitol ST-12210.....\$8.98
8T 8XT-12210.....\$8.98
CA 4XT-12210.....\$8.98
- PARTON, STELLA**
So Far So Good
LP Town House ST-7005.....\$8.98
8T 8XT-7005.....\$8.98
CA 4XT-7005.....\$8.98
- POINTER, NOEL**
Direct Hit
LP Liberty LT-51123.....\$8.98
CA 4LT-51123.....\$8.98

JAZZ

- BEIRACH, RICHARD, & GEORGE MRAZ**
Rendezvous
LP International 1 Phonograph IPI 1001
- COLE RICHIE, see Bobby Enriquez**
- ENRIQUEZ, BOBBY, & RICHIE COLE**
The Wild Man & The Madman
LP GNP-Crescendo GNPS2148
- HUBBARD, FREDDIE**
Rollin'
LP Pausa 7122
- JACQUET, ILLINOIS**
Jacquet Street
LP Classic Jazz CJ146
- JORDAN, LOUIS**
I Believe In Music
LP Classic Jazz CJ 148
- MRAZ, GEORGE, see Richard Beirach**
- NELOMS, BOB**
Pretty Music
LP India Navigation IN 1050.....\$8.98
- PETERSON, OSCAR, TRIO**
Tristeza
LP Pausa 7124
- SINGERS UNLIMITED**
Four Of Us
LP Pausa 7121
- VAN DAMME, ART**
Squeezing Art & Tender Flutes
LP Pausa 7126

GOSPEL

- ARCHER, STEVE**
Solo
LP Home Sweet Home R2105
- CORRELL, DENNY**
Somethin' I Believe In
LP Myrrh MSB 6699
- DANA**
Totally Yours
LP Word WSB 8850
- TERRY, PAT**
Humanity Gangsters
LP Myrrh MSB6698

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudson, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

RETAIL PRICING

This survey of U.S. retail chain's pricing reflects the increasing trend towards two-tiering ticket prices on \$5.98 midline product, a result of recent WEA and RCA wholesale price boosts (Billboard, May 22).

Store Name Home Base	No. of Stores	\$5.98		\$8.98		\$9.98		Singles
		Suggested List Special	Shelf	Suggested List Special	Shelf	Suggested List Special	Shelf	
Cavage's (Buffalo)	13	\$4.99	\$5.99	\$7.39	\$8.69	\$8.39	\$9.69	\$1.69
Flipside (Chicago)	11	\$3.99	\$4.99	\$5.99	\$7.69	\$7.99	\$8.49	\$1.79 3 for \$5
Listening Booth (Pennsauken, N.J.)	47	3 for \$12	\$4.97	\$5.99	\$7.99	\$6.99	\$8.99	\$1.79
Peaches (Great Lakes) (Los Angeles)	10	\$3.98	\$4.96	\$6.68	\$7.96	\$7.68	\$8.96	\$1.69
Record Factory (San Francisco)	30	\$3.97	\$4.98	\$5.97	\$7.98	\$6.97	\$8.98	\$1.55
Western Mdsers. (Amarillo)	98	\$3.99	\$5.98	\$5.99	\$7.99	\$6.99	\$8.99	\$1.98
Everybody's (Portland, Ore.)	10	\$3.99	\$4.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.59
Music Plus (Los Angeles)	26	\$3.99	\$4.99	\$5.99	\$7.59	\$6.99	\$7.99	\$1.49
Musicland Group (Minneapolis)	350	\$4.99	\$6.49	\$5.99	\$7.99	\$6.99	\$8.99	\$1.79
		\$5.49	down	\$6.99	\$8.79	\$7.99	\$9.79	\$1.99
		\$3.99	\$5.98					
		\$4.99	down					
Record Bar (Durham, N.C.)	138	\$4.99	\$5.98	\$6.49	\$8.49	\$7.49	\$9.49	\$1.89
			\$6.49	\$6.99		\$7.99		
Camelot/Grapevine (N. Canton, Ohio)	130	\$3.99	\$4.99	\$6.49	\$7.99	\$7.99	\$8.99	\$1.85
			\$5.99	\$6.99	\$8.69	\$9.49		
Flipside (Lubbock)	18	\$3.99	\$5.98	\$5.99	\$7.97	\$6.99	\$8.97	\$1.89
				\$6.99	\$8.59	\$7.99	\$9.59	
Big Daddy's (Chicago)	9	\$3.97	\$3.99	\$5.98	\$6.99	\$6.88	\$8.49	no singles
		\$4.44		\$7.49				
Turtle's (Atlanta)	24	3 for \$10	\$5.88	\$5.99	\$7.98	\$7.99	\$8.98	3 for \$5
				\$6.99				
Record Shop (Minneapolis)	24	\$4.99	\$5.98	\$5.99	\$8.49	\$6.99	\$9.98	\$1.79
				\$6.99	\$8.98	\$7.99		
Full Moon Records (Rochester, Mich.)	4	\$3.99	\$4.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.69
		\$4.44		\$6.99		\$7.99		
Sound Odyssey (Philadelphia)	8	\$3.99	\$4.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.89
Music Jungle/Paradise (Knoxville)	7	\$4.29	\$5.98	\$6.49	\$7.98	\$7.49	\$8.98	\$1.85
				\$8.29		\$9.29		

Retailing

Sound Odyssey Web Diversifies Weiss Projects Increased Volume For Clothing, Video

By JOHN SIPPEL

LOS ANGELES—In 1972 Donny Weiss' four Sound Odyssey stores in Philadelphia did 70% of their gross in records and tapes, 20% in contemporary togs and the remaining 10% in miscellaneous alternative merchandise.

In 1982, the former Mercury/Atlantic/Roulette Philadelphia promo man envisions a \$7 million gross, wherein recorded product sales contributes 20%, clothing 40%, video software and hardware 35% and alternative inventory 5%.

Weiss has always been one to roll with the punches. He started as an industry promo rep in 1960. By 1964, he saw the future in retail. He opened his first store, a 1,200-footer in the Mayfair section of Philadelphia. By 1967's end, he had two Hall of Fame stores grossing \$300,000 cumulatively.

In 1968, he forsook promoting records to concentrate on his growing store skein. In 1969, Weiss doubled the space in the four stores and changed the chain name to Sound Odyssey. He climbed on the boutique bandwagon simulta-

neously. Weiss admits it took him 30 months to get jeans, top and sweater makers to sell him direct. The clothes makers didn't know about his record success and didn't care.

When Weiss introduced clothing, he set up the two departments side by side. Now Sound Odyssey creates the milieu of a mini-department store.

Video, which includes both movies and games and their respective hardware, has added even more variety to the floors. Video games from Atari and Intelelevision, first purchased in 1980, still offer the greatest sales potential, Weiss opines. VCRs, cameras and videocassette rentals aren't far behind.

Weiss finds an excitement in today's home video, which he compares to the electricity generated by the record/tape industry when he started 22 years ago.

Weiss has videocassettes and hardware in only three of his seven outlets. But it will be most prominently displayed on the walls of his new 10,000 square foot Philadelphia location, which was recently

vacated by the Peaches chain, which went bankrupt.

Sound Odyssey video stores carry more than 2,000 videocassettes, representing about 1,000 different movie titles. Weiss deals exclusively in rentals. He has 1,800 members in his video club. Each year a member shells out \$100 or \$50. For \$100, the member can choose to rent 110 different movies overnight during the year or rent 50 movies for three days. Sound Odyssey asks members to deal exclusively with the store with which they registered their membership to aid in proper librarying of rentals. For \$50, a member can choose from renting 50 movies overnight or 26 movies for three-day periods. Weiss excludes rental-only movies from this offer. Club members pay \$2 per day for WHV, 20th Fox and CBS rental titles, while non-members pay \$3 per day.

Sound Odyssey decor is unique. Weiss started a move to neon signing several years ago. Every store today has a red neon interior sign that spells out the store name in three-foot high lettering inside the location. All department headers and even smaller signs are in softer-hued neon. It's expensive, but effective, Weiss avers.

The Sound Odysseys with video hardware mate game and movie equipment. Weiss likes the movie hardware. He has been told by Panasonic that he is their largest volume dealer in the Philadelphia area. He also stocks RCA and Sony hardware and video cameras by RCA and Panasonic, as well as items like Sony Walkman players and the full line of Panasonic radios. He also has Atari home game hardware.

Weiss has set up an in-house ad agency, which administers his heavy ad budget. He splits his ad dollars thusly: print, 60%; billboards, 10%; radio, 20% and direct mail, 20%.

(Continued on page 70)

Serenade Makes The Most Of D.C.'s Int'l Ambience

By ALAN PENCHANSKY

CHICAGO—Washington D.C.'s Serenade Record Shops are finding success in a city of international flavor by emphasizing their foreign connections.

The two Serenade stores now report 15% of total business in imports, the majority of which the stores acquire directly from French, German, British and Italian labels and distributors. About 35% of total business is in classical product, company treasurer and classics buyer Leon Dana says.

Dana began importing for the stores six years ago when a regular customer asked him to track down a record in London. Since then import business has mushroomed and a large mail order clientele for imports has resulted.

Distribution of imports has spread since Serenade launched its shipments, says Dana. "We were the very first one here to bring in very large quantities," he recalls. "In England, we buy from one large distributor. There are many smaller labels and this consolidates the orders. In France, we deal direct with Pathe-Marconi, CBS and Erato, and in Germany we go direct with Electrola."

Serenade's largest store, located a block from the White House, includes a 3,000-square foot classical annex. Another location is at 1800 M Street N.W. The chain began in 1970.

Serenade's advertising is carried in Britain's Gramophone magazine, notes Dana. This reaches serious U.S. collectors who may have trouble locating European product. All new import titles are listed in the ads which have run regularly for two years. Dana says 13,000 names have been collected.

A full line of domestic titles also is carried. The stores stock classical, rock, jazz, pop and international, Dana notes.

"Washington is a very cosmopolitan city and there are people here from all over the world. We have requests for every type of music," he explains.

Dana says new imports most in demand include Fonit-Cetra's 25-title Furtwangler edition and half-speed mastered Toscanini recordings, as interest in historical material is strong.

Dana claims the store's strength in import buying helps keep prices down. The new Toscanini disks are hot sellers at \$6.99 per LP, reportedly.

The inventory has gained a reputation throughout the Eastern seaboard. "We have about 200 customers in New York," says Dana. "Some call in orders; some stop in the store whenever they come to Washington."

According to Dana, sales were up 18% for the fiscal year ended in April.

Integrity Corp. Reports Loss In Third Quarter

LOS ANGELES—Integrity Entertainment Corp. here registered a third-quarter loss of \$107,000 for its third quarter ending March 31, 1982 on sales revenues of \$17,739,000, compared to a profit of \$332,000 and net sales of \$18,301,000 for the same period in 1981. The deficit translated to a net loss of 4 cents per share for the 1982 period against an 11 cent profit per share for 1981.

For the nine months ending March 31, 1982. The 136-store chain posted net sales of \$65,109,000 for a profit of \$837,000 or 28 cents per share compared to the same period in 1981, when sales totalled \$63,757,000, which resulted in a \$1,913,000 profit or 63 cents per share.

U.K. VIDEO

BPI Says Market Won't Support Retail Growth

LONDON—Is the video software retail scene in the U.K. expanding too rapidly, even as the consumer expresses growing interest in the product?

This is apparently so, as suggested by the newly published British Phonographic Industry Yearbook for 1982.

As yet, BPI states, the video market is "not big enough to sustain (the) number of outlets, especially with rental charges around \$2.70 per hire."

According to the report, there were about 10,000 outlets selling video software by the end of 1981, with margins providing "an average of less than \$9,000 per outlet of net trading liquidity per annum. This compares with an average cash margin of nearly \$27,000 for each shop that trades in audio records and tapes."

As for rentals, the BPI says that 1981 saw no more than one million prerecorded video cassettes sold to the public, while more than 10 times as many were rented. The total value of the retail market reached about \$232 million in 1981, compared to \$124 million in 1980.

The report indicates that video program producers would gain significantly in market share if rentals were eliminated or reduced in volume.

For the nation's record dealers, the BPI had little cheer to offer, as it claims dealer margins down to 23% from 32% in 1978 and a tougher competitive market with discounting reaching a level of 16% compared to 5% in 1978 and 10% in 1979-80.

"Comparison of the published dealer price," BPI notes, "with the actual retail price indicates that the dealer margin for LP records is now around 23%, or expressed as markup, about 29%. But this does not take account of the discounts allowed to retailers by wholesalers and assuming that the average of wholesale discounting is about 10%,

retailers are operating within a margin of approximately 30% (a markup of over 40%). In outlets where the practice is to cut prices heavily it is not uncommon for retailers to operate within a 20% margin."

The BPI offers a positive note for retailers relying heavily on audio recording sales who might be wary of competition from the video industry. The BPI predicts any cut into audio recordings as video grows "will not be dramatic."



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Radio

A/C Chasing 25 To 54 Listeners Via More Conservative Approach

• Continued from page 1

with a 29% increase since the first quarter of 1980 and a 23% lead over the first quarter 1981. 18-49 ranks number two, down 10% since the fourth quarter 1981. 18-34 has fallen to 8.6% from 10.8% in the fourth quarter of 1981." Torbet has a chart showing teens down from 4.4% in the first quarter of 1981 to 3.0%.

• From Blair Radio: "The 25-54 group continues to be the most requested demographic, with 30.9% of our requests falling in this group. This represents an increase of 3% over the same period last year. 18-34, which represented 9% of our business opportunities in the first quarter of 1982 is down from last year's level of 14.8%." A Blair pie chart shows that the various 18-54 demos take 62.9% of the business, while youth demos—18-24, 18-34, 12-34, 12-24, teens—get only 19.5% of the business.

• From McGavren Guild: "The 25-54 demo is the number one requested avail at 26%, up three points this year—the only demographic that

grew significantly. Youth accounts—all age groups, including 12-17, 12-24, 12-34, 18-24, and 18-34—decreased during the first quarter." A McGavren Guild chart puts these youth buys at 19% with teens at 2%.

AM stations, unable to attract younger listeners anyway can live with this trend. Bill Minckler of KGW-AM Portland, Ore., says, "I just think in this day and age 18-49 is an unrealistic target for AMs in most major markets. We're just as conservative as the devil. We want the music to be totally non-offensive, so we use various testing programs to make sure that when people do tune in they're not hearing a song they're tired of."

Minckler's station target is 25 to 49, whereas up to a year ago it sought to appeal to teens, too. "I've dropped the Rick Springfields and the blatant youth-oriented rock rec-

Tightening country radio playlists are translating into problems for those working in independent record promotion. Story, page 3.

ords," Minckler says. As for KGW's emphasis on oldies: "In a typical hour, we probably play 70% oldies," he notes.

The story is not much different at FM's. For example, Jim Robertson at WRVR-FM Memphis says, "Our goal is to hold and expand the 35-plus audience. We've become very conservative in the new music we're programming. We've eliminated the harder guitar sounds, smoothing out the format, refining it."

Robertson says oldies are "absolutely growing in importance. Heavy recurrents and oldies make you very familiar. Current music is not a high point to a successful A/C station. That doesn't mean you can't break records. But there isn't the same thrill of jumping out of the box with a new record because it doesn't necessarily mean that you're going to get listeners."

While Lee Masters of WAVG Louisville finds that "most stations in a given market are shooting for the 25-34 year old listener, we're trying to do it a bit differently, servicing the 35-54 age group first and the 25-34 bracket second."

Masters says to do this he is searching for melodic new music, typified by "Ebony And Ivory" by Paul McCartney and Stevie Wonder, "Always On My Mind" by Willie Nelson and "Run For The Roses" by Dan Fogelberg.

Masters says oldies are growing in importance because of their instant recognizability. "That's why I like them. Pick the right ones and they're extremely effective, the wrong one and it will kill you. One thing for sure," he asserts, "it's a lot easier to pick the right goldie than the wrong current."

Kevin Metheny of WNBC New York says "We're not looking for music, per se. We're waiting for the music to come to us. In that respect, we're one of the most non-aggressive and musically conservative stations in America. We have the luxury, given the natural sluggishness of New York radio, to let mistakes happen in Pittsburgh, Atlanta, Detroit and Chicago and lay back and watch."

However, Metheny says, "We are interested in finding uptempo music that's compatible with the station's format more rapidly than it seems to develop. A lot of insipid, wimpy music does extremely well in a test situation. But in the context of radio programming, people don't want to go to sleep when they listen or they'd program beautiful music."

Peter Salant of WYNY New York sees no problem with current product for his "mellowish" approach. "I see no dearth of product at all. You couldn't ask for anything better than Warwick-Mathis to define your station's adult contemporary sound."

Salant doesn't see oldies growing in importance, "because we created a place for them when I got here two years ago." But Gary Berkowitz of WPRO Providence disagrees with Salant on both counts. On oldies: "They've always been important and it's growing. People like to remember the good old days. But I feel sorry for programmers in 10 years because they just won't have the vast library of records to choose from that we have today. The music of 10 years ago is much better than most of what's out today. Records are charting top 10 and I can't understand how they got there."

While he feels there is more cur-
(Continued on page 72)

Jam Push Points Up College Outlet Clout

• Continued from page 1

rock department for PolyGram, says the label selected WNUR-FM Evanston, which covers the entire Chicago market, to fly two listeners to Los Angeles to see the Jam perform later this month because of its active support for the popular British band and its current release, "The Gift."

Noting that the record has not been played in Chicago at either WLUP or WMET, the market's major AOR outlets Jaffe says that WNUR is typical of college stations that have perceived "a void on commercial radio that appeals to their open-minded constituency and which they're actively exploiting." Consequently, he states that "labels with an investment in propagating new music have gone to bed with them."

The executive says the new album has surpassed sales of 70,000 units and that he expects "The Gift" to reach the 100,000 mark, making it the group's biggest-selling domestic release to date. "Its success is directly attributable to the support of college radio, which is having the effect that

underground radio had in the late 1960s," he offers. "Labels are actually making profits with acts that haven't received the light of day on AOR. It won't surprise me to see college radio taking the lion's share of the market in the next few years unless AOR gets rid of its pre-occupation with research that perpetuates music of 10 years ago."

For his part, Sky Daniels, music director for WLUP, is adamant in his feelings about the Jam. "Supporting new music is the part of the business that gets me juiced," he says. "I'm constantly urging our consultants to be more expansive in their programming. But I can't pick up the banner for the Jam because I don't believe in them in the U.S. I'm fully aware that they're the people's band in England, overwhelmingly, year in and year out. But as long as they sing with such a heavy British accent—not American—as Paul McCartney once said—kids will immediately call it 'punk rock', which is totally negative. I don't have to take a chance on them because I know exactly what listener reaction is going to be."

(Continued on page 72)

Out Of The Box

HOT 100 A/C

MASON CITY, Iowa—KLSS-FM music director Al Matzdorff says that **Bill Champlin's** new single, "Sara" (Elektra), sounds like summer to him. "It brings back a lot of good memories," he notes. "It's a good song with a pretty sound. I like it a lot." He's also a big **Quarterflash** fan, and has added the group's newest Geffen single, "Right Kind Of Love." Why, he asks, weren't they discovered years ago? "I loved them instantly and I think the new single is going to go. There's just enough tension to make it lively, but it's not quite rock'n'roll." Matzdorff says the same thing is true of the new **Journey** 45 called "Still They Ride" (Columbia). "There's a nice balance between tough and not-too tough. It seems like another 'Open Arms,' only a lot more intense." Discussing the **Pinups'** single, "Song On The Radio" (Columbia), he says "it's kind of catchy and not as bubble-gummy as the Go-Go's. The Pinups have a little more finesse."

AOR

MORGANTOWN, West Va.—Jim Watkins, the WCLG-FM music director (known professionally as Dr. John), says that new singles by **Heart**, **Stevie Nicks** and **Journey** aren't necessarily personal favorites, but that when it comes to programming the station, he feels they can't miss. He's high on "This Man Is Mine," the new Heart single on Epic, because it's very mass appeal, "something different for them. They were in a rut, but this track appeals to the lower end as well as upper females." Similarly, he notes that the new Journey 45, "Still They Ride" (Columbia), "appeals to rock and roll people but is mellow enough for older listeners to enjoy, too. It works out really nicely for us, maintaining that rock image while still reaching an older demographic." The programmer adds that "After The Glitter Fades" by Nicks (Modern) also fills a gap in the format for listeners who like a little bit of country in their rock. "It's a nice change, and the response has been immediate."

BLACK/URBAN

LOS ANGELES—Alonzo Miller has a "gut feeling" that new releases by **Jean Carn** and **Cheryl Lynn** will explode this summer. The KACE-FM music director feels the Carn record, "Trust Me" (Motown), could turn out to be the singer's biggest-selling album to date on the strength of such songs as the title track and remakes of the Bluenotes' "If You Don't Know Me By Now" and Martha and The Vandellas' "My Baby Loves Me." And he likes the feel of Lynn's "Instant Love" (Columbia), produced by Luther Vandross, which he added last week. He adds that **Dennis Brown's** "Love Has Found A Way" (A&M) deserves a shot in every market. "It's a great-sounding record and the phone response has been just short of tremendous," he notes. "I'd like to see it get some more exposure."

COUNTRY

DULUTH—"One good thing about **John Schneider** is that when it comes to remakes, he just does his own thing," says Tim Michaels, WDSM-AM music director, about the singer's interpretation of the Johnny Burnette classic, "Dreamin'" (Epic), his follow-up to "Now Or Never." Having grown up in the 1950s, he says he loves the feel of "So Fine" by the **Oak Ridge Boys** (MCA) because it reminds him of their hit, "Elvira." "They're just capitalizing on the beat and using different words. But the Oaks are very popular here." Speaking about **Emmylou Harris**, he notes that her current single, "Born To Run" (Warner Bros.), should reach the top of the country charts. "No matter what she does, it always seems to strike a popular chord."
LEO SACKS

MAY 29, 1982, BILLBOARD

Country Hot 100
Soul
A/C

Survey For Week Ending 5/29/82

Billboard Chart Breakouts

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- | | |
|----|--|
| 52 | STEVIE WONDER
Do I Do, Tamla 1612 (Motown) |
| 66 | BLONDIE
Island Of Lost Souls, Chrysalis 2603 |
| 75 | THE STEVE MILLER BAND
Abracadabra, Capitol 9785 |
| 38 | ALABAMA
Take Me Down, RCA 13210 |
| 52 | RICKY SKAGGS
I Don't Care, Epic 14-02931 |
| 53 | DOLLY PARTON
Heartbreak Express, RCA 13234 |
| 79 | MICHAEL WYCOFF
Looking Up To You, RCA 13214 |
| 35 | MECO
Big Band Medley, Arista 0686 |
| 38 | BILL LA BOUNTY
Never Gonna Look Back, Warner Bros. 50065 |

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



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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/18/82)

PRIME MOVERS-NATIONAL

- TOTO—Rosanna—Columbia
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory—Columbia
- THE HUMAN LEAGUE—Don't You Want Me—A&M

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

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

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

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

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

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

TOP ADD ONS -NATIONAL

- ALABAMA—Take Me Down—RCA
- THE J. GEILS BAND—Angel In Blue—EMI-America
- KARLA BONOFF—Personally—Epic

BREAKOUTS-NATIONAL

- BLONDIE—Island Of Lost Souls—Chrysalis
- STEVIE WONDER—Do I Do—Tamla
- STEVE MILLER BAND—Abracadabra—Capitol

Pacific Southwest Region

★ PRIME MOVERS

- TOTO—Rosanna—Columbia
- PATRICE RUSHEN—Forget Me Not—Elektra
- RAY PARKER JR.—The Other Woman—Arista

● TOP ADD ONS

- KARLA BONOFF—Personally—Epic
- ALABAMA—Take Me Down—RCA
- NEIL DIAMOND—Be Mine Tonight—Columbia

BREAKOUTS

- STEVIE WONDER—Do I Do—Tamla
- BLONDIE—Island Of Lost Souls—Chrysalis
- STEVE MILLER BAND—Abracadabra—Capitol

KFI-AM—Los Angeles

- ★ DAZZ BAND—Let It Whip 13-7
- ★ CHEBI—Murphy's Law 17-10
- ★ PATRICE RUSHEN—Forget Me Not 14-9
- ★ SHAMAR—A Night To Remember 20-14
- ★ TOTO—Rosanna 28-21
- SOFT CELL—Tainted Love
- THE MOTELS—Only The Lonely B
- KARLA BONOFF—Personally B
- 38 SPECIAL—Caught Up In You B
- ALABAMA—Take Me Down A
- THE J. GEILS BAND—Angel In Blue A
- QUARTERFLASH—Right Kind Of Love A
- BLONDIE—Island Of Lost Souls A
- EYE TO EYE—Nice Girls A
- SPARKS—I Predict A
- HEART—This Man Is Mine X
- ROD STEWART—How Long X
- RONNIE MILSAP—Any Day Now X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X
- JOHN COUGAR—Hurts So Good X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- BERTIE HIGGINS—Just Another Day In Paradise X
- FOREIGNER—Break It Up X
- KANSAS—Play The Game Tonight X
- LESLIE PEARL—If The Love Fits Wear It X

KIQQ-FM—Los Angeles

- ★ PAUL McCARTNEY & STEVIE WONDER—Ebony & Ivory 1-1
- ★ RAY PARKER JR.—The Other Woman 2-2
- ★ THE HUMAN LEAGUE—Don't You Want Me 4-3
- ★ DAZZ BAND—Let It Whip 9-4
- ★ PATRICE RUSHEN—Forget Me Not 12-8
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- FRANK ZAPPA—Valley Girls B
- DR. HOOK—Love Line A
- 38 SPECIAL—Caught Up In You A
- RANDY CRAWFORD—One Hello A
- JON AND VANGELIS—I'll Find My Way Home A
- STEVIE WONDER—Do I Do A
- THE MONROES—What Do All The People Know A
- PETER DINKlage—I Don't Want To Want You X
- JIMMY HALL—Fool For Your Love X
- CHIC—Soup For One X
- RAINBOW—Stone Cold X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X
- FRANK BARBER ORCHESTRA—Hooked On Big Bands X
- FOREIGNER—Break It Up X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- STEVIE NICKS—After The Glitter Fades X
- THE BLASTERS—So Long Baby, Goodbye X
- ALESSI—Put Away Your Love X
- SPARKS—I Predict X
- BLONDIE—Island Of Lost Souls X
- KANSAS—Play The Game Tonight X
- HELEN CARA—My Baby X
- HARCUT ONE HUNDRED—Love Plus One X
- THE J. GEILS BAND—Angel In Blue X
- LESLIE PEARL—If The Love Fits Wear It X
- BOBBY CALDWELL—Jamaica X

KRTH-FM—Los Angeles

- ★ DENICE WILLIAMS—It's Gonna Take A Miracle 8-3
- ★ PATRICE RUSHEN—Forget Me Not 12-9
- ★ TOTO—Rosanna 15-11
- ★ THE MOTELS—Only The Lonely 19-14
- ★ ATLANTIC STAR—Circles 21-16
- STEVIE WONDER—Do I Do
- LESLIE PEARL—If The Love Fits Wear It A
- THE STEVE MILLER BAND—Abracadabra A

- HEART—This Man Is Mine B
- JON AND VANGELIS—I'll Find My Way Home B
- LITTLE RIVER BAND—Man On Your Mind B
- RONNIE MILSAP—Any Day Now B
- MANHATTAN TRANSFER—Route 66 X
- ALABAMA—Take Me Down X
- BLONDIE—Island Of Lost Souls X

KIMN-AM—Denver

- ★ TOTO—Rosanna 12-5
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 17-10
- ELTON JOHN—Empty Garden 15-12
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-14
- RAY PARKER JR.—The Other Woman 24-19
- SOFT CELL—Tainted Love
- ALABAMA—Take Me Down
- NEIL DIAMOND—Be Mine Tonight A
- BLONDIE—Island Of Lost Souls A
- DONNIE IRIS—My Girl X
- RONNIE MILSAP—Any Day Now X
- KARLA BONOFF—Personally X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- ROBERTA FLACK—Making Love X
- GREG KINN—Happy Man X
- 38 SPECIAL—Caught Up In You B
- SHEENA EASTON—When He Shines B
- LOVERBOY—When It's Over B
- KANSAS—Play The Game Tonight B

KRLA-AM—Los Angeles

- ★ RICK STACCATO—My Largo 10-3
- ★ PATRICE RUSHEN—Forget Me Not 16-11
- ★ THE MOTELS—Only The Lonely 28-24
- ★ TOTO—Rosanna 27-25
- LESLIE PEARL—If The Love Fits Wear It
- BLONDIE—Island Of Lost Souls
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- NEIL DIAMOND—Be Mine Tonight A
- STEVIE WONDER—Do I Do A
- DONNIE IRIS—My Girl X
- JOHN SCHNEIDER—Dreamin' X
- BOB STEWART—How Long X
- SHEENA EASTON—When He Shines X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X
- KARLA BONOFF—Personally X
- RONNIE MILSAP—Any Day Now X
- QUEEN—Body Language X
- ELTON JOHN—Empty Garden X
- WILLIE NELSON—Always On My Mind X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- HEART—This Man Is Mine X
- ALDO NOVA—Fantasy X

KOPA-AM—Phoenix

- ★ CHAZ KELLEY—My Largo 17-13
- ★ TOTO—Rosanna 19-15
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 2-1
- ELTON JOHN—Empty Garden 3-2
- NEIL DIAMOND—Be Mine Tonight
- KARLA BONOFF—Personally

KCPX-AM—Salt Lake City

- ★ GARY WALDRON—My Largo 7-4
- ★ LITTLE RIVER BAND—Man On Your Mind 7-4
- ★ BERTIE HIGGINS—Just Another Day In Paradise 27-21
- SIMON AND GARFUNKEL—Wake Up Little Susie 16-12
- 38 SPECIAL—Caught Up In You 28-24
- LOVERBOY—When It's Over 31-26
- BLONDIE—Island Of Lost Souls B
- KARLA BONOFF—Personally B
- ALABAMA—Take Me Down B
- LESLIE PEARL—If The Love Fits Wear It B
- GREG KINN—Happy Man B
- JON AND VANGELIS—I'll Find My Way Home B
- THE MONROES—What Do All The People Know B
- PATTY WEAVER—Shot In The Dark B
- STEVIE NICKS—After The Glitter Fades B
- THE REDDINGS—Sitting On The Dock Of The Bay A
- EYE TO EYE—Nice Girls A
- THE STEVE MILLER BAND—Abracadabra A
- SOFT CELL—Tainted Love A
- PATRICE RUSHEN—Forget Me Not A
- BOW WOW WOW—I Want Candy A
- SPARKS—I Predict A
- VAN HALEN—Dancing In The Street A
- SPLIT ENZ—Six Months In A Leaky Boat A

KLUC-FM—Las Vegas

- ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 13-9
- ★ ASIA—Heat Of The Moment 16-10
- ★ JOHN COUGAR—Hurts So Good 22-17
- ★ 38 SPECIAL—Caught Up In You 21-18
- ★ ROD STEWART—How Long 27-20
- JOURNEY—Still They Ride
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
- THE J. GEILS BAND—Angel In Blue A

- SOFT CELL—Tainted Love A
- HEART—This Man Is Mine B
- KARLA BONOFF—Personally B

KZZP-FM—Mesa

- ★ STEVE GARDNER—My Largo 14-7
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-18
- ★ THE HUMAN LEAGUE—Don't You Want Me 7-3
- TOTO—Rosanna 10-5
- LITTLE RIVER BAND—Man On Your Mind 16-13
- KARLA BONOFF—Personally
- STEVIE WONDER—Do I Do
- ALABAMA—Take Me Down A
- STEVIE NICKS—After The Glitter Fades A
- EYE TO EYE—Nice Girls X
- JON LUCHE—Tell Me You Love Me X
- LOVERBOY—When It's Over B
- JOURNEY—Still They Ride B

KRSP-FM—Salt Lake City

- ★ LORRAINE WINDGAR—My Largo 6-3
- ★ TOTO—Rosanna 13-6
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
- STEVIE NICKS—After The Glitter Fades
- RAINBOW—Stone Cold X
- SCORPIONS—No One Like You X
- BLONDIE—Island Of Lost Souls X
- GREG KINN—Happy Man X

KFMB-FM—San Diego

- ★ THE HUMAN LEAGUE—Don't You Want Me 3-2
- ★ SOFT CELL—Tainted Love 7-4
- ★ TOTO—Rosanna 8-6
- ELTON JOHN—Empty Garden 9-8
- ASIA—Heat Of The Moment 10-9
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- GREG KINN—Testify A
- THE MONROES—What Do All The People Know A
- PAUL McCARTNEY—Ballroom Dancing A
- PAUL McCARTNEY—Take It Away A
- MEN AT WORK—What Can It Be Now A
- HEART—This Man Is Mine X
- KANSAS—Play The Game Tonight X
- ASIA—Only Time Will Tell X
- QUEEN—Body Language B
- 38 SPECIAL—Caught Up In You B

KKXX-FM—Bakersfield

- ★ SOFT CELL—Tainted Love 13-6
- ★ JOHN COUGAR—Hurts So Good 17-11
- ★ LOVERBOY—When It's Over 21-14
- ★ KANSAS—Play The Game Tonight 30-18
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 29-23
- JOURNEY—Still They Ride A
- RAINBOW—Stone Cold A
- THE MOTELS—Only The Lonely A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You A
- STEVIE NICKS—After The Glitter Fades A
- THE STEVE MILLER BAND—Abracadabra A
- PAUL McCARTNEY—Ballroom Dancing X
- ELTON JOHN—Ball And Chain X
- RICH SPRINGFIELD—Calling All Girls X

KGGI-FM—Riverside

- ★ RAY PARKER JR.—The Other Woman 13-9
- ★ RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 15-10
- ★ PATRICE RUSHEN—Forget Me Not 8-3
- QUEEN—Body Language 25-20
- KARLA BONOFF—Personally 30-22
- JUICE NEWTON—Love's Been A Little Bit Hard On Me
- STEVIE WONDER—Do I Do
- 38 SPECIAL—Caught Up In You A
- RONNIE MILSAP—Any Day Now A
- NEIL DIAMOND—Be Mine Tonight A
- BLONDIE—Island Of Lost Souls A
- STEVE MILLER—Abracadabra A
- FOREIGNER—Break It Up X
- THE MOTELS—Only The Lonely X
- MELISSA MANCHESTER—You Should Hear How She Talks B
- DENICE WILLIAMS—It's Gonna Take A Miracle B

KFXM-AM—San Bernardino

- ★ JASON McQUEEN—My Largo 5-3
- ★ ASIA—Heat Of The Moment 7-4
- ★ JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 9-6
- ★ LOVERBOY—When It's Over 17-12
- ★ HARCUT ONE HUNDRED—Love Plus One 26-20
- BLONDIE—Island Of Lost Souls
- STEVIE MILLER—Abracadabra
- SOFT CELL—Tainted Love B
- BOW WOW WOW—I Want Candy B
- VAN HALEN—Dancing In The Street B
- QUARTERFLASH—Right Kind Of Love B
- THE WAITRESSES—I Know What Boys Like A
- JOURNEY—Still They Ride A
- A FLOCK OF SEAGULLS—I Ran X
- SAMMY HAGAR—Piece Of My Heart X
- MISSING PERSONS—Words X
- FRANKIE BLEU—Just For You X
- DAVID BOWIE—Cat People (Putting Out Fire) X
- PRISM—Turn On Your Radar X
- XTC—Sessions Working Overtime X

KRQQ-FM—Tucson

- ★ ZAPKIAN/HART—My Largo 4-2
- ★ GENESIS—Man On The Corner 16-6
- ★ ELTON JOHN—Empty Garden 14-9
- QUEEN—Body Language 30-13
- LOVERBOY—When It's Over
- ALABAMA—Take Me Down
- GREG KINN—Happy Man A
- BLONDIE—Island Of Lost Souls B
- ASIA—Heat Of The Moment B
- JOHN COUGAR—Hurts So Good B
- THE MOTELS—Only The Lonely B
- STEVIE NICKS—After The Glitter Fades B
- HEART—This Man Is Mine B
- BERTIE HIGGINS—Just Another Day In Paradise X
- SOFT CELL—Tainted Love X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X

KTKT-AM—Tucson

- ★ BOBBY RIVERS—My Largo 14-12
- ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 11-6
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie 14-12
- ★ RONNIE MILSAP—Any Day Now 23-14
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-17
- ★ BERTIE HIGGINS—Just Another Day In Paradise 22-19
- STEVIE WONDER—Do I Do
- STEVIE NICKS—After The Glitter Fades
- NEIL DIAMOND—Be Mine Tonight B
- ALABAMA—Take Me Down X
- EYE TO EYE—Nice Girls X
- HEART—This Man Is Mine X
- LARRY LEE—Don't Talk X
- MANHATTAN TRANSFER—Route 66 X

Pacific Northwest Region

★ PRIME MOVERS

- RAY PARKER JR.—The Other Woman—Arista
- DAZZ BAND—Let It Whip—Motown
- TOTO—Rosanna—Columbia

● TOP ADD ONS

- JOURNEY—Still They Ride—Columbia
- EYE TO EYE—Nice Girls—Warner Bros.
- THE J. GEILS BAND—Angel In Blue—EMI-America

BREAKOUTS

- BLONDIE—Island Of Lost Souls—Chrysalis
- MECO—Big Band Medley—Arista

KFRG-AM—San Francisco

- ★ JIM PATTERSON—My Largo 15-4
- ★ DAZZ BAND—Let It Whip 7-3
- ★ RAY PARKER JR.—The Other Woman 15-4
- ★ DENICE WILLIAMS—It's Gonna Take A Miracle 16-5
- ★ CHARLENE—I've Never Been To Me 25-18
- ★ THE J'AYS—Just Want To Satisfy You 27-20
- JOURNEY—Still They Ride
- THE GAP BAND—Early In The Morning B
- LARRY GRAHAM—Don't Stop When You're Hot B
- STEVIE NICKS—After The Glitter Fades B
- GREG KINN—Happy Man B
- RAINBOW—Stone Cold B
- RANDY CRAWFORD—One Hello B
- JOHN SCHNEIDER—Dreamin' B

KJR-AM—Seattle

- ★ GEORGE BENSON—Never Give Up A Good Thing A
- ★ MELISSA MANCHESTER—You Should Hear How She Talks A
- ★ PAUL McCARTNEY—Here Today L

KEZR-FM—San Jose

- ★ BOB HARLOW—My Largo 12-5
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 12-5
- ★ WILLIE NELSON—Always On My Mind 16-7
- ★ FOREIGNER—Break It Up 17-10
- ★ DENICE WILLIAMS—It's Gonna Take A Miracle 14-12
- RONNIE MILSAP—Any Day Now 20-15
- EYE TO EYE—Nice Girls
- BLONDIE—Island Of Lost Souls
- THE MONROES—What Do All The People Know A
- GREG KINN—Happy Man A
- LE ROUX—The Last Safe Place On Earth A
- THE J. GEILS BAND—Angel In Blue X
- LESLIE PEARL—If The Love Fits Wear It X
- ALDO NOVA—Fantasy X
- 38 SPECIAL—Caught Up In You X
- RAINBOW—Stone Cold X
- JOURNEY—Still They Ride X
- SOFT CELL—Tainted Love B
- ALABAMA—Take Me Down B
- CHER—Rudy B

KRLC-AM—Lewiston

- ★ STEVE MACKEVIN—My Largo 1-1
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
- ★ DAN FOGELBERG—Run For The Roses 4-2
- ★ ALABAMA—Take Me Down 12-8
- ★ KARLA BONOFF—Personally 13-10
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 19-13
- BLONDIE—Island Of Lost Souls
- MECO—Big Band Medley
- DR. HOOK—Love Line A
- BILL CHAMPLIN—Sara A
- LESLIE PEARL—If The Love Fits Wear It A
- JEFF LORBER—It's A Fact X
- PAT METHENY GROUP—Are You Going With Me X
- ALESSI—Put Away Your Love X
- STARS ON—Stars On 45 (A Tribute To Stevie Wonder) X
- JOHN SCHNEIDER—Dreamin' X
- FRANKIE BLEU—Just For You X
- OAK RIDGE BOYS—So Fine A
- MANHATTAN TRANSFER—Route 66 B
- NEIL DIAMOND—Be Mine Tonight B
- JOURNEY—Still They Ride B
- RICK SPRINGFIELD—Don't Talk To Strangers B

KGW-AM—Portland

- ★ JANINE WOJNIAK—My Largo 12-8
- ★ SHEENA EASTON—When He Shines 11-9
- ★ DAN FOGELBERG—Run For The Roses 8-5
- ★ EDDIE RABBITT—I Don't Know Where To Start 18-13
- ★ JUICE NEWTON—Love's Been A Little Bit Hard 20-16
- MELISSA MANCHESTER—You Should Hear How She Talks
- TOTO—Rosanna
- LITTLE RIVER BAND—Man On Your Mind A

- KARLA BONOFF—Personally A/B
- NEIL DIAMOND—Be Mine Tonight A/B
- QUARTERFLASH—Right Kind Of Love A/B

KPLZ-FM—Seattle

- ★ JEFF KING—My Largo 14-12
- ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 12-7
- ★ SHEENA EASTON—When He Shines 16-9
- ★ CAROLE KING—One To One 23-18
- ★ RONNIE MILSAP—Any Day Now 26-21
- ★ JEFF LORBER—It's A Fact 27-24
- SCORPIONS—No One Like You A
- ALABAMA—Take Me Down A
- TOTO—Rosanna A
- JOHN MARTYN—I Couldn't Love You More A
- DENICE WILLIAMS—It's Gonna Take A Miracle B
- NEIL DIAMOND—Be Mine Tonight B
- RICK SPRINGFIELD—Don't Talk To Strangers B

KYYX-FM—Seattle

- ★ ELVIN ICHIYAMA—My Largo 2-2
- ★ JOHN COUGAR—Hurts So Good 15-10
- BLONDIE—Island Of Lost Souls
- THE J. GEILS BAND—Angel In Blue
- ALABAMA—Take Me Down A
- SOFT CELL—Tainted Love A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A

KJRB-AM—Spokane

- ★ BRIAN GREGORY—My Largo 10-5
- ★ LITTLE RIVER BAND—Man On Your Mind 15-10
- ★ DAN FOGELBERG—Run For The Roses 17-11
- ★ JOHN COUGAR—Hurts So Good 23-15
- ★ THE CHARLIE DANIELS BAND—Still In Saigon 17-25
- PUAL McCARTNEY—Ballroom Dancing B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- JON AND VANGELIS—I'll Find My Way Home B
- STEVIE NICKS—After The Glitter Fades A
- QUARTERFLASH—Right Kind Of Love A
- ALABAMA—Take Me Down A
- CHEAP TRICK—If You Want My Love A
- ALDO NOVA—Fantasy X
- QUEEN—Body Language X
- 38 SPECIAL—Caught Up In You X
- THE MOTELS—Only The Lonely X
- KANSAS—Play The Game Tonight X
- RAINBOW—Stone Cold X
- VAN HALEN—Dancing In The Street X
- RICK SPRINGFIELD—Calling All Girls X
- THE STEVE MILLER BAND—Abracadabra Z

KCBN-AM—Reno

- ★ JIM O'NEIL—My Largo 4-1
- ★ PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 4-1
- ELTON JOHN—Empty Garden 12-6
- JOURNEY—Still They Ride
- VAN HALEN—Dancing In The Street
- LE ROUX—The Last Safe Place On Earth X
- EYE TO EYE—Nice Girls X
- KANSAS—Play The Game Tonight X

KSFM-FM—Sacramento

- ★ MARK PRESTON—My Largo 15-8
- ★ RAY PARKER JR.—The Other Woman 15-8
- ★ ATLANTIC STAR—Circles 19-13
- ★ WILLIE NELSON—Always On My Mind 13-9
- ★ THE HUMAN LEAGUE—Don't You Want Me 23-14
- ★ CHARLENE—I've Never Been To Me 11-5
- DENICE WILLIAMS—It's Gonna Take A Miracle
- ONE WAY—Cutie Pie
- TOTO—Rosanna B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- RONNIE MILSAP—Any Day Now B
- SHEENA EASTON—When He Shines B
- PATRICE RUSHEN—Forget Me Not A

KTAC-AM—Tacoma

- ★ BRUCE CANNON—My Largo 15-10
- ★ ELTON JOHN—Empty Garden 15-10
- ★ DAN FOGELBERG—Run For The Roses 17-14
- ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 18-15
- ★ SIMON AND GARFUNKEL—Wake Up Little Susie 19-16
- KARLA BONOFF—Personally 22-19
- MELISSA MANCHESTER—You Should Hear How She Talks A
- BARBARA MANDRELL—Till You're Gone A
- ALABAMA—Take Me Down A
- MECO—Big Band Medley A

North Central Region

★ PRIME MOVERS

- ROBERTA FLACK—Making Love—Atlantic
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory—Columbia
- THE HUMAN LEAGUE—Don't You Want Me—A&M

● TOP ADD ONS

- KARLA BONOFF—Personally—Epic
- 38 SPECIAL—Caught Up In You—A&M
- THE J. GEILS BAND—Angel In Blue—EMI-America

BREAKOUTS

- STEVIE WONDER—Do I Do—Tamla
- MECO—Big Band Medley—Arista

WGCL-FM—Cleveland

- ★ JAY STONE—My Largo 12-8
- ★ THE HUMAN LEAGUE—Don't You Want Me 4-2
- SOFT CELL—Tainted Love 9-7

NOT FOR THE INNOCENT.

Saxon, England's deadliest rock and roll strike force, hits hard with their newest U.S. collection of unammaced metal muscle — "Strong Arm Of The Law." With the power to totally protect you from the criminally mundane.

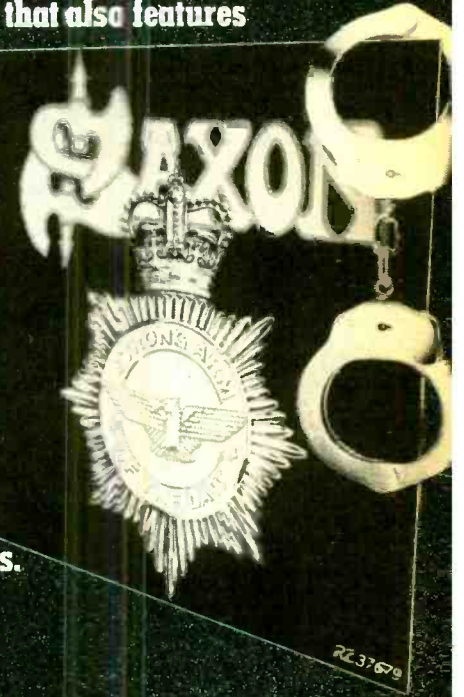
Reinforcing the assault are Saxon's already infamous night patrols throughout the cities of America, this time in a killer major city tour that also features Aldo Nova and Cheap Trick.

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On Carrere® Records and Tapes.



Cities where Saxon is laying down the law (w/Cheap Trick):

6/4 Spokane, WA	Coliseum	6/23 Dubuque, IA	5 Flags Arena	7/9 Indianapolis, IN	Mkt. Square Arena*	7/23 Dallas, TX	TBA*
6/6 Portland, OR	Paramount	6/25 Omaha, NE	Auditorium	7/10 Fort Wayne, IN	Coliseum*	7/24 San Antonio, TX	Convention Ctr. Arena*
6/8 Seattle, WA	Paramount	6/26 Kansas City, MO	Municipal Aud.	7/11 Kalamazoo, MI	Wings Stadium*	7/25 Austin, TX	TBA*
6/11 Yakima, WA	Speedway	6/29 Nashville, TN	Municipal Aud.	7/12 Rochester, MI	Meadowbrook	7/27 Corpus Christ, TX	TBA*
6/12 Rapid City, SD	Rushmore Plz. Cvc. Ctr.	7/2 Saginaw, MI	Wendtor Arena	7/4 Memphis, TN	Mudd Is. Amphitheater*	7/28 Houston, TX	TBA*
6/14 Bismarck, ND	Civic Ctr.	7/3 East Troy, WI	Alpine Vly. Music Fair	7/6 Tulsa, OK	Assembly Theater*	7/31 Alexandria, LA	Rapid Parish Col.*
6/16 Fargo, SD	Civic Aud.	7/5 Columbus, OH	Vets Memorial	7/7 Norman, OK	Lloyd Noble Arena*	7/31 Baton Rouge, LA	L.S.U. Assembly Ctr.*
6/18 Rib Mountain, WI	State Park Spdwy.	7/8 Cayahoga Falls, OH	Blossom Music Fest.	7/8 Lubbock, TX	Coliseum*	8/1 Biloxi, MS	TBA*
6/19 Duluth, MN	Arena	7/7 Dayton, OH	Hara Arena	7/20 El Paso, TX	Civic Ctr. Plaza*		
6/20 Minneapolis, MN	Met Ctr.			7/21 Odessa, TX	Ector Col.*		

*Special Guest — ALDO NOVA. CARRERE

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/18/82)

Continued from page 22

WXKX-FM - Pittsburgh
(Clark Ingram - MD)
★ ★ TOTO - Rosanna 11-5
★ ★ KANSAS - Play The Game Tonight 15-11
★ ★ THE POLICE - Secret Journey 17-13
★ ★ FRANKIE AND THE KNOCKOUTS - Without You (Not Another Lonely Night) 16-14
★ ★ THE MOTELS - Only The Lonely A
★ ★ THE MONROES - What Do All The People Know A
★ ★ QUARTERFLASH - Right Kind Of Love A
★ ★ GREG KIHN - Testify X
★ ★ PAUL McCARTNEY - Take It Away X
★ ★ HUEY LEWIS AND THE NEWS - Working For A Living X
★ ★ JETHRO TULL - Falling On Hard Times X
★ ★ STEVE MILLER - Abracadabra X
★ ★ CHEAP TRICK - If You Want My Love B
★ ★ THE HUMAN LEAGUE - Don't You Want Me B
★ ★ 38 SPECIAL - Caught Up In You B
★ ★ SAMMY HAGAR - Piece Of My Heart B

WYYS-FM - Cincinnati
(Barry James - MD)
★ ★ GREG GUDRY - Goin' Down 10-6
★ ★ THE BEATLES - The Beatles Movie Medley 13-8
★ ★ STARS ON - Stars On 45 III (A Tribute To Stevie Wonder) 16-12
★ ★ KARLA BONOFF - Personally 24-19
★ ★ RICK SPRINGFIELD - Don't Talk To Strangers 29-22
★ ★ RONNIE MILSAP - Any Day Now B

WNCI-FM - Columbus
(Steve Edwards - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ DAN FOGELBERG - Run For The Roses 6-2
★ ★ ROBERTA FLACK - Making Love 8-3
★ ★ ELTON JOHN - Empty Garden 9-5
★ ★ SHEENA EASTON - When He Shines 13-8
★ ★ DIORNE WARWICK AND JOHNNY MATHIS - Friends In Love
★ ★ KARLA BONOFF - Personally
★ ★ ALABAMA - Take Me Down A

WXGT-FM - Columbus
(Teri Nuttner - MD)
★ ★ ASIA - Heat Of The Moment 15-10
★ ★ LITTLE RIVER BAND - Man On Your Mind 19-15
★ ★ TOMMY TUTONE - 867-5309/Jenny 5-3
★ ★ TOTO - Rosanna 24-18
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 25-20
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me
★ ★ 38 SPECIAL - Caught Up In You A
★ ★ KANSAS - Play The Game Tonight A
★ ★ LOVERBOY - When It's Over X
★ ★ JOHN COUGAR - Hurts So Good X
★ ★ QUEEN - Body Language X

WKWK-AM (14WK) - Wheeling
(Al Lawrence - MD)
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ MECO - Big Band Medley
★ ★ MELISSA MANCHESTER - You Should Hear How She Talks A
★ ★ NEIL DIAMOND - Be Mine Tonight A
★ ★ STARS ON - Rollin' Stars A

Southwest Region

★ PRIME MOVERS ★
PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory - Columbia
WILLIE NELSON - Always On My Mind - Columbia
DAN FOGELBERG - Run For The Roses - Full Moon - Epic
● TOP ADD ONS ●
NEIL DIAMOND - Be Mine Tonight - Columbia
KARLA BONOFF - Personally - Epic
QUEEN - Body Language - Elektra

★ BREAKOUTS ★
STEVE MILLER BAND - Abracadabra - Capitol

★ ★ QUEEN - Body Language
★ ★ TOTO - Rosanna
★ ★ LE ROUX - The Last Safe Place On Earth B
★ ★ ALDO NOVA - Fantasy A
★ ★ 38 SPECIAL - Caught Up In You A
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 5-2
★ ★ LOVERBOY - When It's Over 6-3
★ ★ ASIA - Heat Of The Moment 9-4
★ ★ JOHN COUGAR - Hurts So Good 13-8
★ ★ KANSAS - Play The Game Tonight 16-10
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ SOFT CELL - Tainted Love A
★ ★ PATRICE RUSHEN - Forget Me Not A
★ ★ BONNIE RAITT - Me And The Boys A
★ ★ SHAKIN' STEVENS - You Drive Me Crazy A
★ ★ VAN HALEN - Dancing In The Street A
★ ★ GREG KIHN - Happy Man B
★ ★ QUARTERFLASH - Right Kind Of Love B
★ ★ JON AND VANGELIS - I'll Find My Way Home B
★ ★ ALABAMA - Take Me Down B
★ ★ LESLIE PEARL - If The Love Fits Wear It B

KEEL-AM - Shreveport
(Tom Kenney - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 2-1
★ ★ DAN FOGELBERG - Run For The Roses 6-3
★ ★ ROBERTA FLACK - Making Love 16-10
★ ★ EDDIE RABBITT - I Don't Know Where To Start 22-13
★ ★ RONNIE MILSAP - Any Day Now 26-18
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ T.G. SHEPPARD - Finally
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ KARLA BONOFF - Personally B
★ ★ BERTIE HIGGINS - Just Another Day In Paradise B
★ ★ MELISSA MANCHESTER - You Should Hear How She Talks A
★ ★ NEIL DIAMOND - Be Mine Tonight A
★ ★ ASIA - Heat Of The Moment X
★ ★ LITTLE RIVER BAND - Man On Your Mind X
★ ★ HAIRCUT ONE HUNDRED - Love Plus One X
★ ★ FRANKIE AND THE KNOCKOUTS - Without You (Not Another Lonely Night) X

KHFI-FM - Austin
(Ed Volkman - MD)
★ ★ ELTON JOHN - Empty Garden 9-5
★ ★ DONNIE IRIS - My Girl 21-12
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ SOFT CELL - Tainted Love
★ ★ ALABAMA - Take Me Down A
★ ★ RAINBOW - Stone Cold A
★ ★ POINT BLANK - Let Her Go B
★ ★ THE CHARLIE DANIELS BAND - Still In Saigon B
★ ★ FOREIGNER - Break It Up B
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say B
★ ★ JOE KING CARRASCO AND THE CROWNS - Wanna Get That Feel (Again) X
★ ★ BERTIE HIGGINS - Just Another Day In Paradise X
★ ★ RONNIE MILSAP - Any Day Now X
★ ★ ROBERTA FLACK - Making Love X

KLVU-FM - Dallas
(Overs/Morgan - MD's)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ RONNIE MILSAP - Any Day Now 20-11
★ ★ EDDIE RABBITT - I Don't Know Where To Start 12-5
★ ★ SHEENA EASTON - When He Shines 23-15
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me 24-16
★ ★ STEVIE WONDER - Do I Do X
★ ★ WAYLON AND WILLIE - Just To Satisfy You B
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle B
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say B
★ ★ ALABAMA - Take Me Down B
★ ★ BLONDIE - Island Of Lost Souls B

KFMK-FM - Houston
(Jerry Steele - MD)
★ ★ RONNIE MILSAP - Any Day Now 19-11
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me 26-20
★ ★ NEIL DIAMOND - Be Mine Tonight 29-25
★ ★ ROBERTA FLACK - Making Love

KBFM-FM - McAllen-Brownsville
(Steve Ornes - MD)
★ ★ LITTLE RIVER BAND - Man On Your Mind 12-6
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 19-10
★ ★ ASIA - Heat Of The Moment 20-11
★ ★ TOTO - Rosanna 21-12
★ ★ DAN FOGELBERG - Run For The Roses 18-13
★ ★ KARLA BONOFF - Personally
★ ★ RONNIE MILSAP - Any Day Now
★ ★ HEART - This Man Is Mine A
★ ★ STEVIE WONDER - Do I Do A
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ DIORNE WARWICK AND JOHNNY MATHIS - Friends In Love A
★ ★ STEVE NICKS - After The Glitter Fades X
★ ★ ROD STEWART - How Long X
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle X
★ ★ THE J. GEILS BAND - Angel In Blue X
★ ★ EYE TO EYE - Nice Girls X
★ ★ JOE KING CARRASCO AND THE CROWNS - Wanna Get That Feel (Again) X

WQVE-FM - New Orleans
(Chris Bryan - MD)
★ ★ LITTLE RIVER BAND - Man On Your Mind 15-8
★ ★ DAN FOGELBERG - Run For The Roses 16-9
★ ★ DONNIE IRIS - My Girl 17-14
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me 24-17
★ ★ TOTO - Rosanna 25-20
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ BERTIE HIGGINS - Just Another Day In Paradise A
★ ★ HEART - This Man Is Mine B
★ ★ NEIL DIAMOND - Be Mine Tonight B
★ ★ SMOKEY ROBINSON - Old Fashioned Love B

KOFM-FM - Oklahoma City
(Chuck Morgan - MD)
★ ★ WILLIE NELSON - Always On My Mind 8-5
★ ★ DARYL HALL AND JOHN OATES - Did It In A Minute 12-8
★ ★ TOTO - Rosanna 20-16
★ ★ ASIA - Heat Of The Moment 24-19
★ ★ RONNIE MILSAP - Any Day Now 26-20
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ KARLA BONOFF - Personally
★ ★ ALABAMA - Take Me Down B
★ ★ THE J. GEILS BAND - Angel In Blue B
★ ★ OAK RIDGE BOYS - So Fine A
★ ★ THE MOTELS - Only The Lonely A
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ DIORNE WARWICK AND JOHNNY MATHIS - Friends In Love A
★ ★ SOFT CELL - Tainted Love X
★ ★ VAN HALEN - Dancing In The Street X
★ ★ DONNIE IRIS - My Girl X
★ ★ FRANKIE AND THE KNOCKOUTS - Without You (Not Another Lonely Night) X

WFMF-FM - Baton Rouge
(Wayne Watkins - MD)
★ ★ TOTO - Rosanna 12-7
★ ★ TOMMY TUTONE - 867-5309/Jenny 15-10
★ ★ WILLIE NELSON - Always On My Mind 11-9
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 19-14
★ ★ 38 SPECIAL - Caught Up In You 30-25
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say
★ ★ ALABAMA - Take Me Down B
★ ★ KANSAS - Play The Game Tonight A

KINT-FM - El Paso
(Patty Zizzo - MD)
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 5-2
★ ★ LOVERBOY - When It's Over 6-3
★ ★ ASIA - Heat Of The Moment 9-4
★ ★ JOHN COUGAR - Hurts So Good 13-8
★ ★ KANSAS - Play The Game Tonight 16-10
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ SOFT CELL - Tainted Love A
★ ★ PATRICE RUSHEN - Forget Me Not A
★ ★ BONNIE RAITT - Me And The Boys A
★ ★ SHAKIN' STEVENS - You Drive Me Crazy A
★ ★ VAN HALEN - Dancing In The Street A
★ ★ GREG KIHN - Happy Man B
★ ★ QUARTERFLASH - Right Kind Of Love B
★ ★ JON AND VANGELIS - I'll Find My Way Home B
★ ★ ALABAMA - Take Me Down B
★ ★ LESLIE PEARL - If The Love Fits Wear It B

KILE-AM - Galveston
(Scott Taylor - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 2-1
★ ★ RAY PARKER JR. - The Other Woman 5-3
★ ★ FRANKIE AND THE KNOCKOUTS - Without You (Not Another Lonely Night) 14-9
★ ★ ASIA - Heat Of The Moment 24-10
★ ★ DAN FOGELBERG - Run For The Roses 19-11
★ ★ HEART - This Man Is Mine
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say
★ ★ NEIL DIAMOND - Be Mine Tonight A
★ ★ GREG KIHN - Happy Man A
★ ★ SAMMY HAGAR - Piece Of My Heart X
★ ★ QUEEN - Body Language X
★ ★ GENESIS - Man On The Corner X
★ ★ RAINBOW - Stone Cold X
★ ★ TROOPER - Only A Fool X
★ ★ THE POLICE - Secret Journey X
★ ★ JOURNEY - Still They Ride B
★ ★ THE MOTELS - Only The Lonely B
★ ★ ROBERTA FLACK - Making Love B
★ ★ BERTIE HIGGINS - Just Another Day In Paradise B
★ ★ STEVE NICKS - After The Glitter Fades B
★ ★ EYE TO EYE - Nice Girls B

KVOL-AM - Lafayette
(Phil Rankin - MD)
★ ★ CHARLENE - I've Never Been To Me 1-1
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 4-2
★ ★ TOTO - Rosanna 11-7
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 12-8
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me 29-21
★ ★ RONNIE MILSAP - Any Day Now B
★ ★ ROD STEWART - How Long X
★ ★ ALESSI - Put Away Your Love B
★ ★ HEART - This Man Is Mine B
★ ★ FOREIGNER - Break It Up B
★ ★ STEVE MILLER - Abracadabra A
★ ★ EYE TO EYE - Nice Girls A
★ ★ SOFT CELL - Tainted Love A
★ ★ ALABAMA - Take Me Down A
★ ★ DIORNE WARWICK AND JOHNNY MATHIS - Friends In Love A
★ ★ GREG KIHN - Happy Man A
★ ★ VAN HALEN - Dancing In The Street X
★ ★ LE ROUX - The Last Safe Place On Earth X
★ ★ PATRICE RUSHEN - Forget Me Not X
★ ★ SHAKIN' STEVENS - You Drive Me Crazy X
★ ★ LESLIE PEARL - If The Love Fits Wear It X
★ ★ THE FOUR TOPS - Back To School Again X
★ ★ BERTIE HIGGINS - Just Another Day In Paradise X
★ ★ STEVE NICKS - After The Glitter Fades X
★ ★ SPARKS - I Predict X
★ ★ MELISSA MANCHESTER - You Should Hear How She Talks X
★ ★ RAINBOW - Stone Cold X
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle X

KTSA-AM - San Antonio
(Charlie Brown - MD)
★ ★ CHARLENE - I've Never Been To Me 24-17
★ ★ CONWAY TWITTY - The Clown 26-20
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 3-1
★ ★ THE FOUR TOPS - Back To School Again 10-7
★ ★ RAY PARKER JR. - The Other Woman 17-12
★ ★ RONNIE MILSAP - Any Day Now A
★ ★ QUEEN - Body Language A
★ ★ LITTLE RIVER BAND - Man On Your Mind X
★ ★ ROBERTA FLACK - Making Love X
★ ★ THE HUMAN LEAGUE - Don't You Want Me X
★ ★ TOTO - Rosanna B
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B

Midwest Region

★ PRIME MOVERS ★
THE HUMAN LEAGUE - Don't You Want Me - A&M
TOTO - Rosanna - Columbia
DAN FOGELBERG - Run For The Roses - Full Moon/Epic
● TOP ADD ONS ●
THE J. GEILS BAND - Angel In Blue - EMI-America
JUICE NEWTON - Love's Been A Little Bit Hard On Me - Capitol
KARLA BONOFF - Personally - Epic
★ BREAKOUTS ★
AMBROSIA - How Can You Love Me - Warner Bros.
BLONDIE - Island Of Lost Souls - Chrysalis

WLS-AM - Chicago
(Dave Denver - MD)
★ ★ THE HUMAN LEAGUE - Don't You Want Me 9-5
★ ★ TOTO - Rosanna 24-14
★ ★ CHARLENE - I've Never Been To Me 12-10
★ ★ RAY PARKER JR. - The Other Woman 21-12
★ ★ FRANKIE AND THE KNOCKOUTS - Without You 27-21
★ ★ 38 SPECIAL - Caught Up In You
★ ★ DAN FOGELBERG - Run For The Roses A
★ ★ JOURNEY - Still They Ride X

WLS-FM - Chicago
(Dave Denver - MD)
★ ★ THE HUMAN LEAGUE - Don't You Want Me 9-5
★ ★ TOTO - Rosanna 24-14
★ ★ FRANKIE AND THE KNOCKOUTS - Without You 27-21
★ ★ THE MOTELS - Only The Lonely 35-28
★ ★ JOHN COUGAR - Hurts So Good A
★ ★ SCORPIONS - No One Like You B
★ ★ JOURNEY - Still They Ride X
★ ★ KANSAS - Play The Game Tonight X

WZUU-FM - Milwaukee
(Bill Sharron - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ DAN FOGELBERG - Run For The Roses 3-3
★ ★ SIMON AND GARFUNKEL - Wake Up Little Susie 8-4
★ ★ ROBERTA FLACK - Making Love 9-6
★ ★ KARLA BONOFF - Personally
★ ★ BERTIE HIGGINS - Just Another Day In Paradise
★ ★ CAROLE KING - One To One A

KDWB-AM - Minneapolis
(Karen Anderson - MD)
★ ★ RONNIE MILSAP - Any Day Now
★ ★ KBEQ-FM - Kansas City
(Maja Britton - MD)
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ STEVE NICKS - After The Glitter Fades A
★ ★ VAN HALEN - Dancing In The Street A
★ ★ THE MOTELS - Only The Lonely A

KSLQ-FM - St. Louis
(Johnnie King - MD)
★ ★ ASIA - Heat Of The Moment 8-5
★ ★ THE HUMAN LEAGUE - Don't You Want Me 12-6
★ ★ TOTO - Rosanna 16-11
★ ★ RAY PARKER JR. - The Other Woman 19-14
★ ★ DONNIE IRIS - My Girl 21-18
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me
★ ★ SOFT CELL - Tainted Love
★ ★ MANHATTAN TRANSFER - Route 66 A
★ ★ NEIL DIAMOND - Be Mine Tonight A

KSTP-FM (KS-95) - St. Paul
(Chuck Mapp - MD)
★ ★ ELTON JOHN - Empty Garden 4-2
★ ★ DAN FOGELBERG - Run For The Roses 6-5
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ SHEENA EASTON - When He Shines 14-12
★ ★ LITTLE RIVER BAND - Man On Your Mind 16-13
★ ★ TOTO - Rosanna A
★ ★ DONNIE IRIS - My Girl A
★ ★ WILLIE NELSON - Always On My Mind B
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ THE J. GEILS BAND - Freeze Frame X
★ ★ BARRY MANLOW - Let's Hang On X

WIKS-FM - Indianapolis
(Jay Stevens - MD)
★ ★ JOHN COUGAR - Hurts So Good 10-1
★ ★ LOVERBOY - When It's Over 9-5
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 12-10
★ ★ KANSAS - Play The Game Tonight 19-11
★ ★ CHEAP CHECKER - Harder Than Diamond 22-16
★ ★ CHEAP TRICK - If You Want My Love
★ ★ AMBROSIA - How Can You Love Me
★ ★ GREG KIHN - Happy Man A
★ ★ SOFT CELL - Only The Lonely A
★ ★ ALDO NOVA - Fantasy X
★ ★ RAINBOW - Stone Cold X
★ ★ FOREIGNER - Break It Up X
★ ★ JOURNEY - Still They Ride B
★ ★ HEART - This Man Is Mine B
★ ★ THE J. GEILS BAND - Angel In Blue B
★ ★ SCORPIONS - Can Live Without B

WISM-AM - Madison
(Barb Starr - MD)
★ ★ RONNIE MILSAP - Any Day Now 26-12
★ ★ EDDIE RABBITT - I Don't Know Where To Start 27-13
★ ★ BERTIE HIGGINS - Just Another Day In Paradise 11-3
★ ★ TOTO - Rosanna 15-4
★ ★ SHEENA EASTON - When He Shines 16-5
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ LESLIE PEARL - If The Love Fits Wear It A
★ ★ ALABAMA - Take Me Down A
★ ★ STEVE NICKS - After The Glitter Fades A
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ RAY PARKER JR. - The Other Woman A
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ TEDDY PENDERGRASS - 9 Times Out Of 10 B

WZEE-FM - Madison
(Matt Hudson - MD)
★ ★ KOOL AND THE GANG - Get Down On It 9-6
★ ★ SOFT CELL - Tainted Love 13-8
★ ★ ASIA - Heat Of The Moment 16-11
★ ★ THE HUMAN LEAGUE - Don't You Want Me 19-13
★ ★ LITTLE RIVER BAND - Man On Your Mind 21-15
★ ★ BLONDIE - Island Of Lost Souls
★ ★ PATRICE RUSHEN - Forget Me Not
★ ★ EYE TO EYE - Nice Girls A
★ ★ RAINBOW - Stone Cold A
★ ★ KARLA BONOFF - Personally X
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say X
★ ★ KANSAS - Play The Game Tonight X
★ ★ ROBERTA FLACK - Making Love B
★ ★ CHEAP TRICK - If You Want My Love B
★ ★ JOURNEY - Still They Ride B
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ VAN HALEN - Dancing In The Street B

WL0L-FM - Minneapolis
(Phil Huston - MD)
★ ★ ELTON JOHN - Empty Garden 5-3
★ ★ KOOL AND THE GANG - Get Down On It 6-4
★ ★ THE HUMAN LEAGUE - Don't You Want Me 8-5
★ ★ TOTO - Rosanna 10-8
★ ★ DAN FOGELBERG - Run For The Roses 13-9
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say
★ ★ THE J. GEILS BAND - Angel In Blue
★ ★ KARLA BONOFF - Personally A
★ ★ LE ROUX - The Last Safe Place On Earth A
★ ★ HEART - This Man Is Mine A
★ ★ BOW WOW WOW - I Want Candy X
★ ★ PIN-UPS - Slow On The Radio X
★ ★ BARRY MANLOW - Let's Hang On X
★ ★ KIM WILDE - Kids In America X
★ ★ RONNIE MILSAP - Any Day Now B
★ ★ SOFT CELL - Tainted Love B
★ ★ LOVERBOY - When It's Over B

WOW-AM - Omaha
(Michael Shane - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ RICK SPRINGFIELD - Don't Talk To Strangers 4-2
★ ★ LITTLE RIVER BAND - Man On Your Mind 5-3
★ ★ TOTO - Rosanna 6-4
★ ★ THE HUMAN LEAGUE - Don't You Want Me 7-5
★ ★ WILLIE NELSON - Always On My Mind
★ ★ HEART - This Man Is Mine
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Like You Say A
★ ★ ASIA - Heat Of The Moment X
★ ★ JOHN COUGAR - Hurts So Good X
★ ★ 38 SPECIAL - Caught Up In You X
★ ★ RAY PARKER JR. - The Other Woman X
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover X
★ ★ ALDO NOVA - Fantasy X

★ ★ LOVERBOY - When It's Over X
★ ★ QUEEN - Body Language X
KXOK-AM - St. Louis
(Lee Douglas - MD)
★ ★ DAN FOGELBERG - Run For The Roses 8-5
★ ★ CHARLENE - I've Never Been To Me 11-8
★ ★ PAUL DAVIS - 65 Love Affair 17-11

WSPT-FM - Stevens Point
(Brad Fuhr - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ ASIA - Heat Of The Moment 14-5
★ ★ THE HUMAN LEAGUE - Don't You Want Me 3-2
★ ★ RAY PARKER JR. - The Other Woman 13-8
★ ★ TOTO - Rosanna 15-12
★ ★ THE J. GEILS BAND - Angel In Blue
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ JOURNEY - Still They Ride A
★ ★ BLONDIE - Island Of Lost Souls A
★ ★ EYE TO EYE - Nice Girls A
★ ★ RAINBOW - Stone Cold A
★ ★ SCORPIONS - No One Like You L
★ ★ BOW WOW WOW - I Want Candy L
★ ★ SPARKS - I Predict L
★ ★ THE MONROES - What Do All The People Know L
★ ★ HEART - This Man Is Mine B
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say B
★ ★ RONNIE MILSAP - Any Day Now B
★ ★ GREG KIHN - Happy Man B

KFYR-AM - Bismarck
(Dan Braman - MD)
★ ★ WILLIE NELSON - Always On My Mind 6-3
★ ★ TOTO - Rosanna 11-8
★ ★ DONNIE IRIS - My Girl 18-11
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 17-13
★ ★ RONNIE MILSAP - Any Day Now 19-16
★ ★ AMBROSIA - How Can You Love Me
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ ALABAMA - Take Me Down X
★ ★ JOURNEY - Still They Ride X
★ ★ JOHN COUGAR - Hurts So Good X
★ ★ STEVE NICKS - After The Glitter Fades X
★ ★ 38 SPECIAL - Caught Up In You X
★ ★ KANSAS - Play The Game Tonight X
★ ★ THE CARPENTERS - Beechwood 4-5789 X
★ ★ JOHN DENVER - Shanghai Breezes X
★ ★ MIKE POST - Theme From Magnum P.I. X
★ ★ SIMON AND GARFUNKEL - Wake Up Little Susie X
★ ★ LITTLE RIVER BAND - Man On Your Mind X

KIOA-AM - Des Moines
(A.W. Pantaja - MD)
★ ★ BARRY MANLOW - Let's Hang On 9-5
★ ★ LITTLE RIVER BAND - Man On Your Mind 10-8
★ ★ DAN FOGELBERG - Run For The Roses 13-10
★ ★ FRANKIE AND THE KNOCKOUTS - Without You 15-12
★ ★ GORDON LIGHTFOOT - Baby Step Back 17-14
★ ★ NEIL DIAMOND - Be Mine Tonight
★ ★ THE J. GEILS BAND - Angel In Blue
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say B
★ ★ JOHN COUGAR - Hurts So Good B
★ ★ ALABAMA - Take Me Down A
★ ★ JIMMY HALL - Fool For Your Love X
★ ★ RONNIE MILSAP - Any Day Now X
★ ★ STEVE NICKS - After The Glitter Fades X

KEYN-FM - Wichita
(Terri Springs - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 4-1
★ ★ RAY PARKER JR. - The Other Woman 9-4
★ ★ TOTO - Rosanna 11-6
★ ★ BARRY MANLOW - Let's Hang On 12-9
★ ★ THE HUMAN LEAGUE - Don't You Want Me 16-12
★ ★ LOVERBOY - When It's Over A
★ ★ STEVIE WONDER - Do I Do A

Northeast Region

★ PRIME MOVERS ★
THE HUMAN LEAGUE - Don't You Want Me - A&M
TOTO - Rosanna - Columbia
RAY PARKER JR. - The Other Woman - Arista
● TOP ADD ONS ●
HAIRCUT ONE HUNDRED - Love Plus One - Arista
STEVIE NICKS - After The Glitter Fades - Modern
ALABAMA - Take Me Down - RCA
★ BREAKOUTS ★
AMBROSIA - How Can You Love Me - Warner Bros.

WXKS-FM - Boston
(Joey Carvello - MD)
★ ★ RAY PARKER JR. - The Other Woman 4-1
★ ★ RICK SPRINGFIELD - Don't Talk To Strangers 7-2
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle 8-3
★ ★ SHARON BROWN - I Specialize In Love 10-4
★ ★ CHERI - Murphy's Law 12-6
★ ★ SISTER SLEDGE - All The Man I Need B
★ ★ DAZZ BAND - Let It Whip B
★ ★ ASIA - Heat Of The Moment B
★ ★ SMOKEY ROBINSON - Old Fashioned Love B
★ ★ THE BEATLES - The Beatles Movie Medley B
★ ★ THE WAITRESSES - I Know What Boys Like B
★ ★ AL JARREAU - Teach Me Tonight B
★ ★ LITTLE RIVER BAND - Man On Your Mind B
★ ★ ONE WAY - Cutie Pie B
★ ★ RICHARD DIMPLES FIELDS - If It Ain't One Thing It's Another B
★ ★ HEART - This Man Is Mine A
★ ★ THE J. GEILS BAND - Angel In Blue A
★ ★ HAIRCUT ONE HUNDRED - Love Plus One A
★ ★ BLONDIE - Island Of Lost Souls A
★ ★ RAINBOW - Stone Cold A
★ ★ JEFFREY OSBORNE - I Really Don't Need No Light A
★ ★ THE RITCHIE FAMILY - I'll Do My Best (For You Baby) A
★ ★ KARLA BONOFF - Personally A
★ ★ VAN HALEN - Dancing In The Street A
★ ★ STEVE WONDER - Do I Do X
★ ★ THE GAP BAND - Early In The Morning X
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me X
★ ★ JOHN COUGAR - Hurts So Good X
★ ★ LAURA BRANIGAN - All Night With Me X
★ ★ ELTON JOHN - Blue Eyes X

WKBW-AM - Buffalo
(John Summers - MD)
★ ★ THE HUMAN LEAGUE - Don't You Want Me 19-3
★ ★ TOTO - Rosanna 11-5
★ ★ RAY PARKER JR. - The Other Woman 4-2
★ ★ ELTON JOHN - Empty Garden 10-7
★ ★ SHEENA EASTON - When He Shines 20-18
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ NEIL DIAMOND - Be Mine Tonight A
★ ★ ASIA - Heat Of The Moment A
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me B
★ ★ ROBERTA FLACK - Making Love B
★ ★ RONNIE MILSAP - Any Day Now B

WVBF-FM - Boston
(Reg Johns - MD)
★ ★ SIMON AND GARFUNKEL - Wake Up Little Susie 12-8
★ ★ CAROLE KING - One To One 21-16
★ ★ SHEENA EASTON - When He Shines 22-19
★ ★ BARRY MANLOW - Let's Hang On 24-20
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle 28-21

WBNF-FM - Buffalo
(Roger Christian - MD)
★ ★ JOAN JETT AND THE BLACKHEARTS - Crimson And Clover 23-11
★ ★ TOTO - Rosanna 17-12
★ ★ HAIRCUT ONE HUNDRED - Love Plus One
★ ★ ALABAMA - Take Me Down
★ ★ THE J. GEILS BAND
★ ★ Angel In Blue A - JOURNEY
★ ★ Still They Ride A

WKTU-FM - New York City
(Michael Ellis - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 2-1
★ ★ THE HUMAN LEAGUE - Don't You Want Me 9-6
★ ★ PATRICE RUSHEN - Forget Me Not 4-3
★ ★ ATLANTIC STAR - Circles 6-4
★ ★ PEACH BOYS - Don't Make Me Wait 12-8
★ ★ ANGELA CLEMMONS - Give Me Just A Little More Time
★ ★ FONDA RAE - Over Like A Fat Rat
★ ★ AL McCALL - Hard Times A
★ ★ KID CREOLE AND THE COCONUTS - I'm A Wonderful Thing Baby A
★ ★ THE TEMPTATIONS FEATURING RICK JAMES - Standing On The Top B
★ ★ BOOKER T - Don't Stop Your Love B
★ ★ D TRAIN - Keep On/You're The One For Me B

WFLY-FM - Albany
(Jack Lawrence - MD)
★ ★ CHARLENE - I've Never Been To Me 1-1
★ ★ RAY PARKER JR. - The Other Woman 9-5
★ ★ THE HUMAN LEAGUE - Don't You Want Me 10-7
★ ★ TOTO - Rosanna 12-8
★ ★ ASIA - Heat Of The Moment 18-10
★ ★ SOFT CELL - Tainted Love
★ ★ HUEY LEWIS AND THE NEWS - Hope You Love Me Like You Say A
★ ★ THE MOTELS - Only The Lonely A
★ ★ STEVE NICKS - After The Glitter Fades A
★ ★ ROD STEWART - How Long X
★ ★ HEART - This Man Is Mine B
★ ★ ROBERTA FLACK - Making Love B

WTRY-AM - Albany
(Bill Cahill - MD)
★ ★ TOMMY TUTONE - 867-5309/Jenny 6-3
★ ★ PAUL DAVIS - 65 Love Affair 7-4
★ ★ RAY PARKER JR. - The Other Woman 16-11
★ ★ RAY PARKER JR. - The Other Woman 16-11
★ ★ ASIA - Heat Of The Moment 22-19
★ ★ KANSAS - Play The Game Tonight
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ JOURNEY - Still They Ride A
★ ★ ROBERTA FLACK - Making Love B
★ ★ HEART - This Man Is Mine B
★ ★ 38 SPECIAL - Caught Up In You B

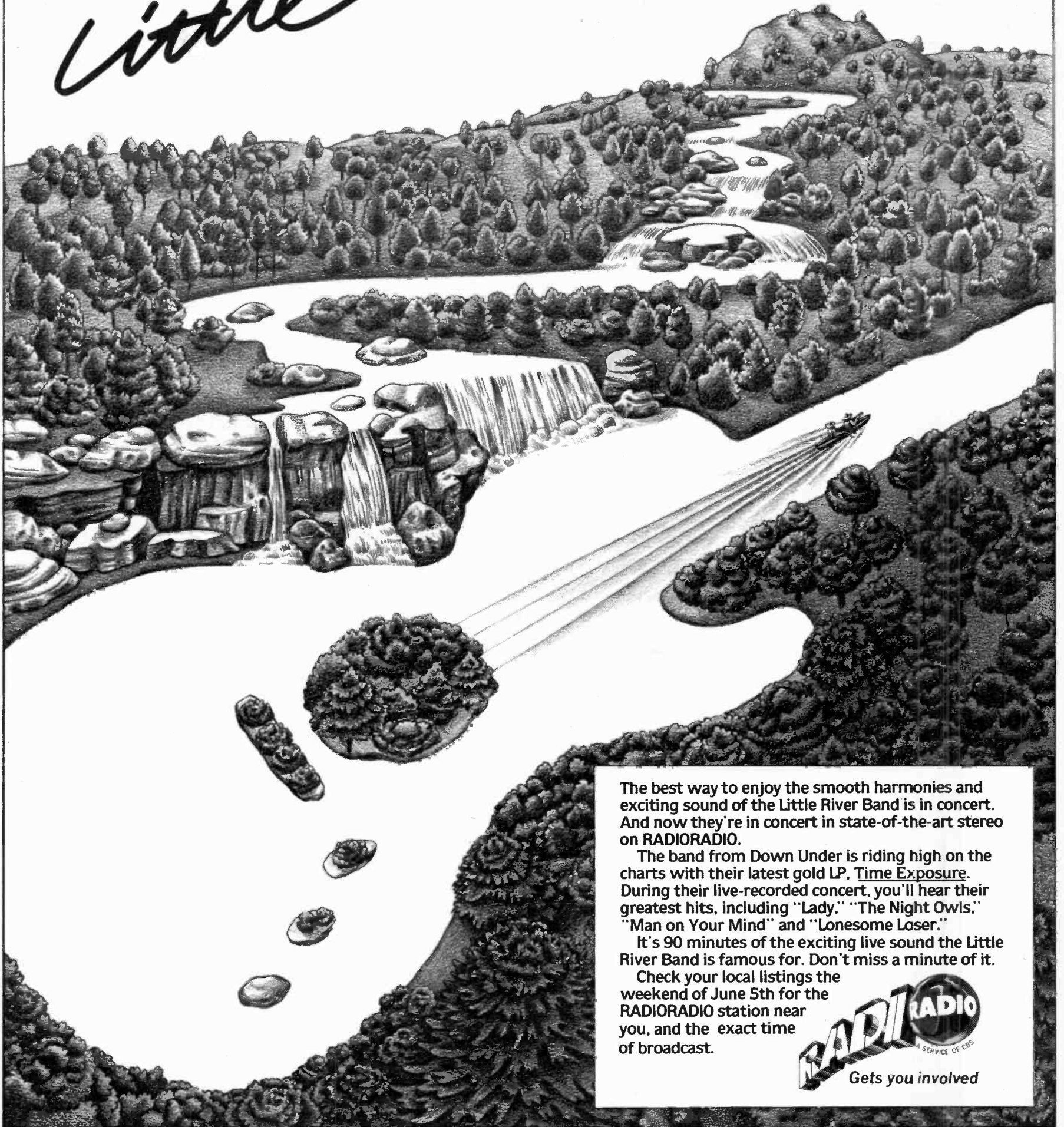
WTIC-FM - Hartford
(Rick Donahue - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ THE HUMAN LEAGUE - Don't You Want Me 8-5
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle 10-6
★ ★ PATRICE RUSHEN - Forget Me Not 29-20
★ ★ SOFT CELL - Tainted Love 28-24
★ ★ WILLIE NELSON - Always On My Mind
★ ★ HEART - This Man Is Mine
★ ★ DAZZ BAND - Let It Whip A
★ ★ STEVE WONDER - Do I Do A
★ ★ SIMON AND GARFUNKEL - Wake Up Little Susie X

WBLI-FM - Long Island
(Bill Terry - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 1-1
★ ★ CHARLENE - I've Never Been To Me 4-3
★ ★ DARYL HALL AND JOHN OATES - Did It In A Minute 9-7
★ ★ ELTON JOHN - Empty Garden 12-8
★ ★ DAN FOGELBERG - Run For The Roses 18-14
★ ★ RAY PARKER JR. - The Other Woman
★ ★ SHEENA EASTON - When He Shines X
★ ★ DONNIE IRIS - My Girl X
★ ★ RONNIE MILSAP - Any Day Now X
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me X
★ ★ ROBERTA FLACK - Making Love B
★ ★ TOTO - Rosanna B

WKCI-FM - New Haven
(Danny Lyons - MD)
★ ★ PAUL McCARTNEY AND STEVIE WONDER - Ebony And Ivory 2-1
★ ★ RAY PARKER JR. - The Other Woman 9-5
★ ★ WILLIE NELSON - Always On My Mind 12-7
★ ★ DENECIE WILLIAMS - It's Gonna Take A Miracle 11-9
★ ★ JUICE NEWTON - Love's Been A Little Bit Hard On Me 16-11
★ ★ STEVE NICKS - After The Glitter Fades
★ ★ SMOKEY ROBINSON - Old Fashioned Love B
★ ★ STEVE WONDER - Do I Do A/B
★ ★ ALABAMA - Take Me Down A/B

ON STAGE TONIGHT

Little River Band



The best way to enjoy the smooth harmonies and exciting sound of the Little River Band is in concert. And now they're in concert in state-of-the-art stereo on RADIORADIO.

The band from Down Under is riding high on the charts with their latest gold LP, *Time Exposure*. During their live-recorded concert, you'll hear their greatest hits, including "Lady," "The Night Owls," "Man on Your Mind" and "Lonesome Loser."

It's 90 minutes of the exciting live sound the Little River Band is famous for. Don't miss a minute of it.

Check your local listings the weekend of June 5th for the RADIORADIO station near you, and the exact time of broadcast.



Co-sponsored by Clairol Summer Blonde



MATHIS ON-AIR—Johnny Mathis, right, discusses his new Columbia album, "Friends In Love," with Frankie Crocker of WBSL New York during a recent on-air interview.

Mike Harrison

A Meet With Meaning

LOS ANGELES—What the world needs now is a good national radio programming convention! It's been over two years since the small-but-successful Goodphone Symposium brought some radio and music people together for three days of verbal exchange and even longer since the great trade publication conferences of the economically healthy mid-seventies provided a meeting ground for those industries.

That's why I have anxiously taken on the directorship of Billboard's next radio programming forum, set for January 20-22, 1983 at the Huntington-Sheraton Hotel in Pasadena, Calif. (the refurbished and expanded site of the Goodphone gathering).

Over the past several years, the nature of national radio conventions has undergone a drastic change. Once basically the domain of competing trade publications, conven-

tions have since become largely organized by the competing radio trade associations. Although the National Assn. of Broadcasters and the National Radio Broadcasters Assn. have done an admirable job of bringing great numbers of broadcasters together in comfortable settings, their conventions, except for NAB's Radio Programming Conference, have successfully been oriented toward engineering and sales from an upper management perspective.

Programming and music on a day-to-day on-air level have taken a back seat. The Billboard conference will thus fill an existing gap and provide a much needed service to the scene.

Plans are for the conference to be programming oriented with an emphasis on format development, music, information and talent. Sessions will be scheduled to address the needs of p.d.'s, m.d.'s, air personalities and, yes—newspeople. The 80s are

(Continued on page 29)

Hawaii's KGU-AM In Move From AOR To All-Talk

By DON WELLER

HONOLULU—Hawaii's oldest radio station, recently purchased by Marketing Systems International from Wilson Broadcasting, has tossed out its long-standing AOR format and made the dramatic change to all-talk programming.

KGU-AM, which celebrated its 60th anniversary as an island station on May 7, introduced its unique programming concept during the current rating period on May 3.

The station incorporates the ABC Talkradio satellite feed for much of the day, but also brings in Mutual, CBS, Dodgers baseball and others. It also is featuring a number of locally produced shows, among them "Breakfast Club" with Larry Schaffer, Don Smith and Maryann Hudson from 5 a.m. to 8 a.m., "Sportstalk" with veteran island DJ Gene Davis from 5 p.m. to 6 p.m., and "Celebrity Line" to begin soon on the weekends.

According to general manager Brian Loughlin, KGU will carry ABC's "Talkradio" network for "about 14 hours total" per day.

Given the high number of stations in the island market and the fact that two other stations, KHVH-AM and K-108-AM, also offer all-talk programming, the change came as a surprise to many.

"KGU realized the highly competitive nature of the local market," explains Loughlin. "We felt that AM and FM stations are fighting a battle for music supremacy, and that FM would most likely come out on top. Therefore we wanted to develop our own niche and aim toward the 25 to 54 year-old market. It seems that in any market where the ABC talk format is used, the station dominates in 18 plus and is also very strong of course in 25 to 54."

KGU has not fared well in the ratings for several years. In the fall 1981 Arbitron, it had a 3.0 in 12 plus. Monday through Sunday, 6 a.m. to midnight, making it 14th overall among all stations. But Loughlin doesn't expect to rebound immediately with the new format, and discounts the current rating period.

Goodphone Commentaries

AOR's Winter Of Discontent

By JIM CAMERON

NEW YORK—AOR radio is in trouble, as Billboard has reported. And it has nobody to blame but itself, its wunderkind consultants, and FCC deregulation.

In every major market, with few exceptions, the top-rated AOR has taken a nosedive in the ratings (Billboard, May 22). Not just in the recently released winter book, but over the past year. Even more frightening, their audience losses are greater than their direct competitor's gains. AOR as a format is being bled dry. And while the patient is hemorrhaging, its doctors/family/friends pretend it's just suffering from a winter cold.

A few examples illustrate my con-

cern: in Detroit, Doubleday's once-supercharged WLZZ (Detroit's Wheels) has blown a gasket. Based on adults 12 plus, 6 a.m. to 12 Mid-night daily the trend (winter '81/fall '81/winter '82) shows WLZZ with roughly half its biggest audience (9.2/7.0/4.7). Running a close second in losses, Sebastian-consulted "Kick Ass Rocker" WCOZ, Boston (12.6 summer '81/9.3/6.7). In the Windy City, WMET continues its slide (4.0/3.4/2.3) while AOR archival WLUP remains flat (3.4/4.2/4.2). Even decade-old AOR giants like WMMS, Cleveland aren't immune to this trend (10.5/9.0/8.3). But the strongest evidence of AOR's demise can be found in Baltimore

where WIYY, lacking any real AOR competition at all, can't hold its listeners (8.7/9.7/7.1).

Mind you, this is a national trend. The "dishonor roll" of down-booked AOR's including: WMMR, Philadelphia; KMEL, San Francisco; KMET and KLOS, Los Angeles; KZEW, Dallas, and in Seattle, site of the battle of the super-consultants, all three AOR's (KZAM, Pollack; KZOK, Sebastian; KISW, Abrams) are down a combined 1.1 since the fall.

And how do these stations account for their abysmal performance? Some blame Arbitron meth-

(Continued on page 32)

WHERE ARE THEY NOW?

Looking For Yesterday's Heroes

If you're on the air now, or have been in the past, think back to the moment you knew you wanted to be a disk jockey. The moment may elude you, but the guy who made the decision for you won't. And if you think you made that decision all alone, don't forget the one person who had the power to make you cancel a Saturday night date, wake up at 6 a.m. or stay up all night, just to listen to the radio. He or, in rare cases, she, was a rock'n'roll disk jockey, the local legend that made you realize you had to follow in his footsteps. But where is he today? Whatever happened to the great rock jocks of the '50s and '60s? In this and subsequent articles, Rollye Bornstein tracks them down.

LOS ANGELES—The WMCA good guys are still around; morning man Joe O'Brien is still rising at 6 a.m., but now he's doing it in Peekskill, New York, on WHUD. Harry Harrison, who later went to WABC, can now be heard on WCBS-FM, where you can also catch Jack Spector on the weekends. During the week, Spector works for an optical company in Manhattan.

Dan Daniels is doing afternoons on NBC's WYNY New York, and if we have to tell you where Gary Stevens is, you must have recently returned from a foreign country. In that case, make note, Gary is the president of Doubleday Broadcasting and still bears a strong resemblance to a Ken-doll (as in Barbie). B. Mitchell Reed has slowed his 78 rpm delivery to less than 33 in his afternoon post on KLOS Los Angeles, and Ruth Meyer, the lady who made it all happen as program director, is now across the street working with her former rivals at ABC, as the head of the direction and entertainment networks.

And what about WA "Beatles" C New York? Cousin Brucie Morrow can be heard on WALL Middletown, New York saying anything he wants. It's easy when you own the station, and he does. Speaking of saying things, Bob Dayton, whose "bombing of Hiroshima" line is second only to Roby Yonge's "Paul is dead" comment, was last in Long Island on WGBB-AM. Yonge, by the way, is back in Miami (he came to New York from WQAM), and can be heard throughout the U.S. as the voice for Levitz, a position which has caused most of his friends to dub him "Furniture Face."

Herb Oscar Anderson does anything he wants, which these days includes farming his extensive wheatlands in Minnesota, and Scott Muni is operations director of WNEW-FM New York. Chuck Leonard is still doing overnights, but now he's doing them on RKO's WRKS New York. As for Johnny Donovan and Ron Lundy, Ron is joining ABC's Superadio lineup and Johnny remains at talk WABC, after its transition, as a staff announcer.

Jucie Brucie Bradley, infamous night jock on WBZ-AM Boston, is also in New York on WYNY. As for his arch nemesis at WMEX Boston, Arnie Woo Woo Ginsburg, the only man to have a hamburger named after him at the local drive-in (they called it the Ginsburger), he's given up cruisin' for croonin', as station manager at WXKS-AM Boston, a suburban "Music Of Your Life" outlet.

Up in Buffalo, WKBW's Sandy Beach has also switched formats, but not companies. He's back with Cap Cities as p.d. of WBAP Ft. Worth, a country outlet. Joey Reynolds has recently landed in Denver doing an experimental talk show which is simulcast on both KOA radio and television. An interesting concept, but it can get confusing when you listen to a guest display an item on the radio. And Tom Shannon, who's spent the last several years in Detroit, is still there, as currently doing mornings on WTWR, the Golden West outlet which is switching to country.

Moving down to Philadelphia, if you want to tune in WIBG, you're going to have to do it in Ocean City, N.J. The old Storer Broadcasting calls were relinquished by Fairbanks several years ago and now belong to a daytimer on 1520. However, if you want to hear some of the Wibbae legends, just tune in WPEN mornings and you'll catch Joe Niagra. Hy Lit is across town at WRCP middays, and he's about to release another Hy Lit's "Golden Greats" album (no, he doesn't sing, he just compiles).

WHAT's Philadelphia "Geeter with the Heater." Jerry Blavat, is still around town, but he spends quite a bit of time in Atlantic City where he owns a club. As for WFIL, Tom Dooley is in Norfolk, most recently as program director of Continental Radio, CBS's short lived attempt at a

satellite radio network. Jimmy Darrin is now Jim Hilliard, president of Fairbanks Broadcasting (the guys who relinquished the WIBG calls) and Tom Tyler is in Hartford doing afternoon drive at WTIC-AM. Tom, as you may remember, was with WQAM Miami before coming to Philly, as was WFIL program director Lee Sherwood, who is not doing mornings on KHJ Los Angeles.

As for the rest of the WQAM tigers, Ted Clark left to join former co-worker Bob Green (not of Anita Bryant fame) at WKNR Detroit. Today, Clark is program director of WCTO Arlington Heights, Ill., a country outlet outside of Chicago, and Green owns his own production company in Houston. Dan Chandler has moved on to Atlanta, doing commercial voice-over work and on-camera shots. Speaking of commercials, teen idol Rick Shaw, who was once so hot in Miami that the ABC affiliate ran his local "Saturday Hop" in place of "American Bandstand," can still be seen on tv. All across the U.S. you can check him out polishing a car on a New-Vinyl commercial. He's got a full-time job, too, doing quite well as program director of RKO's WAXY Ft. Lauderdale.

Former all-nighter Tom Adams is in Honolulu deriving his income from what has probably become the largest jock joke service in print, "The Electric Weenie." Jim Dunlap, the legend who held every position from all-night to program director, left WQAM after more than a dozen years to repeat his success at WIVY (Y-103) Jacksonville. Then Dunlap was off to the general manager's post at WBCN Boston, then to Hawaii for a year with Woodie Sudbrink. Today, he's in San Antonio managing Jack Roth's KONO and KITY-FM.

Ronnie Grant, who left to go to WWDJ Hackensack, N.J., is back in his home state of Mississippi, and has recently applied for a station in Greenwood. And Charlie Murdock, the businessman of the group, is in Cincinnati. The former g.m. and part owner of WLW-AM has recently formed Murdock Productions and is doing quite well packaging and producing tv shows for the cable market.

Rollye Bornstein is a former radio air personality, programmer and consultant—and will be contributing to Billboard's radio section regularly. She's based in Bel Air, California.

Congratulations to all the BMI winners
at the Academy of Country Music Awards.



Entertainer of the Year

Alabama

Top Vocal Group

Alabama

Album of the Year

“Feels So Right”

Alabama

Single Record of the Year

“Elvira”

Oak Ridge Boys

Dallas Frazier

Acuff-Rose Publications

Jim Reeves

Memorial Award

Al Gallico

Steel Guitar

Buddy Emmons

Fiddle

Johnny

Gimble

Band of

(Non-Touring)

Desperado's

(Johnny and

Jonie Mosby)

Song of the Year

“You're the Reason

God Made Oklahoma”

Sandy Pinkard

Peso Music/Wallet Music

Top Female Vocalist

Barbara Mandrell

Top New Female Vocalist

Juice Newton

Top Male Vocalist

Merle Haggard

Top New Male Vocalist

Ricky Skaggs

Top Vocal Duet

David Frizzell &

Shelly West

Bass

Joe Osborn

Curtis Stone

Band of

(Touring)

Strangers

(Merle Haggard)

BMI

Wherever there's music, there's BMI.

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (5/18/82)

Continued from page 24

- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- VAN HALEN—Dancing In The Street A
- BOW WOW WOW—I Want Candy X
- RAINBOW—Stone Cold X
- 38 SPECIAL—Caught Up In You B

WPRO-FM—Providence

- GARY BERKOWITZ—MD
- LITTLE RIVER BAND—Man On Your Mind 15-9
- WILLIE NELSON—Always On My Mind 16-10
- RAY PARKER JR.—The Other Woman 5-3
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-13
- DENICE WILLIAMS—It's Gonna Take A Miracle 18-14
- JOHN COUGAR—Hurts So Good A
- SOFT CELL—Tainted Love A
- TOTO—Rosanna A
- SHEENA EASTON—When He Shines B
- DONNIE IRIS—My Girl B

WHFM-FM—Rochester

- AMIEE PECK—MD
- RAY PARKER JR.—The Other Woman 6-3
- LITTLE RIVER BAND—Man On Your Mind 12-7
- SHEENA EASTON—When He Shines 14-9
- WILLIE NELSON—Always On My Mind 22-19
- RONNIE MILSAP—Any Day Now 26-22
- MOTELS—Only The Lonely
- ALABAMA—Take Me Down A
- NEIL DIAMOND—Be Mine Tonight A
- FOREIGNER—Break It Up A
- EYE TO EYE—Nice Girls A
- LESLIE PEARL—If The Love Fits Wear It A
- JOURNEY—Still They Ride X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- BERTIE HIGGINS—Just Another Day In Paradise X
- SHALAMAR—A Night To Remember X
- THE FOUR TOPS—Back To School Again X

WFTQ-AM—Worcester

- GARY NOLAN—MD
- RONNIE MILSAP—Any Day Now
- DENICE WILLIAMS—It's Gonna Take A Miracle

WACZ-AM—Bangor

- MICHAEL O'HARA—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 2-1
- RAY PARKER JR.—The Other Woman 3-2
- VANGELIS—Chariot Of Fire 4-3
- ASIA—Heat Of The Moment 8-6
- TOTO—Rosanna 15-8
- HEART—This Man Is Mine
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night)
- STEVE MILLER—Abracadabra A
- 38 SPECIAL—Caught Up In You A
- ALDO NOVA—Fantasy A
- VAN HALEN—Dancing In The Street A

WIGY-FM—Bath

- WILLIE MITCHELL—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
- TOMMY TUTONE—867-5309/JENNY 2-2
- ASIA—Heat Of The Moment 7-3
- TOTO—Rosanna 19-10
- 38 SPECIAL—Caught Up In You 28-18
- JOURNEY—Still They Ride
- AMBROSIA—How Can You Love Me
- VAN HALEN—Dancing In The Street A
- THE J. GEILS BAND—Angel In Blue A
- RAINBOW—Stone Cold X
- HEART—This Man Is Mine X
- SCORPIONS—No One Like You X
- ROD STEWART—How Long X
- SAMMY HAGAR—Piece Of My Heart X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- GREG KIHN—Happy Man X
- QUARTERFLASH—Right Kind Of Love X
- LE ROUX—The Last Safe Place On Earth X
- SHEENA EASTON—When He Shines X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X
- QUEEN—Body Language X
- ALDO NOVA—Fantasy X
- PRISM—Turn On Your Radar X
- GAMMA—Right The First Time X
- THE MOTELS—Only The Lonely B
- FOREIGNER—Break It Up B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B

WTSN-AM—Dover

- JIM SEBASTIAN—MD
- WILLIE NELSON—Always On My Mind 20-9
- QUEEN—Body Language 19-11
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 11-8
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 22-12
- TOTO—Rosanna 23-13
- NEIL DIAMOND—Be Mine Tonight
- BOW WOW WOW—I Want Candy
- HEART—This Man Is Mine B
- THE J. GEILS BAND—Angel In Blue B
- JOURNEY—Still They Ride B
- KARLA BONOFF—Personally B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- HAIRCUT ONE HUNDRED—Love Plus One A
- PATRICE RUSHEN—Forget Me Not A
- BLONDIE—Island Of Lost Souls A
- SOFT CELL—Tainted Love X
- JOH AND VANGELIS—I'll Find My Way Home X
- THE STEVE MILLER BAND—Abracadabra A

WHEB-AM—Portsmouth

- RICK DEAN—MD
- TOTO—Rosanna 19-10
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-14
- ELTON JOHN—Empty Garden 7-4
- RAY PARKER JR.—The Other Woman 9-5
- BERTIE HIGGINS—Just Another Day In Paradise 25-21
- KARLA BONOFF—Personally B
- JOHN COUGAR—Hurts So Good B
- THE MOTELS—Only The Lonely A
- RONNIE MILSAP—Any Day Now A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A
- THE HUMAN LEAGUE—Don't You Want Me X
- ROBERTA FLACK—Making Love X
- ALESSI—Put Away Your Love X
- JOHN DENVER—Shanghai Breezes X

WBBF-AM—Rochester

- MIKE VICKERS—MD
- BERTIE HIGGINS—Just Another Day In Paradise A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- ROBERTA FLACK—Making Love B

WPST-FM—Trenton

- TOM TAYLOR—MD
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 11-6
- RAY PARKER JR.—The Other Woman 20-13
- ELTON JOHN—Empty Garden 9-5
- JOHN COUGAR—Hurts So Good 22-17
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 24-20
- BOW WOW WOW—I Want Candy
- HAIRCUT ONE HUNDRED—Love Plus One
- TOMMY TUTONE—867-5309/JENNY A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say Do A
- QUARTERFLASH—Right Kind Of Love A
- FOREIGNER—Break It Up B
- HEART—This Man Is Mine B
- GREG KIHN—Happy Man B
- BERTIE HIGGINS—Key Largo B

WRCK-FM—Utica Rome

- JIM REITZ—MD
- ASIA—Heat Of The Moment 3-2
- TOTO—Rosanna 12-3
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-6
- QUEEN—Body Language 15-11
- ROD STEWART—Hurts So Good 20-15
- THE J. GEILS BAND—Angel In Blue
- QUARTERFLASH—Right Kind Of Love A
- AMBROSIA—How Can You Love Me A
- JOURNEY—Still They Ride B
- THE MOTELS—Only The Lonely B
- HEART—This Man Is Mine B

Mid-Atlantic Region

★ PRIME MOVERS

- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory—Columbia
- WILLIE NELSON—Always On My Mind—Columbia
- DENICE WILLIAMS—It's Gonna Take A Miracle—ARC/Columbia

● TOP ADD ONS

- THE J. GEILS BAND—Angel In Blue—EMI-America
- THE HUMAN LEAGUE—Don't You Want Me—A&M
- MANHATTAN TRANSFER—Route 66—Atlantic

● BREAKOUTS

- BLONDIE—Island Of Lost Souls—Chrysalis
- STEVE WONDER—Do I Do—Tamla
- OAK RIDGE BOYS—So Fine—MCA

WCAU-FM—Philadelphia

- ELAINE DEL CIALTO—MD
- SHEENA EASTON—When He Shines 49-25
- LITTLE RIVER BAND—Man On Your Mind 52-37
- RICK JAMES—Dance With Me 46-32
- DAVID LASLEY—If I Had My Wish Tonight X
- JOHN DENVER—Shanghai Breezes X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X
- DAN FOGELBERG—Run For The Roses X
- VAN HALEN—Dancing In The Street A
- RONNIE MILSAP—Any Day Now A
- TOTO—Rosanna A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A
- KARLA BONOFF—Personally A
- BERTIE HIGGINS—Just Another Day In Paradise A
- HEART—This Man Is Mine A
- THE MOTELS—Only The Lonely A
- LOVERBOY—When It's Over A

WPGC-FM—Washington DC

- BRUCE KELLY—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 2-1
- WILLIE NELSON—Always On My Mind 10-4
- TOMMY TUTONE—867-5309/JENNY 11-7
- QUEEN—Body Language 13-8
- STEVE WONDER—Do I Do 22-16
- SOFT CELL—Tainted Love B

WCAO-AM—Baltimore

- SCOTT RICHARDS—MD
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 12-8
- DENICE WILLIAMS—It's Gonna Take A Miracle 15-11
- DAN FOGELBERG—Run For The Roses 5-3
- DONNIE IRIS—My Girl 3-5
- LITTLE RIVER BAND—Man On Your Mind 17-14
- MANHATTAN TRANSFER—Route 66
- STEVE WONDER—Do I Do
- MELISSA MANCHESTER—You Should Hear How She Talks A
- PATRICE RUSHEN—Forget Me Not A
- LE ROUX—The Last Safe Place On Earth B
- NEIL DIAMOND—Be Mine Tonight A
- JOH AND VANGELIS—I'll Find My Way Home B

WIFI-FM—Philadelphia

- DON CANNON/Verna McKay—MD's
- DENICE WILLIAMS—It's Gonna Take A Miracle 22-16
- PATRICE RUSHEN—Forget Me Not 23-17
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 19-14
- QUEEN—Body Language 25-20
- SPARKS—I Predict 26-21
- THE J. GEILS BAND—Angel In Blue
- BLONDIE—Island Of Lost Souls
- QUARTERFLASH—Right Kind Of Love A
- ALABAMA—Take Me Down A
- NEIL DIAMOND—Be Mine Tonight A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A
- FOREIGNER—Break It Up X
- RONNIE MILSAP—Any Day Now X
- KANSAS—Play The Game Tonight X
- 38 SPECIAL—Caught Up In You X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- VAN HALEN—Dancing In The Street X
- HEART—This Man Is Mine X
- RAINBOW—Stone Cold X
- LESLIE PEARL—If The Love Fits Wear It X
- WILLIE NELSON—Always On My Mind B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- JOHN COUGAR—Hurts So Good B
- JOHN SCHNEIDER—Dreamin' B

WRQX-FM—Washington D.C.

- FRANK HOLIER—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 3-1
- ELTON JOHN—Empty Garden 16-12
- GENESIS—Man On The Corner 12-9
- GREG GUDRY—Goin' Down 14-10
- TOTO—Rosanna 18-15
- THE HUMAN LEAGUE—Don't You Want Me
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- SIMON AND GARFUNKEL—Wake Up Little Susie B
- LOVERBOY—When It's Over X
- THE POLICE—Secret Journey X
- RICK SPRINGFIELD—Calling All Girls X
- PRISM—Don't Let Him Know X

WACB-AM—Allentown

- JEFFERSON WARD—MD
- SOFT CELL—Tainted Love 23-14
- WILLIE NELSON—Always On My Mind 22-15
- LITTLE RIVER BAND—Man On Your Mind 12-8
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 27-22
- MELISSA MANCHESTER—You Should Hear How She Talks 29-24
- DENICE WILLIAMS—It's Gonna Take A Miracle A
- STEVE WONDER—Do I Do A
- ALABAMA—Take Me Down A
- EYE TO EYE—Nice Girls A
- HEART—This Man Is Mine A
- PAUL McCARTNEY—Here Today A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- NEIL DIAMOND—Be Mine Tonight B
- THE J. GEILS BAND—Freeze-Frame X
- EDDIE RABBITT—I Don't Know Where To Start X
- BARRY MANILOW—Let's Hang On X
- JOURNEY—Open Arms X
- HUEY LEWIS AND THE NEWS—Do You Believe In Love X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- NEIL DIAMOND—On The Way To The Sky X
- SISTER SLEDGE—My Guy X
- THE CARPENTERS—Beechwood 4-5789 X

WBSB-FM—Baltimore

- RICK JAMES/JAN JEFFRIES—MD's
- WILLIE NELSON—Always On My Mind 10-5
- ROBERTA FLACK—Making Love 21-18
- DAN FOGELBERG—Run For The Roses 22-19
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 24-20
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 30-26
- STEVE WONDER—Do I Do
- KARLA BONOFF—Personally
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- ALDO NOVA—Fantasy X
- JOHN DENVER—Shanghai Breezes X
- KANSAS—Play The Game Tonight X
- THE MOTELS—Only The Lonely X
- 38 SPECIAL—Caught Up In You D

WFBR-AM—Baltimore

- ANDY SZULINSKI—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
- WILLIE NELSON—Always On My Mind 2-2
- DENICE WILLIAMS—It's Gonna Take A Miracle 4-4
- DAN FOGELBERG—Run For The Roses 11-5
- PATRICE RUSHEN—Forget Me Not 19-10
- HEART—This Man Is Mine
- LESLIE PEARL—If The Love Fits Wear It
- BLONDIE—Island Of Lost Souls A
- STEVE NICKS—After The Glitter Fades A
- MELISSA MANCHESTER—You Should Hear How She Talks X
- JOHNNY BRISTOL—Take Me Down X

WCCK-FM—Erie

- BILL SHANNON—MD
- TOMMY TUTONE—867-5309/JENNY 8-4
- PAUL DAVIS—65 Love Affair 7-5
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 9-7
- JOH AND VANGELIS—I'll Find My Way Home 20-16
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 23-20
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love
- DENICE WILLIAMS—It's Gonna Take A Miracle
- KIM WILDE—Kids In America B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- THE JAM—A Town Called Malice X
- CHEAP TRICK—If You Want My Love X
- DAVE EDWARDS—From Small Things (Big Things One Day Come) X

WKBO-AM—Harrisburg

- BILL TROSDALE—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory
- SMOKEY ROBINSON—Old Fashioned Love
- ALABAMA—Take Me Down
- THE MOTELS—Only The Lonely
- BOB CANADA—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
- ROBERTA FLACK—Making Love 4-3
- WILLIE NELSON—Always On My Mind 5-4
- EDDIE RABBITT—I Don't Know Where To Start 13-5
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 10-7
- BLONDIE—Island Of Lost Souls
- LE ROUX—The Last Safe Place On Earth B
- SOFT CELL—Tainted Love A
- CHERI—Murphy's Law A
- HAIRCUT ONE HUNDRED—Love Plus One A
- JOH AND VANGELIS—I'll Find My Way Home A
- NEIL DIAMOND—Be Mine Tonight B
- ALABAMA—Take Me Down B
- JOHN COUGAR—Hurts So Good B

WGH-AM—Norfolk

- BOB CANADA—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 1-1
- ROBERTA FLACK—Making Love 4-3
- WILLIE NELSON—Always On My Mind 5-4
- EDDIE RABBITT—I Don't Know Where To Start 13-5
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 10-7
- BLONDIE—Island Of Lost Souls
- LE ROUX—The Last Safe Place On Earth B
- SOFT CELL—Tainted Love A
- CHERI—Murphy's Law A
- HAIRCUT ONE HUNDRED—Love Plus One A
- JOH AND VANGELIS—I'll Find My Way Home A
- NEIL DIAMOND—Be Mine Tonight B
- ALABAMA—Take Me Down B
- JOHN COUGAR—Hurts So Good B

WRVQ-FM—Richmond

- BILL THOMAS—MD
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 5-1
- GENESIS—Man On The Corner 13-5
- ASIA—Heat Of The Moment 8-3
- THE CHARLIE DANIELS BAND—Still In Saigon 15-9
- 38 SPECIAL—Caught Up In You 19-13
- RAY PARKER JR.—The Other Woman
- THE J. GEILS BAND—Angel In Blue
- LE ROUX—The Last Safe Place On Earth X
- ADDED X
- GAMMA—Right The First Time X
- SAMMY HAGAR—Piece Of My Heart X

WFBG-AM—Altoona

- TONY BOOTH—MD
- TOTO—Rosanna 12-7
- QUEEN—Body Language 14-8
- LITTLE RIVER BAND—Man On Your Mind 17-13
- VAN HALEN—Dancing In The Street 29-23
- ALABAMA—Take Me Down 30-26
- STEVE MILLER BAND—Abracadabra
- SOFT CELL—Tainted Love
- EYE TO EYE—Nice Girls A

- GREG KIHN—Happy Man X
- THE MOTELS—Only The Lonely X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- SHAKIN' STEVENS—You Drive Me Crazy X
- DENICE WILLIAMS—It's Gonna Take A Miracle X
- KANSAS—Play The Game Tonight X
- BERTIE HIGGINS—Just Another Day In Paradise X
- ROBERTA FLACK—Making Love X
- RAINBOW—Stone Cold X
- LESLIE PEARL—If The Love Fits Wear It X
- STEVE WOODS—Fly Away X
- CHERI—Murphy's Law B

WYRE-AM—Annapolis

- CHUCK BRADLEY—MD
- KARLA BONOFF—Personally 19-9
- RONNIE MILSAP—Any Day Now 21-11
- BERTIE HIGGINS—Just Another Day In Paradise 24-16
- MANHATTAN TRANSFER—Route 66 28-19
- STEVE WOODS—Fly Away 30-21
- NEIL DIAMOND—Be Mine Tonight
- DENICE WILLIAMS—It's Gonna Take A Miracle
- ALABAMA—Take Me Down A
- LESLIE PEARL—If The Love Fits Wear It A

WQRK-FM—Norfolk

- BRUCE GARRAWAY—MD
- RICK SPRINGFIELD—Don't Talk To Strangers 7-3
- DAN FOGELBERG—Run For The Roses 10-8
- T.G. SHEPPARD—Finally 12-10
- ROBERTA FLACK—Making Love 17-12
- LITTLE RIVER BAND—Man On Your Mind 18-13
- ALABAMA—Take Me Down A
- STEVE NICKS—After The Glitter Fades A

WQXA-FM—York

- DAN STEELE—MD
- RAY PARKER JR.—The Other Woman 9-5
- TOTO—Rosanna 21-14
- THE HUMAN LEAGUE—Don't You Want Me 28-24
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 29-25
- QUEEN—Body Language A
- THE J. GEILS BAND—Angel In Blue A
- ALABAMA—Take Me Down A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say Do A
- ALDO NOVA—Fantasy B
- RAINBOW—Stone Cold B
- LOVERBOY—When It's Over B
- ROD STEWART—How Long B
- FOREIGNER—Break It Up B

Southeast Region

★ PRIME MOVERS

- TOTO—Rosanna—Columbia
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory—Columbia
- ASIA—Heat Of The Moment—Geffen

● TOP ADD ONS

- SOFT CELL—Tainted Love—Sire
- DAZZ BAND—Let It Whip—Motown
- ALABAMA—Take Me Down—RCA

● BREAKOUTS

- STEVE WONDER—Do I Do—Tamla
- BLONDIE—Island Of Lost Souls—Chrysalis
- STEVE MILLER BAND—Abracadabra—Capitol

WZGC-FM—Atlanta

- JOHN YOUNG—MD
- RICK SPRINGFIELD—Don't Talk To Strangers 2-1
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 3-2
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 6-4
- THE HUMAN LEAGUE—Don't You Want Me 8-6
- DAN FOGELBERG—Run For The Roses 16-9
- ALABAMA—Take Me Down
- DAZZ BAND—Let It Whip
- HEART—This Man Is Mine A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- EYE TO EYE—Nice Girls A
- SOFT CELL—Tainted Love B
- SHEENA EASTON—When He Shines B
- THE MOTELS—Only The Lonely B
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love B
- JOHN SCHNEIDER—Dreamin' X
- KANSAS—Play The Game Tonight X

WQXI-FM—Atlanta

- JEFF MCCARTNEY—MD
- TOTO—Rosanna 11-5
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 21-15
- EYE TO EYE—Nice Girls 23-16
- SIMON AND GARFUNKEL—Wake Up Little Susie 28-22
- 38 SPECIAL—Caught Up In You 29-25
- SOFT CELL—Tainted Love
- STEVE WONDER—Do I Do
- THE MOTELS—Only The Lonely B
- KANSAS—Play The Game Tonight X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- BERTIE HIGGINS—Just Another Day In Paradise X

WBQQ-AM—Augusta

- BRUCE STEVENS—MD
- ASIA—Heat Of The Moment 11-6
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 20-10
- TOTO—Rosanna 17-9
- JOHN COUGAR—Hurts So Good 18-11
- RONNIE MILSAP—Any Day Now 28-20
- BLONDIE—Island Of Lost Souls
- LESLIE PEARL—If The Love Fits Wear It
- SPLIT ENZ—Six Months In A Leaky Boat A
- KANSAS—Play The Game Tonight X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- SOFT CELL—Tainted Love X
- BERTIE HIGGINS—Just Another Day In Paradise X
- KARLA BONOFF—Personally X
- VAN HALEN—Dancing In The Street X
- STEVE NICKS—After The Glitter Fades X
- HEART—This Man Is Mine X
- ALABAMA—Take Me Down X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- THE MOTELS—Only The Lonely X
- JOHN SCHNEIDER—Dreamin' B
- THE MONROES—What Do All The People Know L

- DAZZ BAND—Let It Whip B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- PATRICE RUSHEN—Forget Me Not B

WAYS-AM—Charlotte

- LOU SIMON—MD
- THE GO-GO'S—We Got The Beat 1-1
- RAY PARKER JR.—The Other Woman 4-3
- THE HUMAN LEAGUE—Don't You Want Me 5-4
- PAUL McCARTNEY AND STEVE WONDER—Ebony And Ivory 7-5
- TOTO—Rosanna 9-6
- STEVE WONDER—Do I Do
- BLONDIE—Island Of Lost Souls
- JEFFREY OSBORNE—I Really Don't Need No Light B
- KARLA BONOFF—Personally B
- DAZZ BAND—Let It Whip B
- THE J. GEILS BAND—Angel In Blue A
- ROBERTA FLACK—Making Love X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- DONNIE IRIS—My Girl X
- JOURNEY—Still They Ride X
- STEVE NICKS—After The Glitter Fades X
- ATLANTIC STARR—Circles X

WBCY-FM—Charlotte

- BOB KAGHAN—MD
- TOTO—Rosanna 2-1
- ASIA—Heat Of The Moment 5-3
- MOTELS—Only The Lonely 12-8
- EYE TO EYE—Nice Girls 21-15
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-18
- THE J. GEILS BAND—Angel In Blue A
- SPLIT ENZ—Six Months In A Leaky Boat A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- JOURNEY—Still They Ride X
- LOVERBOY—When It's Over X
- KANSAS—Play The Game Tonight X
- THE STEVE MILLER BAND—Abracadabra L
- HEART—This Man Is Mine L

WHBQ-AM—Memphis

- CHARLES DUVAILL—MD
- ROBERTA FLACK—Making Love 5-3
- SHEENA EASTON—When He Shines 8-5
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 14-9
- BERTIE HIGGINS—Just Another Day In Paradise 19-14
- STEVE NICKS—Fly Away 20-15
- LARRY LEE—Don't Talk
- JOURNEY—Still They Ride
- MELISSA MANCHESTER—You Should Hear How She Talks B
- ALABAMA—Take Me Down B

Singles Radio

Action™

Based on station playlists through Tuesday (5/18/82)

Continued from opposite page

- MELISSA MANCHESTER—You Should Hear How She Talks A
- LESLIE PEARL—If The Love Fits Wear It A
- QUARTERFLASH—Right Kind Of Love A
- THE J. GEILS BAND—Angel In Blue A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- HEART—This Man Is Mine X
- JON AND VANGELIS—I'll Find My Way Home X
- NEIL DIAMOND—Be Mine Tonight X
- THE MONROES—What Do All The People Know A
- STEVIE NICKS—After The Glitter Fades L
- ASIA—Heat Of The Moment L
- RAINBOW—Stone Cold L
- SHALAMAR—A Night To Remember L
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover L
- QUEEN—Body Language L
- 38 SPECIAL—Caught Up In You L
- JOHN COUGAR—Hurts So Good L
- LE ROUX—Last Safe Place On Earth L
- DAZZ BAND—Let It Whip L
- ALABAMA—Take Me Down B
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
- PATRICE RUSHEN—Forget Me Nots B
- BERTIE HIGGINS—Just Another Day In Paradise B

WWXX-FM—Nashville

- (John Anthony—MD)
- TOTO—Rosanna 13.5
- LITTLE RIVER BAND—Man On Your Mind 14.9
- ASIA—Heat Of The Moment 21.11
- RICHARD DIMPLES FIELD—If It Ain't One Thing It's Another 22.13
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 24.15
- THE MOTELS—Only The Lonely
- HEART—This Man Is Mine
- THE J. GEILS BAND—Angel In Blue A
- EYE TO EYE—Nice Girls X
- KANSAS—Play The Game Tonight X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- PATRICE RUSHEN—Forget Me Nots X
- RAINBOW—Stone Cold X
- STEVIE WONDER—Do I Do B
- QUEEN—Body Language B
- 38 SPECIAL—Caught Up In You B

WBWJ-FM—Orlando

- (Terry Long—MD)
- THE HUMAN LEAGUE—Don't You Want Me 9.4
- ASIA—Heat Of The Moment 12.7
- TOTO—Rosanna 20.10
- LITTLE RIVER BAND—Man On Your Mind 25.17
- 38 SPECIAL—Caught Up In You 26.19
- WILLIE NELSON—Always On My Mind
- BERTIE HIGGINS—Just Another Day In Paradise
- QUARTERFLASH—Right Kind Of Love A
- ALABAMA—Take Me Down A
- THE MONROES—What Do All The People Know A
- CHER—Rudy A
- SPLIT ENZ—Six Months In A Leaky Boat A
- RAINBOW—Stone Cold X
- LESLIE PEARL—If The Love Fits Wear It X
- EYE TO EYE—Nice Girls X
- NEIL DIAMOND—Be Mine Tonight X
- KIM WILDE—Kids In America X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- STRANGER—Jackie's So Bad X
- SAMMY HAGAR—Piece Of My Heart X
- THE MOTELS—Only The Lonely X
- DAVID BOWIE—Cat People (Putting Out Fire)
- THE FOUR TOPS—Back To School Again X
- ALESSI—Put Away Your Love X
- ROBERTA FLACK—Making Love X
- RONNIE MILSAP—Any Day Now B

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- WILLIE NELSON—Always On My Mind 6.2
- DONNIE IRIS—My Girl 23.18
- QUEEN—Body Language 25.20
- KARLA BONOFF—Personally 26.21
- RAINBOW—Stone Cold 29.24
- ALABAMA—Take Me Down
- EYE TO EYE—Nice Girls
- NEIL DIAMOND—Be Mine Tonight A
- SOFT CELL—Tainted Love B
- JUICE NEWTON—Love's Been A Little Bit Hard On Me B
- MELISSA MANCHESTER—You Should Hear How She Talks B
- STEVIE NICKS—After The Glitter Fades X
- DAZZ BAND—Let It Whip X
- KANSAS—Play The Game Tonight X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- RONNIE MILSAP—Any Day Now X
- BERTIE HIGGINS—Just Another Day In Paradise X
- SHALAMAR—A Night To Remember X
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another X
- ALDO NOVA—Fantasy X
- FOREIGNER—Break It Up X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another 19.12
- SOFT CELL—Tainted Love 24.19
- RAINBOW—Stone Cold
- KANSAS—Play The Game Tonight
- JOHN COUGAR—Hurts So Good A
- EYE TO EYE—Nice Girls A

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 9.5
- DARYL HALL AND JOHN OATES—Did It In A Minute 3.1
- LITTLE RIVER BAND—Man On Your Mind 14.11
- DONNIE IRIS—My Girl 23.18
- ELTON JOHN—Princess
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover B
- THE J. GEILS BAND—Angel In Blue B
- ALABAMA—Take Me Down B
- OAK RIDGE BOYS—So Fine A
- DAZZ BAND—Let It Whip A
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love A
- KARLA BONOFF—Personally A

- LESLIE PEARL—If The Love Fits Wear It A
- STEVIE NICKS—After The Glitter Fades A
- RAINBOW—Stone Cold X
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- KANSAS—Play The Game Tonight X
- CHERI—Murphy's Law X
- PATRICE RUSHEN—Forget Me Nots X
- THE FOUR TOPS—Back To School Again X
- VAN HALEN—Dancing In The Street X
- NEIL DIAMOND—Be Mine Tonight X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- TOTO—Rosanna 9.5
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 19.8
- THE HUMAN LEAGUE—Don't You Want Me 3.2
- ASIA—Heat Of The Moment 15.9
- JOHN COUGAR—Hurts So Good 17.13
- STEVIE WONDER—Do I Do
- SOFT CELL—Tainted Love
- DR. HOOK—Love Line A
- THE MONROES—What Do All The People Know A
- EYE TO EYE—Nice Girls A
- JOHN SCHNEIDER—Dreamin' A
- LESLIE PEARL—If The Love Fits Wear It A
- THE GAP BAND—Early In The Morning A
- MEN AT WORK—Who Can It Be Now A
- JON AND VANGELIS—I'll Find My Way Home X
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover X
- SPARKS—I Predict X
- SHAKIN' STEVENS—You Drive Me Crazy X
- A FLOCK OF SEAGULLS—I Ran X
- ALABAMA—Take Me Down B
- THE J. GEILS BAND—Angel In Blue B
- DAZZ BAND—Let It Whip B
- QUARTERFLASH—Right Kind Of Love B
- MELISSA MANCHESTER—You Should Hear How She Talks B

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- RAY PARKER JR.—The Other Woman 4.2
- DAN FOGELBERG—Run For The Roses 10.4
- TOTO—Rosanna 11.8
- ASIA—Heat Of The Moment 14.10
- JOHN COUGAR—Hurts So Good 18.15
- STEVIE NICKS—After The Glitter Fades
- EYE TO EYE—Nice Girls
- JON AND VANGELIS—I'll Find My Way Home A
- GREG KIHN—Happy Man A
- RAINBOW—Stone Cold X
- THE MOTELS—Only The Lonely X
- SOFT CELL—Tainted Love X
- FOREIGNER—Break It Up X

WJDX-AM—Jackson

- (Lee Adams—MD)
- TOTO—Rosanna 9.6
- FRANKE AND KNOCKOUTS—Without You 14.8
- DENICIE WILLIAMS—It's Gonna Take A Miracle 20.15
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 23.18
- DOROTHY MOORE—What's Forever For 30.21
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- THE J. GEILS BAND—Angel In Blue A
- THE FOUR TOPS—Back To School Again A
- HAIRCUT ONE HUNDRED—Love Plus One B

WOKI-AM—Knoxville

- (Gary Adkins—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 4.1
- ASIA—Heat Of The Moment 11.5
- JOHN COUGAR—Hurts So Good 18.14
- TOTO—Rosanna 21.18
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 25.21
- SOFT CELL—Tainted Love
- STEVE MILLER—Abracadabra
- JOURNEY—Still They Ride A
- BLONDIE—Island Of Lost Souls A
- HAIRCUT ONE HUNDRED—Love Plus One A
- SPARKS—I Predict A
- THE MONROES—What Do All The People Know A
- LARRY LEE—Don't Talk X
- SPLIT ENZ—Six Months In A Leaky Boat X
- JON AND VANGELIS—I'll Find My Way Home X
- GREG KIHN—Happy Man X
- KIM WILDE—Kids In America X
- ALABAMA—Take Me Down B
- KANSAS—Play The Game Tonight B
- THE J. GEILS BAND—Angel In Blue B
- EYE TO EYE—Nice Girls B

KLAZ-FM—Little Rock

- (Rhonda Kurtis—MD)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 2.1
- ALABAMA—Take Me Down 5.2
- WAYLON AND WILLIE—Just To Satisfy You 4.3
- EDDIE RABBITT—I Don't Know Where To Start 11.8
- CHARLENE—I've Never Been To Me 7.4
- JOHN SCHNEIDER—Dreamin'
- OAK RIDGE BOYS—So Fine
- TOTO—Rosanna B
- NEIL DIAMOND—Be Mine Tonight X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- STEVIE NICKS—After The Glitter Fades X
- JOHNNY LEE—When You Fall In Love X
- DOLLY PARTON—Heartbreak Express X

WKXY-AM—Sarasota

- (Tony Williams—MD)
- BLONDIE—Island Of Lost Souls A
- BUCKNER AND GARCIA—Do The Donkey Kong A
- STEVIE NICKS—After The Glitter Fades A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do A
- PATRICE RUSHEN—Forget Me Nots A
- RICHARD DIMPLES FIELDS—If It Ain't One Thing It's Another X
- CHERI—Murphy's Law X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- THE MOTELS—Only The Lonely X
- SOFT CELL—Tainted Love X

WSGA-AM—Savannah

- (Ron Fredricks—MD)
- DAN FOGELBERG—Run For The Roses 7.4
- CHERI—Murphy's Law 25.8
- DENICIE WILLIAMS—It's Gonna Take A Miracle 16.11
- LITTLE RIVER BAND—Man On Your Mind 20.15
- PATRICE RUSHEN—Forget Me Nots 24.17
- MELISSA MANCHESTER—You Should Hear How She Talks
- RONNIE MILSAP—Any Day Now
- STEVIE WONDER—Do I Do A
- EYE TO EYE—Nice Girls A

Radio Specials

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

- May 24, Franke And The Knockouts, Captured Live, RKO Two, one hour.
- May 24, Kansas, Rockline, Global Satellite Network, 90 minutes.
- May 24, Asia, Inner-view, Inner-view Network, one hour.
- May 24, Jonah Jones, Music Makers, Narwood Productions, one hour.
- May 24, Bill Anderson, Country Closeup, Narwood Productions, one hour.
- May 24, A Memorial Day Special—A Tribute To All Rockers Who Have Died, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- May 24-25, Cliff Richard, Musicstars, RKO Two, one hour.
- May 28, Con Funk Shun, Special Edition, Westwood One, one hour.
- May 28, Rock Year 1973, The Rock Years: Portrait Of An Era, Westwood One, one hour.
- May 28, Stevie Nicks, Off The Record, Westwood One, one hour.
- May 28, Moe Bandy, Live From Gilley's, Westwood One, one hour.
- May 28, Alan Parsons, The Source, NBC, two hours.
- May 28-30, Triple, featuring Crystal Gayle, Ronnie Milsap, Anne Murray, Mutual Broadcasting, three hours.
- May 28-30, Ronnie Milsap, Weekly Country Music Countdown, United Stations, three hours.
- May 28-30, Elton John, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- May 29, George Jones, George Strait, Silver Eagle, ABC Entertainment, one hour.
- May 29, George Shearing, John Coates Jr., Jazz Alive, NPR, two hours.
- May 29, Chubby Checker, Solid Gold Saturday Night, RKO Two, five hours.
- May 29, Tom T. Hall, Country Sessions, NBC, one hour.
- May 29-30, Aretha Franklin, Howard Hesseman, Creedence Clearwater Revival, Soundtrack Of The 60s, Watermark, three hours.
- May 30, Judas Priest, BBC Rock Hour, London Wavelength, one hour.
- May 30, Aldo Nova, George Thorogood And The Destroyers, King Biscuit Flower Hour, ABC Rock Radio, one hour.
- May 27-31, The Beatles At The BEEB, London Wavelength, three hours.
- May 31, ZZ Top, part one, Inner-view, Inner-view Network, one hour.
- May 31, Helen Forrest, Music Makers, Narwood Productions, one hour.
- May 31, Tom T. Hall, Country Closeup, Narwood Productions, one hour.
- May 31, Where Rock Began, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- May 31, Greg Kihn Band, Captured Live, RKO Two, one hour.
- May 31, Ray Parker, Jr., The Hot Ones, RKO One, one hour.
- May 31, Jethro Tull, Rockline, Global Satellite Network, 90 minutes.
- June 4-6, Johnny Rivers, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- June 4-6, Mickey Gilley, Weekly Country Music Countdown, United Stations, three hours.
- June 4-6, Pat Benatar Special Encore, The Source, NBC, two hours.
- June 4, Mel McDaniel, Live From Gilley's, Westwood One, one hour.
- June 4, The Rock Year 1974, The Rock Years, Westwood One, one hour.
- June 5, Bellamy Brothers, Silver Eagle, ABC Entertainment, 90 minutes.
- June 5, Michael Murphey, Country Sessions, NBC, one hour.
- June 5, Eddie Jefferson, Richie Cole, Sony Stitt, Louis Hayes, Frank Stozier, Jazz Alive, NPR, two hours.
- June 5-6, Nick Santa Maria, Vinny Carella, Slim Pickens, disciples of Buddy Holly, Soundtrack Of The 60s, Watermark, three hours.
- June 5, Journey, Supergroups, ABC Rock Radio Network, two hours.
- June 6, Loverboy, Best Of The Biscuit, ABC Rock Radio Network, one hour.
- June 7, Neil Sedaka, Musicstars, RKO, one hour.

Radio



ALABAMA COUNTDOWN—Alabama joins United Stations' vice president of programming Ed Salamon, right, for a taping of the network's "Weekly Country Countdown." From left are Chris Charles, the program's host, Alabama members Jeff Cook, Teddy Gentry, Mark Herndon and Randy Owen, and Salamon.

National Programming

Martindale Hosts 'Musicworld'

NEW YORK—Wink Martindale is the new host of the Creative Factor's "20:20 Musicworld," a weekly music magazine show now entering its second year.

Martindale had been a personality on KHJ, KRLA and KFWB, all in Los Angeles, during the 1960s. He also did a stint on KMPC Los Angeles during the 1970s and is currently the host of the tv show "Tic Tac Dough."

The Creative Factor show presents 20 current hits back to back with 20 hits of the past. It is cleared by stations in the top 100 markets.

Hall Communications must be one of Drake-Chenault's best clients. The chain is now using Drake-Chenault formats on seven of its stations. In the past month, Drake-Chenault's new "Hitparade" format was installed on four of the Hall stations—WNBH New Bedford, Mass., WICH Norwich, Conn., WLPA Lancaster, Pa., and WONN Lakeland, Fla.

But Hall has had a long relationship with Drake-Chenault in its use of the "Great American Country" format on WPVC Winterhaven, Fla., and its "Contempo 300" format on WMYS New Bedford and WKWS Beaver Falls, Pa. The "Hitparade" format was introduced at the National Assn. of Broadcasters convention in Dallas in April.

Frank Cody, affiliate consultant to NBC's Source Network, has been promoted to director of affiliate relations/program development. Cody is a former p.d. at KBPI Denver. The Source will debut an hour-long show May 29, which will cover newly released films. Called "Coming Attractions," the first show will look at the film "Voyage Of Star Trek." NBC's "Country Sessions," now on 205 stations, has been renewed for 13 weeks beginning with the June 5 show.

United Stations may be having its problems with its planned satellite-delivered full-format country network (Billboard, May 22), but it's planning a big New York party to "celebrate our success," despite a

postponement from the June 1 start due to "internal and external technical difficulties."

The party, scheduled for June 3 in a midtown Manhattan restaurant, is being co-hosted by United and Satellite Reps., a joint venture of United and Eastman Radio. Dick Clark, a major factor in the United Operation, will be on hand, and the Jive Five, the Capris, the Mystics, Randy & the Rainbows, the Harptones and the Ambient Sound Band are scheduled to perform. So it may turn out to be a celebration of the success of "Dick Clark's Rock, Roll & Remember," which is now syndicated by United to 130 stations.

Mike Harrison

Continued from page 26
burgeoning with new programming opportunities. Somebody's got to create the shows that will be bounced off the satellites everybody's talking about or that syndication will be "carrying."

Somebody's got to develop those new local formats whose task it will be to bring the radio station, not to mention the very concept of radio itself, through what looms as the most intense period of outside competition in history.

Also, it wouldn't hurt for the music industry to meet again with radio in a good, honest idea exchange during these days of increasingly strained relations.

Further details of the conference, including agenda, sessions and speakers, will be published as they develop. In the meantime, advisory committees from the various segments of the scene are being organized and we welcome your participation and input now, as we prepare for what hopefully will be an extremely productive and inspirational event.

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

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WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

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A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

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- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

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- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

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- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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Major Changes At WNEW-FM

NEW YORK—WNEW-FM is shuffling its on-air staff, now that the station has a new general manager, **Mike Kakoyiannis**, and a new program director, **Richard Neer**. Also considered a factor in the changes: the prospect of formidable competition from Doubleday's new WAPP (the Apple), with its reported \$1.7 million promotion budget.

Neer has installed his younger brother **Danny** as the new morning man, succeeding **Dave Herman**, who has been exiled to 10 p.m. to 2 a.m., just as Herman is about to celebrate his 10th anniversary of doing morning drive.

Observers say the switch is not a case of nepotism, but a reflection that **Danny Neer** has been doing well in the ratings in weekend shifts. **Richard Neer** says the change was made "because we like the way **Danny** sounds. **Dave** (Herman) has always sounded wonderful at night," Neer adds, recalling the days when Herman worked nights at WPLJ New York and WMMR Philadelphia. "A morning man has to be punchy, fast and funny. **Dave's** strength is intellectual. He's a wonderful music programmer and he is interrupted in the morning doing

time and temp."

Meg Griffin, who has been pulling attractive ratings, moves from 10 p.m. to 2 a.m. into the 5 to 10 p.m. slot, which cuts **Scott Muni's** air time by one hour.

Muni, who until recently was p.d., is now on from 2 to 5 p.m. He also holds the title of operations director. **Richard Neer** denies rumors that **Muni** will be phased out of on-air work. "The cut-back is **Scott's** choice. He puts in a heavy day with his commercial work and operations director's duties," Neer says.

Neer, who used to work Mondays filling in for **Pete Fornatale** in the 10 a.m. to 2 p.m. shift, has taken himself off that regular shift, but will continue to do some fill-ins. "I'll keep myself on the air at least once a week," he says. **Fornatale's** shift does not change.

Dennis Elsas, who had been on from 6 to 10 p.m., has been shifted to weekends. Neer explains, "he will be working full time in a swing shift." **Tom Morera** continues to do overnights, but he will be spelled some nights by weekender by **Bernie Bernard**.

Neer maintains, "We now have an incredibly strong lineup," but one

cynical observer commented, "They've shuffled the staff to cause some talk. The sacred cows are no longer sacred."

Will long-time **KMPC** Los Angeles personality **Gary Owens** be competing with its new "Hitparade" format (Billboard, May 22) on another outlet in the market? And along the same lines, rumors are flying that **KHJ** Los Angeles has a new format under consideration. The country station has been stagnating in the ratings, posting a 1.8 and a 1.6 the last two books. Apparently, not everyone grew up to be a cowboy.

Yulee Godfrey, vice president and general manager of **WIVY** Jacksonville since November, 1980, is leaving the station. **Godfrey**, who is expecting her third child, has been associated with Infinity Broadcasting since 1976, starting off as a local sales manager. **Godfrey's** successor is **Tom Chiusano**, who most recently was general sales manager for **WNEW-AM** New York, a position he also held at **WNEW-FM** and **WMET** Chicago.

Bill Graham is out as news director of **WJBO** and **WFMF** Baton Rouge. His interim replacement is **Bill McChain**. Also at **WJBO**, **Kevin McKay** exits from the midday slot. His spot is filled by former evening DJ **Julie Tate**, while former overnight personality **Lois Laux** takes over **Tate's** shift. P.d. **Gary King** is seeking a replacement for **Laux**. The station is consulted by **Blair's Chet Tart**.

Washington radio vet **Ed Walker**, who together with the "Today Show" **Willard Scott** formed the "Joy Boys Of Radio" team here for many years, was fired along with three other on-air personalities in what public radio station **WAMU** called an economy move.

Walker, who hosted a popular swing and big band radio show, said that the move indicates "the crunch" non-commercial public radio is in, and station officials said that **WAMU** will be eliminating big band, rock and classical music shows in favor of news-talk, jazz and more bluegrass. **Edward Merritt**, who host concert music and reading program shows, was also fired, along with two part-time weekend personalities.

Chuck Camroux, president of **CKLW** Radio Broadcasting Ltd. is stepping down. The firm operates **CKLW** and **CKJY** Windsor, Ontario/Detroit and **CKLW** Sales Inc. Southfield, Mich. No successor has been named and **Camroux** will remain in his present position through the summer, at which time he will operate his own firm.

A lot of changes are going on at **KRNA** Iowa City. The new operations manager is **Robert K. Norton Jr.**, who was formerly program director. Succeeding **Norton** as p.d. is **Bart A. Goynshor**, who continues in his midday slot. **Goynshor** was assistant p.d. and music director. "Charmin" **Jeff Harmon** is the station's new music director, while continuing his afternoon drive shift. And **Tom Hamilton** is upped to production director, while continuing as morning drive man.

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	8	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
☆	2	11	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	3	9	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Mickory Grove/April, ASCAP)
☆	10	4	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
☆	5	8	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
☆	9	6	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
☆	8	12	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Brooker Tones/Fox Fanfare/Carol Bayer Sayer, BMI)
☆	14	3	LOVE'S BEEN A LITTLE HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
☆	12	7	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
☆	10	4	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
☆	11	7	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
☆	12	6	LET'S HANG ON Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
☆	15	8	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	14	13	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
☆	18	5	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
☆	21	6	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
☆	17	17	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
☆	18	19	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
☆	27	5	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
☆	20	7	ONE TO ONE Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
☆	21	11	GOIN' DOWN Greg Gaidry, Columbia 18-02691 (World Song, ASCAP)
☆	22	16	BEECHWOOD 4-5789 Carpenters, A&M 2405 (Stone Gate, BMI/Jobete, ASCAP)
☆	33	2	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
☆	24	22	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	28	4	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
☆	26	23	BEACH BOYS Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
☆	35	3	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
☆	31	4	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)
☆	29	5	DID IT IN A MINUTE Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
☆	37	2	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
☆	34	3	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
☆	32	3	OLD FASHIONED LOVE Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)
☆	36	3	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
☆	38	2	DON'T TALK Larry Lee, Columbia 18-02740 (Chappell, ASCAP/Sue's, BMI)
☆	NEW ENTRY		BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)
☆	39	2	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)
☆	40	2	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
☆	NEW ENTRY		NEVER GONNA LOOK BACK Bill La Bounty, Warner Bros. 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)
☆	39	24	MAKE A MOVE ON ME Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
☆	40	25	ON THE WAY TO THE SKY Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
☆	41	30	DON'T TALK TO STRANGERS Rick Springfield, RCA 13070 (Robie Porter, BMI)
☆	42	26	ONE HUNDRED WAYS Quincy Jones Featuring James Ingram, A&M 2387 (State of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)
☆	43	42	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	44	41	TEACH ME TONIGHT Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
☆	45	44	THE BEATLES MOVIE MEDLEY The Beatles, Capitol 5100 (Comet/Maclen/Unart, BMI)
☆	46	43	MY GUY Sister Sledge, Cotillion 47000 (Atlantic) (Jobete, ASCAP)
☆	47	45	THAT GIRL Stevie Wonder, Tamla 1602 (Motown) (Jobete/Black Bull, ASCAP)
☆	48	46	OPEN ARMS Journey, Columbia 18-02687 (Weed High Nightmare, BMI)
☆	49	48	SLEEPWALK Larry Carlton, Warner Bros. 50019 (Hudson Bay, BMI)
☆	50	47	I'LL TRY SOMETHING NEW A Taste Of Honey, Capitol 5099 (Jobete, ASCAP)

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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	9	ASIA—Asia, Geffen	1	4	9	SCORPIONS—No One Like You, Mercury
2	2	9	SCORPIONS—Blackout, Mercury	2	1	9	ASIA—Heat Of The Moment, Geffen
3	3	5	VAN HALEN—Diver Down, Warner Bros.	3	9	4	VAN HALEN—Dancing In The Streets, Warner Bros.
4	9	4	.38 SPECIAL—Special Forces, A&M	4	2	8	RAINBOW—Stone Cold, Mercury
5	4	5	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	5	3	5	.38 SPECIAL—Caught Up In You, A&M
6	5	5	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	6	5	5	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
7	11	4	PAUL McCARTNEY—Tug Of War, Columbia	7	6	9	HUMAN LEAGUE—Don't You Want Me, A&M
8	6	6	TOTO—Toto IV, Columbia	8	10	4	KANSAS—Play The Game Tonight, Kirshner (Epic)
9	8	17	ALDO NOVA—Aldo Nova, Portrait	9	8	16	ALDO NOVA—Fantasy, Portrait
10	7	10	HUMAN LEAGUE—Dare, A&M	10	16	9	ASIA—Sole Survivor, Geffen
11	14	6	THE MOTELS—All Four One, Capitol	11	27	5	THE PLIMSOUHS—A Million Miles Away, Shaky City
12	10	8	GREG KIHN—Kihntinued, Beserkley	12	11	7	TOTO—Rosanna, Columbia
13	34	2	QUEEN—Hot Space, Elektra	13	15	12	TOMMY TUTONE—867-5309/Jenny, Columbia
14	12	28	LOVERBOY—Get Lucky, Columbia	14	7	8	GREG KIHN—Testify, Beserkley
15	19	3	KANSAS—Play The Game Tonight, Kirshner (EP)	15	14	5	THE MOTELS—Only The Lonely, Capitol
16	21	19	SAMMY HAGAR—Standing Hampton, Geffen	16	25	2	HEART—This Man Is Mine, Epic (12 inch)
17	13	24	JOAN JETT—I Love Rock N' Roll, Boardwalk	17	31	5	ASIA—Only Time Will Tell, Geffen
18	NEW ENTRY		CHEAP TRICK—One On One, Epic (CBS)	18	13	17	JOAN JETT—Crimson And Clover, Boardwalk
19	16	6	JETHRO TULL—Broad Sword & The Beast, Chrysalis	19	17	4	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
20	15	7	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium	20	20	4	JETHRO TULL—Fallin' On Hard Times, Chrysalis
21	28	2	ELTON JOHN—Jump Up, Geffen	21	NEW ENTRY		QUEEN—Put Out The Fire, Elektra
22	26	14	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis	22	45	3	PAUL McCARTNEY—Ballroom Dancing, Columbia
23	40	32	POLICE—Ghost In The Machine, A&M	23	NEW ENTRY		THE MOTELS—Mission Of Mercy, Capitol
24	23	11	DUKE JUPITER—Duke Jupiter I, Coast To Coast	24	21	19	LOVERBOY—When It's Over, Columbia
25	17	17	TOMMY TUTONE—Tutone 2, Columbia	25	29	8	LOVERBOY—Take Me To The Top, Columbia
26	37	27	CARS—Shake It Up, Elektra	26	36	9	BRYAN ADAMS—Fits You Good, A&M
27	20	4	BLUE OYSTER CULT—Extraterrestrial Live, Columbia	27	53	2	ELTON JOHN—Ball And Chain, Geffen (Warner Bros.)
28	24	5	DAVE EDMUNDS—D.E. 7th, Columbia	28	60	8	ASIA—Wildest Dreams, Geffen
29	32	7	GRAHAM PARKER—Another Grey Area, Arista	29	NEW ENTRY		THE POLICE—Secret Journey, A&M
30	18	11	RICK SPRINGFIELD—Success Hasn't Spoiled Me Yet, RCA	30	18	4	HAIRCUT 100—Love Plus One, Arista
31	22	6	POINT BLANK—On A Roll, MCA	31	38	6	THE JAM—A Town Called Malice, Polydor
32	29	9	CHARLIE DANIELS BAND—Windows, Epic	32	12	10	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
33	39	3	THE SHERBS—Defying Gravity, Atco	33	22	3	BOW WOW WOW—I Want Candy, RCA
34	30	33	GENESIS—Abacab, Atlantic	34	26	10	CHARLIE DANIELS BAND—Still In Saigon, Epic
35	36	12	GAMMA—3, Elektra	35	32	13	RICK SPRINGFIELD—Calling All Girls, RCA
36	41	7	KROKUS—One Vice At A Time, Arista	36	33	3	CHUBBY CHECKER—Harder Than Diamond, MCA
37	33	26	BRYAN ADAMS—You Want It, You Got It, A&M	37	55	2	TOTO—Afraid Of Love, Columbia
38	NEW ENTRY		THE MONROES—The Monroes, Alfa	38	NEW ENTRY		707—Megaforce, Boardwalk (12 inch)
39	31	5	THE OUTLAWS—Los Hombres Malo, Arista	39	41	6	KIM WILDE—Kids In America, EMI-America
40	27	16	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M	40	23	11	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
41	42	18	SOFT CELL—Non-Stop Erotic Cabaret, Sire	41	19	19	SOFT CELL—Tainted Love, Sire
42	NEW ENTRY		707—Megaforce, Boardwalk (12")	42	43	10	DUKE JUPITER—I'll Drink To You, Coast To Coast
43	25	5	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)	43	49	25	JOAN JETT—I Love Rock N' Roll, Boardwalk
44	48	2	FLOCK OF SEAGULLS—A Flock Of Seagulls, Arista	44	NEW ENTRY		AMBROSIA—For Openers, Warner Bros.
45	NEW ENTRY		KANSAS—Vinyl Confessions, Kirshner	45	NEW ENTRY		QUEEN—Calling All Girls, Elektra
46	38	3	THE JAM—The Gift, Polydor	46	NEW ENTRY		PAUL McCARTNEY—The Pound Is Sinking, Columbia
47	35	4	IRON MAIDEN—The Number Of The Beast, Capitol	47	30	9	DREGS—Crank It Up, Arista
48	43	4	XTC—English Settlement, Virgin/Epic	48	40	3	GREG KIHN—Happy Man, Beserkley
49	47	2	THE PAUL COLLINS' BEAT—The Kids Are Still The Same, Columbia	49	50	4	QUEEN—Body Language, Elektra
50	49	2	FRANKIE MILLER BAND—Standing On The Edge, Capitol	50	51	3	JETHRO TULL—Beasty, Chrysalis

Top Adds

1	THE STEVE MILLER BAND—Abracadabra, Capitol (12")
2	THE CLASH—Combat Rock, Epic
3	SURVIVOR—Eye Of The Tiger (Theme From Rocky III), Scotti Bros. (45)
4	AXE—Offering, Atco
5	BOW WOW WOW—Last Of The Mohicans, RCA
6	FRANK ZAPPA—Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
7	BLONDIE—The Hunter, Chrysalis (EP)
8	ERIC CLAPTON—Time Pieces, The Best Of Eric Clapton, Polygram
9	THE MARSHALL TUCKER BAND—Tuckerized, Warner Bros.
10	MEN AT WORK—Business As Usual, Columbia

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

Radio



HAGAR VISIT—While at WTUE-FM Dayton, Ohio, Sammy Hagar, right, listens to the Outlaws' version of "All Roads," a song he cowrote, for the first time. Sitting in is air personality Sandy Smith.

Goodphone Commentaries

• Continued from page 26

ology. Others blame the weather. Yes, the weather. Mother nature's cruel hoax on AOR? No, just a shift in listening patterns toward news/information oriented AM's. More on this, in a moment.

There's more to this story than AOR's "winter of discontent." The answers to AOR's demise lie in demographics. Once a truly 18 to 34 targeted format, most AOR's have blown away their adult listeners in favor of attracting the fickle 18-24 males. They've done this by tightening their playlists, eliminating any credible news/information (thanks to deregulation) and positioning themselves as the '80s answer to teen oriented top 40. Heavy rotation, heavy compression, heavy promotion. And I'll be the first to admit that format works... for about three books. Those fickle 18-24 males who'll flock to you in droves, driving your market shares through the roof, will just as quickly abandon ship when they become bored with yet another "All AC/DC Weekend." Meanwhile, your 25-34 adult listeners, a loyal lot who'll suffer through just so much, are gone, never to return.

Demographers will tell you that the median age of the population of the U.S. is 31, not 19 or 20. So, there's no percentage in chasing after an ever-dwindling audience of 18-24's. The real numbers in potential audience these days are 25-34's, the bubble in the post-war baby boom. And this fact is not lost on adult contemporary programmers. So, as long as AOR's chase 18-24's as their core audience, their numbers can only decrease.

How can an AOR regain its adults (and as a result, its dominant market share) without alienating its younger core? The answer brings me back to many AOR programmers' excuse for this past winter's disastrous ratings performance. They blamed it on the weather. True, lives and listening patterns were disrupted. That's an excuse... a symptom, not the real problem.

What really was happening was that most AOR's weren't equipped to service the information/survival needs of their listeners. Yes, even Ozzy Osborne fans need credible weather forecasts, traffic reports, school-closing information. And they turned to AM radio to find them. Even the AOR's that did try to provide that information (between "six packs of Iron Maiden"), did so either inaccurately in fact, or in the perception of their listeners. Having never done a decent job at program-

ming news, these AOR's lacked credibility with their audience. So they left, to find it elsewhere. And they did. But the story didn't have to end this way.

I don't buy the theory that FM radio is for music and AM radio is for news and talk. Properly formatted, a music FM of any musical genre can provide its audience with credible information. The AOR consultants' rubric that their listeners don't care about news is rubbish. The "Less Talk, More Rock" philosophy has met its winter Waterloo.

Indeed, in a market with three AOR's all chasing after the same audience, playing from the same tight playlists, a modest sized news department programming credible, consistent information may be the one program element that can separate that station from its competition. News works, when it's done right.

Sadly, most of these down-book AOR's have at their fingertips part of the solution to their problems. For, with few exceptions, these stations are affiliates of excellent Young Adult radio networks (NBC's "The Source," ABC's "Rock Radio," CBS' "RadioRadio" and RKO I), providing them with hourly news capsules, daily "lifestyle" features and weekly long-form magazines. But those stations won't clear the shows, for two reasons: defensiveness on the part of local news staffers who think they can "do it better," and more importantly, stations' consultants telling them that news is a tune-out. One famous AOR consultant was receiving mega-bucks from a network to critique its product, while at the same time telling his client stations not to run its programs. Networks aren't into programming, but compensation. That's the bottom line. But for AOR stations the figures under that bottom line are turning red. For the price of a single flight of TV promotion they can build themselves an investment in the future: a credible news department. And for but a fraction of that cost they can enlist the services of a consultant specializing in honing that department's skills, positioning their product into the musical flow, adding to the Gestalt that good radio can become. Are there any believers out there?

As I said... AOR is in trouble.

Jim Cameron is president of Cameron Communications, a New York-based consulting firm. The founding news director of NBC's "The Source," he is a winner of the George Foster Peabody award and three Major Armstrong awards.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. I'll Take You There, Staple Singers, Stax
2. Oh Girl, Chi-Lites, Brunswick
3. The First Time Ever I Saw Your Face, Roberta Flack, Atlantic
4. Candy Man, Sammy Davis Jr., MGM
5. Sylvia's Mother, Dr. Hook & Medicine Show, Columbia
6. Morning Has Broken, Cat Stevens, A&M
7. Tumbling Dice, Rolling Stones, Rolling Stones
8. Nice To Be With You, Gallery, Sussex
9. Hot Rod Lincoln, Commander Cody & His Lost Planet Airmen, Paramount
10. Look What You Done For Me, Al Green, Hi

POP SINGLES—20 Years Ago

1. I Can't Stop Loving You, Ray Charles, ABC
2. Stranger On The Shore, Mr. Acker Bilk, Atco
3. Soldier Boy, Shirelles, Scepter
4. Lovers Who Wander, Dion, Laurie
5. Mashed Potato Time, Dee Dee Sharp, Cameo
6. Everybody Loves Me But You, Brenda Lee, Decca
7. Shout! Shout! (Knock Yourself Out), Ernie Maresca, Seville
8. Old Rivers, Walter Brennan, Liberty
9. The One Who Really Loves You, Mary Wells, Motown
10. The Man Who Shot Liberty Valance, Gene Pitney, Musicor

TOP LPs—10 Years Ago

1. Thick As A Brick, Jethro Tull, Reprise
2. First Take, Roberta Flack, Atlantic
3. Harvest, Neil Young, Reprise
4. Graham Nash/David Crosby, Atlantic
5. Manassas, Stephen Stills, Atlantic
6. Joplin In Concert, Janis Joplin, Columbia
7. A Lonely Man, Chi-Lites, Brunswick
8. Eat A Peach, Allman Bros., Capricorn
9. America, Warner Bros.
10. History of Eric Clapton, Atco

TOP LPs—20 Years Ago

1. West Side Story, Soundtrack, RCA
2. Breakfast At Tiffany's, Henry Mancini, RCA
3. Blue Hawaii, Elvis Presley, RCA
4. Modern Sounds In Country & Western Music, Ray Charles, ABC
5. Your Twist Party, Chubby Checker, Parkway
6. College Concert, Kingston Trio, Capitol
7. West Side Story, Original Cast, Columbia
8. Time Out, Dave Brubeck, Columbia
9. The Twist, Chubby Checker, Parkway
10. Doin' The Twist At The Peppermint Lounge, Joey Dee & Starliters, Roulette

COUNTRY SINGLES—10 Years Ago

1. Happiest Girl In The Whole U.S.A., Donna Fargo, Dot
2. Lonesome Lonesome/That's What Leaving's About, Ray Price, Columbia
3. (Lost Her Love) On Our Last Date, Conway Twitty, Decca
4. Kate, Johnny Cash & Tennessee Three, Columbia
5. Grandma Harp/Turnin' Off A Memory, Merle Haggard & Strangers, Capitol
6. All The Lonely Women In The World, Bill Anderson, Decca
7. Made In Japan, Buck Owens & Buckaroos, Capitol
8. Eleven Roses, Hank Williams Jr., MCA
9. Me & Jesus, Tom T. Hall, Mercury
10. That's Why I Love You Like I Do, Sonny James, Capitol

SOUL SINGLES—10 Years Ago

1. Oh Girl, Chi-Lites, Brunswick
2. I'll Take You There, Staple Singers, Stax
3. Look What You've Done For Me, Al Green, Hi
4. Woman's Gotta Have It, Bobby Womack, United Artists
5. There It Is (Part 1), James Brown, Polydor
6. Lean On Me, Bill Withers, Sussex
7. Outa Space, Billy Preston, A&M
8. Just As Long As You Need Me (Part 1), Independents, Wand
9. Ask Me What You Want, Millie Jackson, Spring
10. Little Bitty Pretty One, Jackson 5, Motown

Pro-Motions

WGBO Gets Jazz \$

NEW YORK—WGBO-FM Newark raised \$19,127 in its second annual "Jazzathon" fund raiser for the non-commercial station Sunday (16).

The station broadcast a live remote from Greene Street where 15 jazz groups performed through the night from 4 p.m. to 4 a.m. on Monday (17). Some 350 jazz fans paid \$20 to attend and another \$12,000 was raised through over-the-air solicitations that began at 7 a.m. on Sunday.

Among those performing were Dexter Gordon, Woody Shaw, Dakota Staton, Lou Donaldson, Sphere, Chico Freeman, Reggie Workman, Aaron Bell and Etta Jones.

The event was given live coverage by two New York tv stations for their 6 p.m. newscasts. Local press reports that Stevie Wonder showed up and performed are not true.

★ ★ ★

WVNJ-FM Newark and St. John's University co-sponsored a jazz competition Saturday (15) at the college's Queens campus. Judging was handled by Joe Fields, president of Muse Records, Douglas E. Hall, radio editor of Billboard and George Kanzler of the Newark Star Ledger. Five bands were in the final competition and the winner was the William Patterson College Sextet of Wayne, N.J. Winning musician was E.J. Allen, trumpet player in that band. Runner up in the band competition was the New York University Sextet. Also competing were groups from Long Island University, State University of New York at Purchase and Jersey City State College.

WLUP-FM Chicago recently staged "Rock For Poland," a benefit concert for the people of Poland. More than 3,000 people attended the event at the Odeum, which raised several thousand dollars, according to WLUP's Sandy Stahl. Cosponsored by Erect Records, the benefit featured the Lazer Band, Thrust and Sundance, with WLUP's afternoon DJ Sky Daniels serving as MC. Warner-Amex filmed the show, which was recorded for a live album. Proceeds from the album will also go to the Polish-American Congress Charitable Foundation for food and medicine for the people in Poland.

On the homefront, WLUP is trying to alleviate the recession by promoting "Rock And Roll Paydays" every Friday. During the day, listeners have 10 chances to call in and win a \$98 paycheck. The promotion, now in its sixth week, will run indefinitely, says Stahl.

Also working to keep inflation down for its listeners is KOGO-AM San Diego. The station is seen around town with its KOGO Care-a-avan, which visits participating stores who agree to hold a special one-day sale with price discounts of up to 50%. KOGO listeners who take advantage of the special discounts also have a chance of winning \$5,000 in merchandise placed in the KOGO safe by guessing its combination.

★ ★ ★

KYUU-FM's San Francisco morning man Don Bleu is MC for the first annual Carlos Murphy's "Eat-A-Thon" Thursday (20). More than 31 Univ. of Calif. at Berkeley fraternity and sorority teams are competing in the feast, which benefits the local Children's Hospital.

New On The Charts



EYE TO EYE
"Nice Girls"—★

Eye To Eye is a duo composed of pianist Julian Marshall and vocalist Deborah Berg. Marshall, a native of Southwest England, gained his musical training at Dartington School and London's Royal College of Music. With singer Kit Hain, he formed Marshall Hain, scoring a British hit, "Dancing In The City," before disbanding in 1978.

Berg grew up in Lincoln, Neb., where she sang with a swing band, a gospel group and several local rock bands. Interested in ballet and modern dance, she relocated to San Francisco, eventually joining a dance troupe called Mostly Women Moving.

The two met following one of Berg's performances. In early 1980, Marshall offered to pay Berg's way to London so that they could work together. Their first release was "Am I Normal," on Automatic Records. Warner Bros. staff producer Gary Katz heard a demo of the duo and signed them to the label in 1981.

For more information about Eye To Eye, contact Nick Mobbs, Automatic Records, 5 Avery Row, London W1X 9HA; Telephone (01) 493-9744.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs and Tape charts. For newcomers on the soul chart, see page 37.

ADVERTISER INTEREST UP

Black Stations Using More Syndicated Programming

By NELSON GEORGE

NEW YORK—There has been a sharp increase in the number of companies supplying syndicated music programming to black radio. The latter's greater willingness to use syndicated shows, and the participation of national advertisers, is cited by those surveyed by Billboard as the key to this growth.

"Black radio is more open to syndicated programs than at any time in the past," confirms Norm Pattiz, president of Westwood One. Seven of the 23 radio shows distributed by the firm are black-oriented, he says. "Part of it is that these programs are now staying on the air. In the past, a show would come on for one cycle and then be cancelled. Cash syndicators were really not that interested, since there are fewer black outlets in comparison to rock and country."

To Pattiz, the key was "when national advertisers got interested in using these programs to reach the black market. With them to buy the time, it gave us the opportunity to supply programming that wasn't available before." Westwood programs are now heard in "60 to 65" markets, says Pattiz.

Westwood One's "Special Edition" hour-long interview show is sponsored by Michelob; Budweiser presents twice-monthly concerts; Schlitz brings the two-and-a-half minute interview show, "Shooting The Breeze" to radio; and the Warner-Lambert company backs "Telling It Like It Was," highlighting events and personalities in black history.

Pattiz notes that Westwood One debuted seven years ago with a 24-

(Continued on page 37)

Survey For Week Ending 5/29/82

Billboard® Hot Latin LPs™

Special Survey

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MIAMI (SALSA)		LOS ANGELES (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON 14 exitos originales, Profono 1402	1	RAPHAEL Sus 15 eternos exitos, Telediscos CBS 10345
2	EL PAPAITO Y SU CONJUNTO SAR 1030	2	NAPOLEON 15 grandes exitos, Telediscos Profono 1503
3	EL GRAN COMBO Nuestro Aniversario, Combo 2026	3	EMMANEUL Tu y yo, RCA 0400
4	HANSEL Y RAUL TH 2169	4	LOS BUKYS Profono 3050
5	CONJUNTO INMENSIDAD Barbaro 209	5	LOS FREDDYS El primer tonto, Peerless 10059
6	MILLY Y LOS VECINOS Fiesta con los vecinos, Algar 30	6	AMANDA MIGUEL El sonido Volumen 1, Profono 3049
7	ANDY MONTANEZ Para ustedes, LAD364	7	RIGO TOVAR 15 exitazos tropicales, Profono 1504
8	HECTOR LAVOE Fania 598	8	ROCIO JURADO Como una ola, RCA 0401
9	LA INDIA DE ORIENTE Buenos Dias Africa, Guajiro 4014	9	LUPITA D'ALESSIO Sentimiento rancharo, Orfeon 5295
10	CELIA CRUZ 15 grandes exitos, Cubanei 1435	10	CAMILO SESTO Mas y mas, Pronto 0700
11	VIVA LA SALSA 14 exitos originales, Telediscos Profono 1401	11	JOSE LUIS RODRIGUEZ CBS 30301
12	ROBERTO TORRES Y SU CHARANGA BALLENATA Volumen II, Guajiro 4013	12	JOSE JOSE Gracias, Pronto 0701
13	VICTOR WAIL Abusadora vuelve conmigo, Alhambra 176	13	MENUDO Quiero ser, Profono 9085
14	CHARANGA CASINO SAR 1028	14	ROCIO DURCAL Confidencias, Pronto 1099
15	TITO ALLEN LM 703	15	VIKKI CARR El retrato del amor, CBS 20560
16	CHOCOLATE Dice, SAR 1031	16	YOLANDA DEL RIO ARC 3608
17	FERNANDO VILLALONA Feliz cumbie, Cubanei 31013	17	VARIOS ARTISTAS Viva el amor, Telediscos 1023
18	CUCO BALOY Y LOS VIRTUOSOS Chevere, Cubanei 31010	18	VARIOS ARTISTAS Disco de oro de CBS, CBS 10319
19	TITO PUENTE Ce magnifique, Tico 1440	19	LOS BONDADOSOS Profono 3071
20	LOS KENTON A la cabeza, Algar 31	20	LUIS ANGEL Yo mismo, Profono 3054
21	JOSE MANGUAL JR. Que lo diga el tiempo, Campanero 524	21	RICCHIE Y POVERTY ¿Sera porque te amo? Musart 10856
22	NESTOR TORRES II No me provoques, Suave 711	22	RICHARD CLEVERMAN Gama 1209
23	TOMMY OLIVENCIA Un triangulo de triunfo, TH 2171	23	EL BROWN EXPRESS Alma rota, Freddy 1227
24	WILFRIDO VARGAS Cosas de mi amigo Miguelito, Karen 70	24	RAMON AYALA Freddy 1234
25	LUIS PERICO ORTIZ Sabroso, Perico 320	25	JUAN GABRIEL Con tu amor, Pronto 1096

MAY 29, 1982, BILLBOARD



NICE VIDEO—Deniece Williams goes in front of the cameras in Philadelphia as she completes two video music clips—"It's Gonna Take A Miracle" and "Hot Line"—from her new CBS LP "Nicey." Site of the shooting was E.J. Stewart, Arnold Levine directed, Barry Raibag produced and Marcus Peterzell served as facilities producer for E.J. Stewart.

Fast Forward

Future Directions For Television

By MARTIN POLON

The traditional role of the "Boob Tube" has changed so dramatically with the 1980's that the television set of yesterday bears almost no resemblance to the video receiver/monitor of the 1980's. That change is going to continue, with video display units (VDU) becoming even more specialized to meet the needs of video entertainment and information users. There will be a place in the market for the "plain brown wrapper" television set, but a declining one.

Even the basic television set has changed; growing larger and smaller and adding features. Going from 3-in. portable color sets (from Sony and Panasonic) to sets with built-in VCRs (by Technicolor), the range of features has expanded. The 30-in. console by Sony has emerged to challenge the projection tv market for the large screen market. Audio systems have been improved and provide pseudo stereo feeds for hi fi reproduction. Even telephone calls can be done from the tv set, with the Zenith space phone models. Sets from Sony, Panasonic, Zenith, RCA and other manufacturers have input terminals and remote control electronics to operate over 100 different cable video channels. The tv set has already begun to change, so as to keep pace with the change in viewing habits as better than 30% of American video viewing is done on multi-channel cable systems with pay services providing feature films.

American viewing habits are changing. Better than 20% of the tv population regularly views theatrical motion pictures at home, via pay cable tv, and on videocassettes and videodiscs. These viewers want a better image and improved sound with the expectations of watching a movie in as close to a theatre environment as can be re-created in the home. Television receivers are being designed to accommodate lifestyles and the next direction for television is to provide the ultimate in cable video playback. Of course, projection television is strongest in its appeal to the home viewing of theatrical features.

Another television format that will emerge is the hand-held set about the size of a transistor radio. These small tv sets will be monochrome, but a later generation will provide color in a hand-held tv. The introduction to flat screen technology is easiest in a small package and allows the shirt pocket tv to be a reality. The first sets to reach the marketplace from Hitachi, Sony and Toshiba will be 2-in. liquid crystal display (LCD) hand-helds, with radio available in addition to black-and-white tv. Sinclair is also readying a pocket tv using con-

(Continued on page 35)

Victor Of Japan Sets Up Video Scholarship Plan

TOKYO—Victor Co. of Japan (JVC) has set up Japan's first scholarship fund to help aspiring video producers.

The establishment of video scholarship program commemorates the anniversary of the founding of JVC and is seen here as making a positive contribution to the further development of a video culture by giving producers in the medium a chance to maximize their skills and talents.

JVC is providing an annual scholarship fund of approximately \$200,000 to be awarded to a maximum of five groups or individual resident in Japan.

It's seen as the first step in the video production field in Japan to offer financial assistance to producers unable to work at full stretch because of financial hang-ups. This new program will provide either required equipment or a proportion of

the production expenses. And JVC hopes the program will inspire more people to be involved in video productions.

This program adds to JVC's established schedule for promoting the use of video in world markets, which already includes the setting of the Video Centers (VIC) in Japan and overseas, holding video confabs called "Videocation" and the annual internationally-slanted Tokyo Video Festival.

Applications for scholarships have to be in by September 15, 1982, successful participants to be announced at the Fifth Tokyo Video Festival Awards Ceremony in November. Selectors on the panel include video producers Hakudo Kobayashi, Fujiko Nakaya and Katsuhiko Yamaguchi, along with Masami Fukumoto, director of VIC Center, JVC.

Video

OF FILM, VIDEO

French Ban Simultaneous Releases

PARIS—Simultaneous release of new movies to the theater circuit and to home video will be banned in France. The nation will get cable television and private radio (eventually private tv, too).

These developments spring from new legislation passed by Parliament May 15, at the end of a long debate on the new audio/visual draft law presented by Communications Minister Georges Fillioud, resulting from widespread reform promised by the Socialist government when it came to power a year ago.

Parliament's vote on the legislation, which mainly covers reorganization of the state-run tv and radio networks under an authority in which the government has less to say, still has to get through the conservative opposition dominated Senate, the upper house.

(Continued on page 58)

French Plan Tax On Prerecorded Vidtape

By MICHAEL WAY

PARIS — Prerecorded videocassettes sold or rented in France are to be taxed under an agreement, claimed to be the first in the world, between producers/distributors and film score composers.

The tax will be 1.8% on cassettes on ordinary films and 2.1% on dubbed or sub-titled productions. On sales, it will be imposed on the highest wholesale price per category of cassette during each accounting period and on rentals on the pre-tax turnover of a producer or his distributor.

Retail cost of a videocassette in France is around \$80, including 33 1/3% Value Added Tax.

The same tax will apply whatever the music content of the film. But it will not be imposed if two-thirds of the cassette comprises music or if the score has fallen into the public domain.

The agreement was reached on a model contract including the new tax after more than a year of talks between the Groupement Inter-syndical de la Communication Audiovisuelle (GICA), which groups 11 associations and federations throughout the sector, including video, cinema, books, television and printing, and the Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs (SDRM), the French mechanical rights society, which will collect the tax.

Dubbers and sub-titlers are, incidentally, included in the agreement, as in France, traditionally, they've always been represented by SDRM for the collection of their cinema rights.

The new tax, it's thought here, is unlikely to have any real impact on retail prices or rental charges of prerecorded videocassettes, however, as during the past year, and in expectation of this agreement, the SDRM has been collecting a voluntary 1.5% levy from distributors.

This sum will now be distributed to composers.

Officials at both the GICA and the SDRM are confident that all interested parties will sign the agreement, even though the newly-created video federation Syndicat National des Editeurs Video (SNEV) up to now has less than 10 members among the more-than-20 major video companies in France.

The accord took such a long time to reach partly because the composers, represented by the copyright society, Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM), was seeking a much higher rate.

Also, agreement had to be reached with video distributors which are part of book or film companies to pay the levy to SDRM, though this problem did not arise

(Continued on page 57)

U.K. Top 25 Video Sales

This Week	Last Report	TITLE, Manufacturer
1	1	TIME BANDITS (THORN EMI)
2	7	CLASH OF THE TITANS (MGM/CBS)
3	3	LORD OF THE RINGS (THORN EMI)
4	2	WATERSHIP DOWN (THORN EMI)
5	13	HONKY TONK FREEWAY (THORN EMI)
6	6	KENTUCKY FRIED MOVIE (REPLAY)
7	-	LAST FEELINGS (ARCADE)
8	4	LIFE OF BRIAN (THORN EMI)
9	-	THE LAST SNOWS OF SPRING (ARCADE)
10	26	DRESSED TO KILL (GUILD)
11	10	ELECTRIC BLUE 007 (ELECTRIC VIDEO)
12	-	THE BOYS IN COMPANY C (RANK)
13	11	ORCA—THE KILLER WHALE (THORN EMI)
14	23	WORLD WAR III (VIDEO FORM)
15	5	THE LONG GOOD FRIDAY (THORN EMI)
16	28	THE FOG (20TH CENTURY VIDEO)
17	24	THE KLANSMAN (VCL)
18	12	THE POSTMAN ALWAYS RINGS TWICE (GUILD)
19	9	THE JAZZ SINGER (THORN EMI)
20	-	TO THE DEVIL A DAUGHTER (THORN EMI)
21	36	GREGORY'S GIRL (HOKUSHIN)
22	19	THE VALACHI PAPERS (THORN EMI)
23	16	AIRPORT '80—THE CONCORDE (CIC)
24	31	TOMMY (THORN EMI)
25	21	ONE FLEW OVER THE CUCKOO'S NEST (THORN EMI)

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers © 1982 by Video Business. Reprinted by permission.

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- BLACK MAGIC**
Orson Welles, Akim Tamiroff, Raymond Burr
Beta & VHS Nostalgia Merchant 3605\$59.95
- BLADE**
John Marley
Beta & VHS Video Gems\$59.95
- BLOODFEAST**
Beta & VHS Wizard Video\$59.95
(Also Available in Spanish)
- COMING HOME**
CED RCA SelectaVision 01402 (2).....\$34.98
- COOGAN'S BLUFF**
Clint Eastwood
Beta & VHS MCA Videocassette ..\$70.20
- THE CORSICAN BROTHERS**
Douglas Fairbanks Jr., Ruth Warrick, Akim Tamiroff
Beta & VHS Nostalgia Merchant 3604\$59.95
- THE COUNT OF MONTE CRISTO**
Robert Donat, Louis Calhern, Sidney Blackmer
LP Nostalgia Merchant 3601\$59.95
- THE CRAWLING HAND**
Peter Breck
Beta & VHS Video Gems\$59.95
- DEATH VALLEY**
Paul Le Mat, Catherine Hicks, Peter Billingsley
Beta & VHS MCA Videocassette...\$74.10
- DISNEY CARTOON PARADE, VOLUME 3**
CED RCA SelectaVision 00717 ...\$19.98
- EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK)**
CED RCA SelectaVision 01444 ...\$24.98
- THE EYES OF LAURA MARS**
CED RCA SelectaVision 03007 ...\$24.98
- FAMILY PLOT**
Bruce Dern, Barbara Harris, William DeVane, Karen Black
Beta & VHS MCA Videocassette...\$60.50
- GREAT CITIES: LONDON, ROME, DUBLIN & ATHENS**
CED RCA SelectaVision 02052 ...\$14.98
- HAIR**
Treat Williams, John Savage, Beverly D'Angelo
Beta & VHS 20th Century-Fox Video\$69.95

- KEY LARGO**
Humphrey Bogart, Lauren Bacall, Edward G. Robinson, Lionel Barrymore
Beta & VHS 20th Century-Fox Video\$59.95
- THE LAST OF THE MOHICANS**
Randolph Scott, Bruce Cabot, Binnie Barnes
Beta & VHS Nostalgia Merchant 3603\$59.95
- THE MAN IN THE IRON MASK**
Louis Hayward, Joan Bennett
Beta & VHS Nostalgia Merchant 3602\$59.95
- ON GOLDEN POND**
CED RCA SelectaVision 00527 ...\$24.98
- PRIVATE LESSONS**
Eric Brown, Sylvia Kristel, Howard Hesseman
Beta & VHS MCA Videocassette...\$85.50
- ROCK! ROCK! ROCK!**
Chuck Berry, LaVerne Baker, Frankie Lyman & The Teenagers, Tuesday Weld, Alan Freed
Beta & VHS Nostalgia Merchant 3504\$59.95
- THE SEVEN-PER-CENT SOLUTION**
Alan Arkin, Nicol Williamson, Laurence Olivier, Robert Duvall, Vanessa Redgrave, Joel Grey, Samantha Eggar
Beta & VHS MCA Videocassette...\$60.50
- SHALL WE DANCE**
Fred Astaire, Ginger Rogers
Beta & VHS Nostalgia Merchant 8077\$59.95
- SHAOLIN TRAITOR**
Beta & VHS Video Gems\$59.95
- SNUFF**
Beta & VHS Wizard Video\$59.95
(Also available in Spanish)
- SOME LIKE IT HOT**
CED RCA SelectaVision 01441 ...\$24.98
- TIME BANDITS**
CED RCA SelectaVision 02099 ...\$24.98
- WAR IN THE SKY**
Beta & VHS Video Gems\$59.95
- WIMBLEDON 1981 & WIMBLEDON: A CENTURY OF GREATNESS**
CED RCA SelectaVision 02078 ...\$14.98
- YOU ONLY LIVE TWICE**
CED RCA SelectaVision 01425 ...\$27.98

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.

Black Radio Syndie Use Growing Increased Interest By National Advertisers Is Cited

• Continued from page 33

hour special about Motown, produced in cooperation with Los Angeles' KGFJ. For several years, Westwood also had a black interview show, "Darcel in Hollywood," hosted by announcer Darcel Howell. In July, "The Countdown" (hosted and produced by former DJ Walt Love) debuts.

Another show is "Sound Off," a three-hour countdown which utilizes charts from Black Radio Exclusive. Tim Reid, best known as one of the stars of television's "WKRP In Cincinnati," has an 80% interest in the six-month-old program, which he secured in April. Though it's said to have been well-received, it doesn't yet have the backing of a national advertiser, a situation Reid is working hard to correct.

He says, "For the most part, we have been using spot sales. For example, Wendy's fast food restaurants support us in certain markets. Syndi-Rep of Chicago has been working for us since April, and we've started negotiations with several major advertisers."

In addition to the regular listing of top albums and singles, Reid and producer George Beudet attempt to add a regional favor to the three-hour program by "spotlighting musicians from places like Tennessee and Virginia, that people don't think about as having rich musical traditions. Also, since most black stations are in the South, it appeals to them," says Reid.

Filling unmet needs on black radio has led Reid to plan two other programs, "Gospel Train" and "Sisters." The former would be an hour-

long program with a format similar to "Sound Off" for gospel radio and stations that have Sunday morning religious programming. "Sisters" would feature interviews and stories aimed at black women, hosted by Daphne Maxwell, who currently appears on "Sound Off."

"Coast To Coast Soul" is a two-hour show heard in 80, mostly Southern markets. It was initiated a year ago by some Atlanta businessmen. "We just had a gut feeling that there was a need not being met and we decided to go for it," says Frank Williams, president of American

Media Services, of which "Coast To Coast Soul" is a division.

M&M Products, a black hair products manufacturer, also based in Atlanta, has been national sponsor of the show. "They have been very supportive, especially since we were amateurs in the business," says Williams. "But we have been persistent and learned the ropes. There is a lot of room for more black radio programming, not just entertainment, but other forms as well. The 1980s, I think, will see many more such syndicated programs for black radio."



REUNION—Gloria Jones is cheerfully reunited with Ray Harris, left, and Ed Cobb, the men responsible for her original recording of "Tainted Love." The song, currently a U.S. hit for Britain's Soft Cell, was originally released on Champion Records in 1964. Cobb and Harris produced that version, recently reissued by AVI Records, of which Harris is president.

The Rhythm & The Blues

• Continued from page 12

such music is too radical a change from the traditional style and will find resistance from radio. Medlin asserts, "We'd have resistance, too, if we went back to just a very tambourine-based sound. We're not leaving our roots. We still have the rhythm and the spirit, just packaged differently."

In the past, this writer has always found Medlin to be an opinionated, occasionally caustic critic of racial politics in the record industry. But Medlin is quite optimistic this time. "There is a new generation of people coming into this industry who have been college educated and who, I think, will be able to build on what

Henry Allen, Ewart Abner and others of my generation have done. We had to learn our stuff in the streets. But the best of the young people have that street knowledge and the benefit of good educations."

As for himself, Medlin says his recovery from a serious illness last year has "made me less of a bull in a china shop" and "made me think much more subtly about how things are changing."

Medlin is now involved in a fund raising drive for Norfolk State College in Virginia. "They are trying to get about \$30,000 to build a studio on the campus to train young people in engineering techniques. A lot of entertainers have already pledged

their support, so I'm positive it will have happen too."

★ ★ ★

Short Stuff: Three new rhythm & blues reissues on the busy Solid Smoke label: the Van Dykes' "No Man Is An Island," The Esquires & the Marvelows' "The Chi-Town Showdown" and The Flamingos' "Golden Teardrops." The latter is of the most historic value, since in 1959 they recorded the classic "I Only Have Eyes For You." The material on the Solid Smoke album is from earlier in their career. . . . In case you were wondering, the young lady being dragged about around by Rick James on the cover of his "Throwin' Down" album (Gordy) is February Playboy playmate Anne Marie Fox. Joining slick Rick in more musical activities on the LP are Grace Slick, Michael Walden, Roy Ayers, Lawrence Hilton-Jacobs and new Motown signee Jean Carn. . . . Ex-Cameo members keyboardist T. C. Campbell, trombonist Jheryl Bright and bassist Aaron Mills have just been signed to Epic under the name of First Class. Their debut album is expected in August. . . . The Ritchie Family, born during the height of the disco era, enjoyed their seventh anniversary at Studio 54 on May 16 with a retrospective of their music. . . . Frankie Crocker hosted a similar gathering for Ashford & Simpson at the Underground on May 19. . . . Columbia has a Tyrone Davis "Greatest Hits" package available. . . . Lamont Dozier will be releasing a single and album on his own Megaphone Records.



TASTE OF BANDSTAND—Dick Clark introduces A Taste Of Honey during a recent taping of "American Bandstand." The duo performed their current hit, "I'll Try Something New."

Billboard®

Soul LPs

Survey For Week Ending 5/29/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	3	4	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	☆	44	4	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
☆	2	5	REUNION The Temptations, Gordy 6008GL (Motown)	40	39	37	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
	3	1	BRILLIANCE Atlantic Starr, A&M SP-4883	41	41	6	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
☆	4	6	STRAIGHT FROM THE HEART Patrice Rushen, Elektra EI-60015	☆	46	4	FRIEND IN LOVE Dionne Warwick, Arista AL 9585
☆	5	7	NIECY Deniece Williams, ARC/Columbia FC 37952	43	40	28	NIGHT CRUISIN' ● Bar-Kays, Mercury SRM-1-4028 (Polygram)
	6	6	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	☆	49	3	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886
☆	7	10	KEEP IT LIVE Dazz Band, Motown 6004ML	45	37	30	CONTROVERSY ● Prince, Warner Bros. BSK 3601
	8	8	FRIENDS Shalamar, Solar S-28 (Elektra)	46	38	27	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577
☆	9	10	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	47	43	27	LOVE MAGIC LTD, A&M SP-4881
☆	NEW ENTRY		STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	48	48	29	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross, RCA AFL1-4153
	11	10	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249	49	47	25	COME MORNING Grover Washington, Jr., Elektra SE-562
	12	11	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	☆	50	2	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)
	13	13	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	51	42	15	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)
☆	24	3	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)	52	52	35	IT'S TIME FOR LOVE ● Teddy Pendergrass, P.I.R. TZ 37491 (Epic)
☆	15	14	THE DUDE ▲ Quincy Jones, A&M SP 3721	53	53	3	STARS ON LONG PLAY III Stars On, Radio Records RR 19349 (Atlantic)
☆	18	5	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173	54	54	13	PURE AND NATURAL T-Connection, Capitol ST-12191
☆	21	3	TUG OF WAR Paul McCartney, Columbia TC 37462	☆	55	NEW ENTRY	LITE ME UP Herbie Hancock, Columbia FC 37928
☆	22	4	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342	56	56	57	STREET SONGS ▲ Rock James, Gordy G8-1002M1 (Motown)
	19	19	DOWN HOME Z.Z. Hill, Malaco MAL 7406	57	45	5	LOVE ME TENDER B.B. King, MCA MCA 5307
☆	20	23	JI Junior, Mercury SRM-1-4043 (Polygram)	58	58	40	THE TIME ● The Time, Warner Bros. BSK 3598
	21	12	DOIN' ALRIGHT O'Bryan, Capitol ST-12192	59	59	14	ME AND YOU The Chi-Lites, 20th Century/Chi- Sound T-635 (RCA)
	22	16	POINT OF PLEASURE Xavier, Liberty LT-51116	60	50	5	PLAYING HARD TO GET Vernon Burch, Spector SW 70005 (Capitol)
	23	17	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)	61	61	10	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1-8004
☆	27	5	ATTITUDES Brass Construction, Liberty LT-51121	62	64	2	HOT AND NASTY St. Tropez, Destiny DLA-10004
	25	25	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	63	63	12	QUESTIONNAIRE Chas Jankel, A&M SP-6-4885
	26	26	SKYYLINE ● Sky, Salsoul SA-8548 (RCA)	64	65	18	SATURDAY SATURDAY NIGHT Zoom, Polydor PD-16434 (Polygram)
☆	29	6	D TRAIN D Train, Prelude PRL 14105	65	51	15	THE SISTERS Sister Sledge, Cotillion SD 5231 (Atlantic)
	28	28	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)	66	68	23	7 Con Funk Shun, Mercury SRM-1-4030 (Polygram)
	29	15	OUTLAW War, RCA AFL1-4208	67	62	25	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266
☆	33	6	GIVE IT UP Pleasure, RCA AFL1-4209	68	55	8	LOOKS SO FINE Instant Funk, Salsoul SA 8545 (RCA)
	31	31	I AM LOVE Peabo Bryson, Capitol ST-12179	69	66	9	IT'S A FACT Jeff Lorber, Arista AL 9583
	32	32	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	70	72	10	EARLAND'S JAM Charles Earland, Columbia FC 37573
	33	20	YOU'VE GOT THE POWER Third World, Columbia FC 37744	71	73	20	BTH WONDER Sugarhill Gang, Sugar Hill SH 249
	34	30	THE POET Bobby Womack, Beverly Glen BG 10000	72	69	28	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
	35	34	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	73	67	15	TASTE THE MUSIC Kleer, Atlantic SD 19334
	36	36	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	74	74	29	RAISE ▲ Earth, Wind & Fire, ARC/Columbia TC 37548
☆	57	2	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667	75	70	39	TOUCH Gladys Knight & The Pips, Columbia FC 37086
	38	35	DREAM ON George Duke, Epic FE 37532				

☆ 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 to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Publishing

JASRAC Sets Broadcasting Pact Negotiations With Video And Record Groups Continue

By SHIG FUJITA

TOKYO—The Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) has announced that agreements over the copyright use charge for three years from April, 1982 have been reached both with the semi-government Japan Broadcasting Corp. (NHK) and with the commercial broadcasting stations. But negotiations with the Japanese Video Assn. and the Japan Phonograph Record Assn. on the same subject are still in progress.

The Society views the agreements reached as significant, since last year's 12-month agreement was arrived at only after the government's

Cultural Agency had been called in to decide the matter.

Composer/conductor Yasushi Akutagawa, appointed president of JASRAC last year, made negotiations his top priority, forming a special project team—the Blanket Contract Measures Headquarters—for the purpose.

Under the terms of the deal reached March 24, charges for commercial stations will go from fiscal 1981's 0.065% to 0.068% in fiscal 1982, with further hikes to 0.072% in fiscal 1983 and 0.076% in fiscal 1984.

Corresponding figures for NHK see a rise from last year's 0.069% to

0.073% this year, with increases to 0.077% in 1983 and 0.081% in 1984.

The new charges were approved by the director-general of the Cultural Agency and instituted as from April 1, 1982.

For the time being, these rates will be applied to the broadcasting fee in the case of NHK, and to airtime revenues in the case of the commercial stations. The question of applying the rate to the total revenues of the stations has been held over.

Discussions with the Japan Phonograph Record Assn. have been going on since the beginning of this year. JASRAC wants to lift the current album rate from 5.4% to 5.6% and the singles rate from 4.8% to 5.4%.

And talks also continue with the JVA over JASRAC's intention to impose an 8% charge on both videotapes and videodisks. The JVA, however, insists the two configurations are so unlike that different rates should apply, and also argues that with the video industry still in the early stages of expansion and growth, rates should for the time being be held at current levels.

Video topics are on the agenda of the 18-member Copyright Use Charge Rules Committee set up by JASRAC in April under the chairmanship of composer Kozaburo Hirai. And JASRAC will participate in the first meeting of the CISAC (international confederation of authors' societies) Asia Committee, to be held in Tokyo during July. Other attendees will include APRA (Australia), CASH (Hong Kong), GEMA (West Germany), IPRS (India), PRS (U.K.), and VAAP (Soviet Union).



CRUTCHFIELD CELEBRATION—MCA Music New York recently held a dinner honoring vice president Jerry Crutchfield for 20 years of service with the firm. Sharing a laugh during the festivities are president Leeds Levy, right, and Crutchfield.

ATV Canada, Solomon File Suits GM Seeks Breach Of Contract \$; Firm Charges Fraud

By DAVID FARRELL

TORONTO—ATV Music of Canada and its former general manager, Bernard Solomon, are embroiled in legal actions in the Supreme Court of Toronto.

Solomon and associate Robert Farmer seek breach of contract damages totalling \$145,659.90 in an April 30 filing, while ATV Music contends in a May 7 filing Solomon defrauded the company of substantial monies and is claiming damages of \$185,000.

Solomon and Farmer state in their claim that ATV Canada had agreed to sub-lease space in Solomon's Bloor St. W. offices here for a six-year period, starting July, 1981. Solomon held the lease for the space, using the corporate name of Talentlaw Inc. In addition to handling the affairs of ATV Music in Canada, Solomon is a principal in the Solomon-Farmer law firm which also oc-

cupied space in the same office area.

According to the writ filed by Talentlaw Inc., ATV's share of the rent amounted to \$2,281.88, payable in advance on the first of each month. In April, 1982, it's claimed, ATV gave notice that it repudiated the sub-lease agreement and would not be responsible for any payments in future. The rental amounts payable in the claim are for the months of May, June and July of this year, plus lump sums for the 53 month period between July, 1982 and Dec. 31, 1987.

ATV has responded with its claim that Solomon, Farmer, their company, Danger/Opportunity Management Co., Martin Onrot and Marcott Consultants Inc. had knowingly defrauded the publishing company for various amounts totalling \$185,000.

Wisk 'Collars' Detergent Ad

NEW YORK—It's not "ring around the collar," but "Lipstick On Your Collar" as Wisk, the laundry detergent, opens its 25th anniversary campaign this month.

With a new lyric written by the song's composer, George Gehring, the '50s hit by Connie Francis is the focus of a 60-second national radio spot that starts airing Monday (24) on ABC, NBC, and NBS. The spots are part of a four-month program,

which includes a "Wisk 25th Anniversary Sweepstakes," offering \$100,000 in prizes, including a \$25,000 grand prize, 25 jukeboxes, 250 portable radio/cassette recorders and 2,500 of a "Fabulous Fifties Favorites" albums. The LP includes the original hit recording.

"Lipstick On Your Collar," written by Gehring and Edna Lewis, is published by Intersong Music, a PolyGram publishing company.



MOMAN'S MIND—Screen Gems-EMI Music Inc. recently hosted a party honoring producer Chips Moman, left, for his record "Always On My Mind" by Willie Nelson. Presenting Moman with his Billboard No. 1 plaque is Charlie Feldman, Screen Gems general manager, with Toni Wine, center, Moman's wife and featured vocalist on the single.

LIMITED SERVICE

Special Handling Begun By Register Of Copyrights

By BILL HOLLAND

WASHINGTON—There's good news for copyright litigants and those tied up in recording or publishing deadlines who have anguished over the not-quite-zippy pace of the Copyright Office—the Register of Copyrights has authorized a new special handling policy of registration.

Initiated for those "who have compelling reasons for the expedited issuance of a certificate of registration," the limited service should come as a welcome relief to those in the industry who have mailed forms to the Copyright Office and then had more than enough time to sing the "September Song" a few times while waiting for the certification to make its way through the registration process.

The bad news is that special handling will cost \$120 for each application. Plus the regular \$10 fee, of course.

The new service, available June 1, is limited, however. A request for special handling will be granted "only in cases involving impending or prospective litigation, customs matters, or contract or publishing deadlines," according to the announcement from the CO.

Requests for special handling may be made in person or by mail,

and there must be full explanations about the reasons special handling is needed. A mailed request for special handling should be sent to: Library of Congress, Department DS, Washington, D.C. 20540. Attention: Acquisitions and Processing Division Office.

The outside of the envelope should also indicate that special handling is requested. The request must also be accompanied by a completed application, the required deposit copies, phonorecords and other identifying material.

The announcement requests that requesters allow "a minimum of five working days" for processing special handling registration certificates.

And don't forget to include that certified check, money order or cashier's check for \$130, made payable to the Register of Copyrights.

Screen Gems Pact

NASHVILLE—Screen Gems-EMI Music has signed songwriter Jesse Boyce to the publishing firm for an exclusive longterm writer's agreement.

Boyce, a writer/performer/producer, has had songs recorded by the Commodores, the Temptations, the Chi-Lites, David Ruffin and the Mannhattans.

BMI Fetes Student Composers

NEW YORK—BMI has made awards to 17 student composers in its 30th annual competition to encourage new concert music. The winners, ranging in age from 15 to 25 years, were presented cash awards at a reception held in their honor May 13 at the St. Regis-Sheraton Hotel here.

Prizes totalling \$15,000 and ranging from \$500 to \$2,500 are awarded at the discretion of the judges, who have the right to determine the amount of each award to be given and the number of such awards to be made.

Open to students of the Western Hemisphere, the awards' official

rules and applications will be available in the fall. Inquiries regarding rules and entry blanks should be addressed to James G. Roy, Jr., director of BMI Awards to Student Composers at 320 W. 57th St., New York, N.Y. 10019.

At the fete, commendations of excellence for "long and outstanding contribution to the world of concert music" were presented by Ed Cramer, BMI president, to BMI affiliates Milton Babbitt and Roger Sessions. Sessions, 85, received a Pulitzer Prize this year for his "Concerto For Orchestra," performed last October by the Boston Symphony.

Pioneering Production Economy in the '80s



T

HE JAPANESE music industry is fighting back from a 1981 decline in prerecorded music production that contrasts sharply with the continual burgeoning of electronic equipment manufacturing. Videocassette recorder production, for example, leaped 113.8% and approached 10 million units.

Looking ahead, principals of electronics firms view the approaching debut of the compact disk this fall as providing dramatic impetus. Videocassette production, meanwhile, is seen as increasing only modestly at 30% because of plateaued exports and rapidly filling domestic pipelines.

Overall, according to Japan Phonograph Record Assn. statistics, the industry registered a 2% drop. Records dropped by 6%,

while tapes increased by 4%. Production of records and tapes in 1981 was worth \$1.15 billion.

Japan continues to be a significant talent marketplace with a wide variety of music repertoire constantly making concert appearances. For example, Paul Mauriat and his orchestra played 50 sell-out concerts last November and December. Top rock acts put Japan at the top of their itinerary; Journey and Talking Heads just played, with AC/DC and the Go-Go's on deck.

Persistent problems for the Japanese industry include home taping, disk rental outlets, imports, and the seeming worldwide problem of developing million-seller acts.

As found elsewhere around the world, prerecorded tape production continued to expand, to-

(Continued on page J-4)



A
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Trim From 'Fat' To Healthy:

RECORD COMPANIES TUNE INTO DIVERSIFYING PUBLIC TASTES

T

he record companies of Japan are naturally not happy about the fact that record and prerecorded tape production during 1981 was lower than production the previous year for the first time, but they are not pessimistic about 1982 despite the various problems they face.

Engaging in self-examinations and learning lessons from the unexpectedly poor showing in 1981, the record

companies are taking constructive steps, such as producing more adult-oriented product and launching promotion campaigns running, not just one or two months as in the past, but over six months or even a year.

The problems they face are the home taping problem, disk rental outlets, imported records and inability to come up with stars producing million-seller hits.

Following are how some of the leaders of the record industry view the current situation and what they intend to do about it.

TOSHIO OZAWA, president of CBS/Sony, which remained at the top of the market share list with just under 16% for the fourth year in a row, says that CBS/Sony's record for 1981 was somewhat down from 1980, which was a particularly good year:

"Fortunately, Epic/Sony and the Family Club (mail order business for records and tapes) showed great advances, so in consolidated accounting, we were able to keep the reduction in sales down to only 2%," he says. "So that under the present severe circumstances for the industry as a whole, we did quite well."

Although admitting that the outlook for this year is very severe, Ozawa says, "I feel that the demand for music will never decrease; actually it will become much more diversified. The way in which music is listened to has become diversified. People used to listen in front of stereo sets, but now they have changed to radio, in cars and with Walkman."

He says, "The demand for music will not decrease so there are great possibilities for the future if the methods are not mistaken. The biggest problem is that of the disk rental shops. I feel that such shops are parasites, because they could not exist if the record industry did not exist."

Turning to the complaint about the high prices of records, Ozawa said it was the duty of record companies to offer good quality products at low prices, but production costs have gone up, including studio charges, musician fees and other expenses.

"The biggest waste in the industry are the returns," Ozawa says. "It will be impossible to reduce returns to zero, but if the current 20% returns can be reduced to 10%, the savings would come to about \$122 million. This money could be used to lower prices."

CBS/Sony intends during 1982 to make established stars, such as Billy Joel, Earth, Wind & Fire, Toto and Journey, even bigger, make middle-class stars into big artists and nurture new stars.

"As a particularly big event this year, we will carry out a comprehensive campaign on Simon & Garfunkel throughout this year," Ozawa says. "From last year we thought about promoting S&G this year. So we tied up with Sony and had it use S&G's 'Scarborough Fair' in a Sony tv commercial. Then the live recording of the Central Park con-

cert arrived, and it was sold out on the first day of sale."

He points out, "CBS/Sony started out in 1968 with the S&G song in the movie, 'Graduate,' so we are returning to the starting point and making a fresh start with S&G."

Ozawa says, "I feel this year will be an outstanding one for CBS/Sony. We will work hard this year to make next year, our 15th anniversary, a fruitful year. We want to go out into the streets and into the record shops and find out what the end users want. I myself go incognito to the record shops these days. The record industry will not become stagnant."

NOBORU TAKAMIYA, president of Toshiba-EMI, says that Toshiba-EMI had a happy year in 1981 because of Akira Terao's hit, "Ruby Ring." "The first half of the year was good, but the second half was not as good," he says. "At the end of the year, our artists won many awards, and the year as a whole can be said to have been a good one. Sales figures are not yet in, but I believe that basically they will be about the same as the year before."

As for the outlook for this year, Takamiya says, "The record industry depends on whether you can get hits or not. Even if we don't do as good as we did last year, the established artists such as Sheena Easton and Olivia Newton-John, who did so well last year, will continue to sell records. There are hopes for the appearance of several new

artists, and we feel there is no need to be pessimistic."

While pointing out that the disk rental question is a problem for the whole industry, he says that the record companies "have to supply to the customers something that cannot be obtained by copying. They have to design jackets which appeal to customers and otherwise improve

Alice at its final concert in the Korakuen Baseball Stadium in Tokyo in November 1981 before breaking up. The three members began working as soloists from March 1982.



Japan

services. It will become tough for us cost-wise."

Takamiya says, "The competition among new singers is very fierce. We have several new singers, including Megumi Kawashima, who is appearing regularly on the popular tv music program, 'Let's Go Young.' Last year Yutaka Yamakawa received the new singer award for his song, 'Hakodate Honsen.' Another new singer is Naomi Kawashima. We want to make Tatsuhiko Yamamoto a big star. There's also Akira Inoue, composer of 'Ruby Ring,' who wants to make a go of it as a singer. We're hoping that these singers will grow into stars this year."

He says that Toshiba-EMI is more interested in video tapes than in video disks at this time. "As you know, there are three million VCR units owned by people now," he says. "It's no fun just copying tv programs, so we intend to place emphasis on music programs on video tape. If such things are available on video tape, they can be converted to video disk later on."

SHOO KANEKO, vice-president of Victor Musical Industries (JVC), says that despite the downward trend in the market as a whole, JVC had been able to record an increase of about 5% last year.

He says, "From about two years ago we have been steadily and strongly promoting repertoire for the adult market, aiming at long-range results. This has resulted in good sales by adult-oriented stars such as pianist Richard Clayderman and jazz singer Yasuko Agawa. We will continue to vigorously push such artists."

"The trouble with the young producers and promotion men today is that when they hear good, beautiful music, they think it's background music. The good music of the 1950s is considered new music by young fans, producers and directors," he says.

(Continued on page J-17)

Noboru Takamiya, president of Toshiba-EMI, shakes hands with members of Ultravox after presenting them with gold disks.



Toshio Ozawa, president of CBS/Sony, congratulates sax player Sadao Watanabe on his successful world tour.

PIONEERING PRODUCTION ECONOMY IN THE '80s

• Continued from page J-1

taling \$469 million while \$685 million worth of records were sold. Tape units were also up 9% from 1980 at 86,780,000 while disk units fell 15% at 166,370,000.

Record exports in 1981 were worth \$7,780,000, an increase of 31% from the year before. Exports to the U.S. went up by 87% to total \$3,955,000, while exports to Britain dropped by 29% to total \$508,350.

Imports of records, which recorded a decrease in 1980 for the first time in four years, increased by 6% in 1981 in number to total 5,800,000. The value came to \$23 million, up 11% from the year before.

Osvaldo Rodriguez, a blind singer from Cuba singing his own composition, "Digamos Que Mas Da," and Shigehito Takahara of Japan were the grand prize winners at the 12th annual World Popular Song Festival in the Nippon Budokan Hall in Tokyo on Nov. 1, 1981, sponsored by the Yamaha Music Foundation. Each composer won \$10,000 and a gold medallion.

They were among 16 finalists, including such artists as Peaches & Herb and Jim Photoglo (U.S.), Buck Fizz (Britain) and Revolver (West Germany).

Outstanding performance awards went to Udo Jurgens of Austria and Maria Del Sol from Mexico. They received gold medallions and \$3,000 each; Jurgens received \$1,000 extra as an outstanding song award.

Tino Geiser, composer of the Del Sol entry, received \$1,000 as the winner of the Foundation's Kawakami Award.

Akira Terao, who swept most of the music awards during 1981, was awarded the prestigious Japan Record Grand Prize at the end of 1981. He was selected by a panel of music writers, critics and tv programmers.

Terao topped the list of those selling the most records last year. In 1980, he was not even among the top 100, but he zoomed to the top on the basis of his "Ruby Ring" hit. The Yellow Magic Orchestra, which was at the top of the list in 1981, dropped to 13th place.

JAPAN



"Evita," the musical about Eva Peron, was performed for the first time in Japan in March-April in the Nissei Theatre in Tokyo.

Chiharu Matsuyama, who was fourth in 1979 and 1980, climbed up to second place, while Momoe Yamaguchi, who retired in 1980 to marry actor Tomokazu Miura, dropped from second in 1980 to 19th in 1981.

Non-Japanese artists in the top 20 were Arabesque in fifth place, Nolans in seventh place and Sheena Easton in 20th place. Just under Easton was Richard Clayderman in 21st place, while Quincy Jones was 36th.

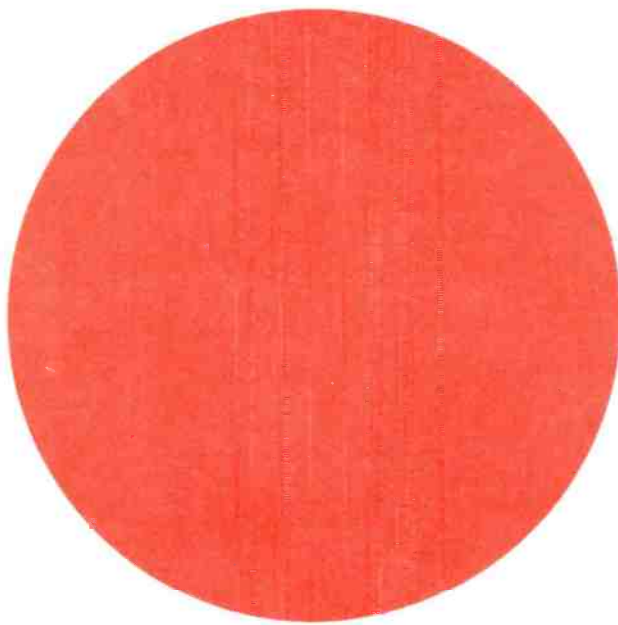
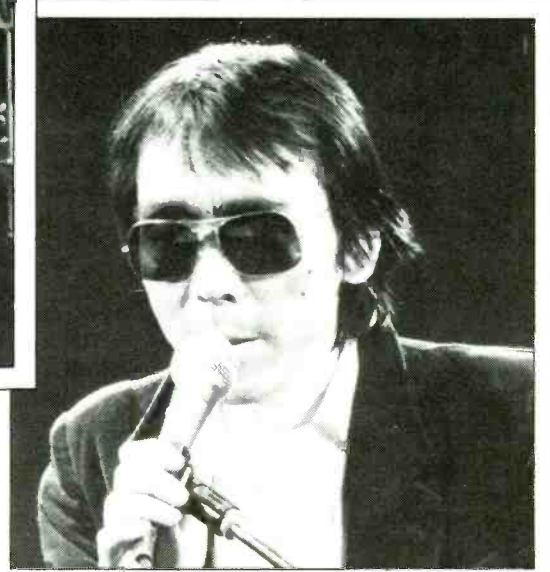
ABBA, which was third in 1979 and seventh in 1980, dropped way down to 56th last year.

True to the jinx that the Japan Record Grand Prize winner doesn't do well the following year, the 1980 winner, "enka" (Japanese ballad) singer Aki Yashiro dropped from 11th in 1980 to 24th last year.

The most popular composer was Takashi Matsumoto, who sold 6,147,000 records, almost twice as much as second-place Noriko Miura with 3,174,000 records. The top composer was Kyohei Tsutsumi with sales of 3,320,000

(Continued on page J-14)

Akira Terao's "Ruby Ring" won all the major awards in the various Japanese music festivals during 1981, including the coveted Japan Grand Record Prize.



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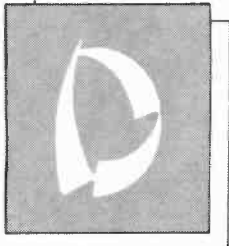
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RECORD SHOPS SEEK STEADY SELLERS FOR STEADY GROWTH



Despite the continuing economic recession and the obvious problems of home taping and disk rental shops, the potentials for expanding the market for records and prerecorded tapes is great, according to Jiro Ohtake, managing director of Shinseido Co., Ltd.

Shinseido, which has nearly 150 stores in its nationwide chain of record stores, recorded a 11.8% increase in sales during the past year over the previ-

ous one. but as far as records and tapes are concerned, the increase was only 4%.

Ohtake admits that this was not very good, considering the fact that Shinseido had expected a two-digit percent increase. Last year, it had predicted a 13.5% increase in record sales and a 20% increase in tapes in the year ending Jan. 21, 1982.

But Ohtake points out that a 4% hike was quite good in view of the fact that the record industry as a whole had a comparatively poor record last year.

He says that Shinseido had not experienced much adverse effects from the disk rental shops, pointing out that the small record stores could possibly have been hurt more.

Ohtake believes that the poor record last year was due more to the fact that the record companies did not produce records that appealed to the record buyers. There were very few big hits during the past year.

He says, "The record makers are depending too much on television, and they have no really effective marketing campaigns. We, for instance, were able to maintain a 4% hike in record and tape sales because we have been exerting efforts for the last several years to rediscover good records."

"There is a big potential market," he goes on, "and this year can be one of rediscovery of good records. A survey carried out by the semi-government Japanese Broadcasting Corporation (NHK) in which over 2,800 people in

all age groups were questioned showed that 85% liked music. Music is now part of the lifestyle, so that the possibilities of selling more records are very great."

He says there was plenty of room for innovations in sales promotion methods. The record makers should cooperate with the dealers in producing and selling long-selling records, and sales promotion should use diverse methods to fit the records' contents.

While admitting that personal appearances by singers at record stores for autographing sessions were helpful, Ohtake says that more original and individualistic steps had to be taken. Also, more efforts should be devoted to discovering and nurturing singers who will be steady sellers over a long period instead of flashes in the pan with just one or two hits.

Shinseido is continuing its Ever Green Records campaign started five years ago. It has a 200-page catalog listing almost 4,000 records with a picture and brief description (including songs) of each record. The records include classics as well as jazz and pop, Latin and movie soundtracks, which are steady sellers. The catalog is given to steady customers of Shinseido's chain stores.

The Ever Green Record (EGR) logo is on the vinyl cover and a green belt on records which are steady "evergreen" sellers. Also, new records recommended by Shinseido have a blue belt on them; customers know from experience that Shinseido's judgment can be trusted.

Shinseido is easily the biggest chain, and it continued to scrap-and-build during the past year. It shut down or handed over to others—such as big stores in which Shinseido had borrowed space—five stores, but it opened six new record stores during the past year.

As for videodisks and compact disks, Ohtake says that Shinseido stores with lots of space were prepared to devote space to both. His opinion is that compact disks will become more popular than videodisks.

As for the year ending Jan. 31, 1983, Shinseido predicts a 6.5% increase in record and tape sales, although it hopes that its steady promotion of steady sellers will result in a

two-digit percentage increase.

The Tower Record store opened in the Shibuya district, one of the most popular shopping-entertainment areas in Tokyo, particularly with the young people, on March 6, 1981. At that time, Mark Vidulich, general manager of Tower Records International, said the store would aim at grossing \$2,174,000 the first year of operation.

As of January, the Shibuya store was running 40% ahead of its projected annual sales.

Prior to that, Tower Records' second store was opened on Dec. 5 in neighboring Yokohama City. It got off to a slow start because of inadequate time to launch an advance advertising and promotion campaign.

The Yokohama outlet, which has basically the same inventory as the Tokyo store, has picked up sales steadily. Vidulich says the first year sales target for Yokohama is \$1,350,000.

Also, the Tokyo outlet stopped handling classical product in October 1981, replacing it with faster turnover material such as country, soundtracks and children's records. This is ironic since Tower is considered one of the top classical retailers in the U.S.

The company is now air-freighting all records for both wholesale and retail because ocean shipments are too slow. Vidulich says Tower Records was surprised at the fact that its wholesale business has increased by 60%. He believes this was because the two Tower Records stores have made Tower Records more visible and other retailers are beginning to buy imports for their stores as imported records become more popular.

Vidulich is also of the opinion that the potential for expanding the market for records and tapes are excellent and still not adequately exploited.

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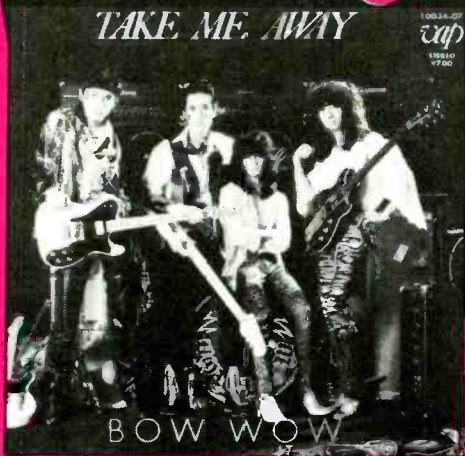
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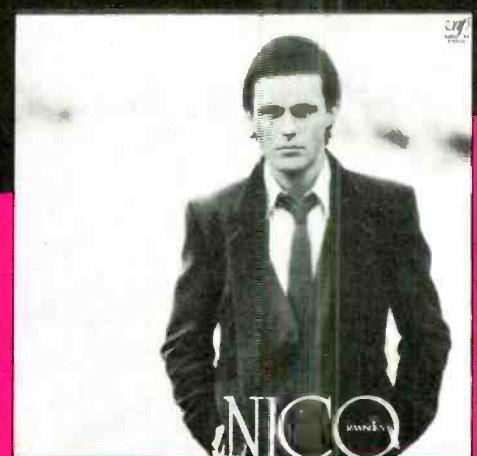
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COMPACT DISK SOARS TOWARD FALL DEBUT

A

s in the case of the United States, the videodisk is not doing too well in Japan, and Victor Company of Japan (JVC) announced in March that it was once again postponing the start of sales of its VHD format videodisk player.

Meanwhile, the Pioneer Electronic Corp. of Tokyo, which placed its optical or laser type of videodisk player and disks on sale on Oct. 9, 1981, is finding that its original monthly sales target of

5,000 players is unattainable.

But the outlook looks brighter for the digital audio disk (DAD) or compact disk, which is scheduled to come out this fall. Many in the record industry believe it has greater potential than the videodisk.

As for video cassette recorders, the Electronic Industries Assn. of Japan (EIAJ) has forecast an increase in production from 9,498,000 units in 1981 to 12,200,000 this year, an increase of about 30%. The forecasted increase is much smaller than the 113.8% increase in 1981 compared to the year before, but it takes into account the fact that exports to the U.S. and Europe have started to decrease and domestic demand is not expanding as fast as before.

As a result of dropping domestic and international demand, production of VCRs has been below the same month for the previous year even since September 1981. From production value of \$162 million in September, VCR production dropped to \$148.7 million in November and to \$11.4 million in January 1981.

In connection with its videodisk player, JVC had first scheduled release on Oct. 9, 1981, but it announced in mid-August 1981 that sales would not start until April 1982.

In announcing the second postponement, but not clarifying a new launch date, JVC says the primary reason for rescheduling is the "stagnant consumer demand in general and the sluggish market situation for the videodisk at present."

The stagnant consumer demand can be seen from the fact that Pioneer is selling far less than its original monthly sales target of 5,000 units. First-month sales reportedly went over 5,000 because of the novelty, but since then the monthly totals have been dropping.

Pioneer had been eagerly looking forward to JVC putting its videodisk player on the market because the attendant publicity would have benefitted the videodisk market as a whole. Now it must continue to go it alone, with no definite outlook on when JVC and the other Victor family of companies—13 Japanese and three foreign firms who will eventually produce VHD format players—will place their products on the market.

Sanyo Electric announced early in March that it is indefinitely postponing its planned launch of videodisk players (VHD format) in response to the poor sales of RCA's SelectaVision system in the U.S. and Pioneer's system in Japan.

Sanyo has the technology and facilities to manufacture all kinds of videodisk players, but having encountered great difficulty in selling the 6,000 CED units it shipped to the U.S. has now opted for a "wait and see" policy. Production of CED players has been suspended and there is no intention to restart.

Toshio Ozawa, president of CBS/Sony, is one of those who believes that the compact disk will become popular very speedily. He points out, "Along with the technical merit of being very close to the original sound, in Japan it is particularly space-saving because houses are small. I think that it will spread very speedily. Pressing is being done by the CBS/Sony factory, and the technical problems have practically all been solved, so we have reached the stage where we can state definitely that compact disks will go on sale from this fall. Young people in our company have already seen the prototype by Sony and are saying they would like to buy it as soon as possible. As a new technical development and as a new approach to music, we want to make the compact disk a new starting point this year."

(Continued on page J-18)

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Renters Seek Protection Too:

DISK RENTAL SHOPS POSE DUPLICATE CHALLENGE

A Billboard Spotlight

MAY 29, 1982. BILLBOARD



roduction of records and prerecorded tapes during 1981 was down from the previous year, and many in the record industry are placing most of the blame on the explosive increase in the number of disk rental shops.

Some others, however, believe that the disk rental shops are definitely a problem but not that big and important as others charge.

The first disk rental shops opened in June 1980, and at that time there were only 30.

When 13 of Japan's leading record companies, including Victor Musical Industries, Nippon Columbia and King Records, filed a suit in the Tokyo District Court seeking an injunction against four disk rental chains on Oct. 30, 1981, the number had already increased to nearly 800. It was the first legal action by members of the Japan Phonograph Record Assn. (JPRA) against the rental outlets.

The four companies named as defendants were Reikodo and Yu & Ai of Musashino, Tokyo; Ontsu of Kyoto; and Joyful of Kobe. The suit charged that their disk rental business infringes on Japan's copyright law. It also charged that the provision in the law permitting home taping for personal use does not cover limitless production of duplicates promoted by the rental shops.

The JPRA said at that time that traditional disk stores located near the rental outlets were suffering sales cuts ranging from 30 to 50%. It also claimed that 97.4% of those borrowing the records were doing so to home tape.

The rental stores only ask less than \$1 for two days' loan to those who register (registration fee is usually \$4.10). Blank tape is also available at the rental outlets, usually at cut-rate prices, so that the consumer can make copies for considerably less than the \$10.25 to \$11.48 that albums cost in Japan.

The rental stores are most popular with high school and university students, although customers also include older people.

The biggest rental chain is the Reikodo, and its main

store in Mitaka on Tokyo's outskirts claims to have 18,000 registered members. Its franchise stores now number 75 throughout the nation with a claimed membership of one million. Gross sales for the 75 stores for the year ending March 31, 1982 are expected to total \$8.2 million.

Its sixth directly operated store, the biggest in the country, was opened on April 9, 1982 in the busy Shinjuku district, which is called the second center of Tokyo. It has 120 square meters of floor space and offers 5,000 titles for rent.

The JPRA estimates that the disk rental shops, including those in chains and independents, have rented 50 million disks in less than two years for a gross of \$41 million.

The Liberal-Democratic Party (government party) created a copyright problem project team within its Education Committee at the beginning of February, and at its third meeting on March 17, the director-general of the Cultural Affairs Agency, Bunichiro Sano, said, "This is a difficult problem, but I believe there is need to impose some restrictions."

At the meeting of the second subcommittee of the Budget Committee of the Lower House in the Diet (Japanese Parliament) on March 8, Sano said that steps to cope with the disk rental problem would be studied and took the stand that steps would be taken from the standpoint of protection of copyrights. But it was on March 17 that he first used the word "restrictions."

In the suit in the Tokyo District Court seeking an injunction against the four disk rental chains, a first hearing was held in December with the plaintiffs outlining their arguments. The defendants presented their case in the second hearing early in March 1982.

In cases like this, Japanese courts take a minimum of three years, if not four or five, to reach a decision.

On the day that Sano made his first statement on March 8, the disk rental chains and stores formed the Japan Rental Records Assoc. with Seichi Oura, 25-year-old president of Reikodo, as chairman. The association hopes to collect one million signatures by this summer and make appeal to Diet members.

The argument of the association is, "Ours is a cultural business born from the social needs of users, and we are contributing to expanding the base for the music industry. The government should naturally protect and nurture us."

Jusaburo Kamei, director general of the JPRA, believes the continuing demand for rental will lead to a further increase in the number of disk rental outlets in 1982. He says, "The industry is aware it must take urgent steps, but the problem is not a simple one."

Toshio Ozawa, president of CBS/Sony, says, "I believe this is the biggest problem facing the record industry, and I also feel it is part of the problem of how the government handles the question of culture. It's not possible to say that all copying is not permissible, because there are advances in science and technology. Copying will expand in the future, and technical advances contribute to the advancement of culture. The big problem is how to harmonize such technical advances and the copyright problem."

While pointing out that it is not possible to predict how the court case will turn out, he says that public awareness of copyrights must be aroused. "Since we took the matter to court, recognition of the copyright problem has been considerably improved."

The number of disk rental shops had increased to 1,200 as of the beginning of March 1982.

Billboard



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PUBLISHERS CHASE RIGHTS AS MUSIC USAGE GROWS

Japan



Secondary use rights and home taping as well as imported records are problems facing the music publishers of Japan, which did not do too well during 1981, according to Shoo Kusano, chairman of the Music Publishers Assn. of Japan (MPA) and president of the Shinko Music Publishing Co.

When Kusano became president of the MPA in May 1980, he listed five goals which he hoped to achieve during his three-year term. The first—becoming a corporate juridical entity—was achieved within that year on Dec. 19, 1980.

The second—to make the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) an organization by, of and for the copyright proprietors—was attained through election of Yasushi Akutagawa, a well-known composer, as the president of the board of JASRAC on Nov. 1, 1981.

The lowering of the mechanical commission paid by publishers to JASRAC from 11 to 10% was agreed to in March.

As for the fourth goal of a new rate for mechanical charges for video tapes and disks, which are 10 years old, a new committee is drafting the new rate.

As for the fifth goal of imposing royalties on imported records, JASRAC will start collecting royalties from the record companies which are importing records from April 1982. As for imports by Tower Records and other non-maker importers, JASRAC will hold talks with the aim of imposing royalties.

Kusano points out that the Liberal-Democratic Party, the government party in Japan, had established a 19-member copyright research group in February to study the problems of disk rentals, home taping and imported records.

He says that international pressures could help revise the law in Japan.

As for Shinko Music itself, it had done very well during

the past year because of a top-selling print item that has nothing to do with music. It's called "Namennayo," a full-color 92-page collection of photographs of kittens dressed in various costumes, and it's already sold more than 1.5 million copies at \$5.40 each.

"We have had many enquiries, and we're planning a \$123,000 promotion drive to make 'Namennayo' an international hit," Kusano says. "We have won the international rights for merchandising various items with 'Namennayo' kittens on them. We're holding a merchandising exhibit of goods and records in Chicago and New York in April and May, and we've received enquiries from West Germany, Holland, Australia, New Zealand and the Scandinavian countries."

The international repertoire artists that did well for Shinko Music during the past year was Arabesque, while the domestic repertoire artist helping boost sales was Takashi Matsumoto, who won the prestigious songwriter award in the annual Record Grand Prizes.

New artists that Shinko Music is pushing this year are Hot Point, a new group debuting with two singles on the Canyon label; New Shadows, a group on the CBS/Sony label; and Yasuaki Honda, a Japanese pop singer on the Phonogram label.

Kusano says that a non-music venture started on April 9, 1981, was enjoying great popularity and doing good business. It is Black, a rock fashion shop selling imports from London as well as original productions. Shinko is the first music publisher to go into such a business.

Because of Black's popularity in Tokyo, licensee shops have already been opened in Nagoya and Kyoto cities,



Tats Nagashima, president of Taiyo Music and Thunder Music, with David Foster and his wife at party for new label, Sound Design. Right, Shoo Kusano, chairman of the Music Publishers Assn. of Japan (MPA) and president of the Shinko Music Publishing Co.



while others will be opening in Osaka, Fukuoka and Sapporo cities, as well as in Hong Kong.

Tats Nagashima, president of Taiyo Music Inc. and of Thunder Music Inc., says, "We kind of held up," during the past year, but points out that he wouldn't know until the payments from JASRAC come in late March for the September-December 1981 period.

He thought the payments would drop quite a bit and adds, "We're always about three to six months behind what the record companies feel. If they really hurt in September, we don't really know until March."

(Continued on page J-16)

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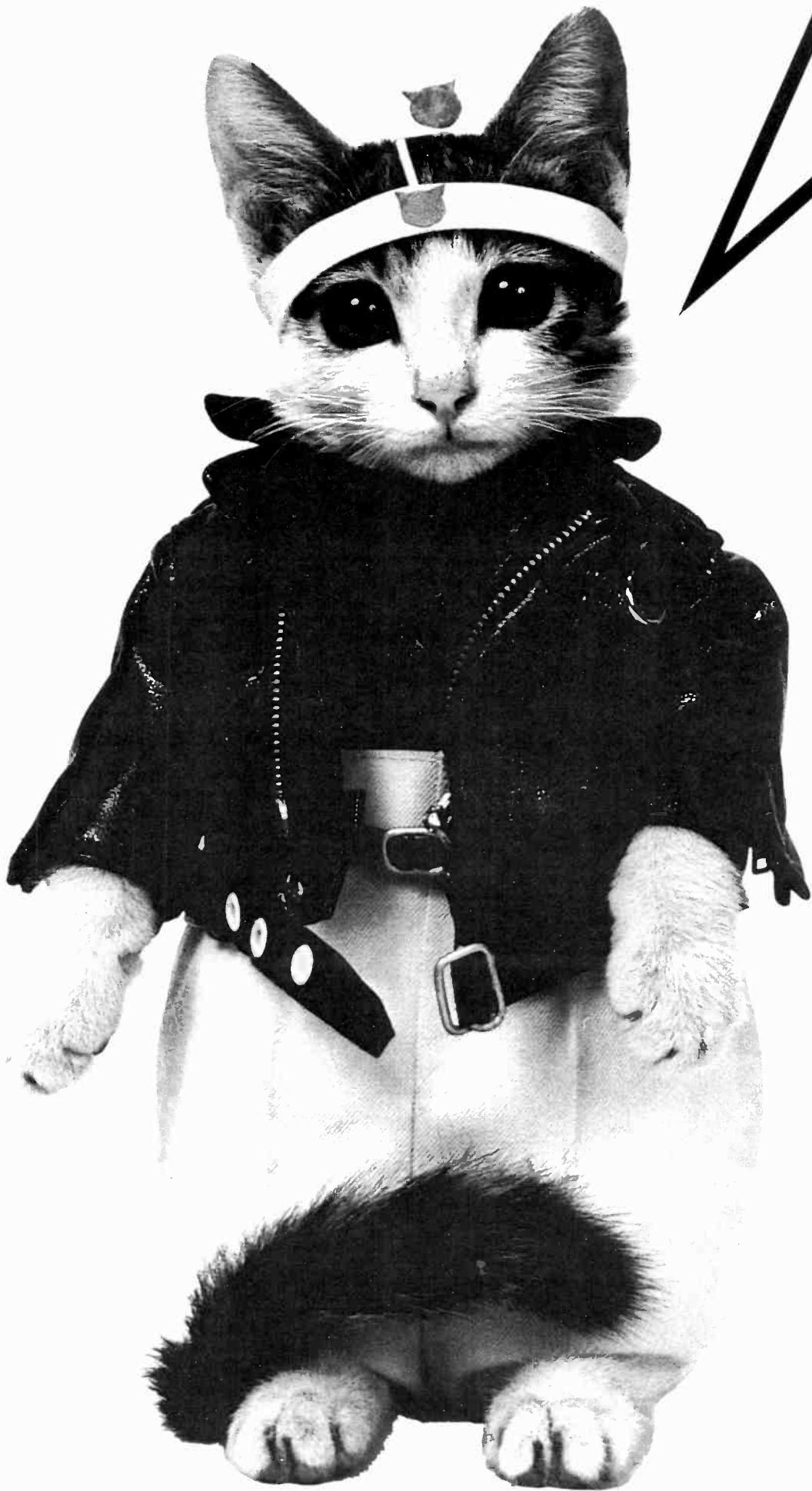
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Production Economy

● Continued from page J-4

records, followed by Record Grand Prize winner Terao with 2,160,000.

John O'Banion of the United States singing "I Don't Wanna Lose Your Love," written and composed by Joey Carbone, won the Grand Prize in the 11th Tokyo Music Festival held on March 28, 1982, at the Nippon Budokan Hall in Tokyo.

Presenting him with the trophy and \$12,000 were the Nolans, the sister group from Britain which won the Grand Prize in the 10th festival in 1981.

Gold Prizes (trophy and \$4,030) were awarded Clair d'Asta of France and Mariko Takahashi of Japan. The Best Singer's Award (trophy and \$2,015) was won by Moon Uran of South Korea, while the Foreign Judges' Award to a Japanese singer went to Yoshimi Iwasaki.

Andy Williams was the guest singer, while the judges were headed by composer Ryoichi Hattori, chairman of the Japan Composers Association. The judges were president Augusto Alguero of FIDOF from Spain, president Salvatore Chiantia of MCA Music and chairman of IFPAM, actor James Coburn, chairman Alain Fantapie of the Council of French Languages of France, composer-arranger Haruhisa Hattori of Japan, president Danny O'Donovan of Danny O'Donovan Enterprises of the U.S., journalist Ben Okano of Japan, Crusaders' member Joe Sample, chairman Tony Scotti of Scotti Brothers Industry and tv actress Deborah Shelton.

Helen Reddy, originally scheduled to participate in the festival, was unable to come because of illness.

Participants in 1981 included the Nolans, Billy & the Beaters, Jermaine Jackson, Manhattans, Randy Crawford and Teri De Sario.



Styx performing in the Nippon Budokan Hall in Tokyo in January 1981.

Discos continue to be very popular in this country, with most discos sticking to the disco format with a few playing slow tunes for 10 minutes each hour. Some discos have closed, while others have been taken over by new owners, but the disco scene as a whole is still very lively.

This is because discos are the most reasonably-priced places for young people.

This year bids fair to be a year of many musicals. Just in the first three months, repeat performances of "I'm Getting My Act Together and Taking It on the Road" were given, while three musicals were performed for the first time—"Women of the Year," "Cabaret" and "Evita"—and received good reviews.

"The Fiddler on the Roof" is having a six-month run, the longest ever in Japan.

The all-girl SKD troupe of singers and dancers gave their last performance in the 45-year-old Kokusai Theater in Asakusa, Tokyo, in April. This 3,600-seat theater, where Paul Anka sang when he first came to Japan in 1958 and where other American singers have appeared such as Neil Sedaka and Wanda Jackson, had to be closed because of deficits which continued to pile up.

The Kokusai Theater's closure follows the shutdown and demolition in March 1981 of the Nichigeki Theater off the Ginza, which was a longtime rival of the Kokusai Theater.

The flow of international artists, mostly American, to the Japanese market continued during the last year, and if the schedules of the main promoters are any indication, they will continue to come at a steady pace.

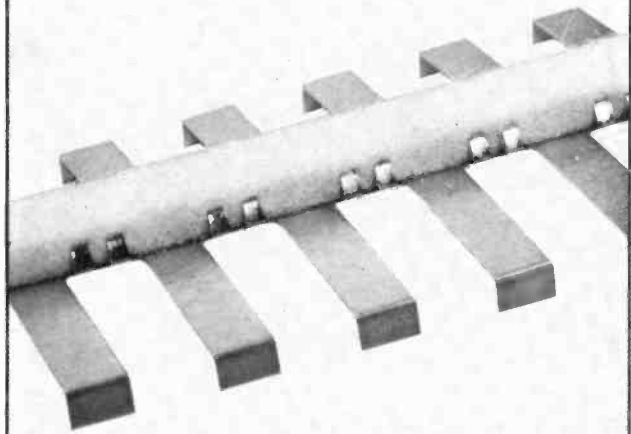
Although the music industry faces many problems, not least of which are the home taping and disk rental problems, it is taking a realistic look at the situation, rolling up its sleeves and taking concrete, practical steps to cope with the situation.

As many top executives point out, the actual demand for music has increased and is increasing, so the potential market is there to be tapped.

Billboard

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; All editorial by Shig Fujita, Billboard's correspondent in Tokyo; Cover art and interior design, Kim Bucknam.

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Japan

Publishers Chase

• Continued from page J-12

As for the fact that the record companies are not pessimistic about 1982, Nagashima says, "The reason is that it's not that music is not being used. The problem lies in home taping, especially now there is the problem of disk rental shops. Taiyo is international, so the imported records problem is a big one."

He goes on, "The industry has to figure out ways to get people into record shops to buy records. That's the only thing. There's no question that the usage of music is expanding tremendously."

Nagashima then warns, "I think what everybody should be most concerned and afraid of is the feeling that when everybody works hard to promote records, the people that make all the money are the importers. A most dangerous attitude is the feeling of the record makers and publishers, 'What are we doing all this for.'"

He points out that all the record companies are working on getting simultaneous release in Japan and the United States and Europe. But because imported records are sold at lower prices, the record companies are hurt even if records are released almost simultaneously.

Nagashima says, "But it does help to get the records out at the same time. Lately, I've heard quite a few people say that American records don't have the same sound quality as Japanese ones. The really hip guys used to go to import record shops, but now they're going back to Japanese record shops."

The biggest artist for Taiyo Music during the past year was pianist Richard Clayderman, who is coming back in July for a concert tour.

All of his 30 concerts last year had SRO crowds, and Nagashima says, "This year he could probably do 100 concerts, but he can't stay away that long."

Taiyo Music has the publishing rights for Air Supply, while Stevie Wonder continues to sell. A surprising big hit was Tom Tom Club, as well as Talking Heads.

"It was a kind of disappointment that many of our major singer-songwriters didn't come out with any records," he says. "I could mention names like Karla Bonoff, Boz Scaggs and J. D. Souther."

The Keane group that Taiyo with Thunder U.S. in Los Angeles began promoting last year is doing quite well.

Other projects are an album by keyboard player Gregg Mathieson recorded live at the Baked Potato in North Hollywood and an album by the Breakfast Band from Britain.

Thunder Music is, of course, doing well because of the Alice albums. Alice was disbanded in November 1981, but the three members—Shinji Tanimura, Takao Horiuchi and Toru Yazawa—have started solo activities recently.

Taiyo Music Hong Kong has not been doing too much in the past, but Nagashima believes the time has come for it to become active and that Hong Kong will become a good territory for publishers within a year.

Akira Nakamura, general manager for administration and artist & repertoire of Watanabe Music Publishing Co., Ltd., believes that sound preferences are changing with even the younger people asking for more adult contemporary music rather than rock and new wave.

He thinks the disk rental problem was having quite major adverse effects on publishers. The disk rental problem was due in part to the low copyright consciousness of the general public, while the disk rental shop owners had no feeling of committing a crime.

Nakamura says the Copyright Law should be a living thing which must be revised in line with technical advances such as video disks and compact disks.

Watanabe Music believes this year will be a tough one, but it intends to carry out an effective promotion strategy. It also hopes to widen its markets to include South Korea, Hong Kong and other Southeast Asian countries.

As for its Japanese artists, young Hitomi Ishikawa did well while veterans Kenji Sawada and Rumiko Koyanagi continued to sell steadily.

From the end of last year, Kumiko Yamashita has been doing well, drawing SRO crowds to concerts and her album is doing well in sales.

As for international artists, Quincy Jones was the best-seller last year, while the Crusaders, Richie Blackmore, Whitesnake, Duran Duran, Clash and Bow Wow Wow did all right.

Ichiro Asatsuma, executive director and production manager for Pacific Music Publishing Co., said that PMP's revenues in 1981 were down 2% from the year before, but that this was comparatively good because 1980 had shown a 60% increase from the year before.

Off Course's "We Are" album went to 600,000 copies, and Eiichi Ohtake's "A Long Vacation" LP sold over 500,000. Both

(Continued on page J-17)

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Record Companies

• Continued from page J-3

Concerning the disk rental shops, Kaneko points out that older people feel ashamed about going to such shops, which are frequented mostly by high school and university students. He also said that the record firms must supply good product to satisfy customers.

He says, "If the disk rental shops would try producing records themselves, they would understand how much trouble and money it costs to make records and would understand our position."

Kaneko says that one of the problems in the Japanese market is that a million-seller LP hit is not possible, 500,000 copies being the maximum for even the biggest hit. Only two or three sell more than 300,000 copies in a year.

JVC will continue to promote adult-oriented product as well as pop music for the younger generation. The emphasis, as before, will be on so-called beautiful music or easy-listening tunes with good melodies. "We must constantly be in tune with the diversifying tastes of the fans," says Kaneko.

NOBUYA ITO, president of Nippon Phonogram Co., says, "The record industry as a whole had a poor record, but Nippon Phonogram had a very good record. Domestic repertoire recorded a 100% increase from the year before, including three records in the top 10 in December. In the international repertoire field, Arista label stars such as Air Supply and Ray Parker Jr. developed into mainstay artists. Veteran Paul Mauriat did very well, because easy listening music from France has become popular again."

He points out that songs that appear on the Billboard charts do not automatically appear on Japanese charts. Those artists who were processed for the Japanese increased their sales.

"In the case of Ray Parker Jr., steps were taken to hit the disco market in Japan, resulting in his record appearing on the Japanese charts," Ito says "Overseas record firms and artist management understood this point, resulting in good sales in Japan. Artists built up in Japan like Air Supply can sell several hundred thousand copies of LPs just as in the case of Japanese artists. This is an interesting development in the last two-three years."

He points out that the industry as a whole had cut new releases, both domestic and international repertoire, in half.

Ito explains the steps taken to promote Air Supply. "We designed an original jacket appropriate for the Japanese market, and we changed the jacket design partway through the sales campaign. We took detailed care of the album. Before Air Supply even appeared on the charts, we saw its future pos-

sibilities and brought it to Japan on a promotion tour with Phonogram footing 100% of the cost. The big investment brought about major results. If overseas firms and artists will understand the Japanese market and its different character, there is room for them to expand in this market."

He also believes that there should be music for the adult market, but adds, "But I feel that if music no longer appeals to the young generation, it will be the end for the music industry."

Ito points out that guarantees for top international artists become very high, resulting in ticket prices going up and concerts having to be held in the huge Nippon Budokan Hall in Tokyo.

KUNI MURAI, president of Alfa & Associates, says that his company's sales in 1981 were down 23-24% from the year before, but profits increased because of rationalized operations.

Quincy Jones' "Dude" album was the one which sold "unbelievably well" and is still continuing to sell. Album and tape sales are now close to 300,000, while the single went to over 400,000. The 300,000 figure does not include imports, so Murai believes that actual purchases of "Dude" by Japanese customers probably totalled 500,000.

As for the rest of 1982, Murai says, "I just heard the tape of Herb Alpert's newest album, 'Fandango,' and it is outstandingly good. It will go on sale in Japan on May 21, and we hope to sell a lot of records. Then there is Supertramp; their next record will go on sale in June or July."

"As for Japanese singers, we are placing great hopes on a new singer named Tessei Miyoshi. He's a singer-songwriter who is 30 and a former coal miner. He's got a wonderful voice, and his album came out on April 21."

Alfa's strategy resulted in division of the Alfa label into the Alfa and Yen labels, with YMO's Tadaomi Hosono and Yukihiro Takahashi serving as producers. Murai says, "It will be the most avant garde, adventurous and exciting label in Japan. For them, we built a special studio for synthesizers in Tokyo. First products will be a solo album by Hosono and another by Hajime Tachibana, formerly of the Plastics. Then there's Guernica, a violin and vocal duo. The most advanced products will be put out on the Yen label."

He talked enthusiastically about Alfa Moon Inc., 100% owned by Alfa & Associates. Senior managing director is Ryuzo Kosugi, who was previously head of a&r at RCA and who was the producer who sold the most records in 1981. Moon will probably release about 15 albums a year.

As can be seen from the statements by various record company executives, the record makers are not pessimistic at all but are quietly determined to exert efforts to cope with the diversifying tastes of music fans and to overcome difficult but not insurmountable problems. **Billboard**

Publishers Chase

• Continued from page J-16

were selected 1981 best albums in the Record Grand Prize awards at the end of the year.

The Nolans from Britain and Ray Parker Jr. sold throughout the year.

Off Course's newest album, "Over," was released on Dec. 1, 1981, and is already over 300,000 sales. Off Course has been booked for 10 days in June and in the big Nippon Budokan Hall in Tokyo, and already 600,000 mailed requests have been received for the 100,000 tickets.

Quarterflash's single and album and J. Geils Band's single and album are doing quite well, while on the domestic side, Monta & Brothers' "Desire" released in November 1981 has sold 350,000 singles. Also doing well is Junko Ohashi's "Silhouette Romance."

PMP is also banking on Akira Inoue, arranger of the huge 1981 hit, "Ruby Ring," who has recently put out his own album, "Prophetic Dream." It's gone over 20,000 copies.

"Even if the market as a whole is not so good, our outlook for the rest of the year is quite optimistic," Asatsuma says.

Tsukasa Murakami, managing director of Nichion, Inc., reports that Nichion chalked up a very good record in 1981 because it has many catalogs and songs. But he pointed out that the number of albums sold per hit was down by about 30% from four-five years ago.

He believes this was due to home taping, disk rental shops and the superior recording equipment now available at comparatively low cost.

His outlook is that record sales won't recover this year or in the foreseeable future. He said that publishers should find other ways to increase revenues.

Nichion, he points out, has been working since 15 years ago on getting companies to use songs to which Nichion has the rights in tv commercials.

The performance fees plus the synchronization fee, which can be about \$1,000, can total quite a bit of money, especially if many songs are used for various tv commercials.

Nichion-supplied songs currently being used in tv commercials include Rod Stewart's "Tonight I'm Yours" (Nikka whisky), Christopher Cross' "New York City Serenade" (Mitsubishi car), Hiroshima's "Winds of Change" (Gekkeikan sake) and Cliff Richard's "Daddy's Home."

An Air Supply song is being used as a theme song for a tv drama, another feather in Nichion's hat.

Murakami believes that there will be a weeding out process, not only among music publishers, but also among the record companies, with only those which can change to cope with the big changes in values surviving. **Billboard**

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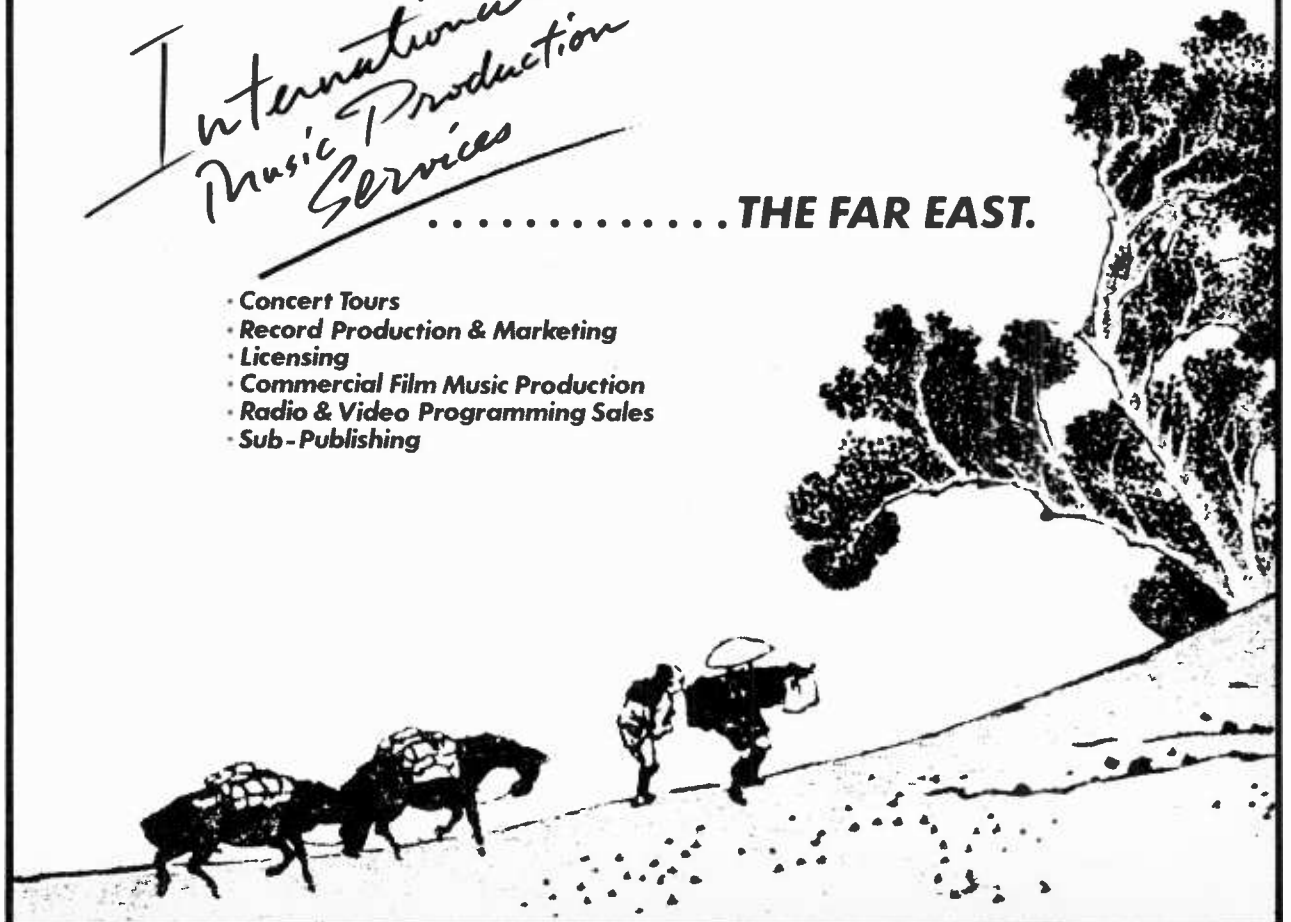
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ESTABLISHMENT July 18, 1975

AUTHORIZED CAPITAL 350 Million Yen

EMPLOYEE 40

MAIN STOCKHOLDERS

TBS(Tokyo Broadcasting System Inc.)

JVC(Victor company of Japan Ltd.)

Compact Disk Soars

• Continued from page J-8

Concerning when the compact disk player will be placed on sale, Sony says that it wants to put it on the market together with the compact disks prior to the audio fair this fall. As for the price, Sony believes it probably would be under \$806 when it first goes on sale, and it hopes to bring the price down to under \$403 by the end of 1983.

The past year has seen the appearance of several portable VCR systems, with camera makers tying up with hardware makers to produce such systems.

An example is the Olympus portable VCR system with its own color video camera VX-301 plus the portable VCR, VC-101 and video tuner VR-201 supplied on an OEM basis by Matsushita Electric. The VC-101 weighs only 3.36 pounds.

One of the newest to place a portable VCR system on the market on April 1, 1982 is Toshiba Electric. Its system consists of the portable VCR, V-101C, video color camera IK-2600 and video tuner TT-101C. The V-101C weighs 12.76 pounds with batteries, while the IK-2600 weighs 4.07 pounds.

The trend is now toward producing VCR systems in which the camera and VCR are in one unit.

The stereo headphones led by Sony's Walkman continue to be very popular, with Sony and other makers placing new models on the market from time to time.

In the stereo component set field, the makers are producing smaller units, including those with the record player, amplifier, tuner and tape player all in one unit. They are aiming at the young people, especially those who want a stereo set in their own, small rooms.

Most Japanese families already own stereo sets, but they are usually big sets taking up space in the living room. High school and university students want to listen to records and tapes that they personally prefer, and since personal rooms are small in Japan, the smaller sets, including those which are only as wide as a record jacket, are proving quite popular.

The Magnetic Tape Assn. of Japan's statistics for 1982 show total tape (both audio and video tape) production of 631,198,000 square meters. The total consists of 299,312,000 square meters of audio tape, 320,161,000 square meters of video tape and 11,725,000 square meters of other types of tape.

This is a 52% increase from the 415,988,000 square meters in 1980, due mostly to the big increase in video tape production. Production was more or less the same as the previous year up to June and July but increased drastically from August.

The MTA feels tape production will continue to increase this year, but not as much as last year. Its members have more or less completed their facilities expansion plans, but the long-



term outlook is that production facilities will increase. Consequently, the various tape firms are considering future investment plans in even bigger facilities.

Meanwhile, the sale of video software or prerecorded video tape totalled \$20.83 million. Sales by the 28 makers of video software increased 87.6% from the year before.

If contracted production and rentals are included, total video software sales came to \$41.83 million, an increase of nearly 50% from 1980.

As for why the sales of video software has increased so much, there are the following reasons: (1) VCR popularity is spreading; (2) the number of titles has increased while prices have come down; and (3) besides electric appliance stores, bookstores and specialty stores have begun to sell video tapes.



Sony's compact disk player (prototype) with three types of LSI circuits for DAD (digital audio disk).



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PIANO NOTES—Pianist Ivo Pogorelec, in Munich for a concert appearance, is interviewed by Billboard's German correspondent Jim Sampson. The Yugoslav artist's most recent recording on DG couples Beethoven's Sonata, Op. 111 with Schumann's "Symphonic Etudes."

LPO Seeking Sponsorship \$\$

LONDON—The London Philharmonic Orchestra, 50 years old this year, is launching an ambitious campaign to attract anniversary sponsorship with a scheme whereby commercial companies will be able to "buy" the orchestra for a concert.

Ten sponsoring companies are sought, each prepared to pay a \$55,000 share of the LPO's season. In return, sponsors will get a Festival Hall concert in their name, complete with advertising, publicity, 40 free seats, and a reception attended by members of the orchestra.

What they will not get is a choice of works, because the LPO's program for this year has already been drawn up. But special requests are not ruled out, and advertising for the project will use such slogans as "Pictures at an Exhibition, provided by Kodak," and "Catch the 1812, courtesy of British Rail."

TIED TO WORLD TOUR

Phonogram Sets Brendel LPs

By WILLEM HOOS

AMSTERDAM—Phonogram International is putting together a special 13-LP package of Alfred Brendel performances of all the Beethoven piano sonatas to link with a world tour by the Austrian pianist.

His concert trek starts in Vevey, Switzerland, Oct. 11, and winds up in New York May 31, 1983. Altogether he takes in 11 cities, with seven concerts in each.

Bob Bouma, classical promotion chief for Phonogram International, unveiled the Brendel boxed set at a presentation in the Wisseloord studios of Phonogram Holland here. Altogether some 50 new classical releases on the Philips and Decca labels were on display.

The Brendel Beethoven package is set for release in Europe late this year and in the U.S. early in 1983.

Due for release this summer is another in Brendel's Mozart piano concertos series with the Academy of St. Martin-in-the-Fields, conducted by Neville Marriner. Some years ago Brendel started on an ambitious project to record all the Mozart piano concertos and has yet to complete the task.

Brendel is to give two concerts at this year's Salzburg Festival, collaborating with Dietrich Fischer-Dieskau in a Schubert lieder program which will be recorded by Philips for release towards the end of the year. This is a first joint recording for the two artists.

Also launched at the classical con-

vention here was a digitally recorded Philips album by violinist Gidon Kremer of Beethoven's Violin Concerto. In June Kremer records another LP, featuring works by Bach, Vivaldi and Telemann, with Heinz Holliger as oboe soloist.

Also launched in the Wisseloord studios was a Philips album of French piano-playing sisters Katia and Marielle Labeque, featuring 21 Hungarian dances by Brahms. Bouma said a new contract is being sought with the Labeques, whose album featuring Gershwin's "Rhapsody In Blue" is reported to have sold more than 130,000 units worldwide.

Also unveiled here as part of the buildup of classical action by Phonogram International was a Philips 5-LP boxed set by pianist Claudio Arrau, containing Liszt repertoire recorded in various European locations over the past couple of years and including two previously unreleased concertos.

And linked with Arrau's 80th birthday, Feb. 6, 1983, there will be a Philips mass release of 13 boxed sets, comprising more than 60 albums.

A Philips album by London-based U.S. soprano Jessye Norman is just out here, featuring arias from two Haydn operas, conducted by Antal Dorati and recorded in Lausanne. She is to star in an as-yet untitled theatrical show to be world-premiered in Paris in October, with Negro spirituals as the main music fare. This production is set for a worldwide tour, too.

David Rickaby, London-based Decca classical product manager, said at the Wisseloord presentation that Decca had "a rough time" just before and after the takeover by PolyGram, but added: "Now we're showing real growth. We were 2% up on classical sales in 1981 compared with the previous year and we'll be looking for an upturn of around 13% this year."

BUDGETARY ADJUSTMENTS MADE

Xalapa Symphony LPs Due

NEW YORK—Despite some rescheduling caused by the devaluation of the Mexican peso earlier this year, the recording program built around the Xalapa Symphony Orchestra is back in full swing, with three albums currently being groomed for early release and an additional 10 due for studio attention before the end of the year.

Thomas Frost, whose production company has assigned world rights to the recordings to the Moss Music Group, says budgetary commitments involving international soloists required some adjustment after the Mexican government floated the peso last February.

At the time, the peso dropped about 40% in value against the American dollar, and it was speculated that further devaluation might yet occur.

Upcoming in June is an album of concert music by Mexican composers, with the Revueltas "Sensemaya" and Chavez's "Sinfonia India" as major works. As in all recordings in the series, the conductor is Herrera de la Fuente, and all are produced digitally.

Also completed and slated for re-

lease by Moss on its Vox Cum Laude line in late summer or fall is a Falla package featuring pianist Jorge Osorio as soloists in "Nights in the Gardens of Spain," together with dances from "Three Cornered Hat" and "La Vida Breve." Osorio will also be soloists in a fall release of the Beethoven Piano Concerto No. 4.

Several more arias will be recorded this summer to fill out an almost-completed album of Verdi arias by baritone Sherrill Milnes, which Frost says will also be rush-processed to hit the U.S. market in the fall.

Renata Scotto comes to Vera Cruz in September to record a program of arias which the much-recorded soprano has never before put to disk, says Frost. Selections include excerpts from "Carmen," "Damnation of Faust," "Werther" and "Sapho."

Kathleen Battle, who has figured in a number of Metropolitan Opera productions, will be backed by the Xalapa Symphony in a program of Mozart arias. Discussions now underway are also expected to culminate in albums by Monserrat Caballe, Judith Blegen, Eugenie Zukerman, as well as more by Milnes, says Frost.

NO SALE SEEN FOR WNCN-FM

NEW YORK—Improved revenues and profits have removed WNCN-FM, key classical station here, as a spinoff candidate by parent company, GAF Corp.

The station reports a 20% revenue rise in the first quarter of this year, compared to the same period in 1981. "GAF is reversing an earlier decision to put the station up for sale," says Matt Biberfeld, general manager.

Current plans call for the installation of a new transmitter on the Empire State Building here which will increase power by 40%.

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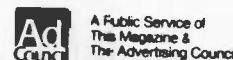


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Billboard Hot Country Singles

Survey For Week Ending 5/29/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee; Label & Number (Dist. Label)
1	12	12	JUST TO SATISFY YOU—Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	35	37	7	THE MAN WITH THE GOLDEN THUMB—Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	70	73	4	HURTIN' FOR YOUR LOVE—Tom Carlile (G. Kennedy) T. Carlile; Opa-Lock ASCAP; Door Knob 82176
2	3	9	FINALLY—T.G. Sheppard (G. Chapman) B. Killen; Meadowgreen, ASCAP; Warner/Curb 50041	36	40	5	I THINK ABOUT YOUR LOVIN—The Osmonds (R. Hall) D. Trash; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	71	83	2	WHERE THE SUN DON'T SHINE—Ray Stevens (B. Montgomery, R. Stevens) D. Gilmore, M. Leath, R. Sharp; Talladium, ASCAP, Gee Sharp, BMI; RCA 13207
3	4	12	YOU'LL BE BACK—The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	37	27	18	IF YOU'RE THINKING YOU WANT A STRANGER—George Strait (B. Mevis) B. Mevis, D. Wills; Jack and Bill Welk, ASCAP; MCA 51228	NEW ENTRY	NEW ENTRY	NEW ENTRY	IF YOU AIN'T GO NOTHING (You Ain't Got Nothing To Lose)—Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895
4	5	11	TEARS OF THE LONELY—Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	38	NEW ENTRY	NEW ENTRY	TAKE ME DOWN—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210	72	85	2	SURVIVOR—Bill Nash (D. Burgess) D. Knutson, E. Burton; Barrwood/First Lady, BMI; Liberty 1463
5	7	10	FOR ALL THE WRONG REASONS—The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	39	21	14	DON'T LOOK BACK—Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selser; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017	73	87	2	TONIGHT I'M FEELING YOU ALL OVER AGAIN—Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-Wes 81000 (MCA)
6	8	8	I DON'T KNOW WHERE TO START—Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	40	42	7	CLOSER TO YOU—Burrito Brothers (M. Lloyd) J. Beland, G. Guilbeau; Atlantic, BMI; Curb/CBS 502835 (CBS)	74	NEW ENTRY	NEW ENTRY	THE ONE THAT GOT AWAY—Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453
7	2	13	ALWAYS ON MY MIND—Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	41	29	15	A LITTLE BIT CRAZY—Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413	75	76	4	BEAUTIFUL BABY—Paul Overstreet (R. Hoffkine) P. Overstreet, E. Stevens; Debdave/Briarpatch, BMI; RCA 13042
8	10	7	LISTEN TO THE RADIO—Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	42	43	9	WHEN YOU FIND HER, KEEP HER—The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033	76	77	3	NATALIE/WHY DIDN'T I THINK OF THAT—Dave Rowland (James Stroud) Not Listed; Not Listed; Elektra-47442
9	9	15	SPEAK SOFTLY (You're Talking To My Heart)—Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	43	32	16	ROUND THE CLOCK LOVIN'—Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004	77	78	3	AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX—Earl Scruggs & Tom T. Hall (R. Scruggs, J. Thompson) T.T. Hall; Halliwell, BMI; Columbia 18-02858
10	12	10	RING ON HER FINGER, TIME ON HER HANDS—Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	44	41	8	BROTHERLY LOVE—Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049	78	84	2	IF I COULD GET YOU INTO MY LIFE—Gene Cotton (G. Cotton) G. Cotton; Knoll, ASCAP; Knoll 5002
11	15	10	ANOTHER CHANCE—Tammy Wynette (G. Richey) B. Brawley, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	45	52	4	I JUST CUT MYSELF—Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	79	88	2	A STEP IN THE RIGHT DIRECTION—Judy Taylor (B. Logan) R. Grossman; Tree, BMI; Warner Bros. 50061
12	13	11	TAKE ME TO THE COUNTRY—Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	46	34	14	SOMEDAY SOON—Moe Bandy (R. Baker) L. Tyson; Warner Bros., ASCAP; Columbia 18-02735	80	86	2	I FEEL IT WITH YOU—Kieran Kane (J. Bowen) K. Kane, R. Kane; Cross Keys/Litton, ASCAP; Elektra 47415
13	17	10	JUST GIVE ME WHAT YOU THINK IS FAIR—Leon Everette (R. Dean, L. Everette) R. Goodin, V.L. Hayward, J. Twilt; Window/BMI; RCA 13079	47	50	5	(Who's Gonna Sing) THE LAST COUNTRY SONG—Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; HitKit, BMI; Soundwaves 4670 (NSD)	81	35	13	AFTER TONIGHT—Deborah Allen (S. Gibson) Seals-Setzer-Diamond; Warner-Tamerlane/Face The Music/Warner/Diamond Mine, BMI/ASCAP; Capitol 5110
14	18	6	SLOW HAND—Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 47443	48	54	6	I'M SO LONESOME I COULD CRY—Jerry Lee Lewis (J. Kennedy) H. Williams; Rhythmsong/Fred Rose, BMI; Mercury 76148 (Polygram)	82	NEW ENTRY	NEW ENTRY	JUST HOOKED ON COUNTRY PART I & II—Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
15	16	13	KANSAS CITY LIGHTS—Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072	49	49	7	DEALING WITH THE DEVIL—Merle Haggard (Merle Haggard) S. Shafter, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020	83	NEW ENTRY	NEW ENTRY	ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Pesa/Wallet, BMI; Warner/Viva 50007
16	6	15	YOU NEVER GAVE UP ON ME—Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	50	55	5	SLIPIN' AND SLIDIN'—Stephanie Winslow (R. Ruff) Pennington, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	84	51	17	I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Pesa/Wallet, BMI; Viva 50063 (Warner Bros.)
17	19	8	EVERYTIME YOU CROSS MY MIND (You Break My Heart)—Kazzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	51	66	2	OH, GIRL—Con Hunley (S. Dorff) E. Record, Six Continents, BMI; Warner Bros. 50058	85	NEW ENTRY	NEW ENTRY	BAD NEWS—Boxcar Willie (J. Martin) J.D. Loudermilk; Acuff-Rose/BMI; Main Street 951
18	24	5	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Adridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	52	NEW ENTRY	NEW ENTRY	I DON'T CARE—Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	86	56	12	AIN'T GOT NO MONEY—Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937
19	20	11	I'M GOIN' HURTIN'—Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791	53	54	8	HEARTBREAK EXPRESS—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	87	NEW ENTRY	NEW ENTRY	RODEO CLOWN—Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)
20	23	6	I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride (R. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	54	46	8	EVERYONE KNOWS I'M YOURS—Corbin/Hanner Band (T. West) D. Hanner; Sabal, ASCAP; Alfa 7022	88	NEW ENTRY	NEW ENTRY	CRIME IN THE SHEETS—Shylo (L. Robers) R. Scaife, J. Hayes, D. Singleton; Vogue/Partner, BMI; Mercury 76151 (Polygram)
21	25	5	ANY DAY NOW—Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	55	59	4	FRAGILE, HANDLE WITH CARE—Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461	89	90	2	PLAY ANOTHER GETTIN' DRUNK & TAKE SOMEBODY HOME SONG—Roy Head (E. Kilroy) G. Soule; Halgeo, BMI; NSD 129
22	11	13	MOUNTAIN MUSIC—Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	56	71	2	SOME MEMORIES JUST WON'T DIE—Marty Robbins (B. Montgomery) B. Springfield; House of Gold, BMI; Columbia 18-02854	90	NEW ENTRY	NEW ENTRY	I'VE NEVER BEEN TO ME—Charlene (R. Miller, B. Gordy, D. Costa) P. Miller, R. Hirsch; Stone Diamond, BMI; Motown 1611
23	26	9	FORTY AND FADIN'—Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031	57	53	19	CRYING MY HEART OUT OVER YOU—Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692	91	74	8	THE TWO-STEP IS EASY—Michael Murphy (J.E. Norman) M. Murphy; Timberwolf/BMI; Liberty 1455
24	28	6	LOVE'S FOUND YOU AND ME—Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	58	47	17	SAME OLE ME—George Jones (B. Sherrill) P. Overstreet; Silvertime, BMI; Epic 14-02696	92	57	10	HE'S TAKEN—Lane Brody (M. Lloyd) L. Brody; Landers-Whiteside, ASCAP; Liberty 1457
25	14	14	SINGLE WOMEN—Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057	59	44	19	A COUNTRY BOY CAN SURVIVE—Hank Williams Jr. (J. Bowen) H. Williams Jr.; Bocephus, BMI; Elektra/Curb 47257	93	60	6	I LIE—Loretta Lynn (O. Bradley) T.W. Dampier; Coal Miners, BMI; MCA 52005
26	31	7	WOULD YOU CATCH A FALLING STAR—John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	60	NEW ENTRY	NEW ENTRY	BORN TO RUN—Emmylou Harris (B. Aherm) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	94	61	19	LAST OF THE SILVER SCREEN COWBOY'S—Rex Allen Jr. (S. Garrett) M. Brown, S. Dorff, S. Garrett; Pesa/BMI; Warner Bros. 50035
27	30	7	THE GENERAL LEE—Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	61	63	5	CHEATIN' STATE OF MIND—Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045	95	65	10	TRAVELIN' MAN—Jacky Ward (M. Post) J. Fuller; 4 Star, BMI; Asylum 47424 (Elektra)
28	22	15	BUSTED—John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008	62	69	3	PARADISE AND GUN CLUB—Roy Clark; (R. Clark, R. Lay) C. Rains; Unichappell, Bundo, BMI; Churchill 94002 (MCA)	96	64	11	WASN'T THAT LOVE—Susie Allanson (E. Archard) M. Johnson/H. Shannon; Welbeck/King Coal, BMI; Liberty/Curb 1460
29	38	4	DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	63	75	2	DREAMIN'—John Schneider (T. Scotti, J. D'Andrea) B. Devorzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	97	62	6	LOVE IS—Alan Tripp (D. Heavener) ISP/ASCAP; Nashville 1001
30	33	5	ASHES TO ASHES—Terri Gibbs (E. Penny) E. Penny, J. McBee; Chiplin, ASCAP; MCA 52040	64	58	7	ALL MY LOVIN'—Mundo Earwood (M. Tillis, J. Darrell) P. McCartney, J. Lennon; Maclean, BMI; Primero 1002 (Paid)	98	67	11	TAKE TIME TO KNOW HER—David Alan Coe (B. Sherrill) S. Davis; Al Gallico, BMI; Columbia-1802815
31	45	3	WHEN YOU FALL IN LOVE—Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	65	68	3	A PLACE IN THE SUN—Sonny James (K. Stults, S. James) R. Miller, B. Wells; None Listed; Dimension 1033	99	81	8	MY MAN FRIDAY—Patti Page (S. Singleton) K. Barken, J. Hungerford; Blending Well, ASCAP/Black Thunder, SESAC; Plantation 208
32	39	5	SLOW DOWN—Lacy J. Dalton (B. Sherrill) L.L. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	66	77	2	LOVE'S BEEN A LITTLE BIT HARD ON ME—Juice Newton (R. Landis, D. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120	100	80	4	
33	48	3	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	67	70	4	EITHER YOU'RE MARRIED OR YOU'RE SINGLE—Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)				
34	36	8	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE—Billy Swan (L. Rogers) D. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841	68	NEW ENTRY	NEW ENTRY	SHE USED TO SING ON SUNDAY—Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910				
				69	72	4	OVER THIRTY, NOT OVER THE HILL—Conway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAP; MCA 52032				

☆ 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).

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Tightened Playlists Are Causing New Worries For Indie Promoters

• Continued from page 4

undergone a 25% loss in major label business, yet he points out that this drop is compensated for by the fact that his total business is "triple what it was two years ago."

Explaining the increase in indie business from non-label sources, Curb says, "You've got a situation now where a handful of superstar acts are claiming the majority of the record companies' budgets. Labels' product load is up 40%-60%, yet less money is getting spread around through the roster. So the midrange and small acts have to look elsewhere for support help."

"There have been so many 'superstars' created in country in the past two years, it's getting hard to find places for them," concedes Barbara Kelly, who went independent two years ago after Republic Records folded. Underscoring the heated jockeying for airplay, Kelly adds, "Stations in a lot of markets used to be able to play pretty much whatever they wanted. Now, with the market competition and ratings problems, many of these stations have cut down their playlists considerably."

Peter Svendsen and his partner Bruce Hinton of Hinton-Svendsen Promotions are concerned about the possible long-range effects of reduced playlists, satellite syndication and country radio's professed "top 40 approach" to programming.

"It's getting much harder to break acts today in country," Svendsen states flatly. "And stations that are only playing 30 or 35 records in heavy rotation are burning out those records twice as fast. Listeners could get tired of hearing the same hit artists over and over, if we're not careful."

Most of the independents average a product load of 10-12 records a week, dividing the load among new, established and certified hit acts. With the decline in major label-budgeted projects, some have begun inserting "life of the record" clauses into their contracts, while others negotiate built-in bonuses if the record reaches a certain position on the charts.

Tom McBee, a longtime indie in

the field, doesn't think it likely that record companies will increase their overall use of indies substantially any time soon. "Although a couple of labels will bring in independent people on specific 'push' records, for the most part the majors are very skittish right now. They're afraid if they use one of us, they'll be beaten to death with calls from other independents offering to work."

However, he views the financial cutbacks as a primary reason for using independents: "If record companies cut their promotion budgets and haven't increased their own staffs, what it means is that fewer people are working the product. And with more product out than ever, basically there are fewer acts on labels who are getting any kind of concentrated push."

Do major labels resent the indies? In most cases, the answer is no. Indies usually inform the record company as soon as someone has hired them for a specific project, and they coordinate strategy with the label. However, occasionally there are problems.

One established indie promotion man relates the story of being hired recently by the manager of a well-known country act to work the singer's latest record. When the artist's major label found out he was on the record, he claims, they pulled off their own promotion people and the single died.

"I guess they were miffed that I'd been added to the record without their written approval," he comments, "but it's a shame that the artist was the one who got hurt in the process."

"Sure there are still ego problems involved between major record companies and indies," shrugs Mike Borchetta, who spent eight years as a promotion staffer for Capitol, RCA and Mercury in pop before going independent and moving to Nashville.

"Even when the labels realize that their budgets have been reduced, there's still a matter of pride to contend with when an indie is hired on a record. It's natural for the record company promotion guy to feel he can bring the product home without outside help."

There is mutual concern among indies about the sales strength of country at the retail level; though their primary target is chart positioning and airplay, they share a deep-seated worry that flagging retail traffic will hurt country.

Says Atlanta-based Wade Pepper of Wade Pepper Promotions, "The one thing that concerns me most is the huge drop in sales volume by the major record companies." And his concern is echoed by indie Gene Hughes, who points out: "If the majors don't sell, we're all going to be out of work. We've got to stop worrying so much about chart positions and start thinking 'hit product.'"

Indies are also troubled by the knowledge that as their field expands, radio is being deluged by more phone calls than ever on product.

Veteran indie Frank Mull, founder of Nashville-based Mull-Ti-Hit Promotions, frets, "With the proliferation of promotion people in the industry, stations are getting an onslaught of calls these days. It's led to a pitiful relationship between radio and records. So much competition has created a situation where in some cases, radio would simply rather lie to us and say they've added a record than to face a confrontation."

Tom McBee believes that "it's never been tougher or more competitive" to get records added; and he worries that stations may start limiting their promotion calls because of oversaturation.

The one thing promotion staffers (both indie and label) agree on is that there isn't much danger that the troubles which beset their pop counterparts a year or so ago will reoccur at the country level.

The radio community's view of independent country promotion will be examined in an upcoming issue.

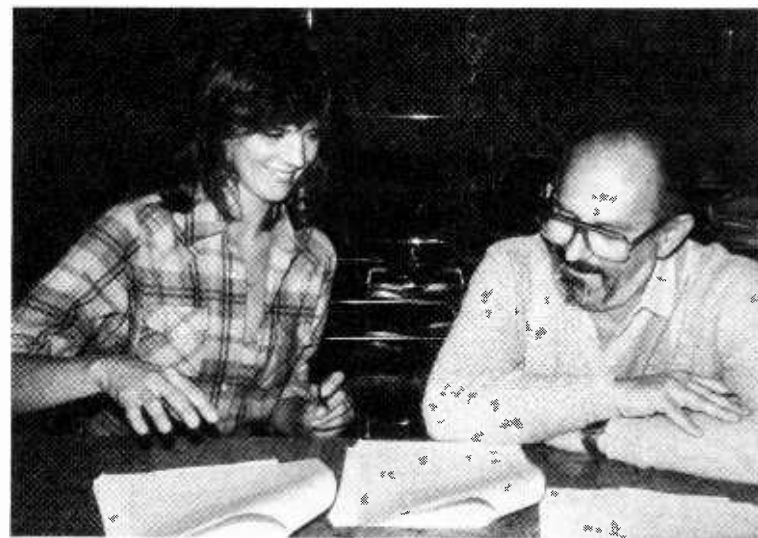
Bronco Billy's Bows New Office

NASHVILLE—Bronco Billy's Enterprises has opened an office here to help book talent for the Bronco Billy's club in Jacksonville, N.C., and coordinate taping in Nashville of a "Star Talk" syndicated radio show.

The Jacksonville club, which opened in April, has so far booked Earl Thomas Conley, the Kendalls, George Strait and Darrell Dugosh. It is the first of a string of Bronco Billy's clubs that are planned in middle-size cities along the eastern seaboard, according to Earl Owens, president of Total Concept Representation, representing Bronco Billy's in Nashville.

A live radio show on WROM-FM in Jacksonville is already originating from the club in the form of live concert broadcasts, featuring the acts billing there each weekend. The "Star Talk" show will be hosted by WROM p.d. and DJ Johnny West, and will consist of four-minute interviews. Owens says the station will syndicate the program, initially on the East Coast, but eventually around the country.

He says the Bronco Billy's clubs are aimed at country audiences in cities large enough to support the businesses, but not big enough to have been over-exposed to live country entertainment.



DEBUT VISIT—Singer/songwriter Karen Brooks visits Warner Bros. president and chairman of the board Mo Ostin while in L.A. recording her debut album for the label. Brooks wrote "Tennessee Rose" for Emmylou Harris, and her LP is being produced by Brian Ahern.

EYES 'SELECTIVE EXPANSION'

Lavender Agency Stays On Even Keel Under Wojcik

By KIP KIRBY

NASHVILLE—The Shorty Lavender Talent Agency may have lost its namesake founder, but the Nashville-based booking firm has bridged the transition period smoothly under the guidance of Dan Wojcik, its new president.

Wojcik, who has been with Shorty Lavender Talent since 1978, assumed leadership of the agency by mutual agreement shortly before Lavender's death in March of this year from cancer. Since then, he has been moving the booking concern steadily in the direction of full-service career development.

Recently, Wojcik finalized a deal with Michael Gardner & Associates (whose clients include Head East, Thelma Houston and David Cassidy) in Los Angeles to assist in West Coast film and tv properties for the Lavender roster. He's keeping an eye on selective expansion of the agency's acts as well: his first signing was Denise Price, winner of the national Wrangler Star Search competition.

Business for the Lavender Agency has been increasing each year, with 1981's gross billings up 60% from the preceding year. Although the firm billed more than \$285,000 per month last year, Wojcik believes gross revenues will easily top that figure in 1982.

Wojcik is excited about the Gardner pact because he says it's a way of showing local artists it isn't necessary to leave Nashville for across-the-board booking opportunities.

"We want to show our acts that we can offer them everything they'd get if they signed with a California firm instead," explains Wojcik, adding that any Gardner-represented talent with an interest in coming to Nashville for recording or concerts can

work through Lavender Talent.

In July, the staff is slated to move into larger office headquarters to allow for its increasing size and volume of activity. The agency currently represents Hank Williams Jr., George Jones, the Burrito Brothers, Leon Russell, Gary Stewart (along with Dean Dillon for the duration of their duet showcase tour), Connie Cato, Ray Price, J.J. Cale, Stephanie Winslow, Vern Gosdin, Jeanne Pruett and Merle Kilgore.

With country's ongoing success in the fair market, the Shorty Lavender Agency has recently brought in John McMeen to oversee a new in-house fair department. At the same time, Wojcik added Jay Bell to his staff to serve as a scout for potential new roster talent.

There's room for improvement, Wojcik feels, in the ways concerts are packaged and artists presented. "We do a lot of research, because I've always felt that there are unlimited ways to expose acts, even in a time of a tight economy," he says.

As an example, he cites an "anti inflation" package his agency is putting together for a 10,000-seat arena date July 17 in St. Louis. It will feature Hank Williams Jr. and the Burrito Brothers, along with a third yet-unnamed headliner. Ticket prices haven't been firmed, pending the third attraction, but Wojcik intends to keep them "as low as possible" to give concert-goers something extra for their investment.

Wojcik also wants to work more closely with a number of rock-oriented concert promoters who he says are getting into handling country dates because they've found them to be money-makers at a time when overall concert business is fluctuating economically.

New Organization Bows In Las Vegas

LAS VEGAS—The American Society Of Country Music has been established here to promote the music locally and nationally. The society has elected officers, held a benefit and a membership drive and begun publication of a newsletter.

Jan C. Lewellyn, the society's executive secretary, says the membership stands at around 500. Membership categories are regular (for anyone affiliated with country music), patrons of the arts and business

(for anyone whose main business is country music). Annual dues are \$25 for regular and \$50 for business membership. Patron members must pay at least \$25 to gain newsletter and voting privileges.

According to Lewellyn, the society will hold its own annual awards show, starting this year. Both local and national entertainers will be eligible for the prizes, she says. Award categories have yet to be set up.

The ASCM is headed by Las Vegas booking agent Jim Olson.

Little Nashville Opry Gets Big-Time Talent

By CARTER MOODY

NASHVILLE—It's not as famous as its namesake the Grand Ole Opry, but the Little Nashville Opry in Nashville, Ind. is the central attraction in this tourist village of approximately 1,800 residents, with top country acts headlining in the 2,000-seat theatre every weekend from March to December.

After seven years of operation, the Opry is now booking "\$500,000 worth of talent" each March-December season, according to publicist and booking agent Richard Mischell. The 1982 lineup includes such luminaries as Charley Pride, Don Williams, Conway Twitty, Jerry Lee Lewis, Ronnie Milsap, Loretta Lynn, Marty Robbins, George Jones, Mickey Gilley, Johnny Lee, Merle Haggard, Tammy Wynette and many others.

And while the club may have,

been just another club when some of the town's business people opened it in 1975, Mischell says it has succeeded as a venue for showcasing major acts because of tourism and the absence of any competing halls that size in the region.

Nashville, located 40 miles southwest of Indianapolis near Brown Co. State Park and two ski resorts, bustles with tourism in summer and fall. "I think the Little Opry is the main attraction here now," Mischell says. "We get a lot of people in Nashville for weekend trips, and they consider the Saturday night shows the thing to do."

A number of people drive in from major cities in the area, he adds. Cincinnati is about 100 miles away, Louisville 80 miles, Terre Haute,

(Continued on page 49)

ORIGINAL LINEUP

'Lovin' Clicks For Osmonds

By KIP KIRBY

NASHVILLE—There's a new country group on the charts that's stirring up quite a commotion. The group's name? The Osmonds.

The Osmonds? The same Osmonds who began their chart career with a 1971 Rick Hall-produced No. 1 pop hit called "One Bad Apple"? Indeed—and interestingly enough, their ticket to ride this time around on the country charts is also a Rick Hall written-and-produced single titled "I Think About Your Lovin,'" now at superstar 36 after five weeks.

To set the record straight, this latest Osmonds configuration is actually its earliest one: the oldest four brothers—Wayne, Merrill (lead singer on "I Think About Your Lovin'"), Alan and Jay—who comprised the original quartet which began the family's musical ascent to national stardom on the "Andy Williams Show."

The four brothers have remained active over the years in music and television production in Utah, where they run the Osmonds' tv and recording studios. The idea for re-teaming on vinyl came when the brothers realized how long it had been since they had done any recording themselves.

"We spent a lot of time producing the 'Donny and Marie Show' to make sure they had a successful program and that their careers went well," explains Wayne Osmond. "But always in the back of our minds, we wanted to return to recording again. We found ourselves getting sidetracked, when it really wasn't the television, it wasn't the movies, that was most important to us: it was the music."

When the brothers decided to go into the studio to cut, their first choice as producer was Muscle Shoals-based Hall. The country direction is a natural one, says Osmond, since the family grew up on a Utah ranch and always listened to country music.

"If you understand the Osmonds' background, their lifestyle and the singers they admire like Waylon Jennings, Willie Nelson and the Oak Ridge Boys, it's not surprising they would want to make country records," Karl Engemann, the Os-

monds' manager, suggests. "This is no one-shot deal for them, no accident. The brothers are firmly committed to country."

Though the brothers may have been committed to country, Elektra Records (which handles the Osmonds' Curb contract) wasn't so sure about country radio's ready commitment to them. Admitting that the label was "aware of a possible preconceived image of the Osmonds," Elektra's national country promotion director Nick Hunter decided to try an experiment before the single was shipped nationally.

Hunter and Elektra promotion coordinator Bruce Adelman called country stations in key markets and played the record to music directors over the telephone from the Nashville office. "All we told them was, 'This is a new single by an established name act,' and then waited for their reactions. 90% of the stations who know their markets went on the record within two weeks—although everyone was always shocked at first that it was the Osmonds singing."

The Osmond brothers were originally signed through Curb to E/A on a singles deal. (Their sister Marie has been signed to a similar deal with Nashville producer Tom Collins overseeing her Elektra/Curb product.) The out-of-the-box acceptance "I Think About Your Lovin'" has received on playlists, however, has led to an album budget, and the foursome will go back into Fame Studios in Muscle Shoals to begin completing their first country album, for which Wayne Osmond says they have written some original songs of their own.

They also plan to do some country-oriented touring this summer, along with radio station listener appreciation concerts where possible. The brothers have recently pacted a booking agreement with a new joint-venture company formed by United Concerts in Salt Lake City and William Stephan & Associates in Bellevue, Wash.

"This isn't something we're doing once to see how it feels," says Wayne Osmond. "We've wanted to do country for years, and we're not stopping now that we've been given a chance."

Nashville Scene

Scene On A Soapbox: In a recent edition of the Sunday New York Times, the newspaper ran a lengthy article by writer Stephen Holden under the headline: "Artistic Stagnation Besets Country Music." The bulk of the story was comprised of Holden's comments on the current state of country music, coupled with his album reviews of Willie Nelson's "Always On My Mind" and Dolly Parton's "Heartbreak Express."

It's hard to take umbrage at the reviews, since a review is by its very nature subjective opinion and has to include the reviewer's own biases. However, Holden puts himself on shaky ground when he gets into his commentary on country music. His premise is that although country looked like it was poised to take over the nation's airwaves two years ago during the midst of the celebrated "Urban Cowboy" craze, such has not been the case. Writes Holden: "While the homogenized country-pop that's produced by the truckload mainly in Nashville, but also in Austin and Los Angeles, continues to thrive, it hasn't grown appreciably in commercial importance since the electric bucking bronco came into style."

Holden goes on to write: "And artistically, the music has stagnated. The country music world has produced no major new stars whose popularity is matched by an artistically original point of view. Instead of expressing the deepest feelings of people about their culture and their

(Continued on page 44)



NSAI LOBBIES FOR TAPE BILL

NASHVILLE—In an effort to garner public support of the Mathias-Baker-Byrd amendment to Senate bill 1758 on home taping, the Nashville Songwriters Assn. International will operate a booth in the International Country Music Fan Fair here June 7-13, and is requesting entertainers, songwriters, publishers and others to donate a maximum of one hour each in the booth between 10:00 and 7:00 p.m. Tuesday, June 8 through Friday, June 11. These interested should contact the organization at its Music Row address.



FRICKE FOCUS—Columbia artist Janie Fricke gives the band a nod of approval as she breaks into her latest single, "Don't Worry 'Bout Me Baby," during her recent guest appearance with Alabama at Middle Tennessee State University in Murfreesboro.

Chart Fax

Willie & Waylon Encore At Top; Four For Skaggs

By ROBYN WELLS

NEW YORK—Willie and Waylon continue to hold the top singles spot as "Just To Satisfy You" nails down its second week in the No. 1 position. In fact, all three of the outlaw duo's chart-toppers have remained in the top spot for more than one week. Their first dual No. 1 tune, "Good Hearted Woman," remained in the premier position for three weeks in 1976, while their second summit smash, "Mammas Don't Let Your Babies Grow Up To Be Cowboys"/"I Can Get Off On You," held the

top spot for four weeks in 1978. Among the starred contenders hoping to oust Willie and Waylon from the country summit are the **Stattler Brothers**, who are currently enjoying their highest charting single in almost four years. The quartet's "You'll Be Back" edges up to starred three this week, matching the success of "Who Am I To Say," which was released in 1978.

The Statlers also scored their sole chart-topper to date, "Do You

(Continued on page 44)

Billboard Hot Country LPs

Survey For Week Ending 5/29/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	10	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	40	40	5	GARY MORRIS Gary Morris, Warner Bros. BSK 3658
	2	11	MOUNTAIN MUSIC Alabama, RCA AHL1 4229	41	39	7	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
	3	12	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247				GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
☆	5	30	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	42	42	12	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
	5	4	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	43	44	36	GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378
	6	14	BOBBIE SUE Oak Ridge Boys, MCA 5294	44	43	161	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
☆	9	6	HIGH NOTES Hank Williams, Jr., Elektra/Curb EI-60100 (Elektra)	45	45	62	IN BLACK & WHITE Barbara Mandrell, MCA 5295
★	8	9	WINDOWS The Charlie Daniels Band, Epic FE 37694	47	47	41	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	9	7	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	48	48	13	KIERAN KANE Kieran Kane, Elektra EI 60004
☆	12	6	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	☆	56	3	AMAZING GRACE Christy Lane, Liberty 51117
	11	10	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	50	50	6	AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719
☆	14	5	LISTEN TO THE RADIO Don Williams, MC 5306	51	46	69	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
	13	11	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	52	49	24	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
	14	13	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	53	51	85	GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772
☆	17	7	CHARLIE SINGS EVERYBODY'S CHOICE Charlie Pride, RCA AHL1-4287	☆	58	2	NUMBER ONES Conway Twitty, MCA 5318
	16	16	STILL THE SAME OLE ME George Jones, Epic FE 37106	☆	58	2	TAKE ME TO THE COUNTRY Mel McDaniel, Capitol 12208
	17	15	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228	56	52	87	GREATEST HITS ▲ Anne Murray, Capitol SDD 12110
	18	18	SEASONS OF THE HEART John Denver, PCA AHL1 4256	57	53	9	THE NEW SOUTH Hank Williams, Jr., Elektra/Curb 5E-539
	19	19	BIG CITY Merle Haggard, Epic FE 37593	58	57	98	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
☆	22	5	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb EI-60099	59	61	38	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
	21	20	GREATEST HITS Willie Nelson, Columbia KC2 37542	60	60	133	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	22	23	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	☆	64	31	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
☆	25	4	BUSTED John Conlee, MCA 5310	62	62	133	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
	24	24	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	☆	66	3	BROTHERLY LOVE Gary Stewart and Dean Dillon, RCA-AHL-1-4310
	25	21	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961	☆	66	3	BLUEGRASS SPECTACULAR The Osborne Bros., RCA AHL 14324
	26	26	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	65	63	18	ONE TO ONE Ed Bruce, MCA 4910
	27	28	YEARS AGO The Statler Brothers, Mercury SRM 16002	66	59	30	GREATEST HITS Charley Pride, RCA AHL1 4151
☆	32	4	INSIDE AND OUT Lee Greenwood, MCA 5305	67	69	2	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315
	29	29	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	68	67	3	LIVE Tanya Tucker, MCA 5299
	30	30	JUICE ▲ Juice Newton, Capitol ST 12136	69	68	53	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	31	31	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	70	70	212	STARDUST ▲ Willie Nelson, Columbia JC 35305
☆	32	27	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150	71	65	36	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
☆	35	40	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	72	72	8	ONE NIGHT STAND Hank Williams, Jr., Elektra/Curb 5E-538 (Elektra)
	34	33	STRAIT COUNTRY George Strait, MCA 5248	73	73	45	ESPECIALLY FOR YOU Don Williams, MCA 5210
	35	36	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	74	55	13	I LIE Loretta Lynn, MCA 5293
☆	37	8	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)	75	54	14	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059
	37	34	DESPERATE DREAMS Eddy Raven, Elektra 5E 545				
	38	38	I AM WHAT I AM ● George Jones, Epic JE 36586				
☆	41	5	ITS A LONG WAY TO DAYTONA Mel Tillis, Elektra EI-60016				

☆ 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).

MAY 29, 1982, BILLBOARD

Country

Nashville Scene

• Continued from page 43

history, acts like Barbara Mandrell, Kenny Rogers and the group Alabama flaunt a self-congratulatory tv-slick professionalism."

Hmmm. Granted, the new crop of young rising country artists hasn't yet spawned a genuine one-of-a-kind original like Willie Nelson, but there are definite possibilities on the horizon.

Joe Sun, for one. Ricky Skaggs, for another. If Mr. Holden is referring to artists who sound like throwbacks to pioneers like Ernest Tubb, Hank Snow and Hank Williams, well, those artists

were merely reflecting the sound of their own times. Who's to say that Crystal Gayle or Hank Williams Jr. or Gene Watson don't reflect their own times? To survive, things change; and while

commercialism and slickness have certainly had an effect on country music, is it fair to say that the music no longer reflects people's culture and emotions?

Also, from what he writes, it's doubtful that Holden had access to the CMA's wealth of statistics and figures which tend to refute his statement that country "hasn't grown appreciably in commercial importance." Country's 1980 sales leaped 20% over the preceding year, according to NARM; and though NARM's latest retail statistics won't be available until next month, there's no reason to doubt that country won't continue in second place behind pop in total sales volume.

Surely, if country were not "growing appreciably in commercial importance," a whopping 44.5% of all U.S. radio stations wouldn't be programming country music now (newest CMA survey released in late March). Nor would listeners and viewers be clamoring for more country programming fare in their daily diet.

It's true that there is room for concern as country continues to move into the mainstream. The grain and grit that have always been a part of its essence, its corners and edges, could be rounded off and its soul-searching honesty absorbed by a greater desire for mass MOR acceptability. But it's premature to carve a tombstone for true country artistry. For every ultra-sophisticated A/C country act like Anne Murray, Barbara Mandrell, Sylvia or Steve Wariner, there's a John Anderson, Earl Thomas Conley, John Conlee or Gail Davies waiting in the wings.

A usually impeccable Scene Spy told us that the best-selling item at the Knoxville World's Fair is a George Jones calendar. The calendar supposedly features a full-color photograph of George—with all the dates of the month crossed out! (Sorry, but we couldn't resist.) A Nashville newspaper recently reprinted a wire service story on Jones, in which he claims that he was "set up" for his two arrests and that it was his ex-manager's fault that none of his engagements were subsequently cancelled. Unfortunately, George neglected to mention that he had already fired his manager several days prior to his arrests and car wreck, making it highly unlikely that the manager would be on the phone for him. George also conveniently forgot that he then missed two days in Alabama with the Burrito Brothers two weeks ago. The Burritos went on, anyway, and won over a difficult crowd riled at yet another Jones no-show.

KIP KIRBY

Chart Fax

• Continued from page 43

Know You Are My Sunshine," in 1978. Although the foursome rarely fails to hit the top 10 with at least one single per year, only a handful of their tunes have managed to reach the top three spots. Among the Statler songs which have peaked close to the summit are "I'll Go To My Grave Loving You" (three, 1975); "Do You Remember These" (two, 1972); and their debut single, "Flowers On The Wall" (two, 1965).

Lee Greenwood notches his first top 10 single this week as "Ring On Her Finger, Time On Her Hands" jumps to starred 10. His debut MCA release, "It Turns Me Inside Out," peaked at 17.

Ricky Skaggs bows this week at superstar 51 with "I Don't Care." The tune, backed with "Your Good For Nothing Heart," hit the top for co-writer Webb Pierce in 1955.

"I Don't Care" is the fourth cut culled from Skaggs' debut Epic album, "Waitin' For The Sun To Shine." His first single for the label, "Don't Get Above Your Raisin'," peaked at 16. The followup tune, "You May See Me Walkin'," hit nine, while "Crying My Heart Out Over You" topped out at No. 1.

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CES Issue Date: June 12, 1982 Advertising Closes: May 25, 1982

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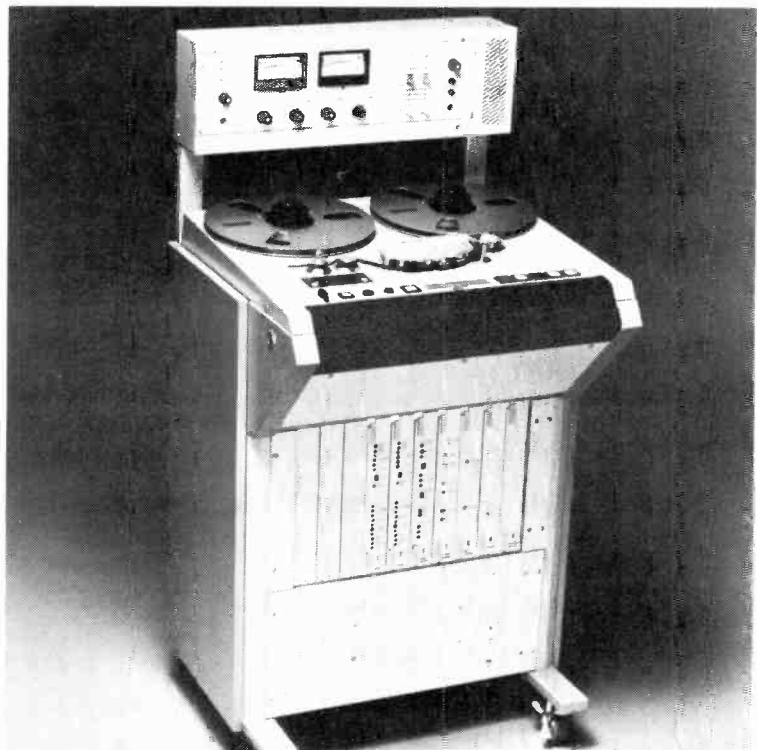


NANTUCKET—Members of the group Nantucket (background) listen to playback of their new RCA/Flicker album at Kendun Recorders in Los Angeles. Also shown (left to right): manager Jet Mitchell, engineer Rolf Henneman and producer Mike Flicker.

New Products



MULTITRACK ADD—Otari is making a new half-inch, four channel recorder, and expansion of the 5050 series, available. The 5050 Mark III/4 boasts new proprietary microprocessors which govern tape handling including dynamic braking, motion sensing and transport logic. Suggested list: \$3,895.



NEW CONFIGURATION—Otari announces the availability of new cabinet and mounting configurations to their MTR-10 series of 1/4-in. and 1/2-in. mastering/production recorders. Also announced is a full-track version, and 1/2-in. two channel conversion kit. All three machines versions in the line are available unmounted for custom installation or may be ordered in a choice of two roll-around, desk type consoles. Shown here is the MTR-10 two channel, full track mastering/production recorder.

Duplicators See Big Increase In Cassette Share Of Music Market

• Continued from page 3

ity. Maintenance of equipment has taken on greater importance.

Says Bob Warnetski, duplicating manager for Specialty Records in Pennsylvania, a division of WEA Manufacturing, "Our record department is slow, and we don't see an end in sight. I see cassettes surpassing records in five years, because they're more convenient and offer improved quality. The tape used today is a lot better, as is source material (mastering cassettes). Consumer playback equipment is more sophisticated."

Specialty Records duplicates the majority of its cassettes using the Dolby B noise reduction system and is experimenting with other systems.

"Labels are expecting more from a cassette," Warnetski says. Specialty is opening a cassette duplicating operation in Los Angeles to handle some of its business. "This is not our busy season, but we're working practically to capacity. In the fall, we might have trouble."

Paul Lloyd, president of tape duplicator Infonics in Michigan City, Ind., reports increases in specific areas of his cassette business: the higher quality area. "We see more demand for audiophile-quality and broadcast cassettes, rather than the \$5.98 product," Lloyd says.

"Cassettes can be the same quality as records, depending on the tape form and how it's played back," Lloyd continues. "It's common for maintenance not to take place, for product to be made for the largest possible customer base. But we're seeing a tremendous increase in demand for high-quality short-run custom recording."

Lloyd believes home taping would be cut in half in reasonably priced high-quality cassettes were widely available. "There is a trend

toward that, but we still have a long way to go."

Lloyd also predicts sales of cassettes will soon equal those of disks. "The major reason is not improved quality, however. The new portable-type playback equipment is leading to the shift from disk to tape. People accept lower quality on a cassette than they would for a disk, or else they're taping."

The difference in price between an FM broadcast-quality cassette and a store-bought cassette, Lloyd estimates, is about 10 cents at the factory level. "It's so silly for any manufacturer or record promoter to

say the cost is too high." The cassette, he concludes, is "the medium of the future."

Darrell Cielki, vice president engineering and administration for West American Sound Corp. of N. Hollywood, Calif., adds that the cassette retains its quality over a period of years. There had also been, he points out, an increase in quality: "primarily in the response you get from mass-duplicated cassettes. At first, you were lucky to get 10 kHz response. Now 15 kHz is common."

The custom duplicator is seeing more interest from customers seeking better quality. "You can't afford to stand still," he remarks. He is less certain than Lloyd, however, that the cassette is the medium of the future, saying, "What's going to happen when the DAD hardware reaches the market is still looming."

"The digital technology is superior, plus it can't be pirated. But the cassette will always be here and will continue to grow for the next few years."

Abe Chayet, president of Allison Audio Products of Happaug, N.Y., a duplicator, says cassettes will catch up with records this year. "We'll see better cassettes, and in fact are already seeing them. There's definitely a trend to better quality."

Of course, none of this is lost on the labels. While CBS notes that its best-selling albums generally sell twice as much in disk form than on cassette, others are experiencing higher percentages in the cassette category. Harry Losk, senior vice president of marketing for PolyGram, for example, notes a "dramatic increase in tape sales, especially with certain acts." For PolyGram, the ratio is no longer two to one.

"The movement of cassette seems to be accelerating in geometric progression," Losk says. "A lot of albums now are selling more cassette than LPs. The initial penetration is heavier LP than cassette, but as the album is out longer it goes the other way." He estimates it takes three or

(Continued on page 48)

Sound Project Studio Debuts

NEW YORK—A new rehearsal studio here is ready for business on the site of the old Third Floor Studio, 80 Fourth Avenue.

Sound Project Studios will officially open in mid-June, but has already seen quite a bit of business from such acts as Trevor Gayle, G.E. Smith and Motorhead.

Managing director Enoch Vega plans to concentrate on rock acts, while still maintaining a roster of clients from the Third Floor days that has included Roberta Flack, Paul Butterfield, Phoebe Snow and others. Nick Lowe used the facilities before beginning his current U.S. tour.

The eight-track studio features all new equipment by Sound Workshop (Series 30), Otari (Model 5050 Mark III), dbx, JBL, and Yamaha. A full complement of keyboard instruments, drums and amplifiers is also available. Storage facilities are available.

Harris Gets New AM Stereo Orders

NEW YORK—Harris Corp., one of five companies with an AM stereo transmission system, doubled the number of orders for its equipment at the recent NAB convention, according to a report from the company.

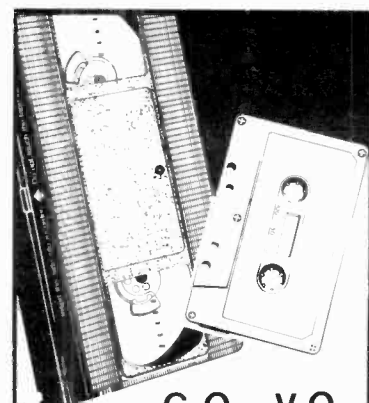
Gene Whicker, vice president and general manager of the Broadcast Division, says, "When the FCC threw the AM stereo system's decision into the marketplace, broad-

casters, receiver manufacturers and the public were all wondering how one widely accepted AM system would emerge. With five non-compatible competing systems, the problem of selecting one as an industry standard seemed difficult indeed."

Whicker is encouraged, however, by orders placed at NAB. Before the convention, the company had received about 55 orders for its AM stereo exciters. It took about 45 more during the convention.



HUNT AND PECK—Producer Buddy Killen, left, and Capitol artist "Crash" Craddock run through material for Craddock's new single at Soundshop Studios in Nashville. The single is due for immediate release.



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Studio Track

NEW YORK—Dire Straits and Bruce Springsteen are recording at the Power Station, produced by Mark Knopler and Jon Landau, respectively.

Joe Jackson's fifth A&M album was recently completed at Blue Rock Studios. Producers: Jackson and David Kerstenbaum. Release is set for the end of June.

At RPM Sound Studios, Ric Barnes is mixing his PolyGram album with engineer Elliot Scheiner, assistant Robin Danar and producer Ted Daryl. Also there: Peter, Paul and Mary mixing

their "Live At The Savoy" 20th anniversary album with Jim Boyer engineering and producing and Danar assisting. And the Markley Band is completing their second album for Accord/

Townhouse with Steve Scharf producing, Neal Teeman engineering and Dominic Maita assisting.

Russ Ballard is producing America at Criteria Recording Studios in Miami. The Capitol Records project is being engineered by Chuck Kirkpatrick with assistance from Wolf Hutson.

★ ★ ★

In Chicago, Broken English is mastering its debut single at DiskWerks, with Al Ursini engineering. The single is titled "Radio Dial."

Solid Sound Studio in Ann Arbor, Mich. reports Dan Brubeck (son of Dave) is currently at work on a project with blues harpist Madcat Ruth. Other activity includes work on a new album by Look, with producer Mark Stebbeds.

★ ★ ★

In Nashville, at Bullet Recording, engineer/producer Kyle Lehning is working with Phil Everly on a new Capitol/EMI album.

At Bee Jay in Orlando, producer Al Nalli completed work with Axe on their new Atco album. Engineer on the sessions was Andy DeGanahl. Also, Tetra is completing a self-produced project with the help of DeGanahl for a Star Song album. Frank Fenter is producing Throbs for Atlantic with Bill Vermillion and Dana Cornock engineering.

At Reflection Sound Studios of Charlotte, N.C., producer Jamie Hoover and engineer Mark Williams are working on a number of projects for Ovo Productions, including Spongetones tracks for an upcoming LP. Arrogance is also laying tracks for a self-produced project with engineers Steve Haigler and Don Dixon. The Pedestrians are cutting tracks for Reflection Sound Productions, with Haigler producing and engineering.

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It's quite a claim, we realize.

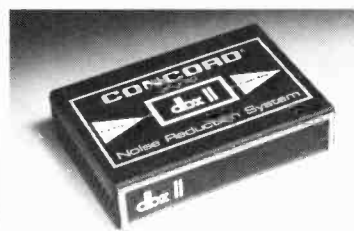
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So for the first time, the uncompromising listener can hear music in the car — and feel truly at home.

As an example, let's take a look at Concord's latest, the HPL-130.

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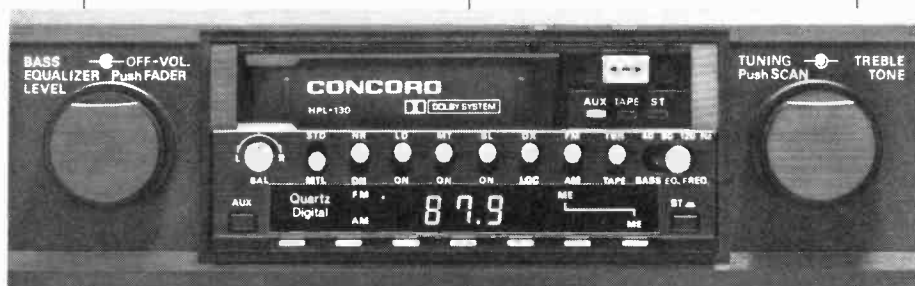
SPECIFICATIONS:

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Stereo separation:	min 35dB
Frequency responses:	±2dB 30-16,000 Hz
Tape Section	
Frequency response:	±2dB
Standard tape:	30-15,000 Hz
Metal tape:	30-20,000 Hz
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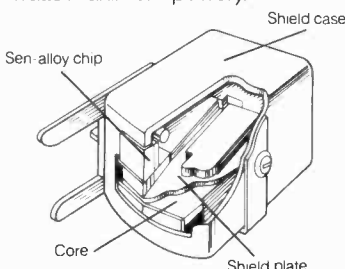
Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

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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



CASH BACK—Johnny Cash is at work on a gospel album in Nashville's Sound Emporium studio with producer Marty Stewart. The album will be Cash's first for Priority Records. Engineers on the project are Gary Laney and Jack Grochmar.

Reelsound Recording Co.'s 24-track remote unit was recently in Ft. Worth at Billy Bob's to record Roger Miller for D.I.R.'s Silver Eagle radio show. Bob Kaminsky produced with Malcolm Harper; Mason Harlow and Greg Klingensmith engineered. The unit and its crew also handled videotaping Dwight Twilley at Rockabilly's in Houston. The show will air on MTV: Music Television and on D.I.R.'s King Biscuit radio show. Third Coast Video of Austin handled the video end of things.

Another mobile venture: Chaton Recording of Scottsdale, Ariz. recently took their new 24-track mobile recording facility to Dallas. Ray Wylie Hubbard was recorded live at South Fork Ranch there and at Billy Bob's in Ft. Worth. Engineering were Buford Jones and Steven Moore.

Jazz saxophonist Cliff Sarde is recording at Pantheon Studios in Paradise Valley, Ariz. The self-produced project is being engineered by Steve Escallier for Aslan Records, a division of CE Productions of Glendale, Ariz.

★ ★ ★

In California: Hyde Street Studios in San Francisco is the scene of activity by the Dead Kennedys, Red Seven and Rings. Engineer John Cuniberti and former Santana guitarist Chris Solberg have been co-producing Sorceress for Spontaneous Productions. Cuniberti, Richard Van Dorn and studio owner Dan Alexander have been handling engineering chores for a country album by Jimmy Thorsen and Papa Walt. New Hyde Street equipment includes a stereo EMT-140 and complete Audio & Design Scamp rack.

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*1981-1982 Billboard Magazine
Brand Usage Survey

Pro Equipment & Services

Duplicators See Cassette Share Of Music Mart Rising

• Continued from page 45

four months for the change to take place, and adds, "It's faster in rock and country than r&b."

The reason for the delay in the switch to cassette? Losk says, "The dealer trade is not completely aware of the magnitude of the change. Too

many buyers are buying in the wrong ratio. We're trying to exert a strong marketing push to remind dealers to think more in terms of cas-

sette initially."

This summer, PolyGram will announce a special promotion dealing with catalog product on cassette.

While Losk says all the details have not yet been worked out, he does say the program "would encompass special merchandising and advertising. We'll also be placing more emphasis in the next few months on the \$5.98 music cassette. Releases at that price have been successful both for disk and cassette."

Eventually, Losk believes, "Cassettes will equal or surpass record sales. There's an accelerated closing of the gap."

The \$5.98 price point is also an important one for Vanguard Recording Society, manufacturer of "Super Chrome" and "regular" prerecorded cassettes. The company is issuing a series of 60 budget cassettes next month, and a "twofer" series of two LPs on a single cassette. "I envision cassette being a higher percentage of the business than LPs by the end of the year," says executive vice president David Rothfeld.

"The cassettes we're producing, even in the budget area, are of premium quality. All use better quality tape and are Dolby B-encoded. There are so many reasons today to opt for cassette."

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TASCAM MM20 Recording Mixer.

Overland Moves

NEW YORK—Overland Products Co. of Fremont, Neb. has moved to new and expanded offices and plant space. The company specializes in metal stampings, including components for cassettes and computers.

The new location is a custom-built 20,400-square-foot building at 1687 Airport Road. Phone number is (402) 721-7270.

According to Overland president Howard Pearson, the move was due to growth in sales in recent years and the company's planned entry into new markets. The addition of a new automated stamping machine also created a need for more space.

Overland's clients include RCA, CBS, Capitol Records and Memorex.

New Process Is Spotlighted At Teldec Meeting

BAD HARZBURG—Teldec's annual marketing meeting here was highlighted this year by the first batch of releases using the company's new Direct Metal Mastering technique (Billboard, April 17).

Managing director Gerhard Schulze used DMM to support his view that with continuing improvements to sound quality, conventional records could continue to dominate the audio field for the next 15 to 20 years.

Classical manager Heinrich Weritz demonstrated the sound quality of the first batch of 20 DMM records released this spring, characterized by reduced background noise, transparency of sound, and the absence of pre- and post-groove echo. Promotion and publicity have been considerable.

In his general address, Gerhard Schulze said there were still good opportunities in the marketplace, despite the difficulties of the economy and the industry's specific problems, notably home taping, parallel imports and the absence of a striking new musical trend. But a tighter release schedule such as Teldec had operated successfully over the last year was essential so that marketing activity could be properly concentrated.

Maxwell's Plum Focal Point Of Legal Struggle

NEW YORK—Maxwell's Plum, the East Side Manhattan nitery and restaurant which was recently renovated for close to \$1 million, is the focal point of a bitter legal struggle.

At the core of the problem are suits and countersuits by the principal partners Warner LeRoy and Charles Stein, who also own the popular Tavern On The Green restaurant in New York's Central Park.

The existence of bad blood between the partners surfaced last year when LeRoy accused Stein of reneging on contractual obligations to finance two new restaurants at a cost of more than \$8.5 million.

In return, Stein has sought a court injunction to stop LeRoy from completing the renovations at Maxwell's Plum, and to cut off LeRoy's management fees for both venues.

Stein is also seeking injunctive relief to force LeRoy to pay him \$12,000 a month in restaurant profits. Stein accuses LeRoy of "maliciously and unjustifiably" stopping payment of these profits. Maxwell's Plum and Tavern On The Green together realize annual profits of about \$2 million.

At a preliminary hearing on the case, State Supreme Court Justice Allen Murray Myers has given the complainants an opportunity to settle the dispute out of court. He says that the dispute is largely an accounting one, and states that the courts are reluctant to grant injunctive relief in such cases.

However, Justice Myers has directed LeRoy to post a \$200,000 security pending the final outcome of the case.

Electric Factory Sets Fest Lineup

PHILADELPHIA—Electric Factory Concerts, which has racked up million dollar grosses for its outdoor rock concert promotions at the 90,000-seat John F. Kennedy Stadium here, has firmed Foreigner and the Kinks to headline its first giant outdoor rock festival this year.

Set for Saturday, June 19, the festival will also include Joan Jett and the Blackhearts, and Huey Lewis and the News. All seats, both reserved and field seating, will cost \$15.75 each. Tickets went on sale last week.

Electric Factory, headed by Larry Magid and Alan Spivak, enjoyed



Billboard photo by Chuck Pulin

RICK & TED—Ted Nugent joins Rick Derringer on stage at the Ritz in New York during the recent "Rick Derringer Rock Spectacular" which also included Carmine Appice, Tim Bogert, Karla DeVito, and Southside Johnny. The event was videotaped for future broadcast.

Beach Boys Show Is First Concert Promo For B-100

By THOMAS K. ARNOLD

SAN DIEGO—San Diegans welcomed the start of the Southern California summer with two massive May rock concerts—held just one week apart—at the 52,000-seat San Diego Jack Murphy Stadium, the city's largest outdoor venue.

The first show, titled "Baseball, Beach Boys and B-100," held May 2, featured a concert by the Beach Boys following a baseball game by the San Diego Padres. The afternoon event, which was sold out more than a week in advance, was promoted by "mellow rock" station B-100 (KFMB-FM) and produced by Pax Productions.

On May 8, the same venue was the site of top-ranked AOR station

KGB-FM's seventh annual "KGB Sky Show," which attracted more than 45,000 fans to a seven-hour concert headlined by Cheap Trick and also featuring Joan Jett and the Blackhearts, Chuck Berry, Susan Lynch, and local heavy metalists the Blitz. Topping off the evening was an hour-long display of fireworks that was choreographed to both rock and classical music.

The Beach Boys concert marked B-100's first plunge into the concert promoting sweepstakes. In the past, the station has frequently co-sponsored rock shows with other promoters, but this was the first time it undertook all financial responsibility as well.

"It was a calculated risk, but we figured if it worked, it would be a fantastic promotion for the radio station," says general manager Paul Palmer. "We were convinced that if we properly promoted the show, utilizing not just B-100 but also our AM station (KFMB-AM), which carried the game, and our sister tv affiliate, we could sell it out. And we did."

"All the ingredients were there, too. The Beach Boys and Southern California go together real well; May 2, at least here, is close enough to summer that you can call it that; and tickets were only \$6.50, the same as for a regular Padres game, so we had the anti-inflation aspect there, too."

Palmer says that his station spent more than \$90,000 on promoting the event through radio, tv and print ads, but managed to come out ahead with a net profit of about \$20,000, which, he laughs, "we'll use to pay for the party we had before the concert."

But the show was considered more than just a financial success. The entire field was transformed into a beach scene, with a 153-foot-by-108-foot stage adorned by hand-painted waves and nine sound wagons decorated with palm trees. The Beach Boys, most agree, sounded better than they had in years. And, in what amounts to a minor production miracle, the band was playing just 22 minutes after the end of the game.

Indeed, in many ways the Beach Boys concert can be seen as a personal triumph for Fred Moore, president of Pax Productions, who came on the local scene a year and a half ago with a successful sold-out concert at the 25,000-seat Del Mar Racetrack with the Doobie Brothers. Throughout 1981, Moore and Pax

(Continued on page 50)

IN NASHVILLE, INDIANA

Big Names At Little Opry

• Continued from page 42

Ind., 85 miles. Mischell contends that none of these cities is exposed to live country entertainment on a regular basis. Also, the Opry is a manageable five hours or so from Nashville, Tenn., allowing for a one-day commute for entertainers and their bands.

It's strictly a weekend town for most of the year," Mischell explains, noting that headliner shows are held only on Saturdays, with the Little Nashville Express country house band playing Friday nights. A few Sundays in late summer and fall are booked whenever they fall in three-day weekends and tourists remain in town until the following Monday.

The idea for the Opry developed among some Nashville business leaders who were already merchandising the tourism, Mischell says. Originally, the theatre seated 1,750 on padded pews similar to those in the Grand Ole Opry. This year, enough pews have been added to increase seating to 2,000. DeWayne Hamilton, a U.S. postal employee, owns a majority of stock in the Opry now, Mischell says, but several others have shares.

The intimate setting of the theatre, he says, is a plus with both audiences and performers. "We're attracting some acts this year who've never played the Opry—Ricky Skaggs, Ed Bruce and some others. We're also glad to see people like T.G. Sheppard return. He started playing here long before he was popular. Mickey Gilley headlined the very first show in the spring of '75, and he only had about one fiftieth the name recognition he has now. We've watched them improve and develop over the years into top acts."

A 16-page newspaper called the "Little Nashville Express" is published bi-monthly by the Opry, which circulates it to 8,000-10,000 readers over the counter for \$.25 and to subscribers for \$4 per year. It is used as a promotional and to cover country

music events in the region, including the International Country Music Fan Fair in Nashville, Tenn.

The Opry activities are advertised on as many as 25 area radio stations, and Mischell says there has been discussion of broadcasting the theatre's Saturday night shows—just like the Grand Ole Opry programs on WSM-AM—but no plans have been finalized.

Pep Lounge In Move To Larger Quarters

NEW YORK—The Peppermint Lounge, one of this city's top venues for new music, is moving to a new and larger location downtown, taking over the site vacated by the Electric Circus disco at 100 Fifth Ave.

The new Peppermint Lounge, which has a capacity for 1,600 fans, opens Wednesday (26) with a concert by Pete Shelley. Scheduled to appear at the club in coming weeks will be A Flock Of Seagulls, Polyrock, the Au Pairs, the Cramps, Agent Orange, Bush Tetras, the Fleshtones, Robert Gordon, the Waitresses and others.

The club will have three levels: a cabaret hosted by Fred Rothbell-Mista, a video level programmed by Arthur and Colleen Weinstein; and the main ballroom—with acts booked by Frank Roccio.

The video will be seen on a wall of television monitors, and will feature simulcasts of the live shows, tapes of previous performances, promotional clips, and video conceptual art.

The Peppermint Lounge opened almost two years ago at the site of the original Peppermint Lounge, where the "Peppermint Twist" was born, near Times Square. It is moving because the building where it was housed is coming down this summer, and the club has long been looking for larger premises.

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Venues

Jersey Shore Scene Heating Up Resort Town Nightspots Offer Local And Name Talent

By KAREN TORTORELLA

LONG BRANCH, N.J.—The Jersey Shore contemporary music scene should be hotter than ever this summer, according to club owners and promoters, who are certainly hoping for a scorcher.

And as the mercury rises, it's not just Atlantic City, with its casinos and mostly MOR entertainment (Billboard, May 1), which draws the crowds. Rock venues at other resort towns along the coast present both name and local acts to summertime fans.

John Scher's Monarch Entertainment series will open its summer season at the Asbury Park Convention Hall, which seats 4,000, with Clash concerts scheduled for May 29-31. Monarch will stage nine shows this summer, and will continue to stick to a straight rock'n'roll format.

Elsewhere along the shore, clone bands seem to be taking center stage, with many of the groups booked on a regular basis at the top clubs. Sticky Fingers, a Rolling Stones clone act, features Larry Santora, who offers an audience an entertaining live caricature of Mick Jagger. Riding double time on the reputation of rocks best are Crystal Ship's tribute to Jim Morrison and the Doors; the Rose, a Janis Joplin clone group; Backstreets, who perform straight Bruce Springsteen; and Southern Cross, offering Southern rock's best. Yasgur's Farm concentrates on the Woodstock 60s era music.

Club owners also report that groups who play top 40 new wave and originals are hot, such as the Watch and Passions.

The Tradewinds rock club and adjoining beach club in Sea Bright has achieved a concert type environment. The club sports a sophisticated sound system, with an upstairs loft bar and a paneled pine interior. Acoustic tiles, a new light system, and built-in fog machines are some of its latest additions to the club with a house capacity of 1,200 people. Manager Jeff Henricksen says people at the shore in the summertime want to party and have a good time, and they're dancing more, pointing to an enlarged 40 by 40 foot dance area. A pool party is scheduled during the summer one night per week in an area enclosed in the rock club.

Beginning June 11, a show featuring soap opera actors turned rock acts will hit the Tradewinds in a presentation titled "Love in the Evening," featuring Lisa Wilkinson of "All My Children" and Ilene Kristen of "Ryan's Hope." Other shows are scheduled throughout the summer for the soapers.

In Neptune, the Greaseband will be featured every Thursday playing to over 800 fans every week at the Headliner. The show includes a "Grease" act, a collegiate act, Beach Boys nostalgia numbers and a '60s hits show. The Bongo Room at the Avalon Hotel will also highlight the

group for the summer season.

Robert Gerhart, who owns the Playpen at Diamond Beach in Wildwood, calls his club a mini-amphitheatre which has a capacity for almost 2,000 and includes four rooms of rock, disco, an English pub and video game room and pub.

Big Man's West is a club located in Red Bank owned by saxophonist Clarence Clemons. Clemons and his group, the Red Bank Rockers, will offer a variety of rhythm and blues rock and have just completed a successful tour of the East Coast.

Bonnie Ryan, manager of Big Man's, defines the club as a Bottom Line type showcase club, which will feature New Jersey talent and original material.

The Stone Pony is still alive and well after eight years of rock'n'roll. According to manager Robert Pielka, it is not unusual for familiar faces to drop in. Occasionally Bruce Springsteen has been unexpectedly announced on stage, recently joining in on some tunes with the Pony's house bands. In the works are a benefit this summer which will feature the area's best musicians.

Other Jersey groups such as Holme, Bystander, Cats On A Smooth Surface and the Good Rats are drawing in fans to clubs such as Baby O's and Chatterbox in Seaside Heights, Long Branch's Club Spanky and The Osprey Hotel in Manasquan.

B-100 Backs Beach Boys Gig

• Continued from page 49

continued to promote and produce primarily large shows, including appearances by the Jefferson Starship, Ambrosia, and America after three San Diego Sockers games at San Diego Jack Murphy Stadium.

Near the end of the year, however, a period of dormancy set in as the company's internal structure underwent reorganization. As of last January, however, things have been back in order—Chip Monck (of Woodstock fame) has joined Pax as vice president and director of production, and Tom Wilkes has been added as vice president and creative director.

"The regular attendance at Padres games is around 12,000 to 15,000, and we more than tripled that," Moore says. "We are now working on striking similar deals with other major league ball teams all over the country, in addition to negotiating an encore performance with the Padres."

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Survey For Week Ending 5/29/82

Boxscore

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

- JOURNEY, GREG KIHN BAND—\$465,262, 37,221, \$12.50, Balkin Presents, Richfield Coliseum, Cleveland, two sellouts, May 13-14.
- JOURNEY, GREG KIHN BAND—\$461,316, 39,900, \$12.50, \$11.50 & \$10.50, Brass Ring Prods., Joe Louis Arena, Detroit, two sellouts, May 15-16.
- NEIL DIAMOND—\$441,072 (estimated), 32,672, \$13.50, Concerts West, Riverfront Coliseum, Cincinnati, two sellouts, May 13-14.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$365,307, \$24,340 (29,000 capacity), \$15 & \$12.50, C.K. Spurlock, Riverfront Coliseum, Cincinnati, two shows, one sellout, May 1.
- FRANK SINATRA, CHARLIE CALLAS—\$295,487, 17,005 (19,456), \$25, \$17.50 & \$10, Rockland Concerts, Spectrum, Philadelphia, May 17.
- NEIL DIAMOND—\$210,000 (estimated), 12,500, \$15.25 \$15.25 & \$10.25, Concerts West, Rupp Arena, Lexington, Ky., sellout, May 15.
- NEIL DIAMOND—\$203,510, 14,778, \$15, \$12.50 & \$10, Concerts West, Iowa State Univ. Hilton Coliseum, Ames, sellout, house attendance record, May 17.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$199,136, 13,284 (14,000), \$15 & \$12.50, C.K. Spurlock, Rupp Arena, Lexington, Ky., April 30.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$197,009, 14,259 (16,961), \$15 & \$12.50, C.K. Spurlock, Univ. of Ill. Arena, Champaign, April 29.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$170,277, 12,832, \$15 & \$12.50, C.K. Spurlock, Roberts Municipal Stadium, Evansville, Ind., sellout, April 27.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$150,650, 11,245, \$15 & \$12.50, C.K. Spurlock, Univ. of Notre Dame, S. Bend, Ind., sellout, April 28.
- OAK RIDGE BOYS, GAIL DAVIES—\$149,469, 15,418 (16,000), \$11.50 & \$8.50, in-house promotion, Concord (Calif.) Pavilion, two shows, one sellout, one-day attendance & gross record, May 16.
- J. GEILS BAND, JIM CARROLL BAND—\$124,703 (Canadian-CDN), 10,023 (12,000), \$12.50 & \$10.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, May 15.
- RAINBOW, .38 SPECIAL, IRIN MAIDEN—\$86,479, 7,883 (12,191), \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, May 14.
- J. GEILS BAND, JIM CARROLL BAND—\$74,000 (CDN), 5,920, \$12.50, Concert Prods. Int'l/Donald K. Donald Prods./Don Jones, London (Ont.) Gardens, sellout, May 16.
- CONWAY TWITTY, RONNIE McDOWELL—\$72,547, 8,145 (11,556), \$9.50 & \$8.50, United Prods., Greensboro (N.C.) Coliseum, May 1.
- CHARLIE DANIELS BAND, JIMMY HALL—\$71,623, 6,859 (8,600), \$10 & \$9, Albert Promotions, Lakeland (Fla.) Civic Center, May 14.
- AL JARREAU, FULL MOON—\$71,356, 5,938, \$12.50 & \$11.50, Albatross Prods., Paramount Theatre, Seattle, two sellouts, May 16.
- STATLER BROTHERS, BRENDA LEE—\$70,015, 7,825, \$9 & \$8, Varnell Enterprises, La Crosse (Wis.) Civic Center, sellout, May 14.
- CONWAY TWITTY, RONNIE McDOWELL—\$68,966, 7,298 (11,236), \$10 & \$9, United Prods., Myriad, Oklahoma City, May 15.
- RAINBOW, .38 SPECIAL, IRON MAIDEN—\$68,610, 6,861 (8,121), \$10, Brass Ring Prods., Wings Stadium, Kalamazoo, Mich., May 15.
- CONWAY TWITTY, RONNIE McDOWELL—\$63,795, 7,377 (9,138), \$9.50 & \$8.50, United Prods., Jackson (Miss.) Coliseum, May 8.
- CHARLIE DANIELS BAND, JIMMY HALL—\$63,557, 6,788 (9,301), \$9.50 & \$8.50, Albert Promotions/Sound Seventy Prods., Jacksonville (Fla.) Veterans Memorial Coliseum, May 15.
- STATLER BROTHERS, BRENDA LEE—\$63,200, 7,435, \$9 & \$8, Varnell Enterprises, Five Seasons Center, Cedar Rapids, Iowa, sellout, May 15.
- CONWAY TWITTY, RONNIE McDOWELL—\$60,350, 6,903 (7,781), \$9.50 & \$8.50, United Prods., Lake Charles (La.) Civic Center, May 9.
- CONWAY TWITTY, RONNIE McDOWELL—\$60,278, 6,778 (7,745), \$9.50 & \$8.50, United Prods., Hirsch Memorial Coliseum, Shreveport, La., May 14.
- UFO, ALDO NOVA, STRANGER—\$57,872, 6,000, \$10.50 & \$9.50, Albatross Prods., Seattle Center Arena, sellout, May 14.
- LOVERBOY, BRYAN ADAMS—\$46,714 (CDN), 4,449, \$10.50, Concert Prods. Int'l/Donald K. Donald Prods., Memorial Gardens, Sault Ste. Marie, Ont., sellout, May 13.
- RAINBOW, .38 SPECIAL, IRON MAIDEN—\$46,474, 4,892, \$9.50, Brass Ring Prods., Lansing (Mich.) Civic Center, sellout, May 13.
- ASIA, CHRIS BLISS—\$44,213, 3,982, \$11.50, \$10.50 & \$9.50, Jam Prods., Auditorium Theatre, Chicago, sellout, May 14.
- CONWAY TWITTY, RONNIE McDOWELL—\$44,108, 4,992 (8,252), \$9.50 & \$8.50, United Prods., Rapides Parish Coliseum, Alexandria, La., May 7.
- MOTORHEAD, KROKUS, FIST—\$42,795 (CDN), 3,816 (4,500), \$12 & \$11.50, Concert Prods., Int'l, Coliseum, Toronto, May 12.
- LOVERBOY, BRYAN ADAMS—\$41,055 (CDN), 3,910, \$10.50, Concert Prods. Int'l/Donald K. Donald Prods., Memorial Arena, Kingston, Ont., sellout, May 11.
- CHARLIE DANIELS BAND, JIMMY HALL—\$39,700, 4,500 (7,000), \$9, Fantasma Prods., Lee County Arena, Ft. Myers, Fla., May 13.
- ASIA, STUART MITCHELL—\$39,432, 4,250, \$9.75 & \$8.75, Blue Suede Shows, Welsh Auditorium, Grand Rapids, Mich., sellout, May 12.
- B-52'S, BONGOS—\$34,475, 3,552 (4,000), \$9.85, Gulf Artists, Tampa (Fla.) Jai Alai, May 16.
- AL JARREAU, FULL MOON—\$32,865, 3,000, \$12, \$11.50 & \$10.50, Double Tee Promotions/Albatross Prods., Civic Auditorium, Portland, Ore., sellout, May 13.
- RAINBOW, .38 SPECIAL, IRON MAIDEN—\$29,374, 3,092 (5,496), \$9.50, Brass Ring Prods., Flint (Mich.) IMA Sports Arena, May 11.
- GRAHAM PARKER, JOOLS HOLLAND & HIS MILLIONAIRES—\$27,034, 2,610 (3,347), \$10.50 & \$9.50, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., May 7.
- SQUEEZE, FLOCK OF SEAGULLS—\$25,136 (CDN), 2,247 (2,600), \$12 & \$10, Concert Prods. Int'l, Massey Hall, Toronto, May 15.

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TALENT BUDGET OF \$300,000

Varied Fare At New Orleans Fest

By LEO SACKS

NEW ORLEANS—Over 200,000 people jammed this muggy musical metropolis to attend the 10-day 1982 Jazz and Heritage Festival, which concluded here May 9.

The event, which began 13 years ago with more musicians than music lovers, cost \$1.2 million to present, with a \$300,000 budget for talent, according to George Wein of Festival Productions in New York.

The festival featured performances by musicians whose styles originated in New Orleans or influenced its musical character. Fourteen evening concerts were held at such venues as the Saenger Performing Arts Center and aboard the Riverboat President. In addition, thousands trekked to the grassy Fair Grounds Race Track, site of the Louisiana Heritage Fair, during a five-day potpourri of music, crafts and cuisine from the Bayou region.

Continuous rock, rhythm and blues, gospel, folk, Cajun, Latin, country, and traditional and contemporary jazz poured from five outdoor stages, a Gospel Tent, a Jazz Tent, and two gazebos. Marching brass bands wound their way across the 33-acre infield as fairgoers sampled native dishes like crawfish etouffe and jambalaya from scores of merchants. And hundreds of artisans displayed their blown glass, sculpture, pottery and paintings.

"The vibes, the atmosphere, the weather, and the reaction of the city and the music community was just unbelievable," Wein states, noting that the festival's gross income was the highest in its history.

The programming, he explains, is designed to represent the city's musical heritage. "The festival is supposed to reflect the culture of New Orleans. We get into some contemporary and avant-garde performers, but as a rule we don't look for adventure. The goal is to concentrate on the past. That's why we try to get Fats Domino to play every year. He is New Orleans."

Record company support for the festival is usually limited to random ticket and cooperative radio and print advertising buys for acts with current product. The CBS, MCA and Shanachie labels, for instance, promoted appearances by Wynton Marsalis, B.B. King and Rita Marley. But the festival, under the auspices of the New Orleans Jazz and Heritage Foundation, a non-profit organization, and sponsored by the Schlitz Brewing Co., is largely com-

posed of unsigned acts, and Wein says that isn't about to change.

"I wouldn't even want to see it," he comments, "not unless labels support us for what we are instead of what they'd like us to be. Usually they want to showcase a hot act, and you end up subsidizing them."

Documenting the performances is a different story, he notes. "I'd love to see certain acts preserved for the archives and recordings released commercially. But funding is always a problem."

Reflecting on the growth of the festival, Wein recalls that it was first held in Beauregard Square, site of

the current Armstrong Park, and that "everyone said the people of New Orleans would never pay money to see their own talent. But now it's become an annual event, like Mardi Gras, which certainly draws more people. But to music lovers, the festival is a totally different kind of party."

Associate producer Anna Zimmerman says a surplus of as much as \$150,000 will be used to promote next year's event. "We're looking forward to more of the same—good times, good music," Wein adds. "The idea is to continue a great tradition."

Graham Sets Subscription Series For Greek Theatre

By JACK McDONOUGH

SAN FRANCISCO—This year, for the first time, the summer concerts produced by Bill Graham Presents at the 8,500-capacity Greek Theatre on the campus of the Univ. of California at Berkeley, will be offered on a series subscription basis as well as on a single-ticket basis.

BGP will be offering 10% to 15% of the tickets to the Greek shows to subscribers who will have a choice of four different series, each of which contains four concerts. Subscribers will be able to buy the same seat for all four shows and will also—for a slight additional charge—be entitled to a reserved parking space in one of three parking areas close by the theatre.

Series I (\$49 without parking, \$53 with) features Jimmy Buffett (June 11), Charlie Daniels Band (July 16), Crosby, Stills & Nash (Sept. 4) and one show to be announced.

Series II (\$48.50/\$52.50) has Black Uhuru (July 10), Elvis Costello (July 17), Genesis (Aug. 6) and King Crimson (Aug. 13).

Series III (\$45/\$49) offers Weather Report (June 5), Pat Metheny Group (July 30), Al Jarreau (Aug. 27) and one show to be announced.

Series IV (\$49.50/\$53.50) features Elton John (June 18), Greg Kihn (July 25), Genesis (Aug. 8) and April Wine on a date to be set later.

Chief BGP booker Danny Scher—who indicates that response thus far "has been very good"—says, "It seems to be the way of the future. People want to be able to make their plans in advance and to have the convenience of knowing where they'll park and where they'll sit. It's a tremendous convenience. Consumers can be the last to arrive and the first to leave. It also means they can save on the service charges on the tickets, which will be about equivalent to service on two tickets rather than four."

Scher acknowledges that for some series there is a span of seven weeks between shows, while in others the shows fall on back-to-back weekends, but notes that "It's just the way the tours fell. It was more important to put together compatible acts than to space them evenly."

Scher says the move to subscriptions was not instituted to counter directly the offerings by Concord Pavilion, now in its third year of the Michelob subscription series. In earlier years, Graham had brought shows to the Pavilion but has been frozen out since the 1979 season. Since then Graham has increasingly used the Greek—an equal-capacity

outdoor venue in the populous East Bay—as something of a counter to Concord.

In other BGP developments, Scher says that for the first time, the company has been contracted to do all of the buying for the free entertainment to be presented by the California State Fair at Sacramento's Cal Expo Aug. 24 through Sept. 6. The company expects to present such acts as Paul Revere & the Raiders, Roy Clark, Tower of Power and others in the 8,000-capacity Golden Bear Bowl Amphitheatre on the Expo grounds. "This is a new dimension for us," says Scher, "and we may go on to do other fairs as well."

BGP will also this season offer its first day/night "Day On The Green" at Oakland Stadium June 26 with a bill headlining Journey and Santana. The show will begin at 3 p.m. (as opposed to the usual 11 a.m. start) with Santana to finish at sunset. Journey follows at twilight with a performance that will be projected on "the world's largest television screens," two 25x50 foot Eidofor screens that will be set up on either side of the stage.

Graham is also presenting the first rock show at the new Moscone Center May 28 with the Grateful Dead and Jefferson Starship (Billboard, May 10) and the company has also announced a one-week engagement (June 10-16) at the Warfield Theatre for Shirley MacLaine and Orchestra, with tickets pegged at \$15, \$20 and \$22.50.

Diversified Management Finds A Home In Detroit

By ROMAN KOZAK

NEW YORK—"We like being in Detroit because we do not have to socialize here. We believe in insulation by choice and association by choice," says Nick Caris, co-owner with Dave Leone of DMA (Diversified Management Agency), a booking agency that represents heavy metal and hard rock acts.

Acts signed to the agency include Alvin Lee, Blackfoot, Chilliwack, Classix Nouveau, the Deserters, Alliance, Tim Bogert, Savoy Brown, Fist, Girlschool, Head Pins, Uriah Heep, Krokus, Guess Who, Man O' War, Marseilles, More, Motorhead, Nazareth, Ted Nugent, Joe Perry Project, the Romantics, Scorpions, Rex Smith, Strange Days, Streetheart, Rose Tattoo, the Church, Billy Thorpe, Toronto, Charlie Midnight, Y&T and the Payolas.

"The only true heavy metal band here is Motorhead," says Caris. "We specialize in heavy hard rock, which has commerciality. Ted Nugent still writes songs."

If Classix Nouveau seems out of place here, Caris says DMA represents the techno-pop ban in order to keep in touch with venues outside the rock auditorium and arena circuit.

"We want to be able to route club tours and showcase venues," says Caris. "We felt that a good way to break a band like Girlschool is through 20 dates in showcase clubs. The exposure is to the retailers, radio, media and press. The kids come around here."

DMA started in 1969, representing such Detroit rock pioneers as the Amboy Dukes, Bob Seger, Iggy & the Stooges, MC5, and Alice Cooper, booking its acts into the then ballroom circuit.

Many of the top promoters today came from that circuit (notably Bill Graham and Electric Factory), and Caris notes that now there is a whole new rock ballroom circuit, that started out punk but which has now become more contemporary, and which attracts new audiences. The new ballrooms, says Caris, are much like the ballrooms of the late '60s, except that now most serve liquor.

Despite the overall slowdown in the industry, Caris says business is "excellent" at his five-agent agency. A "Metal Monster" tour has just begun with Motorhead, Krokus and Fist. The Scorpions are going out in June. Girlschool, just back from a

showcase U.S. tour, will be playing in Canada this summer with female-fronted bands Toronto and the Head Pins.

Ted Nugent is going out in July, August and September; Nazareth in September, October and November; and Blackfoot will be out this summer, he adds.

Caris says the recession may have been a good thing. "It's like 'thanks, I needed that,'" says Caris. "There are less mistakes being made. Everybody is more cautious. There is less ego and more reality. The artists are much more like junior accountants, once they see what their egotistical demands can cost."

The results, notes Caris, mean that riders are getting more realistic, with DMA also making more suggestions in that regard. "We tell them that rather than pay three times as much from a caterer, can't they take a couple of cases of wine with them on the road? Why pay \$50 for a bottle? And do you really need Heineken? Won't Budweiser do?"

DMA represents its acts worldwide, and is the only non-Canadian agency to represent Canadian acts (Guess Who, Chilliwack, Toronto, Streetheart) within Canada, says Caris. DMA books shows directly in Japan and Australia, though for Europe it licenses to local agencies, adds Caris.

Lucille Russo Theatre To Host Rock Shows

ATLANTIC CITY—The 1,275-seat Lucille Russo Theatre on Garden Pier on the Boardwalk here will become a rock concert venue for the first time this summer. Michael Peditin, who heads Peditin Productions, was the lone bidder for a lease for the theatre.

After being awarded the lease, Peditin, who at one time headed his own jazz group, said he plans to bring in top rock and jazz bands to the theatre, offering such groups as Spyro Gyra, Robert Hazard and the Heroes.

Peditin's lease gives the Boardwalk amusement pier 6% of the total gate receipts. He plans on 12 concert dates for this summer.

He adds that he is not interested in catering to the casino employees or those coming to the resort basically to gamble. "We are providing something different," he said.

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Dance Trax

By BRIAN CHIN

NEW YORK—The tangible sense of power and purpose that characterized last year's "Street Songs" is undiminished in Rick James' new album, "Throwin' Down" (Gordy). In a range of ballads and dance songs, James makes rabble rousing sound seductive, and lovemaking sound like an act of revolution. "Money Talks" delivers political commentary to his crunchy punk-funk beat, and three other uptempo cuts, "Throw Down," "Hard To Get" and "69 Times," which co-stars Grace Slick and John McFee, are adult-themed love songs for dancing. In love and war, James is convincing indeed as a fire-brand orator.

It's a great week for fans of soul, particularly the mid-'70s variety that was both rough and pretty. Fonda Rae, the lead voice of "Deputy Of Love" and "You're Too Late," has her first solo work out on Vanguard 12-inch, "Over Like A Fat Rat," which sports a witty, cutting vocal, wrapped in a slinky bass groove. Leroy Burgess, who arranged and co-wrote "Fat Rat," is lead vocalist on "Oh Get Down Friday Night," by the Fantastic Aleems (Nia 12-inch), a lean, punchy track which is quite a bit more musical than most party songs. The second half is a busy, vigorous choral workout.

There's fine soul singing and skillful self-production by Mike and Brenda Sutton on their second single, "Don't Hold Back" (Sam 12-inch), a slow burn with lots and lots of feeling. Jocelyn Brown also does a hot, earthy vocal in her featured lead on "Take Some Time Out For Love," by the Salsoul Orchestra, which is now under the direction of Patrick Adams. Brown, as ever, is rough and elegant in Adams' laid-back setting.

In a lighter vein: there are two versions available of "Xtra Special," a popular import early this spring. There is the original British version by Atmosfear, issued on City Sounds/Elite domestically, and a cover by Dolette McDonald on BC. McDonald, who toured last year with Talking Heads, turns in by far the better lead vocal, though we miss the idiosyncratic British touches that have been smoothed out in the sharper American version. Both are immensely

(Continued on page 55)

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- Other Woman (Remix)—Raydio
- Robot Is Systematic—Lectric Workers
- Should Have Been You—Gwen Guthrie
- Dance All Night—Patric Booth
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- Why Can't We Live Together—Kongas
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Venues

Jam Productions Gets Pavilion Pact

CHICAGO—Jam Productions will be the exclusive concert promotion agent for the city's newest arena, the 12,000-seat Pavilion, located on the Univ. of Illinois Circle Campus

just east of Chicago's Loop. Grand opening of the \$10 million facility is slated for next fall when it will host college athletic events regularly. But Jam's first concert is May

31 with Columbia Records rock act Loverboy.

Jam also holds an exclusive on the Horizon, the Riviera, Park West and Aragon Ballroom.

Billboard Dance / Disco Top 80

Survey For Week Ending 5/29/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	10	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	41	36	13	NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717
☆	2	8	FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	42	38	26	DESIGNER MUSIC/HOLD ME DOWN—Lipps' Inc.—Casablanca (LP) NBLP 7262
☆	5	28	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	★	46	3	PLANET ROCK—Soul Sonic Force—Tommy Boy TB-823 (12-inch)
☆	8	7	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	★	48	5	PASSION—The Flirts—"O" Records & Visuals OR-716-A
☆	7	6	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	45	5	4	THE OTHER WOMAN—Ray Parker Jr.—Arista 9590 (LP)
★	6	9	DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140	★	49	5	THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)
7	3	11	MURPHY'S LAW—Cheri—Venture (12 inch) VO 5019	47	47	5	EASE YOUR MIND—Touchdown—Streetwise SWRL 2231 (12 inch)
8	4	13	I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	★	53	4	A PIECE OF THE ACTION/SHOOP SONG—K.I.D.—RFC/Quality 010 (12 inch)
★	13	8	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	★	55	4	MA-CU-M-BA—Tantra—Importe/12 12 MP-315 (12 inch)
10	10	7	IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	★	56	2	JUST AN ILLUSION—Imagination—MCA/RB MCA 13957 (12 inch)
★	12	6	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	★	58	2	DANCE WIT ME—Rick James—Motown (12 inch*)
★	16	7	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188	52	50	19	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332
13	9	16	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	★	64	2	COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax 110072 XA (12 inch)
14	11	15	DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	54	59	2	FEELS GOOD—Electra—Emergency BMDS 6527 (12 inch)
15	14	11	CIRCLES—Atlantic Starr—A&M (LP) SP 4883	★	55	NEW ENTRY	DO I DO—Stevie Wonder—Tamlia (LP cut) 6002TL2
16	15	9	RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	★	56	NEW ENTRY	COMBAT ROCK—The Clash—Epic (LP) FE 37689
17	17	8	TRY JAH LOVE—Third World—Columbia (LP) FC37744	★	57	NEW ENTRY	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314
★	19	4	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy 60008GL (LP)	★	58	NEW ENTRY	CUTIE PIE—One Way—MCA (LP cut) MCA 5279
★	22	7	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	59	60	4	STARCHILD—Level 42—Polydor PDD-520 (12 inch)
★	26	4	STREET CORNER—Ashford and Simpson—Capitol 8528 (12 inch)	60	62	3	DO WHAT YOU WANNA DO—The Cage with Nona Hendrix—Metropolis 12 WP 6769A (12-inch*)
21	18	13	JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	61	65	24	CAN'T SHAKE YOUR LOVE—Syaireta—Motown 4500 MC (12 inch)
22	20	13	YOU GOT THE POWER—War—RCA (12 inch) PD 13062	62	42	16	BOSTICH—Yello—Stiff (EP) TEES 12-10
23	21	14	MESOPOTAMIA/DEEP SLEEP/CAKE—The B-52's—Warner Bros. (MINI LP) MINI 3641	63	44	18	TIME—Stone—West End (12 inch) WES 22-139
★	24	6	RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 429 0276	★	76	2	DISC CHARGE—Boystown Gang—Moby Dick 241 (LP) all cuts
★	35	24	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)	65	72	2	PROMISED YOU A MIRACLE—Simple Minds—Virgin Int (Import)
★	30	3	THANKS TO YOU—Sinnamon—Becket BKD 308 (12-inch)	66	73	2	STRANGE LOVE—Debra Dejean—Handshake AS 1421 (12 inch)
★	31	3	LIVE IT UP—Time Bandits—Columbia 44-022829 (12-inch)	67	74	2	BODY LANGUAGE—Queen—Elektra EI-60128 (LP)
28	23	11	A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	68	75	2	GLORIA—Laura Branigan—Atlantic DMD 338 (12 inch*)
★	29	9	ROMAN GODS/RIDE YOUR PONY—Flestones—IRS (LP) SP 70018	69	71	4	I KNOW YOU GOT ANOTHER—The Reddings—B.I.D./Epic: FZ 37974 (LP)
★	32	4	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA BSR-6107 (LP)	70	70	13	I COULD BE HAPPY—Altered Images—Epic (LP) FR 37738
31	24	8	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832	71	67	4	A DESERT PLACE—The Twins—Siamese SIA 010 (12 inch)
32	27	10	DON'T YOU LOVE IT—Maxine Singleton—Peter Pan (12 inch) TAS-2801F	72	51	12	FALL IN TO A TRANCE—Jimmy Ross—RFC/Quality (12 inch) QRFC 009
33	28	16	SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	73	52	12	LOVE BUZZ—Vogue—Atlantic (LP) SD 19343
★	37	5	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037	74	54	4	STAY WITH ME TONIGHT—Richard Jon Smith—Jive/Arista VJ 1200 (12 inch)
35	34	18	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12-inch) DLA 10006/DT 302R	75	57	21	GLAO TO KNOW YOU/3,000,000 SYNTHS/QUESTIONARE—Chas Jankel—A&M (LP) SP 4885
36	33	20	CENTERFOLD/FLAME/THROWER—J. Geils Band—EMI (LP) SOO 17062	76	61	12	TAKE MY LOVE—Gene Dunlap—Capitol (LP) ST 12190
★	43	4	I'LL DO MY BEST (FOR YOU BABY)—The Ritchie Family—RCA AFL1-4323 (12 inch)	77	63	3	HOMOSAPIEN—Pete Shelley—Genetic 12 WIP 6720 (12-inch*)
★	41	3	EARLY IN THE MORNING—Gap Band—Total Experience PED-701 (12-inch)	78	66	23	MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone (LP) M1002
39	39	7	DON'T TURN YOUR BACK ON ME—Front Line Orchestra—RFC/Quality (12 inch) RFC 012	79	77	6	FREAKY BEHAVIOR—Bar-Kays—Mercury MK 192
40	40	8	ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622	80	80	6	CRAZY/M TRAIN—Pylon—DB Records (12 inch) DB

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

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Venues

Uncle Sam's Club Utilizing 'Dance Video For Future'

By BOB RIEDINGER, JR.

NEW YORK — Uncle Sam's dance club here has premiered a "Dance Video For The Future" concept as part of its fourth anniversary celebrations.

In setting its course for the 1980s, the club, in Levittown, N.Y., plans to program video on a regular basis with Friday nights set aside for intensive video programming.

Although the club has been testing video for about a year, the concept was formally unveiled April 23, during its "new wave" night promotions during which the club temporarily changes its name to Spit.

With the inauguration of "Dance Video For The Future," Uncle Sam's is making "a total commitment to video," according to manager Richard Bedrosian.

Every Friday evening, continuous video will be programmed and featured artists will change weekly. Sound and video will be synched 15 to 20 times throughout the night for showcase artists.

"Video really entertains the people who don't dance," explains Bedrosian. "It gives them the added feature.

"But the dance floor doesn't suffer when the video goes on," he says, "because most of it is danceable. If you're on the floor you're aware of the change only because of the difference in sound quality."

Acts such as The Go-Go's, Joan Jett, Third World and the Rolling Stones show up on a 12 foot screen via Quasar's Aquastar projector. Six 25-inch Quasar monitors are placed throughout the club.

Use of extensive video is making an impact on club programming. Besides the accent on new wave and pop material, there is an overall change in the sound of the club. "Now you can't get that constant beat," notes the manager. "There is a variety. And your DJ has to go back to doing sets. Not just bringing the tempo up and down."

Another change Bedrosian expects to hit the club is a resurgence of r&b, pointing to the remixing of classic r&b material on disk. Bedrosian hopes to find more black videos to balance out the abundance of new wave programming available.

However, he does note that Friday night's crowd is demanding more of the new wave with Soft Cell an especially popular group on video and disk. "But I think the real driving beat is what's important to the music in a club, no matter what you label it," he says.

The move to promote video came when Bedrosian felt the club had a large enough library. Uncle Sam's subscribes to the Warner Video Club and Rockamerica, as well as utilizing independent video producers. For the premier of "Dance Video For The Future" he also arranged to have a special 28 selection videotape made through Rockamerica.

To publicize the event, Uncle Sam's ran 30 second advertising spots on WKTU-FM for two weeks. One spot advertised the club's anniversary, the other promoted the video. "Radio advertising is rarely used," said Bedrosian, "but the introduction of the new concept was significant enough to merit the buy."

While touting itself as "New York's First Video Dance Club," Uncle Sam's may find some debate on the matter from Manhattan's Ritz, Peppermint lounge or Danceteria. However, it is the first club on Long Island to tie in with

video as a major part of its concept.

"I intend to stay with the idea," the manager explains. "I also would like to bring down the record indus-

try people to show them how their video is being used in our club. And if we can hook up promotions with cable and video jukebox, that's

something else I have in mind."

Aware of the illegitimate use of tapes in clubs that keep their video on a low profile, Bedrosian freely

states "we're on the up and up. I know bootlegs are all over the place, but everything we put on the screen is copyrighted."

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SOTHEBY'S



ALL DRESSED UP—Toronto-based David Roberts, center, plays a selection from his debut Elektra/Asylum album, "All Dressed Up." Listening are E/A's Carol Thompson and WEA Canada's Jim Campbell.

Dance Trax

• Continued from page 52

catchy. Also note: Tina Fabrik's "Non Stop" (Prism 12-inch), produced by Mike Pabon in the zany pop-synthesizer style that's influencing many of the New York producers lately, and Atlantis' "Keep On Movin' and Groovin'" on Chaz-Ro, a bright, sparkling-clean cut from the production team behind Conquest's recent record.

Bits and Pieces: The Florida Record Pool has relocated to 13116 N.W. 7th Avenue, North Miami, Florida 33168. The phone number is (305) 687-3761. The pool director is Louis Possenti. . . . Prelude will release Linda Taylor's "You And Me Just Started," domestically, following a successful import run on Groove/U.K. . . . Our spot check of New York import specialists—including Downstairs, Downtown, Rock & Soul and Vinyl Mania—shows the Human League and Imagination imports still strong among the radio-oriented (both were scheduled for domestic release) and a surprising trend toward synthesizer disco among the underground contingent. Breakers: Yazoo's amazingly effective funk/wave "Situation," a B-side discovery on Mute/U.K. with a fierce mix/edit job; Klein & M.B.O.'s "Dirty Talk" (Zanza/Italy), another in a line of "laughing" records; SlimLine's "If You Can Dance You Can Do It" (Channel/U.K.) an exotic pop/r&b/rap fusion produced by the same Mike Leander (we assume) who produced Gary Glitter's "Rock'n'Roll."

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BIL

U.K. Vid Piracy Fight Intensifies

Raids Net Large Amounts Of Allegedly Illegal Software

LONDON—The fierce video anti-piracy drive by major screen associations continues in the U.K. following the British Video Assn.'s major legal victory last month against a Midlands-based counterfeit ring.

Intense activity by the Motion Picture Export Assn. of America has resulted in high court actions being brought against possibly the largest "factory" uncovered so far, and against five video clubs allegedly either manufacturing or renting pirated software. The MPEAA has brought action against over 100 pirate video operations during the past year.

Counsel for the plaintiffs told the high court that the North London based "factory," sited above a do-it-yourself shop may have had the capacity to produce an annual \$3.6 million worth of counterfeit tapes.

When a "search and seize" order was served on John Duggan's North

London home—ostensibly a typical suburban maisonette—MPEAA solicitors found 24 video recorders linked to four Sony U-Matic machines and a sophisticated monitoring and mixing system.

A number of Sony 218 "masters" contained 94 feature films including "Chariots Of Fire," "Raiders Of The Lost Ark," "Taps," "On Golden Pond" and all the Disney classics. Quantities of what were believed to be counterfeit labels and packaging were also unearthed.

Substantial damages and costs are being sought by the plaintiffs, who were granted a Mareva order by the court, freezing Duggan's assets up to a value of \$182,000.

The action against video clubs is part of a new crackdown by the MPEAA on the illegal rental or pirated tapes in the U.K.

B&C Video in Reading, Berkshire was caught in the latest swoop by the Association following claims by the plaintiffs that it was producing illegal copies of films from legitimate videocassettes. The B&C action was brought before the high court, May 10, and stood over until May 17.

A raid on Hampton Video Library, run from a bungalow in Middlesex, was found to contain 200 allegedly pirated cassettes together

with four video machines and reel-to-reel video equipment. This was seized together with a list of over 870 major feature film titles. Members of the Hampton Video Library paid an annual membership fee of around \$47 and were charged \$11 to hire cassettes for up to 10 days.

Actions were also taken against three video clubs in Wales.

Following a raid on video vision in Rhyl, almost 150 allegedly pirated tapes were seized. A "search and seize" order was also served on Marvel Video Centre in Deeside. Counsel representing Marvel attended the high court on May 7 and the case was stood over until May 21.

Finally, another "search and seize" order has been served on Video 82 in Gwent for renting out allegedly pirated cassettes. The outlet was found to be stocking all the latest London West End releases.

Plaintiffs in all the actions are leading American and U.K. film and video distributors, suing on their own behalf and representing members of the MPEAA, the Society Of Film Distributors, and the British Videogram Assn.

The drive is part of the overall coordinated anti-piracy campaign mounted by the three associations. All are seeking substantial damages and costs.



LABEL EXCHANGE—During his recent Japanese tour, A&M artist Bill Wyman, right, meets Alfa president Kuni Mural.

Nigerian Musicians Assn. Asks Gov't To Fight Piracy

LAGOS—The Performing Musicians' Association of Nigeria is mounting a campaign to try to get the Government to control the appalling record and tape piracy problem in the Federation.

At a press conference here, Sunny Ade, president of the Assn., said that if the activities of pirates and bootleggers were to be checked, the Government could derive up to \$1.5 billion in revenue from the legitimate music industry.

The PMAN is urgently seeking the cooperation of IFPI's anti-piracy experts in helping to combat what is acknowledged as one of the world's most acute record/tape piracy problems.

As part of its campaign to focus world attention on the need for action, the PMAN sent a two-man delegation to Billboard's 12th International Music Industry Conference in Athens, Greece last month.

Sunny Okuson, vice president, and Emma Dorgu, public relations officer of the PMAN, told IMIC participants that one of the Assn.'s major aims is to eradicate bootlegging and piracy from Nigeria.

David Attard, legal adviser to IFPI who spoke at IMIC on piracy in the Mediterranean and Middle East, acknowledged that the IFPI was studying the piracy problem in Nigeria but was faced with the restriction of limited financial resources. He agreed that it was vital to get Government support for the anti-piracy campaign and expressed approval of the PMAN's policy of drawing the Nigerian Government's

attention to the lost revenue that resulted from allowing the pirates to flourish unchecked.

"Another way of getting Government action," Attard said, "is to show that local culture is being threatened."

Raphael Attar, a chartered accountant from Milan, who said he had personal experience in the Nigerian market, estimated that there could be as many as 180,000 pirate outlets in the Federation.

Eurovision Winner Is Tops In U.K.

LONDON—Eurovision Song Contest winner "A Little Peace" by Germany's Nicole has been officially recognized by the BBC as Britain's 500th No. 1 single.

The song is also the seventh Eurovision winner to reach poll position in the U.K. chart. Others were "Puppet On A String" by Sandie Shaw (1967), "All Kinds Of Everything" by Dana (1970), "Waterloo" by Abba (1974), "Save Your Kisses For Me" by The Brotherhood Of Man (1976), "What's Another Year" by Johnny Logan (1980), and "Making Your Mind Up" by Bucks Fizz last year.

The first U.K. No. 1 was Al Martino's "Here In My Heart" in 1952, which peaked in a top 12 chart published by the New Musical Express.

Wilbrink Bows Moonshine Label

AMSTERDAM—Evert Wilbrink, former international marketing and a&r manager of the Arista/Ariola group in Munich, has founded his own label, Moonshine, and publishing company, Moonshine Music, the latter affiliated with publisher Willem Van Kooten's Nada Music.

First five singles from the label are by U.S. reggae artist Jack Miller, U.S. rock band Vinny, British acts Kim Goodie and Devron, and Dutch rock act the Bintangs.

Albums by Jack Miller, Gavin Sutherland, Paul Roland and U.S. band Artful Dodger are to be released this summer. The Bintangs, Jack Miller, Kim Goodie, Paul Roland and Artful Dodger are all signed exclusively and worldwide to Moonshine.

Exclusive distribution in the Benelux countries is by Dutch independent CNR, which is also arranging distribution deals for Scandinavia, West Germany, France and the U.S.

Wilbrink has also set up a European promotion coordination service for international acts. Currently he is working on U.S. acts Joan Jett and Greg Kihn, as well as handling promotion coordination for the IC label, run by West German synthesizer virtuoso Klaus Schulze.

CITE POOR FACILITIES, EARNINGS

Polish Acts Seek Greener Pastures

WARSAW—Poland's top musicians are leaving their country in droves due to poor earnings and lack of facilities from the state.

And while attempts are being made to improve facilities for students at music colleges, the effects on higher musicianship are minimal since the best students emigrate immediately after graduating.

Estimates now put the number of Polish musicians abroad at 1,500 and it is believed that from these, 10 top-class symphony orchestras could be assembled.

Despite its artistic ramifications, the problem is seen as a financial one, since the cost of educating musicians—who receive free tuition at music colleges—is a heavy burden on the state.

At the same time there is no incen-

tive for Polish musicians to remain at home. A newly qualified graduate from music college can expect only a meager salary, and even after years in the profession, only the best earn anything approaching the national average wage.

The creation of a proper music market in Poland could help solve the problem, but this appears impossible in view of the hard currency outlay involved in providing even basic facilities.

There is a grave shortage of concert pianos in the country and due to a lack of state funds, orchestras cannot afford to buy new instruments.

And now that music institutions have been made subject to self-financing principles, and major state subsidies cut, it is inevitable that many Symphony and Philharmonic orchestras will be forced to disband.

ON SALE AND RENTAL CASSETTES

French Tax Prerecorded Vidtape

• Continued from page 34 among video firms linked to record companies.

The agreement, which covers all existing video copies of cinema films, follows a previous attempt several years ago which broke down, mainly because the industry at the time expected the sector to be dominated by cassette sales and original video productions, rather than rentals and existent cinema films.

The new deal leaves it understood that other rights holders of films copied for video reach their own terms with the producer. Under French law of 1957, apart from soundtrack composers, there are four other categories of rights holders, including the director and scenario writers.

At the same time, there's now a distinct possibility that the government will impose, later this year, a \$60 annual license fee on video recorders, plus a 1% tax on blank audio and video tape.

The projected tape levy was expected to be included in the draft audiovisual bill, currently in marathon debate in parliament here, as recompense against home copying, but it was finally not included.

Now the recorder and tape taxes are expected to come up in the annual budget draft legislation due for the fall, and this has angered all sides of the entertainment business here.

If the taxes had been levied in the audiovisual bill, the funds could

have been expected to be channelled back into the industry. But if included in the national budget, the cash will go straight to government coffers.

On the industrial side, the Syndicat des Industries de Reproduction et d'Enregistrement (SIERE), which groups tape and recorder manufacturers, terms new taxation on its product as "the golden goose" for the government, at a time when all such product already carries the 33% Value Added Tax.

Among video and audio producers there is considerable disappointment both that the VAT level has not been cut and that compensation is still not envisaged against home taping.

'PROVOCATIVE' COPY

French Studying Blank Tape Ad

PARIS—A taunting blank tape ad appearing in key pop magazines under the heading "OK Pirate" is causing concern for industry organization SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle) here.

The ads have been running in fanzines "Pilote" and "Rock and Folk," inviting readers to buy tapes called with obvious provocation "OK Pirate." "We are the pirates today" says the copy, and goes on to praise the quality of the product.

SNEPA says it is studying the problem, which it admits is a tricky one, since there is no law that forbids the purchase of blank tape, nor that makes recording for personal use illegal. Lawyers are examining the wording of the advertisement to see if it contains an intention to infringe copyright.

Jean Michel Gachet, whose Prisme company markets the tape in question, concedes the provocative nature of the publicity, but protests that his aim is simply to sell tape to the public, without thought of encouraging piracy within the meaning of the French copyright laws. In fact, he claims, he is as much opposed to piracy as the record companies.

But he adds: "I believe the efforts by the record industry to impose a levy on blank tape are wrong. Their whole approach is wrong."

"It ignores current conditions. We are living in an age of liberty. That is evident from the fact that after years of monopoly French radio is now being freed. In my view, tape is produced to be recorded, and to be recorded freely, and I am opposed to any obstacles designed to hinder the right of recording for private use."

French Ban Simultaneous Issue Of Movies For Theater, Home Vid

• Continued from page 34

As expected there was nothing for the record industry in the package. There was no provision for compensation for home recording by a special blank-tape levy.

It was reported that Minister Fillioud had included French ratification of the Rome Convention on neighboring rights—which would mean both state-run and private radio stations paying large sums to record companies—but this was thrown out by the Cabinet even before the draft bill reached Parliament, under the influence of the powerful broadcasting lobby, on the grounds of cost.

There was no immediate word on the reasoning behind the ban on simultaneous video releases of cinema films, except that Culture Minister Jacques Lang is a strong backer of the French cinema industry.

In a first reaction, Michael Schmidt, head of RCA Video, believed the move must be backed by stronger machinery to counter piracy.

Under the new law, the time limit between theater and video release will be "less than 18 months" although the exact duration has to be fixed. A special committee will de-

cide on this and on exemptions which will be permitted. These, an industry executive commented, will no doubt be granted to films that are rapid flops.

So far only one film, "Tales Of Ordinary Madness" by Marco Ferreri, has had a simultaneous launch, with its video distributor, Rene Chateau, deciding the move to counter piracy.

At RCA, Schmidt said that, for example, there was a six-month gap between the theater and video launch of a major French hit "Les Uns Et Les Autres" last year (it is due for U.S. release at the end of June) and there was considerable piracy.

He believed, however, that the government-imposed limit would have to be fairly short, when it is decided, because the theater life of most films in France is rarely more than six months.

Cable-tv, meanwhile, has only been tried on an experimental basis in France, and Parliament's vote is seen as government preparations for the arrival, perhaps in as soon as two years, of satellite communications. The publishing giant Hachette is

known to be active in preparing to enter the cable field.

The pirate (private) radio vote was predictable as it had been a major feature in President Francois Mitterrand's election campaign. Minister Fillioud himself has estimated there are some 900 stations operating and the specialized Holleau commission is currently getting applications for government permits to broadcast.

Main feature of government regulations is the 20-mile broadcasting radius limit. Ban on advertising (thus promoting local authority sponsorship) and prohibition of individuals running more than one station. Each radio station's financial situation is also being stringently checked out.

In tv, the law principally ends the government's long-held monopoly on broadcasting and limits government control of the media with the creation of a nine-member higher authority this will have three members named by the President, three by the lower house speaker and three by his upper house counterpart. **MICHAEL WAY**

Dutch Group Honors Brandsteder

AMSTERDAM — Wim Brandsteder, former managing director of Dutch independent record company Inelco, is the first winner of a new award instituted by Dutch IFPI branch NVPI called the Silver Phonograph.

The award will be presented once or twice a year to individuals who have made an outstanding contribution to the Dutch record industry. The first presentation was made by NVPI president Bert Verherst at a dinner in the Amsterdam Amstel Hotel.

An accompanying document spoke of Brandsteder's wise advice and judgment given over the last three decades to the benefit and

profit of NVPI and the industry as a whole.

Brandsteder, now 56, entered the industry in 1952, founding the independent company Dureco together with his brother Anton, now managing director and co-owner of Sony importer Brandsteder Electronics.

Five years later Wim Brandsteder went on to found Inelco, which expanded rapidly, not only through record sales, but also by marketing a variety of audio hi-fi equipment. In 1979 Inelco Holland was set up as a holding company with four main divisions. Brandsteder was president, and remained managing director of the record arm, but health reasons forced his retirement in April 1980.

Yugoslavia Gets Stones Tour Dates

BELGRADE—The Rolling Stones' forthcoming European tour is now likely to include concerts in the Yugoslav cities Belgrade, Zagreb, and Split. Mick Jagger himself is said to have expressed the wish to perform here again, after an initial visit six years ago which resulted in a row over damage to the Inter-

continental Hotel in Zagreb.

Tour organizers Estrada say they expect the Yugoslav concerts to be sold out, through there are difficulties in raising the necessary \$20,000 per concert guarantee due to the lack of foreign currency here. The Stones' last album "Tattoo You" sold over 50,000 copies here.

U.K. Indies Form Assn.

LONDON—Independent record labels here are joining forces to form the Independent Record Label Association (IRLA), in a bid to gain improved media exposure and to educate retailers, the media, and the public about indie product.

Separate indie label operators John Bassett and Sabrina Rooles are behind the idea, which came as a response to "the difficulty we encountered obtaining airplay for our product."

Bassett believes that indie labels are a firmly established part of the music industry, but that they suffer from inter-communication problems.

"Our research shows that at least 40% of U.K. record releases are on independent labels," says Bassett "but difficulties persist in gaining both national and regional airplay. This is mainly due to the lack of information available to radio stations about our product, or the companies putting it out."

The Assn. will bow at the beginning of June, following a "very encouraging" response over the last six months from labels, distributors and radio producers alike.

Greek Singers Are Hit With Firearm Charge

ATHENS—Police here have arrested two nationally-known singers for illegal possession of firearms, amid growing indications that plush nightclubs—the main source of income of most top artists here—could be controlled by underworld figures.

When singers Stamatis Kokotas and Tolis Voskopoulos were arrested recently for carrying guns without a license, they told police they armed themselves for protection because they could easily be victimized by gangsters.

Kokotas said he bought his pistol, a magnum special, from a nightclub doorman who has been linked to last year's burning of a seafront restaurant.

Last September two luxury nightclubs and one discotheque were destroyed by fire within a few weeks of each other. Police said arsonists were responsible for all three fires.

Torchings are believed to be underworld revenge for snags in the payment of protection money. Many nationally-known singers are also pressured to pay the underworld, and are said to be condemned to obscurity if they refuse.

Seek Western Product For Czechoslovakian Market

By LUBOMIR DOURZKA

PRAGUE—In spite of healthy industry growth and a steady flow of imports from other socialist countries (Billboard, May 1), there are signs that the market for Western pop and rock remains unsatisfied here.

A maximum of only 15 such titles are released each year under license by local companies Supraphon and Panton, and Czechoslovakian foreign policy dictates that Western disks which would have to be bought with foreign currency must not be imported.

However, reciprocal trading agreements, particularly with India and Yugoslavia, mean that Czechoslovakian goods can be exchanged for Western LPs pressed in these countries.

In 1981 the number of imported Western disks reached almost 50,000, and 1982 projections are considerably higher.

The Gramophone Company Of India has provided Columbia and WEA recordings while Music India

has supplied material from the Polydor and Philips catalogs. Although the pressing quality of these did not meet exacting Czechoslovakian standards, the interest and rarity value of the product ensured sales success.

A deal set up two years ago between Supraphon and Yugoslavia's RTB Beograd has also served as an effective channel through which to introduce Western LPs into the Czech market.

The liaison has brought the import of A&M, PolyGram and Ariola Eurodisc material among others. Titles have included albums by Police, Genesis, Styx, Roxy Music, Dire Straits, Peter Gabriel, Rainbow and the Allman Bros.

Now the cooperation, which started solely for the import of Western pop product, is developing into other spheres. The two companies now plan to exchange their local artists and repertoire as well as working on new co-production schemes.

Anders Leaving CBS Germany

MUNICH—Michael Anders, currently head of marketing and sales for CBS Records in Frankfurt is quitting the music business because, he says, "there's little flexibility left in the marketing side of this industry."

He is to take up a similar position with Atari in Hamburg. At Atari, a Warner Communications company, he reports to Klaus Ollmann, managing director.

Now Jorgen Larsen, CBS Records managing director, is staging an in-house reorganization. Horst Bartels moves from the Munich office to take over national sales, assisted by Gerhard Hueskin and Wolfgang Tischer. Jochen Leuschner, previously a&r director, adds marketing and promotion to his responsibilities.

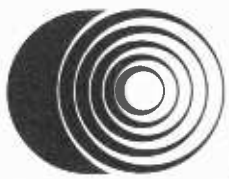
And Peter Wilson becomes international a&r manager, with Andy Kirnbergen taking over domestic a&r.

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MP AT ODDS WITH BASCA OFFICIAL

Row Over Huckfield PRS Plan

LONDON—Labour MP Leslie Huckfield, a leading figure in the campaign for reform of the Performing Right Society here, has accused British Academy of Songwriters, Composers and Authors general secretary Marilyn Worsley of covering up details of a correspondence between them on the PRS issue.

In his latest letter to Worsley, Huckfield charges: "Your membership has been kept in the dark about this entire affair; your publication BASCA News has not carried a single word pertaining to this important matter which vitally affects your members' incomes."

The exchange of letters began November last, when Worsley wrote to Huckfield expressing alarm at his proposal to nationalize the PRS and claiming it had no support among

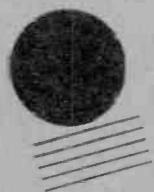
BASCA members. "Songwriters," she said, "need PRS to protect and work on their behalf."

Subsequently, Huckfield questioned whether she had the right to speak for all BASCA's songwriter members, and suggested they should be "offended" by the way the PRS was constituted, "dominated as it is by a few publishers."

Earlier this year, Huckfield was invited to meet BASCA's council, but declined, saying he preferred to conduct his political life "openly and on the record."

The MP, who has signalled his intention to introduce a Private Member's Bill demanding reform of the PRS, rejects the view that his proposals will endanger songwriters, and argues instead that it will "substantially increase their income."

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Disk Fund Plan Creating Interest Despite Negatives, Many Domestic Indies Back Move

• Continued from page 3

CHUM program provides free on-air spots for those Canadian records which get playlisted at any of the company's 10 stations. He figures if a record has what it takes to compete, then radio stations are going to play it, regardless of who funded it.

Pressure Records is a Winnipeg-based label with Streeheart, Queen City Kids and American r&b singer George McCrae on its roster. General manager Terry DiMonte says he, too, thinks the concept is sound, noting that funds are always hard to come by and that production costs keep going up and up. He figures his label might take advantage of the fund to develop its roster. He is currently funding two local acts in the studio.

More cautious is Angus McKie, co-owner of Toronto based indie Ready Records. He says Ready will likely use the fund, but the restriction on using a Canadian producer isn't going to limit what he wants to do when recording an act. "I'm not a great one when it comes to flag waving," he waxes. "If an international

producer can do the job we want, then we'll go ahead on our own. We've just done a record with the Spoons and had John Punter from the U.K. do the production. We wanted a certain sound, he knew what he wanted and so we used him."

McKie also says he is a "little concerned" about the jury system that will decide who gets money and what projects are approved. "We are creating an a&r department with a lot of influence on what gets recorded and that makes me nervous. The emphasis must always be on the talent. We can't allow politics to become involved in the decision making process."

Retailer Sam Sniderman, a prominent figure in the Canadian recording industry and a major promoter of Canadian talent, sees the fund as a major benefit to the production capability in the country. He estimates that with additional money donated, record production could increase by as much as 40%, representing anywhere between 40 to 50 new Canadian productions released per year.

On the management side, Leonard Rambeau, who handles the affairs of Anne Murray, says it seems like a good idea, but he is skeptical of what U.S. programmers are going to think about such a fund.

"It's a vicious circle," he says. "On the one hand, we have government regulations which dictate that Canadian radio stations must play Cana-

dian records and now we have the broadcasters paying to have them produced." He does add, however, that "in these days of doom and gloom, it does seem like positive news."

Loverboy manager Bruce Allen isn't quite as kind. He describes the whole project as "a joke." His criticism is that producers don't have a vested interest in whether a record works or flops. "It's a job to them," he says. Allen adds that the money would be better spent if it went into developing acts with record product already on the market.

The majors, which do not have access to the fund, have been relatively quiet about the fanfare and the Canadian Recording Industry Assn., which represents those labels here, is making no official statement about it. A Capitol-EMI spokesman guardedly suggested that the whole concept is political dynamite, and that broadcasters have no business getting involved in record production, directly or indirectly. Much the same view was given by CBS insiders, who added that altogether too much weight is given to boosting Canadian record production when many of the stations seem indifferent to much of what is released anyway. Both CBS and Capitol-EMI have made substantial a&r commitments in this country, a fact that hasn't been overlooked by some of the leading independent labels who see the major labels budgets as competition in the marketplace.

Study Shows Rise In Tape Equipment Ownership

TORONTO—An independent market research study, commissioned by Consumer & Corporate Affairs, shows that over the last 10 years the number of households owning tape recording equipment has more than doubled.

In fact, more than 50% of Canadian households now own such hardware based on a sample of 1,049 persons selected to approximate a national socio-economic mix.

Of those surveyed, 62% said they had taped from their own personal record collection, 44% from rented or borrowed records and or tapes, and a further 29% admitted to taping from radio broadcasts.

Among respondents who had taped in the past year, a full 36% said they had taped more than they had in the previous year. In addition, 10% of the tapers had not taped in the previous year at all.

In the analysis of the study, the

unnamed author reports that 32% of the respondents claimed to have let friends or relatives use their equipment to tape; thus, the total level of taping activity by all in individuals must be considered higher than actually reported in the findings. How frequent second user taping is, is not reported.

Interestingly enough, reasons cited by respondents for taping at home do not weigh cost consideration as a top priority. Reasons offered in order of import are as follows: To create own selections of works, ease of playing tapes, flexibility of playing tapes and, lastly, to save money. Economics do play a factor in how many prerecorded records and tapes were purchased by the respondents, however.

Curiously, fewer than 25% felt that it was illegal to tape from their personal record collections. For all types of material, the consensus put forward was that taping was legal for most types of material, save radio broadcasts. In a sample question on the possible application of a levy to compensate copyright owners, 72% of respondents suggested they would not be in favor, no matter what the amount of the levy might be.

For The Record

TORONTO—A report regarding Solid Gold signing the Headpins (Billboard, May 8) may have suggested that key members of Chilliwack are assuming dual roles with Headpins. This is not the case. Chilliwack members Brian MacLeod, Bill Henderson and Ab Bryant were involved in the production of the Headpins' albums, but that involvement ended with the production chores.

French Retailer Cautious About Digital Sales Scene

By HENRY KAHN

PARIS—FNAC, leading record retail and discount chain in France, is taking a somewhat downbeat company line about the sales prospects of digital recordings in this territory.

Digital product in any quantity is expected by Christmas this year and most of the various compact disk formats will be in the stores nationally during 1983.

But an executive of FNAC says: "Digital recordings for the general public will require some hard selling. Consumers playing them on existing hi fi equipment are unlikely to notice much of a quality difference. What is really needed to gain full effect from the sophisticated software is a change of hardware."

"That's on the principle that the strength of a chain is its weakest link."

Until that situation is resolved, FNAC seems unlikely to make special efforts to promote digital recordings. But the retail conglomerate has a healthy confidence that the emergence of compact disks will "open up new sales frontiers."

But FNAC expresses some doubts about the price structure. Compact disks are expected to sell in France

for \$16-\$25, regarded by many potential customers as expensive. The hardware, Sony or Philips, will average \$600-\$800, and that's a price barrier which could well hold back the marketplace growth. Catalog range and width will dearly be a vital prerequisite of investment.

As the new equipment comes along, industry eyes will be firmly fixed on government policies. Most new lines will be introduced during the life of the Mitterrand Socialist authority and, despite sundry election-time promises, the Value Added Tax rate on records is still a devastatingly high 33 1/3%.

The rate could even yet be increased, with taxation generally made that much tougher. That would create a bleak atmosphere for the introduction of super-sophisticated soundcarrier equipment in France.

It's generally believed here that talk about compact disk equipment suitable for in-car use is premature, certainly in the French marketplace. But FNAC can see a potential "new lease of life" for sales of recorded music but adds: "We'd need at least 200 major titles if compact disks are to get off the ground here quickly."

HUNGARIAN POP ARTIST

Solymos In Retail Move

BUDAPEST—Following the decision of the Hungarian authorities to extend the licensing of small businesses, in a move designed to improve services to the public and to foreign tourists, some members of the record business here have been quick to acquire commercial permits for their own retail outlets.

In Budapest itself, one of the first is Antal Solymos, singer with top Hungarian pop band Express. Solymos' shop sells local and imported disks and tapes, video software, and audio and video hardware.

While local supplies come through the wholesale department of Hungaraton, Solymos acquires West European product through friends and relatives. And he also buys disks and tapes from Hungarian tourists and workers returning from Western, Arabian and African countries. Everything on sale is legally imported and paid for.

A highly popular figure with a

thorough knowledge of music, Solymos provides a personal service quite unlike the big state-owned outlets, where employees get their paychecks regardless whether they smile at customers or turn their backs.

His newest idea is to start the country's first video hire club, initially with 100-150 feature films never shown here before.

These will be bought from West Germany, though no sex, horror or porn movies will be included. Membership fee is likely to be about the price of a pre-recorded videocassette, and a deposit will be charged on all tapes hired.

As a leading composer and lyricist, Solymos discusses all his business ideas with the Hungarian performing right society Artisjus, so as to avoid any possibility of copyright infringement. Already he has turned down approaches from a number of electronics engineers for illegally copied recordings of pop material.

Expansion Planned For PRT

LONDON—PRT Records, which has been operating with a skeleton staff of four during the months of uncertainty and speculation surrounding the ACC takeover battle, is likely to figure prominently in the re-organized group's new plans.

Announcing the appointment of Walter Woyda as PRT chief executive, ACC Group managing director Bert Reuter said recently that "PRT will be actively seeking to expand its roster of licensed and distributed lines, and negotiations will commence with a number of major independent labels."

Former PRT chairman Louis Benjamin, now ACC group executive director with responsibility for the music division, says: "We are not in the running-down business. Now the uncertainty has been removed we can go forward and build up. And we have a very good sales and

distribution service, plus a strong chart presence to build on."

Further confirmation comes from PRT marketing director Matt Hayward, who says his aim now is to make PRT as successful as Pye Records, its forerunner, was in the '60s. "We are looking to sign more acts in a contemporary vein, though our a&r policy will certainly not be one of throwing a million acts against the wall and hoping that one of them will stick."

Recent in-house or distributed label hits for PRT have come from Candi Staton, Tweets, Chas & Dave, Imagination, Rocky Sharpe, Chris Rea and Bad Manners. The label signed Colin Blunstone and the Techno Twins not long ago, and is also looking to continue the exploitation of its back catalog, notably through a tape-only series boasting "100 minutes of playing time."

Insurance Plan Will Cover Disk Production Cost

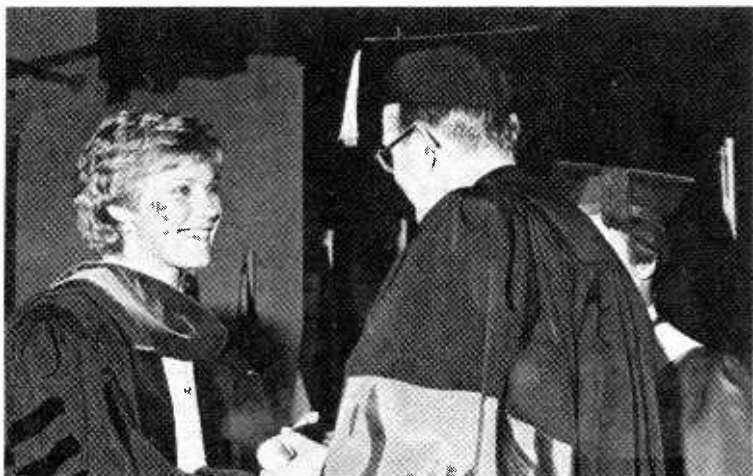
TORONTO—A local insurance company is offering to record producers what is believed to be the first comprehensive coverage program in Canada to cover the costs of producing records.

Norman Sandham of Fuller & Sandham developed the insurance contracts after consultation with several local producers. The impetus to research costs and packaging, he says, came from the creative market, rather than the company actually going out and seeking new ways to sell insurance.

The coverages are designed to indemnify the record producer for the extra expenses caused by damage to the sound tape, equipment, studio, and by faulty processing before the tape is ready for duplication and record stamping.

It is also possible to insure against the artists' inability to perform during the course of the production for health reasons, although a medical check on the act's wellbeing is needed before sessions begin.

The new insurance coverages recognize the fact that it can cost up to \$200,000 to produce an LP today and that the Canadian record industry is successful and expanding, Sandham says.



MURRAY DOCTORATE—Anne Murray receives an honorary doctorate degree from Archbishop James Hayes, chancellor of St. Mary's Univ., Halifax, Nova Scotia.

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BRITAIN

(Courtesy of Music Week) As of 5/22/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Britain, including 'A Little Peace' by Nicole and 'Only You' by Yazoo.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Canada, including 'Straight From The Heart' by Patrice Rushen and 'Und Ganz Doll Mich' by Rolf & Seine Freunde.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 5/22/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Canada, including 'Don't Talk To Strangers' by Rick Springfield.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Japan, including 'Und Ganz Doll Mich' by Rolf & Seine Freunde.

JAPAN

(Courtesy Music Labo) As of 5/24/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Japan, including 'Nagisa No Balcony' by Seiko Matsuda.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/24/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in West Germany, including 'Ein Bisschen Frieden' by Nicole.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Australia, including 'I Love Rock 'N' Roll' by Joan Jett & Blackhearts.

AUSTRALIA

(Courtesy Kent Music Report) As of 5/24/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Australia, including 'I Love Rock 'N' Roll' by Joan Jett & Blackhearts.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Italy, including 'Paradise' by Soundtrack.

ITALY

(Courtesy Germano Ruscitto) As of 5/18/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Italy, including 'Paradise' by Soundtrack.

SWEDEN

(Courtesy GLF) As of 5/18/82

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top singles and albums in Sweden, including 'Ein Bisschen Frieden' by Nicole.

Intervision Fest Off

WARSAW—The Intervision Song Festival, held in the Baltic resort of Sopot, has been cancelled for the second year running. Reason given is the continued renovation and repair of the festival's site, the Forest Opera Open-Air Auditorium, which is to take another year.

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.

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Pop

THE CLASH—*Combat Rock*, Epic FE 37689. Produced by **The Clash**. After the sprawling eclecticism of two successive multi-disk sets, this even dozen of songs arrives more like a commando action than those full-scale assaults. Although the band's love of black and Third World rhythms is still in evidence, stripped-down rock with a metallic edge dominates, but the quartet's militant themes are as straightforward as ever: this "public service announcement with guitar" exhorts listeners to "Know Your Rights," conjures a clash of cultures and amid Arab repression ("Rock The Casbah") and covers the ongoing wars in the streets ("Red Angel Dragnet," "Ghetto Defendant"), with only brief pauses for romance and dancing.

MARSHALL TUCKER BAND—*Tuckerized*, Warner Bros. BSK 3684. Produced by **Gary Klein**. Klein's radio-conscious production yields astute choices in outside material and highlights the underlying sophistication of the Tucker Band's instrumental sources, resulting in a strong, varied package that hits the band's usual country-rock targets and then some. Gentle ballads, down-home shuffles and even surging r&b are explored, but the likely initial draws are both hooked for pop crossover: the midtempo "Reachin' For A Little Bit More" and a honky-tonk tinged version of Randy Newman's "Mr. President" likely to turn Reaganomics to its own advantage at radio.

FRANK ZAPPA—*Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin* FW 38066. Produced by **Frank Zappa**. Although the title-inspired "Drowning Witch" offers one of several extended instrumental excursions ripe with Zappa's sudden time shifts and playful instrumentation, the strong suit here is the tongue-through-cheek rock vocal parody that is also the original Mother's biggest sales lure. Already garnering airplay is the vocal debut for daughter Moon (nee Moon Unit) Zappa, who essays the spacey heroine of "Valley Girl."

RY COODER—*The Slide Area*, Warner Bros. BSK 3651. Produced by **Ry Cooder**. Cooder's move into producing, started with his soundtrack for "The Border," continues here, as does the percussive, funk-edged ensemble style first blueprinted on "Bop 'Til You Drop," his digital masterpiece. If the playing and choice of material here is inevitably not as revelatory as that set, there are still ample delights for Cooder's fans: intelligent covers of "Gypsy Woman" and "Blue Suede Shoes," some funky philosophizing ("I'm Drinking Again" and "Which Came First"), sadder-but-wiser romantic reveries ("That's The Way Love Turned Out For Me") and a close encounter of the dance floor kind ("UFO Has Landed In The Ghetto") suggest the range covered.

ERIC CLAPTON—*Timepieces: The Best Of Eric Clapton*, RSO RX13099. Various producers. With Clapton signing to Warners, it was to be expected that PolyGram would follow custom and release a repackaged greatest hits collection. But inasmuch as this LP contains such Clapton classics as "I Shot The Sheriff," "Layla," "Cocaine," "After Midnight," and "Lay Down Sally," there is little cause to complain. There are many Clapton fans out there who will welcome this LP as an opportunity to round out their collections.

Soul

ASHFORD & SIMPSON—*Street Opera*, Capitol ST-12207. Produced by **Nickolas Ashford & Valerie Simpson**. The veteran vocal duo's first for Capitol is a side of soaring love songs and a side of "Street Opera," a musical tribute to the dreams and realities of the working man. Reality turns downright danceable on the climbing "Street Corner" slice, as the high-flying team trampolines back into chart action with an extra-fine effort marked by ultra-sharp arrangements and striking harmonies. Ranks with their best.

THE DRAMATICS—*New Dimension*, Capitol ST-12205. Produced by **Ron Banks**. The Detroit-bred Dramatics have a few Capitol ideas about vaulting back into prominence on the dance floor with "Live It Up," a chugger with chart appeal. Powered by Ron Banks and Raymond Johnson, who co-wrote most of the tunes, the Dramatics retain the subtleties and shadings they're known for while rejuvenating their sound and focus. New audiences will join old in celebrating the return of a more musical group with far broader appeal.

Country

SYLVIA—*Just Sylvia*, RCA AHL 14312. Produced by **Tom Collins**. Sylvia has matured appreciably as an artist since her first chart single in 1979; with only one other LP to her credit, she has developed into a stylish and silken vocalist. Gone is

Spotlight



RICK JAMES—*Throwin' Down*, Gordy 6005GL. Produced by **Rick James**. The punk-funk king follows up his classic "Street Songs" LP by turning barbarian on the cover and unleashing a playful party beat that should keep James hot all summer. With "Dance Wit' Me" blazing the way, James continues to draw his inspiration from the wild side of the street, but also reveals a softer side on "Teardrops" that's bound to please the ladies. James' most defined area of appeal, "Standing On The Top," a hit with the Temptations, is also featured on this star-studded slice from James' sexy musical diary.

HEART—*Private Audition*, Epic FE 38049. Produced by **Connie and Howie**. Heart's second foray into self-production proves even more ambitious than "Bebe LeStrange," while still flexing enough of the band's earlier hard rock muscle to retain an AOR stronghold. Ann Wilson's vocals thus range from Plant-like rasp ("City's Burning") to soulful croon (the first single, "This Man Is Mine"), offer music hall camp on the title track and veer toward stentorian melodrama on "America." Elsewhere, Nancy Wilson takes center stage in a nod toward techno-pop ("The Situation"), while throughout the arrangements, especially for Howard Leese's keyboards, and backing vocals reach for an intricate pop richness.



KANSAS—*Vinyl Confessions*, Kirshner FZ 38002 (CBS). Produced by **Kansas and Ken Scott**. Producer Scott's high-tech studio finish is as well-suited to the progressive pop/rock sextet as it was to such kindred souls as Supertramp, yielding expansive keyboard crescendos, sweeping drum codas and layered choral harmonies, among other headphone highlights. Brass and reed choruses from the Heart Attack horns borrowed from L.A.'s Jack Mack, inject a whiff of soul into the proceedings, but the main suit is still the rococo, portentous brew that's made their reputation.

JUICE NEWTON—*Quiet Lies*, Capitol ST12210. Produced by **Richard Landis**. Newton shot to stardom last year for one basic reason: there was a void to fill in the field of pop/country ballads and she was ready, willing and able to fill it. Linda Ronstadt had abandoned the throne to pursue the new music, old torch songs and ultimately stage and screen; Anne Murray was edging further and further into adult contemporary; Dolly Parton and Olivia Newton-John were pushing toward harder pop. So out of left field came Newton, seasoned by years of apprenticeship, to fill the gap. There are two other factors at work here besides timing and perseverance; talent and range. Just listen to the bluesy "Break It To Me Gently" or the jaunty "Love's Been A Little Bit Hard On Me," the new and fast-moving single.



the somewhat-contrived "prairie" image from her previous album—in its place is a sophisticated singer who does a warm and polished job with a nice collection of pop-styled numbers. Especially effective are her performances on "Sweet Yesterday" and "Mirage." "You're A Legend In Your Own Mind" stands as country's version of "You're So Vain."

DAVE ROWLAND—*Sugar Free*, Elektra E160011. Produced by **James Stroud**. Now minus female backup group Sugar (though still with plenty of female harmony evident on these arrangements), Rowland sounds stronger as a vocalist, especially given Stroud's fine instrumental tracks as a musical canvas. The material is attractively varied, and Rowland's overall performance indicates that going solo was probably an idea whose time had come.

Jazz

CARLA BLEY—*Live!*, WATT/ECM ECM W 12 (Warner Bros.). Produced by **Carla Bley**. Apart from the sexiest cover portrait of any jazz artist in recent history, the Bley band's second set via its new ECM ties offers a warm balance between the com-

poser's more boisterous sense of big band dynamics and the subtler impressionism of her melodic sense. At turns witty, as on the opening "Blunt Object," soulful ("The Lord Is Listenin' To Ya, Hallelujah!") and sensual, Bley's accessible update of larger ensemble styles has been lumped in with her more pointedly avant-garde early works. This live summation could correct that oversight.

OLIVER LAKE—*Jump Up*, Gramavision GR 8106. Produced by **Jonathan F. P. Rose**. The tenor and alto sax stylist takes a surprising turn toward the dance market while still retaining authenticity in this hearty experiment in fusing reggae and jazz. His Jump Up band has already turned heads in concert, but here Lake and producer Rose, also founder of this small indie, take full advantage of studio techniques for a high-keyed, infectious song cycle that ranges from instrumental chants to sly, patois-inflected vocals to straddle genres with no apologies and winning aplomb.

JOHN SCOFIELD—*Shinola*, Enja ENJA 4004 (PolyGram Classics). Produced by **Horst Weber and Matthias Winckelmann**. Scofield's dossier as a guitarist has included enough high profile session work that he's been too often lumped in with such fusion technocrats as Al DiMeola. This digitally recorded live date, featuring a rhythm section of bassist Steve Swallow and Adam Nussbaum, offers eloquent testimony that

Scofield is a far more versatile and subtle stylist: while there are flashes of rock-edged electric power (on "Dr. Jackle" and the title track), Scofield also plies an elegant balladic style and a fluid technique inherited from jazz guitarists of a generation ago.

First Time Around

TRUC OF AMERICA—*Outa Control*, U.F.R. Records UFR 1982. Produced by **Marc Felt and Truc of America**. Onstage Truc of America goes through a number of costume changes and plays for laughs. On vinyl that is harder to do, but here Truc has one distinct asset going for it: this five-man band writes and performs some good and catchy pop rock tunes. There is nothing too heavy or profound here, just honest hooks and good humor. U.F.R. Records address: P.O. Box 10387, Riviera Beach, Fla. 33404.

THE QUICK—*One Light In A Blackout*, Epic FE 37989. Produced by **The Quick and John Luongo**. Masterminded by the songwriting and producing duo of George McFarlane and Colin Campsie, this debut boasts an almost perfect urban dance equation coupling the electronic accents of techno-pop with silkier soul and gutsy funk elements. That formula has already hit the commercial target abroad, and with the British pair already represented on the Disco/Dance chart here, prospects look strong.

AXE—*Offering*, Atco SD 38148. Produced by **Al Nalli**. This five piece group plays hard rock with a melodic edge; ranging from the catchy "Video Inspiration" through the comparatively soft "Now Or Never" to the large instrumental "Silent Soldiers." Lead guitarist Bobby Barth wrote most of the selections, which he delivers with gritty style.

EPs

JUSTIN—*Think (About It)*, Stiff Records TEES1211. Produced by **Earle Mankey**. This three-song EP contains two versions of James Brown's "Think (About It)." It is hard to say if either one is any improvement on the original, but Stiff still has to be cited for its chutzpah for putting its white artist in blackface on the back cover.

Billboard's Recommended LPs

pop

LARRY ELGART & HIS MANHATTAN SWING ORCHESTRA—*Hooked On Swing*, RCA AFL14343. Produced by **Larry Elgart**. RCA follows the surprise top five album "Hooked On Classics" with this grab bag of 76 evergreens from the swing era, big bands, blues and Broadway. The album, produced for K-tel International and released on RCA in the U.S., is a carbon copy of the hit "Classics" formula, down to the same front cover concept. As such, it will probably find its audience.

HOUND DOG TAYLOR AND THE HOUSEROCKERS—*Genuine Houserocking Music*, Alligator AL 4727. Produced by **Bruce Iglauer and Wesley Race**. An anthology of the best masters from the late bluesman's '70s albums for Alligator demonstrates why they beat the decade's early indifference of the genre to become catalog perennials. It's unvarnished, rowdy electric blues with an afterhours intimacy and partying verve no number of overdubs could ever simulate.

THE BEATLES—*Talk Downunder*, PVC/Raven Records (JEM) 8911. Edited by **Glenn A. Baker & Warren Barnett**. This album of interviews from the Beatles' Australian tour of 1964 was designed to accompany Glenn Baker's book "The Beatles Downunder," although it's difficult to see the justification. Most of the questions are banal and the response uninspired. For hard-core fans only.

PIGBAG—*Dr. Heckle And Mr. Jive*, Stiff TEES103. Produced by **Pigbag and Disc O' Dell**. Among the most impressive of the new English funk bands is Pigbag, who don't do anything special, have no vocals in their songs, and who seem to have no pretensions about their music. Yet it works very well on this LP. It could be the horns and percussion, they work as perfect complement to each other, defining and amplifying each other's themes.

(Continued on page 65)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: **Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.**

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- to hit the #101 position.
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- Records of longevity (12 or more weeks on the "Bubbling Under" chart).

Note: Records which eventually made the "Hot 100" chart are not included in this book.

DATE	POS	WKS	ARTIST - Record Title	LABEL & NO.
11/29/75	101	3	DANIELS, CHARLIE, Band Birmingham Blues	Kama, Sutra 606
7/18/81	101	2	Sweet Home Alabama	Epic 02185
4/10/61	101	4	DANKWORTH, JOHNNY African Waltz	Roulette 4353
10/31/60	107	1	SMITH & THE EVERGREENS What Are You Doing New Year's Eve?	Madison 143
1/9/61	104	2	Yeah, Baby	Rushmore 1010
8-18-70	102	2	DORRIS, RON* Let Me Bring You Up Voice of the Archer, Cliff Lewis, and The O'Jays	King 6169
7/27/68	103	3	DAPPS Featuring ALVIN ELLIOTT There Was A Time	Alco 6200
7/17/61	113	1	DARIN, BOBBY Theme From "Come September"	Capitol 4833 (1)
10/13/62	105	4	A True, True Love (From "If A Man Answers")	Capitol 5395
4/24/65	100	1	Yankee Blue	Atlantic 2205
10/15/65	117	3	We Didn't Ask To Be Brought Here	Atlantic 2433
9/9/67	106	2	She Knows	Direction 351
5/10/69	123	5	Mr. And Mr. Mohner	Ric 105
9/6/69	111	7	Jive	Gordy 7024
7/4/64	134	5	DARLIN, FLOIRAINNE Someday Loves Me	United Art 50292
11/23/60	117	2	DARNELLS* Too Much To Cry, Too Much In Love To Say Goodbye	Warner 7013
5/25/68	126	2	DARRELL, JOHNNY* With Pen In Hand	Rushmore 5015
4/19/65	123	3	DARREN, JAMES Since I Don't Have You	Colt 45 107
10/30/71	107	1	Wannabe Blue	Capitol 5625
8/28/59	110	3	DARVELL, BARRETT* How Will It End?	Capitol 5934
4/23/66	106	5	DAVID & JONATHAN Speak Her Name	Capitol 5934
6/26/61	123	2	She's Leaving Home	Capitol 5934
2/15/69	129	2	DAVIS, DANNY, & THE NASHVILLE BRASS* I Saw The Light	Capitol 5934
1/24/70	131	1	Walsh Cannon Ball	Capitol 5934
11/23/63	111	2	DAVIS, JAMES* Blue Monday	Capitol 5934

- Label and record number.
- Total weeks record held the #101 position.
- Indicates two-sided hit.
- Date record first made the "Bubbling Under the Hot 100" chart.
- Artists with 5 or more charted hit records have records numbered for quick reference.
- Flip side of a record that made the "Hot 100"
- Artist.
- Record title.
- Highest charted position record reached.
- Indicates artist never had a record make the "Hot 100"

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart						
			Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.			Title	Label, No. (Dist. Label)	Dist. Co.			
☆	3	3	PAUL McCARTNEY	Tug Of War	Columbia TC 37462	CBS	☆	41	4	JOHN COUGAR	American Fool	Riva/Mercury RVL-7501 (Polygram)	POL	8.98	☆	78	4	JUNIOR	JJ	Mercury SRM-1-4043 (Polygram)	POL	8.98							
☆	2	10	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet	RCA AFL1-4125	RCA	8.98	☆	42	6	THE MOTELS	All Four One	Capitol ST-12177	CAP	8.98	☆	72	74	31	QUARTERFLASH	Quarterflash	Geffen GHS 2003 (Warner Bros.)	WEA	8.98					
☆	3	1	ASIA	Asia	Geffen GHR 2008 (Warner Bros.)	WEA	8.98	☆	40	8	IRON MAIDEN	The Number Of The Beast	Capitol ST-12202	CAP	8.98	☆	79	6	6	A TASTE OF HONEY	Ladies Of The Eighties	Capitol ST-12173	CAP	8.98	SLP 16				
☆	5	4	VAN HALEN	Diver Down	Warner Bros. BSK 3677	WEA	8.98	☆	39	39	JOHN DENVER	Seasons Of The Heart	RCA AFL1-4256	RCA	8.98	CLP 18	☆	81	28	28	OZZY OSBOURNE	Diary Of A Madman	Jet FZ 37492 (Epic)	CBS	8.98				
☆	NEW ENTRY		STEVIE WONDER	Stevie Wonder's Original Musiquarium I	Tamla 6002TL2	IND	13.98	☆	44	4	RAINBOW	Straight Between The Eyes	Mercury SRM-1-4041 (Polygram)	POL	8.98	☆	75	75	29	29	HOOKE ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark	RCA AFL1-4194	RCA	8.98				
☆	6	4	VANGELIS	Chariots Of Fire	Polydor PD-1-6335 (Polygram)	POL	8.98	☆	43	5	THE TEMPTATIONS	Reunion	Gordy 6008GL (Motown)	IND	8.98	☆	76	76	59	59	OZZY OSBOURNE	Blizzard Of Ozz	Jet JZ 36812 (Epic)	CBS	8.98				
☆	12	14	THE HUMAN LEAGUE	Dare	A&M/Virgin SP-6-4892	RCA	6.98	☆	45	8	CHARLENE	I've Never Been To Me	Motown 6009 ML	IND	8.98	☆	85	4	4	SPLIT ENZ	Time And Tide	A&M SP-4894	RCA	8.98					
☆	8	15	ALDO NOVA	Aldo Nova	Portrait ARR 37498 (Epic)	CBS	8.98	☆	43	35	15	SHALAMAR	Friends	Solar S-28 (Elektra)	WEA	8.98	SLP 8	☆	NEW ENTRY		38	SPECIAL	Special Forces	A&M SP-4888	RCA	8.98			
☆	9	11	WILLIE NELSON	Always On My Mind	Columbia FC 37951	CBS	8.98	CLP 1	☆	44	46	18	SOFT CELL	Non-Stop Erotic Cabaret	Sire SRK-3647 (Warner Bros.)	WEA	8.98	☆	99	6	6	HAIRCUT 100	Pelican West	Arista AL 6600	IND	6.98			
☆	11	10	SCORPIONS	Blackout	Mercury SRM-1-4039	POL	8.98	☆	45	38	12	SIMON AND GARFUNKEL	The Concert In Central Park	Warner Bros. 2BSK 3654	WEA	14.98	☆	NEW ENTRY			CHEAP TRICK	One To One	Epic 38021	CBS	8.98				
☆	11	6	44	THE GO-GO'S	Beauty And The Beat	I.R.S. SP-70021 (A&M)	RCA	8.98	☆	46	36	21	THE BLASTERS	The Blasters	Warner Bros. BSK 3680	WEA	8.98	☆	81	63	13	RICHARD DIMPLES FIELDS	Mr. Look So Good	Boardwalk NBI-33249	IND	8.98	SLP 11		
☆	12	10	29	LOVERBOY	Get Lucky	Columbia FC 37638	CBS	8.98	☆	47	14	BERTIE HIGGINS	Just Another Day In Paradise	Kat Family FZ 37901 (Epic)	CBS	8.98	☆	169	3	3	CHANGE	Sharing Your Love	RFC/Atlantic SD 19342	WEA	8.98				
☆	13	7	29	THE J. GEILS BAND	Freeze-Frame	EMI-America SDD-17062	CAP	8.98	☆	49	49	7	SOUNDTRACK	Cat People	Backstreet BSR 6107 (MCA)	MCA	9.98	☆	83	84	17	17	PRISM	Small Change	Capitol ST-12184	CAP	8.98		
☆	14	14	HUEY LEWIS AND THE NEWS	Picture This	Chrysalis CHR-1340	IND	8.98	☆	53	3	3	BLUE OYSTER CULT	Extra Terrestrial Lives	Columbia KG 37946	CBS	8.98	☆	84	64	8	8	GRAHAM PARKER	Another Grey Area	Arista AL 9589	IND	8.98			
☆	15	6	6	RAY PARKER JR.	The Other Woman	Arista AL 9590	IND	8.98	SLP 1	☆	60	2	2	ORIGINAL CAST	Dream Girls	Geffen GHSP 2207 (Warner Bros.)	WEA	8.98	☆	137	2	2	PAT METHENY GROUP	Off Ramp	ECM ECM-1-1215 (Warner Bros.)	WEA	8.98		
☆	16	13	43	JOURNEY	Escape	Columbia TC 37408	CBS	8.98	☆	52	32	12	ALABAMA	Mountain Music	RCA AFL1-4229	RCA	8.98	CLP 2	☆	86	90	27	27	SHEENA EASTON	You Could Have Been With Me	EMI-America SW-17051	CAP	8.98	
☆	17	16	24	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll	Boardwalk NBI-33243	IND	8.98	☆	65	3	3	THE O'JAYS	My Favorite Person	P.I.R. FZ 37999 (Epic)	CBS	8.98	☆	87	91	41	41	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	WEA	8.98	SLP 36	
☆	18	18	10	ATLANTIC STARR	Brilliance	A&M SP-4883	RCA	8.98	SLP 3	☆	54	54	9	KARLA BONOFF	Wild Heart Of The Young	Columbia FC 37444	CBS	8.98	☆	NEW ENTRY			SOUNDTRACK	Annie	Columbia JS 38000	CBS	8.98		
☆	21	6	6	TOTO	Toto IV	Columbia FC 37728	CBS	8.98	☆	55	9	9	ONE WAY	Who's Foolin' Who	MCA MCA 5279	MCA	8.98	☆	89	86	11	11	WAR	Outlaw	Arista AFL1-4208	RCA	8.98	SLP 29	
☆	20	17	17	TOMMY TUTONE	Tutone II	Columbia ARC 37401	CBS	8.98	☆	68	5	5	DAVE EDMUNDS	D. E. 7th	Columbia FC 37930	CBS	8.98	☆	NEW ENTRY			JUICE NEWTON	Quiet Lies	Capitol ST-12210	CAP	8.98			
☆	22	7	7	RICHARD PRYOR	Live On The Sunset Strip	Warner Bros. BSK 3660	WEA	8.98	☆	61	8	8	KROKUS	One Vice At A Time	Arista AL 9591	IND	8.98	☆	91	71	28	28	SKYY	Skyline	Salsoul SA-8548 (RCA)	RCA	8.98	SLP 26	
☆	24	4	4	ELTON JOHN	Jump Up	Geffen GHS 2013 (Warner Bros.)	WEA	8.98	☆	58	58	31	OLIVIA NEWTON-JOHN	Physical	MCA MCA 5229	MCA	8.98	☆	92	82	10	10	THE JAM	The Gift	Polydor PD-1-6349	POL	8.98		
☆	23	23	8	CAMEO	Alligator Woman	Chocolate City CCLP 2021 (Polygram)	POL	8.98	SLP 6	☆	NEW ENTRY			QUEEN	Hot Space	Elektra EI-60128	WEA	8.98	☆	93	93	17	17	THE WAITRESSES	Wasn't Tomorrow Wonderful	Polydor PD-1-6346 (Polygram)	POL	8.98	
☆	25	12	12	BUCKNER & GARCIA	Pac-Man Fever	Columbia XRC-37941	CBS	8.98	☆	60	52	24	PAUL DAVIS	Cool Night	Arista AL 9578	IND	8.98	☆	94	87	25	25	BARBRA STREISAND	Memories	Columbia TC 37678	CBS	8.98		
☆	27	5	5	PATRICE RUSHEN	Straight From The Heart	Elektra EI-60015	WEA	8.98	☆	70	8	8	FRANKE & THE KNOCKOUTS	Below The Belt	Millennium BXL1-17763 (RCA)	RCA	8.98	☆	95	94	64	64	RICK SPRINGFIELD	Working Class Dog	RCA AFL1-3697	RCA	8.98		
☆	26	26	9	THE CHARLIE DANIELS BAND	Windows	Epic FE 37694	CBS	8.98	☆	62	62	33	GENESIS	Abacab	Atlantic SD 19313	WEA	8.98	☆	NEW ENTRY			JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS	8.98			
☆	29	7	7	DENICE WILLIAMS	Necy	Arc/Columbia 37952	CBS	8.98	☆	63	48	11	XTC	English Settlement	Virgin/Epic ARC 37943	CBS	8.98	☆	97	97	62	62	ALABAMA	Feels So Right	RCA AHL1-3930	RCA	8.98	CLP 11	
☆	30	5	5	JETHRO TULL	The Broad Sword And The Beast	Chrysalis CHR 1380	IND	8.98	☆	64	50	38	DAN FOGELBERG	The Innocent Age	Full Moon/Epic KE2 37393	CBS	8.98	☆	98	80	8	8	O'BRYAN	Doin' Alright	Capitol ST-12192	CAP	8.98		
☆	29	17	42	STEVIE NICKS	Bella Donna	Modern Records MR 38139 (Atco)	WEA	8.98	☆	65	66	11	THIRD WORLD	You've Got The Power	Columbia FC 37744	CBS	8.98	SLP 33	☆	99	109	2	2	DIONNE WARWICK	Friends In Love	Arista AL 9585	IND	8.98	
☆	30	28	45	FOREIGNER	4	Atlantic SD 16999	WEA	8.98	☆	66	56	32	POLICE	Ghost In The Machine	A&M SP-3730	RCA	8.98	☆	100	100	15	15	OAK RIDGE BOYS	Bobbie Sue	MCA MCA 5294	MCA	8.98	CLP 6	
☆	31	31	7	TALKING HEADS	The Name Of This Band Is The Talking Heads	Sire 2SR 3590 (Warner Bros.)	WEA	12.98	☆	67	55	21	TOM TOM CLUB	Tom Tom Club	Sire SRK 3628 (Warner Bros.)	WEA	8.98	SLP 35	☆	101	108	3	3	BOW WOW WOW	The Last Of The Mohicans	RCA CPL1-4314	RCA	5.98	
☆	34	18	18	SAMMY HAGAR	Standing Hampton	Geffen GHS 2005 (Warner Bros.)	WEA	8.98	☆	68	67	61	QUINCY JONES	The Dude	A&M SP-3721	RCA	8.98	SLP 15	☆	102	112	3	3	MELISSA MANCHESTER	Hey Ricky	Arista AL 9574	IND	8.98	
☆	33	8	8	GREG KINN BAND	Kihntinued	Beserkley E-160101 (Elektra)	WEA	8.98	☆	69	69	38	THE ROLLING STONES	Tattoo You	Rolling Stones Records CDC 16052 (Atco)	WEA	8.98	☆	103	92	27	27	THE CARS	Shake It Up	Elektra SE-567	WEA	8.98		
☆	37	9	9	THE DAZZ BAND	Keep It Alive	Motown 6004ML	IND	8.98	☆	70	72	17	LE ROUX	Last Safe Place	RCA AFL1-4195	RCA	8.98	☆	104	102	36	36	DARYL HALL AND JOHN OATES	Private Eyes	RCA AFL1-4028	RCA	8.98		

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

MAY 29, 1982, BILLBOARD

General News



CALL COMPLETE—Following a successful joint Midwest tour, Bob Pfeifer of Human Switchboard, right, greets Toots of Toots & the Maytals. The two groups are discussing touring together again.

CBS 'Eliminates' Skips

• *Continued from page 4*
record is being pressed," says Nimiroski.

In the factories, an effort was made to educate management and the employees as to where the problems lay. "In the press rooms, we made sure that the press cycles were running properly, and that the records were handled, inspected and packaged properly," says Nimiroski. Also, management was set up so that the quality control manager on every plant reports to Nimiroski, not the plant manager. "If a bad record comes out of a CBS plant, it is my responsibility," he says.

A bad master is not going to make a good record, but, says Nimiroski, the problem isn't in the recorded product.

"I did a very thorough analysis on the consumer complaints about skipping, what the problems were, and the equipment that was used. We determined that we were having problems with an automatic turntable manufacturer that supplies 75% of all the automatic turntables in the country that were causing records to skip. There are six or seven million of these units out in the country."

The quality of CBS cassettes was also improved with the adoption of a

better quality tape, though tapes are not yet subjected to the same stringent inspections that records now undergo at the CBS Research Center in Stamford. That is to be the next step.

The CBS Research Center, which also works on the research and development of the videodisk, teletext, high resolution television and other high-tech activities for the company, receives and evaluates records from every CBS plant around the world. It also checks on the pressings of the competition.

Report cards are prepared on samples of 30 records on a scale of 0-100. According to the scores shown by Nimiroski, most plants average near 70, which was also the score posted by CBS plants before the quality control efforts went into effect. Now the scores top 90, with some of the audiophile items said to be at or near perfect.

The scores are determined using the criteria established at the beginning of the program. Though the human element comes into play in making the evaluations, a visit to the Research Center shows that much of it is mechanized, with pops, ticks, rumble and roar showing up as numbers on a computer-linked video monitor.

Rock 'n' Rolling

• *Continued from page 10*

reciprocal arrangement with ICM on the musical side. Garlund represents ICM's musical roster on a nonexclusive basis for soundtracks.

"We are not obligated to use an ICM artist; we can go elsewhere, but we have immediate access to the company's entire musical roster," says Gardner. "This includes Chris Cross, Kenny Rogers, and all those people. So there is a broad spectrum to choose from at ICM, but we don't have to."

For the future, says Gardner, they hope to develop their own film properties, but in the meanwhile, "we are into the international video market because we have a lot of video pieces of Todd and Utopia, both concert footage and non concert footage, which we are brokering around the world. We are actively involved in the cable field through the Utopia video connection, and we fully believe in cable musical programming, satellite delivery, and simulcasts with national FM networks, which we are working on, though it is still too early to talk about," says Gardner.

In addition, there are the business affairs of Rundgren and Wyman to take care of, and both artists keep busy.

Wyman, who has just signed a solo album deal with A&M for the world outside the U.S. and Canada, has spent the time between the Rolling Stones tours promoting his own solo career and the "Green Ice" film (which has already been released abroad), travelling to Europe, Australia and Japan. The promo tour was taped for future broadcast.

"Bill was the first Rolling Stone ever to set foot in Japan, and it was quite an event. They saw how non-demonic Bill was, and that may possibly pave the way for a Stones visit," says Gardner.

Gardner is also working on a deal for a book of photographs by Wyman and paintings by Marc Chagall, where Chagall will have the rights for Western Europe, and Wyman elsewhere. A deal has already been set for Australia, and Gardner is now negotiating for the U.S., South America and the U.K.

Rundgren, meanwhile, has just completed producing a Psychedelic Furs LP, while Utopia, of which he is a one-quarter member, has signed a deal with Al Coury's new Network Records label. Rundgren himself is still signed to Bearsville for one more solo LP, and then he too, will be recording his solo projects for Network.

Jam Promo Bears Witness To College Radio's Impact

• *Continued from page 20*

He notes that "there comes a time when you separate your personal feelings from your programming instincts. I admire Jerry Jaffe for his staunch commitment and support for the band. But he's not a programmer in Chicago, Ill. If he thinks he's affecting me by giving a trip to a college station, I say, 'Good for the station and good for the group'. It's an admirable thing for a label to do. But he's not going to change my position."

At WMET, music director Dave Benson says it's hard to cover the specifics of what he terms "the Jam situation." Having played the group's last record, "Sound Affects," he argues that "we haven't exactly 'ignored' them. But at this point, their latest album hasn't really seen the broad national radio acceptance that we look for when considering an album for airplay. The band also presents an interesting dilemma in that they have voiced on numerous occasions their lack of desire to break in the U.S."

"They're a totally British entity," he adds, "the most powerful rock'n'roll band in England. But that doesn't mean their sound necessarily translates to an American audience. There is a large cult following for the group here and I am part of that cult. And, if in the future we can relate any of their material to our audience, we'll be more than happy to play their records."

Michael Lev, the WNUR music director, says that Jam releases always seem to dominate the station's playlist. "The music is really powerful—political, youth-oriented, intelligent," he observes. "And they're great to dance to." He explains that his enthusiasm for the group led him to "pester" Jam Productions, the group's booking agency, into letting the station co-promote a May 26 date at the Aragon Ballroom. "We wanted to do something more than a simple album or ticket giveaway, so we conceived a promotion with

PolyGram that would give the station and the group a level of visibility in the market."

College radio, he continues, "never stands still. And that's a wonderful thing at a time when commercial radio is treading the same turf. We're thrilled and proud to have played Soft Cell, the Go-Go's and Human League as imports, for example. It shows that colleges know what they're doing when it comes to programming."

PolyGram has also initiated a college radio promotion with Delilah Communications in support of "Cool Cats," a book about rock fashions that features a chapter on the Mod era written by Paul Weller, the Jam's principal songwriter. Jaffe notes that the 50 participating stations took the project "very seriously. A lot of commercial stations rejected it because they're looking for quick audience enhancement—a trip to Venus or whatever. Yet the book basically chronicles what AOR is playing today."

And he adds that Wave Breaker, a college syndicator, will premiere a concert recorded by the Jam Wednesday (19) at the Trenton War Memorial in several weeks over 60 stations. "Campuses have embraced a class of rock'n'roll performers that have a certain lyrical savoir faire, an intensity, and a message," Jaffe concludes. "Which is why my company is seeing sales breakthroughs with the Jam and the Waitresses. College radio is honest in its reverence. Why is commercial radio so wary?"

Bubbling Under The HOT 100

- 101—STREET CORNER, Ashford and Simpson, Capitol 5019
- 102—TRY JAH LOVE, Third World, Columbia 18-02744
- 103—JUST BE YOURSELF, Cameo, Chocolate City 3231 (Polygram)
- 104—I JUST WANT TO SATISFY YOU, The O'Jays, P.I.R. 02834 (Epic)
- 105—WORDY RAPPINGHOOD, Tom Tom Club, Sire 50067 (Warner Bros.)
- 106—DON'T STOP WHEN YOU'RE HOT, Larry Graham, Warner Bros. 50068
- 107—NO ONE LIKE YOU, Scorpions, Mercury 76153 (Polygram)
- 108—SOUP FOR ONE, Chic, Mirage 4032 (Atlantic)
- 109—DO THE DONKEY KONG, Buckner and Garcia, Columbia 18-02867
- 110—HARDER THAN DIAMOND, Chubby Checker, MCA 52043

Bubbling Under The Top LPs

- 201—THE CHIPMUNKS, Chipmunk Rock, RCA AFL1-4304
- 202—SOUNDTRACK, Victor/Victoria, Mercury MG1-J407 (Polygram)
- 203—KIM WILDE, Kim Wilde, EMI-America 17065
- 204—DURAN DURAN, Rio, Capitol ST 12211
- 205—JOHNNY CASH, JERRY LEE LEWIS, CARL PERKINS, Survivors, Columbia FC 37961
- 206—FRANK BARBER ORCHESTRA, Hooked On Big Bands, Victory 702 (Sugar Hill)
- 207—DUKE JUPITER, Duke Jupiter, Coast To Coast, ARZ 37912 (Epic)
- 208—MOON MARTIN, Mystery Ticket, Capitol ST 12200
- 209—THE SHERBS, Defying Gravity, Atco SD 38146 (Atlantic)
- 210—JOHN HIATT, All Of A Sudden, Geffen GHS2009 (Warner Bros.)

Lifelines

Births

Girl, Laura Elizabeth, to Libby and Jerry Eubanks, May 9 in Spartanburg, S.C. Father is woodwind/keyboard player for the Marshall Tucker Band.

★ ★ ★

Girl, Jennifer Lynn, to Debbie and Steve Scruggs, May 13 in Nashville. Father is former member of the Earl Scruggs Revue and co-owner of Scruggs Sound Studio.

★ ★ ★

Boy, Stephan, to Ludmilla and Peter Kyrtiuk, May 12 in Toronto. Father is general manager of Boot Records Ltd. and vice president of Post Distributors.

★ ★ ★

Girl, Syreena Lynne, to Marjorie and Cosmo Wyatt, May 12 in Boston. Father is director of New England DJ Assn. and publisher of Progressive Platter.

Marriages

Keith Carlos, director of operations for Urban Rock Records, to Nancy Aviles, May 1 in New York.

★ ★ ★

Kathy Durand, field merchandiser for CBS Records in Houston, to George Vann, May 8 in Houston.

★ ★ ★

Jerry Simon, producer/publisher/lyricist, to Celeste Maggiore, actress/singer/lyricist, May 1 in New York.

Deaths

Thomas Maher, 33, in a car accident, May 18 in Braintree, Mass. He was assistant production manager for Gemini Concerts. Survivors include his mother and two brothers.

★ ★ ★

Murray McEachern, 67, trombonist, alto saxophonist and composer who was featured many years in the Jack Hylton, Benny Goodman and Glen Gray's Casa Loma orchestras, April 28 in Los Angeles after an illness of several years. Canadian-born, he also led his own group sporadically in the Southern California area.

★ ★ ★

Harvey Levin, 38, of cancer, May 18 in Stanford, Calif. A 20-year radio veteran, Levin owned KUIC Vacaville, Calif. and KFAT Gilroy, Calif. Among his other broadcasting jobs were a stint with McGavren-Guild and one as general manager of KNEW Oakland. Survivors include his mother and his sister.

Sound Odyssey

• *Continued from page 19*

By departmentalizing his administration of various classifications of inventory, Weiss feels he has benefited greatly. His stock managers are: Kal Katz, clothing; Frank Pellicone, records and accessories; and Harvey Dossick, video. Weiss headquarters in an 8,000 square foot central warehouse in Huntington Valley, from which his stores, all within a 10-mile radius, can be served in less than an hour.

Within the next 90 days, Weiss will introduce full lines of children's and adult's sneakers to his Sound Odyssey chain.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	57	11	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98		136	136	30	DIANA ROSS Why Do Fools Fall In Love RCA AFL1 4153	RCA	▲	8.98	SLP 48
106	113	6	DOLLY PARTON Heartbreak Express RCA AHL1-4289	RCA		8.98		137	95	14	MIKE POST Television Theme Songs Elektra E1-60028	WEA		6.98	
107	NEW ENTRY		SOUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98		138	138	7	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
108	118	7	VARIOUS ARTISTS The Dukes Of Hazard Scotti Bros. FZ 37712 (Epic)	CBS				139	139	25	AC/DC For Those About To Rock Atlantic SD 11111	WEA	▲	8.98	
109	98	26	LOVERBOY Loverboy Columbia JC 36762	CBS	▲			140	NEW ENTRY		MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98	
110	104	13	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 3	141	140	85	KENNY ROGERS Greatest Hits Liberty LDO-1072	CAP	▲	8.98	CLP 29
111	105	28	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602	WEA	▲	8.98		142	NEW ENTRY		LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98	
112	88	84	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98		143	154	4	HANK WILLIAMS, JR. High Notes Elektra E1-60100	WEA		8.98	
113	103	37	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 21	144	144	12	KATHY SMITH Kathy Smith's Aerobic Fitness Muscletone MT-72151 (R&L)	IND		8.98	
115	116	13	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		145	NEW ENTRY		HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
116	111	19	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 12	146	148	5	THE BEATLES Beates 1967-70 Capitol SKBO 3404	CAP		14.98	
117	83	10	THE DREGS Industry Standard Arista AL 9588	IND		8.98		147	134	77	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS	▲		
118	101	14	FAME Soundtrack RSO RX-1-3080 (Polygram)	POL	▲	8.98		148	151	3	ROBERT PALMER Maybe It's Live Island ILPS 9665 (Warner Bros.)	WEA		8.98	
119	73	10	JEFF LORBER It's A Fact Arista AL 9583	IND		8.98	SLP 69	149	89	9	DEATH WISH II Soundtrack Swan Song SS8511 (Atco)	WEA		8.98	
121	123	79	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98		150	NEW ENTRY		Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
122	126	4	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS				151	127	15	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99	
123	117	57	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98		152	NEW ENTRY		NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS			
124	124	37	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98		153	153	5	THE BEATLES Beates 1962-66 Capitol SKBO 3403	CAP		14.98	
125	125	47	KENNY ROGERS Share Your Love Liberty L00-1108	CAP	▲	8.98	CLP 35	154	119	9	CAROLE KING One To One Atlantic SD 19344	WEA		8.98	
126	96	25	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA		8.98	SLP 49	155	114	30	PRINCE Controversy Warner Bros. BSK 3601	WEA	●	8.98	SLP 45
127	113	51	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98		156	142	94	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	RCA	▲	8.98	
129	77	5	OUTLAWS Los Hombres Malo Arista AL 9584	IND		8.98		157	171	4	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266			8.98	
130	120	15	SMOKEY ROBINSON Yes Its You Lady Tama 600112 (Motown)	IND		8.98	SLP 28	158	158	16	DONNIE IRIS King Kool MCA MCA 5237	MCA		8.98	
131	128	45	PAT BENATAR Precious Time Chrysalis CHR 1346	IND	▲	8.98		159	133	7	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 41
132	129	6	XAVIER Point Of Pleasure Liberty LT-51116	CAP		8.98		160	NEW ENTRY		JANE OLIVOR In Concert Columbia FC 37938	CBS			
133	130	27	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98		161	157	67	JOURNEY Captured Columbia KC-2-37016	CBS	▲		
134	NEW ENTRY		AMBROSIA Road Island Warner Bros. BSK 3638	WEA		8.98		162	165	4	JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS			
135	132	417	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98		163	163	4	STARS ON Stars On Long Play III Atlantic SD 19345	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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MAY 29, 1982, BILLBOARD



Billboard photo by Jacki Sallow

SHAPING UP—Elektra/Asylum chief Joe Smith, seen at right in foreground, shares a laugh with exercise maven Richard Simmons during a label huddle with the tv personality centering on his first E/A album, "Reach." Enjoying the exchange are, from left, Vic Faraqi, E/A marketing chief; songwriter Allee Willis, who teamed with Bruce Roberts to write and executive produce the LP; a&r staffer Carol Thompson; East Coast executive Mel Fuhrman; vice chairman Mel Posner and sales topper Lou Maglia.

NARAS Trustees Create New Achievement Award

NEW YORK—Highlights of May 15 weekend meeting of NARAS trustees in Tarpon Springs, Fla., included the creation of a Lifetime Achievement Award and a Quarterly Journal, and the unanimous reelection of three national officers.

The trustees voted to present the Lifetime Achievement Awards to individual performers and authorized national president William Ivey to present, at his discretion, certificates recognizing important industry-related contributions.

At the meeting, which also saw the re-election of first national vice president Mike Melvoin and national secretary/treasurer Al Schlessinger, the 29 national trustees discussed the possibility of broadening "The Grammy Awards Show" to three hours and initiating satellite pickups from overseas, as well as incorporating live performances by past winners and highlights of past telecasts into the Grammy awards program.

The trustees also voted to divide the Ethnic and Traditional category

into Best Traditional Blues Recording and Best Ethnic and Traditional Folk recording; place new sound-track albums recorded more than 25 years ago into the Best Historical Album category; expand the base of the Historical Album's nominating committee; redefine classical chamber music to mean "one player to a part"; limit qualifications for Best Video recording to original programming created especially for the home video market; and award certificates to songwriters of old material and to major artists in the Best Cast Show Album category. The trustees also rejected a proposal to create a classical fusion category.

The group also heard and viewed plans submitted by the Atlanta chapter for a Hall of Fame site there; reviewed a new financing proposal for a Memphis site; examined recent activities undertaken by the "Save America's Music" committee; and explored efforts to enlarge the Academy's Endowment Fund.

Mass. Wholesaler Files Countersuit Against Labels

• Continued from page 3

the plaintiffs "made an election to generate maximum publicity concerning the defendants' acquisition and resale of the (cassettes) so as to destroy the value of the defendants' businesses and thus put other independent distributors on notice they would be treated in similar fashion if they bought or sold questioned or questionable merchandise."

The answer and counterclaim also suggests that the RIAA agreed to "mislead and did mislead the defendants by intentionally withholding information from the defendants that the defendants specifically requested concerning the authenticity of the Canadian-manufactured (cassettes) referred to..."

In an affidavit filed with the court, chief RIAA investigator Kenneth A. Giel said he was first tipped to the alleged bogus tapes by John Langley, director of antipiracy activities for the Canadian Recording Industry Assn.

The defendants' reply, which notes that they obtained the tapes from the Canadian distributor at \$2.50 per tape, states that after hearing "rumors" that salesmen and representatives of Pickwick International, a key competitor, were doubting the authenticity of the

tapes, they made inquiries to plaintiffs' representatives in the area and became "concerned" as to their origins. The defendants say that contact with "a long time business associate and friend, Donald Dumont, senior executive at WEA," failed to produce Dumont's feelings on the tapes' authenticity when, in fact, he was looking into the matter.

"Dumont made false representations," the defendants charge, "for the purpose of inducing defendants to continue purchasing and distributing the Canadian tapes and to refrain from further investigations into whether or not the Canadian tapes were authorized copies of copyrighted sound recordings, copyrighted graphics and registered trademarks."

The charges by the defendants portray the firms' owner, Michael Driscoll, as continuing to "suffer from severe emotional distress" as a result of the plaintiffs' "extreme and outrageous" actions, which also were destroying his businesses, the goodwill and reputation of his businesses, his own reputation and his own investment of time, effort and savings in those businesses.

The answer and counterclaim seeks damages of \$6 million plus attorney fees, costs and other relief deemed appropriate by the court.

IRV LICHTMAN

Inside Track

Federal District Court for Southern New York laid a cumulative \$101,000 in fines on **Matsushita Electric Corp.** after the firm pleaded guilty to charges of wire fraud and fraudulently gifting members of a Teamsters' union local. The company, which imports **Panasonic** goods from Japan, admitted that from 1966 to 1976 it gave union members over \$100,000 in free merchandise.

National Video's Ron Berger predicts his North American specialty store franchise chain will top the 100 unit mark late this month; he signed six affiliates last week. Berger hosts the store network's first fall conference at the exclusive Otter Crest Inn on the Oregon Coast from Oct. 5-8. Only franchisees will attend. . . . **Frank Turner**, 41, longtime Atlanta promotion man, was arrested last week at the Sheraton Oasis Hotel, Palm Springs, for possession of narcotics by the Palm Springs police. Turner was in the hotel as part of a group of **EMI/Liberty** employees holding a national meeting. He is out on \$5,000 bail. According to police, they found cocaine, Quaaludes and marijuana in his hotel room. He will be arraigned in the next seven to 10 days. If convicted, he could face imprisonment for a state law violation. According to a **Capitol Records** source, Turner has resigned from his Atlanta position since the arrest.

The Bobby Bare Show, slated for Saturday (22) as the second country package for the new **Riverdale Entertainment Center**, Valencia, Calif., has been cancelled because of poor advance sales. The Riverdale equestrian center, where the show was to be held, did 10,000 at a \$15 top several weeks ago with Merle Haggard and a rodeo, its first attraction. **Cliffie Stone**, who is house booker, is reportedly conferring with club officials over realignment of a summer show schedule that was to have included **Roy Clark**, **Hank Williams Jr.** and **Tennessee Ernie Ford**, a member of Stone's El Monte, Calif. entourage back in the early '50s.

Show Industries, the L.A. combination of the **Music Plus** stores and **City 1-Stop**, stages a Black Music luncheon June 4 from 11 a.m. on with **Barry White**, **Larry Graham**, **Ray Parker Jr.**, **D.J. Rogers**, **High Inergy**, **Side Effect**, **Cheryl Lynn**, **Michael Wycoff**, **Steven & Sterling**, **Ren Woods** and others as featured guests. **Sam Ginsberg** is accepting reservations (213) 234-3336. . . . **Bobby Darin** posthumously gets the 1,749th star on Hollywood Blvd. Wednesday (26). . . . **Track** hears that **Danjay Music** is putting its home video machine into high gear with the addition of former **Pickwick** and **Sound Video Unlimited** merchandiser **Mike Kelley** travelling the **Budget Tape & Records** stores.

Al Bennett of Liberty and now Cream Records fame, according to the grapevine, offered a sliding scale deal to **Marcia Hartstone** for her **Integrity Entertainment** stock, which would have provided a minimum of \$2.5 million and a possible \$5 million for her controlling interest in the publicly held 130-plus store chain. Word is she turned thumbs down. . . . Is CBS nearing the dotted line stage in a negotiation with **Monument Records' Fred Foster**? Deal would be for release of some previously unreleased and some vintage masters Foster produced, with a **Willie Nelson/Dolly Parton** packet as the prize.

Former Atlantic Records merchandising manager **Myra "Mickey" Cochnar** has penned "Platinum," a novel about the industry, which will be released soon by **Pinnacle Books**. . . . **Lieberman Enterprises** fetes its 75th anniversary at its annual picnic July 25 at Cedar Lake Farms, New Prague, Minn. . . . **Dynamic Radio Duo: Former Billboard "raydio" editor Claude Hall** and **Cleveland radio personality legend Bill Randle** meld talents at **Phillips Univ.**, Enid, Okla., where Randle will head the new Mass Communications division and Hall will par-

ticipate as adjunct professor of communications.

Rick James' "Throwin' Down" being footballed in the South where one-stops are loss-leading it at from \$4.99 up. It costs about \$5.25 from a distributor. . . . **Henry Droz** will present the "President's Award For Excellence In Black Music Marketing" this summer to the WEA branch that does the best job with the month-long June "Heritage of Black Music" campaign designed to assist small black music entrepreneurs. . . . **The Visual Music Alliance** convenes Monday (24) at At Sunset, West L.A., at 7:30 p.m. The group fosters the fusion of music and visual.

Progressive Records prexy **Gus Statiras' son, Perry**, just cut his first album with his group, the **Messengers**, but pappy, who was planning to release it, now says he sent it to **Ahmet Ertegun** and **Bruce Lundvall** for their consideration. His other son, **Glen**, who leads the Beat, is issuing his first single on his own **Laser Records**.

Two new artist signings of interest: **Neil Young** to **Geffen**, and **Sissy Spacek** to **Atlantic**. The former's move keeps him under the Warner umbrella for North America, though CBS elsewhere; RCA was reportedly hoping to grab him. Spacek, who won an Oscar for her **Loretta Lynn** portrayal in "Coal Miner's Daughter," was reported to be headed to Atlantic last year, for the company's rumored country label. No word on that venture at the moment, however.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: **AFM** prexy **Jimmy Petrillo** was eyeing the disk industry as possible encroachment to union employment. Survey conducted by the AFM showed musicians earning \$20,200,000 from radio; \$2,872,000 from tv and \$4,220,000 from recording and the trust fund in 12 months covered. . . . **The Coconut Grove, L.A.**, was asking a \$1.50 cover for **Sinatra**. . . . **The Illinois Supreme Court** upheld the state's tax on nitery takes. . . . **Kay Thompson** was breaking in an act with the **Williams Brothers**. . . . **WSM** mulling a new Friday night show, "Friday Night Frolics." . . . **Marty Landau** and the **Maddox Bros.** and **Rose** leased the **Lido Ballroom**, Long Beach, for weekend shows.

20 years ago this week: Heading the distrib takeover of **ARMADA** were **Harry Schwartz**, **Amos Heilicher**, **Bob Chatton**, **Nelson Verbit** and **Harry Apostoleris**. . . . **Nevins-Kirshner** was starting two labels, one to be handled by **Al Massler** and the other thru **Bernie Lowe's Cameo** setup. . . . **Korvettes** moving into its first Fifth Ave. class address, with **Dave Rothfeld** organizing the record department. . . . **Pete Stocke** appointed head of the **RCA Victor** department at **Taylor Electric**, Milwaukee. . . . **Carl Davis** named a&r producer for **Columbia Records** in Chicago.

10 years ago this week: **Raymond Rosen & Co.**, Philadelphia, blueprinting more **Franklin Music** outlets with **Al Franklin**. . . . Former promo chief **Marvin Deane** suing former employer **Tetragrammaton Records** for \$54,000 reportedly due on his employment binder. . . . **Neil McIntyre** joined **WPIX-FM**, New York, as p.d. . . . **Tom Clay** bolted **KPPC-FM, L.A.** . . . **Terrell Metheny** joined **KONO**, San Antonio. . . . **Carole Sager** signed with **Metromedia**. . . . **George Burns** left **Pacific & Southern** as national program director.

A/C Going More Conservative

• Continued from page 20

rent product available for the 25 plus listener than for the 12-34 audience, he says new music is in "a real bad slump. Labels are releasing mediocre product for the sake of releasing new records. They're not spending money for research or talent development and convince people through advertising that records are hits when they're not." All this makes his job tougher, he explains. "It's a matter of sitting back and waiting for the good stuff, picking and choosing really carefully."

What is he avoiding this year that he might have played last year? "Some artists don't have the right sound for us. I didn't play **Tommy Tutone** this year. I wouldn't have played him last year, but we played **Deniece Williams** this year and last year. Sound is what programmers

are after. Three years ago, I never believed we would play a **Willie Nelson** record."

Tom Bigby, manager of operations and programming at **KFI-AM** in Los Angeles, argues that "stations have softened and softened until they're boring. We're not a soft radio station at all. We play the hits, even though some we don't play until they're very familiar. We first added (**Joan Jett's**) 'I Love Rock'n'Roll' as a recurrent."

Bigby says he has always programmed a lot of oldies, but not for the reason most people cite. "About 58% of the Los Angeles/Orange County area is non-white," he says. "You have to play oldies to attract that audience if you want to survive. It's not so much to draw the 25-49 demo."

"The greater L.A. area is like a

horseshoe. The outside is a typical American market, but the inside has a tremendous Hispanic, black and Oriental population. It's like the Miami/(Ft.) Lauderdale situation."

Assistance in this story provided by **Leo Sacks** in New York and **Paul Grein** in Los Angeles.

Garry Cagle, program director of **KFRC-AM** in San Francisco, runs counter to one prevailing trend in that he programs fewer oldies than he used to. He figures oldies comprise 20% of his programming now, down from 40% a year ago.

But Cagle, who's been at the station for two years, didn't base this alteration on exhaustive research into his market. "I don't believe in research," he says. "I don't program to age groups. If I like it, I play it."

Bravo!



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