



# AUSTRALIA AND NEW ZEALAND

SPOTLIGHT IN THIS ISSUE

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CONSUMER ELECTRONICS SHOW  
PREVIEW

# Billboard

NEWSPAPER

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## CES Keeps High Profile

This story prepared by Laura Foti in New York and Jim McCullaugh in Los Angeles.

NEW YORK—The sounds of this week's Consumer Electronics Show will be increasingly super fidelity, thanks to the introduction of numerous stereo video products, component television and various digital disk exhibits. Economic times may be tough, but the 1,000-plus manufacturers showing their wares in Chicago Sunday through Wednesday (6-9) refuse to keep a low profile.

Not all the news is upbeat. JVC has decided to postpone introduction of its VHD (Video High Density) system, which would have been the third non-compatible videodisk

(Continued on page 23)

## RETAILERS REPORT

### Price Wars Spark Blank Tape Ad \$\$

By JOHN SIPPEL

LOS ANGELES—U.S. record retailers can expect continued strong marketing support from blank audio tape manufacturers, even as mounting competition forces wholesale prices down, a survey of chain executives indicates.

TDK is pointed up by most canvassed as frontrunner in the price war. TDK has told accounts that it is further lowering its wholesale after several such drops over the past year, because it is cleaning out present stocks so that the firm may introduce new packaging changes. The recent TDK announcement has

been followed by a Fuji directive "going through almost the same semantics," according to Godfrey Dickey, vice president, Integrity Entertainment here.

The Integrity stores, both Big Ben's and Wherehouse, have been a pacesetter in print advertising and in discounting prices for several years. In a three-day Memorial Day weekend sale, spearheaded by a 1/4-page ad in the L.A. Times, Dickey featured six different brands of audio and video tape. Such attractive prices as Maxell UDXL I at \$2.99 or a case of 12 for \$33.50 and a TDK two-pack of SA C90s at \$4.38 were featured. (Continued on page 106)

## Format Consultants: AOR Boon Or Bane?

By LEO SACKS

NEW YORK—AOR consultants are robbing the format of its vitality and creativity, and are inhibiting the exposure of new music acts. Or, they have raised the profile of album-oriented rock stations in many major markets because their programming "consistency" guarantees commercial success.

These conflicting opinions, drawn from a Billboard survey of prominent AOR consultants and programmers, reflect the impact of a handful of radio doctors whose input in the areas of playlists, research, talent acquisition, jock presentation, news and public affairs, advertising, marketing and promotion has changed

the face of contemporary radio.

Lee Abrams, an originator of the SuperStars format, currently heard on 80 AOR stations across the nation, acknowledges that he may have helped to create "a monster."

"Consultants have made the format extremely competitive," he notes. "They've also taken away the spontaneity and magic of AOR. There's such consistency, such homogeneity from market to market that it's really gotten out of hand."

The executive, who expects to counter the "standardized SuperStars sound" with the debut of an "antidote" format known as "SuperStars 2" later this summer, adds: "We always tried to maintain a bal-

(Continued on page 45)

## - Inside Billboard -

• **RETAIL CHAINS** are finding that video software rental does better in non-mall locations than in mall outlets, according to a Billboard survey. Some major companies, as a result, are quietly dropping this aspect of their video business. Page 18.

• **RADIO PROGRAMMING** which jars listeners out of a "certain mood" is a key factor in causing station tune-out, notes a new study of audience attitudes. This is particularly so with older demographics. Page 3.

• **DISK DEALERS** looking to expand their profit margin in the current weak economy are less likely to screen out counterfeit product if it's offered at attractive prices, says the RIAA's antipiracy chief. He reports a resurgence in this form of piracy. Page 3.

• **BLACK MUSIC ASSN.** members at the grass-roots level will have more say in how the organization is structured, if policy changes discussed at the BMA conference are fully implemented. Page 3.

• **RISING RETAIL OVERHEADS** are prompting some unusual countermeasures. One Midwest record dealer has turned his outlet into a drive-in store, and the experiment seems to be working. Page 19.

• **NEW ACTS** comprised 57% of the top singles in Australia last year, reflecting that market's unquenchable appetite for fresh music. Those newcomers are being exported, too. Spotlight on Australia/New Zealand, opposite page 54.



On May 27, Laurie Anderson completed a tour of Ohio, California, New York, Minnesota, Washington, Texas, Illinois and Pennsylvania. Every concert was sold out. And on May 30, Robert Hilburn wrote in the "Los Angeles Times": "Big Science is a bold and original work that signals the entry of pop into the '80s, much the way that David Bowie's 'Ziggy Stardust' album in 1972 marked the break from '60s to '70s pop consciousness." Big Science BSK 3674 on Warner Bros. Records. (Advertisement)



"E.T. THE EXTRA-TERRESTRIAL"—The new Steven Spielberg film with original music composed and conducted by John Williams, winner of 11 Grammy Awards, including in the album category "Best Original Motion Picture Score," six out of the last seven years. The "E.T." soundtrack is digitally recorded and available on MCA Records and Tapes (MCA-6109). (Advertisement)

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## See New Surge In Counterfeiting RIAA's Schoenfeld Cites 'Easier' Retail Penetration

By IS HOROWITZ

NEW YORK—Counterfeiting of sound recordings has again become a growth industry, reversing a trend that saw it in mild decline a year ago.

The last two months in particular have seen a "major surge" in this form of piracy, says Joel Schoenfeld, antipiracy chief at the RIAA, who attributes much of the increase to easier penetration of the retailing pipeline.

Dealers looking to expand their

profit margin in the current weak economy are less likely to screen out bogus product if offered at attractive prices, he observes.

On the constructive side, Schoenfeld notes a drop in the volume of bootleg activity, which a year ago was the piracy category showing most rapid growth.

He now places bootleg inroads at about 20% of the illicit take, while a

year ago it was judged to be about one-third. Total sales displacement via spurious goods is still given as \$400 million, a figure that has remained relatively stable for the past two or three years.

Bootlegs are more easily identified than counterfeits in enforcement sweeps and so have taken a heavier battering, says Schoenfeld. He reports that more raids on offending pressing plants have been conducted in the last two years than ever before over a comparable period.

Schoenfeld also notes that some pressers have been cooperative in antipiracy actions. In the last two months, two plants have called the RIAA to check out suspected product offered for manufacture.

"This is the first time this has happened since I came to the RIAA," says Schoenfeld. He joined the association as assistant to special antipiracy counsel Jules Yarnell six years ago. Yarnell resigned his post earlier this year.

Schoenfeld was in Washington, D.C. last week to confer with Justice Dept. and FBI officials on enforcement procedures under the new federal law increasing penalties for those convicted of trafficking in unauthorized recordings (Billboard, June 5).

## Japan Mulls Payments For Disk Rental 'Losses'

By SHIG FUJITA

TOKYO—The Japanese government, apparently unwilling to outlaw record rental stores because of their public popularity, is planning to introduce legislation to compensate copyright owners for revenue losses attributed to the existence of such outlets, which are said to encourage home taping.

The legislative approach will originate from the Cultural Affairs Agency, looking to establish a "fair deal" for copyright owners, performers and record companies, giving them the right to demand compensation for secondary use of commercial recordings.

It's not yet clear what form the bill (which will be submitted to the current session of parliament) will take, or how the "compensation" will be extracted from the disk

rental operators and be distributed.

The Cultural Affairs Agency is said to believe that an overall revision of Japan's copyright law is now necessary, due to advances in copying technology. But since this would take considerable time to explore and draft, the government has decided to take more immediate action.

The development is attributed to the effectiveness of lobbying by Japanese record companies, which are vehemently opposed to record rental. They believe it's largely responsible for the recent decline in record sales nationwide.

There are more than 1,000 record rental outlets now in existence in Japan.

## GRAND JURY PROBE

### 'Dance' Pirates Hit By Raids

By LEO SACKS

NEW YORK—Raids on four metropolitan area retailers and a dealer/distributor allegedly involved in the sale of pirate dance music compilations were conducted Wednesday (3) by the office of Queens District Attorney John J. Santucci, a spokesman for his office confirmed last week.

The crackdown, which netted over 1,100 jackets and 900 finished 12-inch masters, according to a source close to the investigation, is part of a grand jury probe into the manufacture, sale and distribution of illegally duplicated dance music records.

Tom McCarthy, a spokesman for Michael A. Hammerman, an Assistant District Attorney whose Economic Crime Unit is conducting the investigation, said that search warrants were executed at businesses in Brooklyn and Queens, but that the probe was citywide.

He declined to reveal the identity of the targets and would not say whether indictments are expected. But the source, who requested anonymity, said the dealer/distributor is suspected of supplying large quantities of a pirate disk known as "Horizon One" to retailers across the (Continued on page 14)

## Radio 'Tune-Outs' Are Measured Report: Younger Demographic Appears Most Selective

By BILL HOLLAND

WASHINGTON—What prompts station tune-out? Songs which are repeated too often, songs which jar listeners out of a "certain mood" and songs which they simply don't like.

These are among the disclosures of a nationwide survey of the music and programming preferences of American radio listeners of all ages, just released by its co-sponsors, McGavren-Guild Radio, the New York-based radio rep, and Robert E. Balon & Assoc., Austin-based radio research firm. A total of 1,750 telephone interviews were completed throughout the country, with one interview per household.

Surprisingly, the most finicky listeners, those who found more songs

they didn't like, were the youngest surveyed (18-24) rather than the older listeners, including the 45-54 age group. Of those who found that certain songs took them out of a desired mood, however, the 35-44 age group and the 45-54 age group appear to be the most aggravated.

The survey also shows that most listeners under the age of 35 overwhelmingly listen to FM over AM—in the 18-24 age category, by 89% to 10%, in the 25-34 group, an also substantial 74% to 25%—and that all of the listeners listened to the radio more in the car—29% as opposed to 19% at home or 8% at work.

The survey asked the listeners the reasons why they listen to radio.

Eighty three percent replied "for entertainment," 72% of them also said they listen "for my favorite songs," and 77% said the radio "keeps me company."

Only about 6% of the listeners in any of the age categories said they changed stations because they didn't know a song. However, when asked if they happen to tune to a station playing a certain kind of music, do they listen "quite a while," a "little while," or "always switch," there were some surprising answers.

Fifty three percent of those surveyed replied they always switch if they happen upon a country music station. Country oldies even took a worse beating, with 74% replying they always switch. Spanish-Latin formats received the worst reaction by the listeners, however, with a nay-saying 86% responding they switch at once.

Sounds labelled "progressive rock," rather than "contemporary rock" or "top 40 rock," also took a fall, with 52% saying they always switch. Contemporary rock and top 40 rock pulled in the best reaction from the listeners: 50% said they listen "quite a while" to top 40 music and 64% said they listen for a long time to contemporary rock.

Confusingly, 26% of the listeners replied they listen "quite a while" to country, and 34% said they do the same with progressive rock. Black, Spanish-Latin, country oldies, big band, classical and Christian music fared worst on the "quite a while" listening question.

The 36-question survey also plumbs listener moods and their relation to station formats, the importance of local-sounding or territorial makeup of stations to listeners and the importance of individual radio station elements—live concerts, commercial-free hours of music, hu- (Continued on page 106)

## BMA Seeks Input From General Membership

By NELSON GEORGE

NEW ORLEANS—For the first time in its history, the Black Music Assn. will hold open elections for membership on the board of directors. The decision was made at the organization's conference at the Hilton Hotel here, which kicked off Thursday (3).

Six members of the current 18-member board are leaving. Their vacancies will be filled via mail ballots to BMA members. The executive council is selecting the nominees for the board positions.

Full coverage of the BMA conference will appear in Billboard next week.

George Ware, executive director of the association, confirmed the policy change Thursday. Amendments to its bylaws are also being

recommended by the executive council.

The BMA hopes these moves will make the organization more accessible to the general membership.

About 300 of the approximately 400 pre-registrants arrived by the first day of the four-day conference. However, attendance at the opening session was disappointing, considering that a larger-than-expected black radio contingent was at the convention.

At the opening session, CBS executive LeBaron Taylor, about to end his two-year stint as BMA president, spoke about his work with "this exciting, growing, and sometimes troublesome organization." He reaffirmed his belief that the BMA was "crucial" to the sur- (Continued on page 9)

## Trust Fund Contributions Dip

NEW YORK—Manufacturer contributions to the Music Performance Trust Fund dipped by 6.7% last year, reflecting the soft market for records and tapes.

Payments, based on a small percentage of sales of recordings produced under agreements with the American Federation of Musicians, came to \$17,473,380 for the fiscal year ended April 30, 1982.

Collections for the prior year totaled \$18,719,672, the highest ever in the 36-year history of the fund. That figure, however, was swelled by approximately \$1 million in retroactive payments by RSO Records to account for unreported foreign sales dating back to its bumper year of 1978.

The Trust Fund was established jointly by the recording industry and the AFM to sponsor live performances by musicians at union wages. It paid out \$23,317,553 to performers last year, according to Martin Paulson, fund trustee, a sum which includes more than \$5 million from co-sponsors such as municipalities, chambers of commerce, and private businesses.

## Staffers Say 'Betamax' Bill Meetings Stalled

WASHINGTON—The latest word on Capitol Hill about the "Betamax" bill and the Mathias audio exemption/royalty amendment is that markup meetings on the Senate side might be held up until July.

Judiciary Committee members working on the voting rights act extension will be "tied up and real busy," according to a staffer, and the Supreme Court is scheduled to take a look at the District Court ruling forbidding home video taping Monday (7) and decide whether to let the current decision stand or not. "We're waiting to see how that goes, before scheduling markup," the staffer added.

On the House side, the bill introduced by Rep. Don Edwards, similar to the Mathias amendment, is scheduled now for a second hearing on June 24. Government agency officials, notably the Copyright Office's Register of Copyrights, are expected to appear to give views on audio exemption/royalty provision to the copyright law.

Coming years will see trust fund contributions dwindle somewhat as provisions in the most recent AFM-recording industry pact begin to take effect.

Under this agreement (Billboard, Dec. 19, 1981), higher deductions for free goods and packaging are allowed manufacturers before the usual rates of approximately 0.5% on the list price of recorded product is applied. In addition, no contributions are required on singles which sell fewer than 100,000 copies, and \$8.98 is fixed as the maximum suggested list price for computing contributions.

The new standards, however, only affect product recorded and marketed after Dec. 1, 1981. The more liberal standards will continue to apply on recordings produced earlier.

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## U.K. Dealers Upset With RCA One-Sided Single

LONDON—RCA Records has released Britain's first one-sided commercial single—and retailers don't like it.

The record, Bow Wow Wow's "I Want Candy," lists at 99 pence (approximately \$1.78). RCA managing director Don Ellis says the ploy is designed to stimulate sales while holding down prices.

But Alan Davison, vice chairman of the Record & Video Retailers' Organization (RAVRO), points out that with the wholesale price only 14 pence less than that of a regular single, his members can only maintain their margin by selling "I Want Candy" for one pound, 10 pence (\$1.98) or one pound, 15 pence (\$2.07).

He adds, "Although the music business might appreciate the reasons why a single with only one track cannot sell for half the price of a single with two or more, it's unlikely that the public under-

stands the finer points of the British mechanical royalty system."

The U.K. statutory mechanical rate of 6¼% applies per record rather than per track, as in the U.S., where CBS Records is currently test-marketing a quartet of one-sided singles through four retail chains (Billboard, May 8).

Explaining the details of RCA's move, Ellis says, "Obviously we can't just halve the price. But we have been able to reduce it by negotiating a lower royalty with the band and taking a smaller profit margin. The test will be consumer reaction."

"I Want Candy" is reported to have shipped 50,000 copies, but figures for across-the-counter sales aren't yet available.

Concludes Davison, "The single will sell. It's a good record and fans will buy it because it's a gimmick and a limited edition. But if this becomes general practice, it won't be popular with dealers or public."

## Breakthroughs On Horizon For Stereo Vid

By JIM McCULLAUGH

LOS ANGELES—This summer's Consumer Electronics Show may be remembered as the one when stereo video hardware began making its biggest product and marketing breakthroughs.

While not a formal exhibitor, RCA plans a CES presence by showcasing the first two stereo versions of its CED videodisk player at a Chicago hotel during the trade event. Meanwhile, at least two CED hardware allies—Hitachi and Toshiba—will have compatible CED stereo players on exhibit at McCormick Place. Stereo CED software will also be on hand.

Arch rival, the LaserVision camp, expects to introduce two new stereo optical players from Pioneer Video in the form of the LD-1100 and the LD-660—both with inboard CX decoders. Additionally, Pioneer will highlight its recent R-1000 CX decoder "black box" designed to use in tandem with the existing VP-1000. Pioneer Artists, the sister music video programming arm of Pioneer, expects to have a slew of music disks on hand to fully drive home the stereo capability of the players (see software stories, this issue).

On the VCR front, there will be significant stereo-capable introductions as at least such VHS forces as RCA, Quasar, Panasonic, Magnavox, General Electric and Hitachi will show units—joining the limited handful of models already available from Akai and JVC.

And the Beta camp will get at least its first stereo model in the form of a deluxe Dolby stereo unit from Marantz.

Other introductions in the VCR area will parallel already established trends towards super-lightweight, sophisticated portables to feature laden, high-end front-loading table models.

VCR manufacturers also hope to utilize the CES to alleviate the oversupply situation of units in the U.S. which has resulted in downward pricing pressure.

Complementing VCR interest will be additional hand-held camera introductions as well as the presence of traditional camera manufacturers with VCRs.

Also underscoring the inevitable marriage of audio and video will be an increasing number of audio/video modular components a la Sony's Profeel approach. Zenith, for example, is showcasing its "Video

(Continued on page 24)



**MOUSKOURI MAGIC**—Following two SRO performances at Avery Fisher Hall in New York, Greek artist Nana Mouskouri, second right, chats with Gov. Hugh Carey, left, and his wife at a reception hosted by PolyGram Records. At the gathering, Mouskouri was presented with a gold LP for "Je Chante Avec Toi Liberte," the English version of which Mercury will release in the U.S. as "Song For Liberty." Also pictured is PolyGram president Guenter Hensler.

## Executive Turntable

Record Companies

**Gordon Stulberg**, president of PolyGram Pictures, steps into PolyGram's top U.S. corporate slot July 1, when he takes over as president and chief executive officer of the media conglomerate's operations here. Stulberg's appointment follows the resignation of current PolyGram Corp. president **Harvey Schein**, credited by PolyGram Group president Dr. Wolfgang Hix with improving U.S. operations. Stulberg, a former studio chief at Columbia Pictures, president of CBS' motion picture arm and onetime 20th Century-Fox president, will create a new PolyGram U.S. base by remaining in Los Angeles rather than moving east to the corporation's New York offices.

At Capitol Records, **Joe McFadden** has been named manager of national field marketing. McFadden, who had served as Minneapolis district manager since 1979, fills the position vacated by **Sam Citro**, vice president of sales, to whom McFadden reports. Also, **Judi Kerr** has been promoted to artist relations manager of the label. She was previously marketing projects manager.

**Joan Scott** appointed West Coast black product promotion manager for MCA Records in Los Angeles. She was working in the music library at KDAY Los Angeles. . . . **Kevin Sutter** named Eastern director of sales for International Record Syndicate in New York. He was the CBS local promotion representative in Buffalo. . . . **Linda Alter** joins Chrysalis Records in Atlanta as Southeast field representative. She was doing independent promotion.

**Glenn Curby** joins Elektra/Asylum Records in Houston as local promotion manager. He was doing sales and promotion for ATC Music in Detroit. . . . **Rich Atkinson** resigns as sales promotion manager of RCA/A&M Records in Boston after 10 years of service. No replacement is named. . . . **Mylene Trombino** named company accounting supervisor for Destiny Entertainment in Los Angeles.

Marketing

**Stan Goman** becomes division manager for Tower Records' record arm, based with the retail chain's home executive team in Sacramento. Goman was manager of Tower's San Francisco store at Columbus Ave. and Bay St., as well as regional manager for all Bay Area outlets. In his new position, he replaces **John Schairer**, who has resigned. Concurrent with those changes, Tower also restructures its advertising department as a separate division, rather than a service operation reporting through individual regions. **Chris Hobson** continues to direct that effort.

Related Fields

**John Brademas**, **Gen. David C. Jones** and **Thomas O. Paine** elected to the board of directors of RCA Corp. Brademas is president of New York Univ.; Jones is chairman of the Joint Chiefs of Staff; and Paine is former president of Northrop Corp. and former administrator of the National Aeronautics and Space Administration.

**Maryanne Coury** appointed marketing services manager for Playboy Productions in Los Angeles. She was media/marketing director for 20th Century Fox. Also at Playboy Productions, **Vicki Haines** is upped to publicist. She has been with Playboy for three years, serving most recently as an administrative secretary. . . . **Marvin Flaks** named president of Integrated Sound Systems in New York, succeeding the exiting **Stuart Rock**. Also at Integrated, **Norm Wieland** upped to vice president and general manager. Flaks was chairman of the board for Integrated and VSC Corp., the firm's parent company; Wieland was director of marketing.

**Michael R. Ewing** named to the newly created post of vice president and general manager for the CBS Radio Network in New York. He was vice president and general manager of CBS radio spot sales. Succeeding Ewing is **Edward Kiernan**, who was director of sales for WCBS-FM New York.

**William H. Madden** named manager of 3M's memory technologies group's broadcasting and related products department in St. Paul. He was marketing director for the firm's magnetic audio/video products division. . . . **Frank Mancini** appointed sales planning and promotion manager in the corporate sales and affiliate relations division of Rainbow Programming Services in New York. He was president of the Chardon Agency in Dallas. . . . **Tom Guadarrama** named chief engineer for Professional Video Services/Location Video in New York. He was with EUE Screen Gems.

## SAN FRANCISCO'S KQED

### Public Outlets, Windham Team For Digital B'cast

By SAM SUTHERLAND

LOS ANGELES—A small independent record label and a non-commercial radio/tv broadcast operation are teaming in an ambitious experiment in digital stereo simulcasting, believed to be the most sophisticated test of digital audio's multimedia potential yet attempted in the U.S.

San Francisco's KQED-TV, a Public Broadcasting System (PBS) affiliate, and sister National Public Radio (NPR) station KQED-FM have slated July 5 and 14 for airings of an hour-long special, "The Music Of Windham Hill," featuring performances and documentary foot-

age of several artists associated with the Windham Hill Records operation based in nearby Stanford.

Although an earlier test for digitally recorded audio in a tv simulcast was reportedly held here via KCET-TV in December, it's believed the upcoming Bay Area airings will move a significant step closer to reaping the benefits of digital sound recording in viewer homes.

As one of the few radio stations in the U.S. already equipped with a digital audio processor, KQED-FM has already tested the viability of digital FM audio broadcasts. Now the station and its video sister are building on Windham Hill's own familiarity with digital master recording for the Bay Area simulcast, which will use a computerized video editing system to synchronize separate video and digital audio tapes of the show.

Viewers with FM receivers will be able to receive the stereo soundtrack, fed to the radio station through a Sony PCM-10 decoder from the tv studio elsewhere in the same build-

(Continued on page 48)

## For The Record

LOS ANGELES—PolyGram Distributing denies it offered "discretionary dating" to any U.S. accounts, as reported in a survey story on summer discount/dating programs (Billboard, June 5).

PolyGram stresses that its programs are structured universally to be applicable equally to all its customers.

## CY LESLIE MGM/UA Home Entertainment Chief Sees Broad-Based Future For Video

By LAURA FOTI

When MGM and CBS Video Enterprises parted company earlier this year, Seymour "Cy" Leslie left his post as president of the CBS half to become president of newly formed MGM/UA Home Entertainment. Leslie, sixth in a series spotlighting leading executives in the video industry, speaks here about the future of home entertainment. As might be expected from the founder of Pickwick International, records play a part in his plans for MGM/UA.

NEW YORK—Name an area of home entertainment, and no doubt, MGM/UA head Cy Leslie is involved in some way. In areas from home video to cable tv, from video games to records, Leslie is making decisions every day.

Leslie's enthusiasm for the diverse home entertainment industry is boundless. "I like being involved in start-ups (such as MGM/UA)," Leslie says. "The new worlds are exciting, especially when they're interrelated. It's all part of a growth process for the industry and for me personally."

Although Leslie says films remain the most important part of the home video market, he adds, "I've always thought music would also be a big part. At CBS we were involved in many music projects—'Piaf,' 'Nutcracker,' REO Speedwagon, Charlie Daniels and so on. Titles like these may turn out to have more longevity and more potential than movies.

"With the growth of the hardware market and a lower average age of

purchasers, you get closer and closer to the music demographics. Stereo also will be a great factor in video's development."

In addition to music, CBS Video Enterprises was involved in producing theatrical works for video, and was partial owner of the recently closed "Othello" with James Earl Jones and Christopher Plummer. "Theatrical properties also will be important in home video's future," Leslie believes.

The company's interest in records will remain in the soundtrack area only—at least for now. "We'll be involved in soundtracks and cast albums," Leslie says. "Other than that, we'll see.

"The record industry has suffered

(Continued on page 28)

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# Cher The Summer

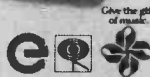
Cher. Her name, voice, wardrobe and face set the energetic style for all future female rockers to follow. From her string of legendary Top-10 hits ("The Way Of Love," "Half-Breed," "Dark Lady," "Gypsies, Tramps And Thieves," "Take Me Home") Cher continues as one of the most popular entertainers in the world today. Enhancing her fame and range as a performer, Cher recently won kudos from the press and public for her spectacular acting on Broadway in Robert Altman's "...Jimmy Dean." Jimmy Dean. Now Cher comes at you with "I Paralyze," and it's her most stunning album to date. With 8 new songs produced by master craftsman David Wolffert plus the title cut\* produced by John Farrar (Olivia Newton-John), "I Paralyze" is filled with the kind of music therapy sure to have the phones jumping at radio stations and records moving at retail.



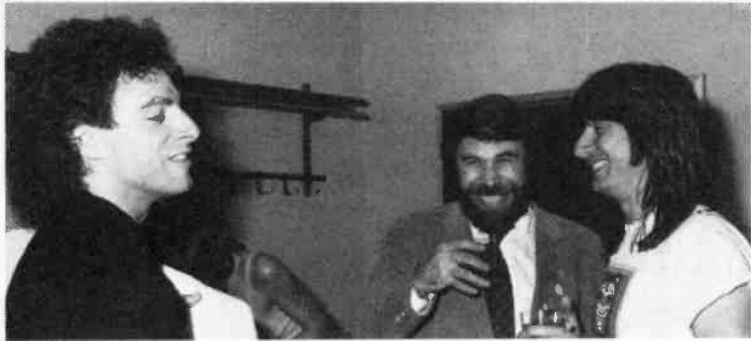
**Cher: "I Paralyze."**  
Her new album featuring the single "Rudy."\*  
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# General News



**BACKSTAGE JOURNEY**—Members of Journey relax backstage with Columbia label head Al Teller, center, following its recent sold-out performance at the Brendan Byrne Arena in Meadowlands, N.J. Flanking Teller from left are Neal Schon and Steve Perry.

## RIAA CERTIFICATIONS

### 'Older' Product Leads May List

By PAUL GREIN

LOS ANGELES—More than one-third of the records that went gold and platinum in May had been in the retail pipeline for a year and a half or more.

Included here are a pair of former No. 1 jazz albums. Bob James & Earl Klugh's "One On One," which first hit the charts in November, 1979, and finally went gold in May, as did Al Jarreau's "This Time," which first charted in June, 1980.

Two older country LPs were also cited last month by the Recording Industry Assn. of America. Crystal Gayle's "When I Dream," released on Liberty in July, 1978 and certified gold two months later, finally went platinum in May. Johnny Lee's "Lookin' For Love," released in October 1980, also hit gold during the month.

(This brings to nine the number of country-based acts to collect gold and/or platinum LPs in 1982. Gayle and Lee join Kenny Rogers, Juice Newton, Barbara Mandrell, the Oak Ridge Boys, Alabama, Hank Williams Jr. and Willie Nelson.)

Disney's Buena Vista label also earned its first two gold singles in May, again with older releases. Its "read-along" versions of "Star Wars" and "The Empire Strikes Back" were issued in July, 1979 and October, 1980, respectively. The label uses the term "little LPs & cassettes" to describe this line of seven-inch, 33 $\frac{1}{3}$  r.p.m. disks listing for \$1.99.

It was also a good month for '60s supergroups. "Reel Music" became the Beatles' first gold album since "Love Songs" five years ago; "Concert In Central Park" was the first for Simon & Garfunkel since "Greatest Hits" 10 years ago.

There were four platinum albums in May, pushing the year-to-date total to 24, two more than by this time last year. Of these LPs, Genesis' "Abacab" went gold last December; Ozzy Osbourne's "Diary Of A Madman" the first week of January.

There were eight gold albums and three gold singles in May—the greatest monthly totals since January. But the year-to-date figures still trail last

year in both categories. There have been 42 gold albums so far this year, down from 61 by this point last year. The number of gold singles has dipped from 14 to 11.

Buena Vista, RCA and Warner Bros. each earned two certifications during May. Columbia is still the top individual label for the year to date, with 11 total certifications, but RCA is nipping on its heels with 10. Warner is a close third with nine.

Rick Springfield was May's top artist, simultaneously earning gold and platinum honors for his second RCA LP.

Here's the complete list of May certifications.

#### Platinum LPs

Rick Springfield's "Success Hasn't Spoiled Me Yet," RCA. His second.

Crystal Gayle's "When I Dream," Liberty. Her second.

Genesis' "Abacab," Atlantic. Their first.

Ozzy Osbourne's "Diary Of A Madman," Jet/CBS. His first.

#### Gold LPs

The Beatles' "Reel Music," Capitol. Their 24th.

Simon & Garfunkel's "Concert In Central Park," Warner. Their eighth.

Rick Springfield's "Success Hasn't Spoiled Me Yet," RCA. His second.

Al Jarreau's "This Time," Warner. His second.

Bob James & Earl Klugh's "One On One," Tappan Zee/CBS. James' second; Klugh's first.

Johnny Lee's "Lookin' For Love," Full Moon/Asylum. His first.

"Aldo Nova," Portrait/CBS. His first.

"Tom Tom Club," Sire/Warner. Their first.

#### Gold Singles

The Go-Go's "We Got The Beat," IRS/A&M. Their first.

Various Artists' "Star Wars," Buena Vista.

Various Artists' "The Empire Strikes Back," Buena Vista.

## Chartbeat

### Don't Knock Black Rock; Paul's After Blue Eyes

LOS ANGELES—Columbia this week becomes the first individual label to place five singles in the top 10 on the pop chart since RSO did the trick five times in early 1978 with hits by the Bee Gees, Andy Gibb, Eric Clapton and Yvonne Elliman.

Columbia's hit list consists of Paul McCartney & Stevie Wonder's "Ebony & Ivory," No. 1 for the fifth straight week, Willie Nelson's "Always On My Mind" at number five, Toto's "Rosanna" at seven, Tommy Tutone's "867-5309" at nine and Deniece Williams' "It's Gonna Take A Miracle" (on ARC/Columbia) at 10.

"Ebony & Ivory" is Columbia's first single to log five weeks at No. 1 since the Emotions' "Best Of My Love" five years ago. In the past 25 years, only five other CBS singles have been able to sustain for five weeks as the nation's most popular hit.

Working backwards, they're Simon & Garfunkel's "Bridge Over Troubled Water" (six weeks in 1970), Lulu's "To Sir With Love" (five weeks in '67), Jimmy Dean's "Big Bad John" (five weeks in '61), Percy Faith's "Theme From 'A Summer Place'" (nine weeks in '60) and Johnny Horton's "Battle Of New Orleans" (six weeks in '59). All were Columbia, except the Lulu hit on Epic.

\*\*\*

Longevity Champs: McCartney's "Tug Of War" LP also holds at No. 1 for the third straight week, 18 years and four months after he topped Billboard's pop album chart with "Meet The Beatles."

Only one act—Frank Sinatra—has had a longer span between his first and last No. 1 albums. Sinatra first made the mark in March, 1946; he did it for the fifth time in July, 1966.

In the 37 years since Billboard introduced the pop album listing, just nine acts have had spans of 10 years or more between their first and last appearances at No. 1. Here they are—along with the two closest runners-up—in rank order.

1. Frank Sinatra, 20 years and four months. "The Voice Of Frank Sinatra," Columbia, March, 1946 to "Strangers In The Night," Reprise/Warner, July, 1966.
2. Paul McCartney, 18 years and four months. "Meet The Beatles," Capitol, February, 1964 to "Tug Of War," Columbia, June, 1982.
3. Elvis Presley, 17 years. "Elvis Presley," RCA Victor, May, 1956 to "Aloha From Hawaii Via Satellite," RCA, May, 1973.
4. John Lennon, 17 years. "Meet The Beatles," Capitol, February, 1964 to "Double Fantasy," Geffen/Warner, February, 1981.
5. Rolling Stones, 16 years and three months. "Out Of Our Heads," London, August, 1965 to "Tattoo You," Rolling Stones/Atlantic, November, 1981.
6. Barbra Streisand, 16 years and one month. "People," Columbia, October, 1964 to "Guilty," Columbia, December, 1980.
7. Stevie Wonder, 13 years and five months. "Little Stevie Wonder: (Continued on page 104)

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# J&R MUSIC WORLD

## DANGEROUS ROCK COMING SOON.



### Jingle May Cost AFTRA \$9.3 Million

LOS ANGELES—AFTRA has petitioned a San Diego Federal District Judge to set aside a jury verdict that could cost the union \$9.3 million.

In a precedential verdict, the jury awarded treble damages of \$9.3 million to Tuesday Productions Diego, holding the local musical jingle's producer had been damaged by an alleged AFTRA policy, barring the company from hiring its members.

According to the plaintiff jingles maker, it agreed to pay AFTRA members their scale rate, but the firm refused to sign a binder with the union.

The 1978 complaint alleged the "group boycott" by the union violated the Sherman Antitrust Act. The plaintiff also claimed that AFTRA forbids ad agencies using production companies with which it is not contracted.

Damages were assessed for \$1 million for loss of profits on potential sales, \$300,000 for additional costings including marketing incurred by the plaintiff, and approximately \$1.7 million for loss of future profits.

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BURKHART/ABRAMS: "Mega  
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An undeniable Album rock  
smash!"

**707** DESTINATION: NUMBER ONE

JOHN SEBASTIAN,  
SEBASTIAN/CASEY: "If we  
could have a record like 707  
everyweek, all album rockers  
would have 10-point shares!"

**707** DESTINATION: NUMBER ONE

SKY DANIELS, WLUP  
(Chicago): "707 is getting  
immediate reaction... "Mega  
Force" is one helluva great  
record."

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*Produced by George Tutko & Kevin Russell*





## Market Quotations

As of closing, June 3, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
9/16	13/16	Altec Corporation	—	10	—	—	8/16	—
38%	26%	ABC	6	1046	37	36%	36%	— 1/4
35%	25%	American Can	6	94	27%	27%	27%	+ 1/4
6%	4	Automatic Radio	5	25	6%	6%	6%	+ 1/4
47%	36%	CBS	5	162	37%	36%	37%	— 1/4
71%	41%	Columbia Pictures	14	205	71	70%	71	+ 3/4
7%	5	Craig Corporation	21	6	6%	6%	6%	Unch.
58%	47	Disney, Walt	16	658	55	54%	54%	— 1/2
4	2%	Electrosound Group	—	10	2%	2%	2%	— 1/4
6%	3%	Filmways, Inc.	—	161	5%	5%	5%	+ 1/4
17	14	Gulf + Western	3	2083	14%	14%	14%	— 1/4
15%	10%	Handleman	6	8	12%	12%	12%	+ 3/4
6%	2%	Integrity Entertainment	4	8	2%	2%	2%	Unch.
7	4%	K-tel	7	32	5	4%	4%	— 1/4
59	36	Matsushita Electronics	9	53	42%	42	42	— 1
57%	38	MCA	15	1371	58%	55%	58%	+ 2%
57%	49%	3M	8	2834	51%	50%	50%	— 1/4
65%	49	Motorola	11	1026	59%	58%	59%	— 1/4
40%	30	North American Phillips	4	2	37	37	37	Unch.
10%	6%	Orrox Corporation	—	32	8	7%	8	Unch.
16%	10%	Pioneer Electronics	10	—	—	12%	—	Unch.
23%	16%	RCA	9	2193	19%	19%	19%	— 3/4
18	12	Sony	11	5220	14%	13%	14	— 3/4
34%	22%	Storer Broadcasting	15	712	31	30	30%	— 1/4
3%	2%	Superscope	—	26	3	2%	2%	— 1/4
34%	27%	Taft Broadcasting	7	40	30%	30%	30%	— 1/4
63%	45%	Warner Communications	11	5716	47%	46%	47%	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/2	Kustom Elec.	400	1%	1%
Certron Corp.	4400	1	1 1/2	Recoton	1000	2%	3%
Data Packaging	—	6	6%	Reeves Comm.	2920	30%	31
Joseph Int'l.	600	8 1/4	8%	Schwartz Brothers	—	2%	3%
Koss Corp.	3000	4 1/4	4%				

## BMA To Hold Open Elections

• Continued from page 3

vival of black music in America. In his keynote address, civil rights leader Julian Bond attacked the economic policies of the Reagan administration, which he said hurt all black-owned business. He emphasized the connection between political clout and economic growth.

George Ware presented an audiovisual presentation called "Black Survival In An Information Society," which was partially funded by Motown and A&M.

Ware illustrated the need for black entrepreneurs to be more aware of the power and effects of technology on their businesses. Both Bond's and Ware's speeches were taped for use in a BMA video production.

## Pioneer Set To Sponsor Blondie American Tour

By JIM McCULLAUGH

LOS ANGELES—Pioneer, the giant hi fi component manufacturer, is reportedly set to become the corporate sponsor of Blondie's upcoming American tour. Negotiations were continuing at press time.

The association is said to involve substantial advertising on Pioneer's part as well as active cross-promoting efforts on the part of the group's label, Chrysalis. Rockbill, the marketing firm which brings together national advertisers with rock acts (Billboard, June 5), orchestrated the tie-in.

Additionally, one of the 30 or so

dates on the July-October tour may be recorded for radio syndication, again sponsored by Pioneer.

The Pioneer/Blondie link is at the crux of a new advertising campaign by the audio firm called "Pioneer... Because The Music Matters." Pioneer's name will appear on all print and radio advertising associated with the tour, as well as on tickets, T-shirts, programs and whatever other promotional material is developed.

It's unlikely that the Pioneer/Blondie link will be controversial, since Pioneer markets no blank audio tape in the U.S.

## Malamud, Bongiovi Bow Team Label

By KIP KIRBY

development capacity with the new venture.

The first act signed to Team Records is Big Al Downing, whose debut single, "I'll Be Loving You," shipped last week. Downing formerly recorded for Warner Bros., and Team has repurchased his entire catalog of masters from that major for an LP later this summer.

"We're setting Team Records up as a top 40-oriented singles label with initial regional marketing plans," explains Bongiovi. "If we strike with several successful singles on a national scale, then we'll do albums on the acts."

Both Malamud and Bongiovi are dedicated to exploiting the Philadelphia area talent pool, a region they feel is rich in potential but has been overlooked for too long by

larger record companies. The first Philly act signed to Team is group Egdon Heath.

Malamud will be working with a network of independent distribution and promotion teams for label product. He says he made the decision to leave the BMA and return to recording "because though I've been an association executive for many years, I've missed being in the end of the business I love the most." Malamud, who served as both president and executive director of NARM from its inception in 1960 until he left in 1977 to go with the BMA, which he helped co-found with Kenny Gamble, plans to continue a close alliance with the BMA in an advisory capacity.

Team's offices open this week at 2146 Green St., Philadelphia, Pa. 19130.

## PolyGram, Damil Settle 'Chariots' Suit

NEW YORK—PolyGram Records Inc. and Damil Productions have settled a dispute arising out of a release by Damil of an album of music from "Chariots Of Fire."

PolyGram, which markets the best-selling soundtrack, claimed in U.S. District Court of New Jersey that the Damil album, recorded by the London Symphony Orchestra, constituted unfair competition because its cover could be perceived as that of the PolyGram package.

While Judge Harold Ackerman, sitting in Trenton, issued a temporary restraining order against the

sale and distribution of the Damil album and had set a hearing for PolyGram's application for a preliminary injunction, the parties agreed to a final judgment at a conference before Judge Ackerman on Friday, May 28.

Under terms of the agreement, Damil can market the album only if it contains stickers, front and back, on the LP and a sticker on the cover and one on the spine of the cassette version stating that the album is not the soundtrack. The agreement also provides for payment by Damil to PolyGram of \$30,000, according to PolyGram.

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## Heartland Beat

### Outdoor Shows Proliferate In Chicago

By ALAN PENCHANSKY

CHICAGO—Chicago's outdoor concert season is moving into high gear. The busy activity's climax is ChicagoFest, Aug. 4-15, promising music by the acre on a peninsula in Lake Michigan nestled beneath the city's magnificent skyline. Rock festivals and stadium concerts may be gone, but some of their spirit lives on in ChicagoFest, which promises 50 performances daily throughout the run. Admission is \$6.

In other city-sponsored festivities, seven name big band jazz groups are headlining Mayor Byrne's ethnically-slanted Neighborhood Festivals, beginning this month, and the Chicago Kool Jazz Festival (formerly Chicago Jazz Festival)—the world's largest free jazz festival—moves into the Grant Park concert shell Aug. 30 to Sept. 5. In other free events, a full season of symphonic performances at Grant Park and a Chicago Tribune series of lunchtime serenades downtown both are getting underway.

The leading suburban venue for pop music in warm weather is Popular Creek Music Theatre, now in its third season. Michelob beer is the entire season sponsor and more than

(Continued on page 104)

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JUNE 12, 1982, BILLBOARD

# General News

## L.A. Studios Struggle To Survive Many Rooms Turn To Price Cutting, Staff Consolidation

By JIM McCULLAUGH

LOS ANGELES—The recording studio business in Southern California continues to parallel the state of the music industry at large—flat and struggling.

Rate card price cutting has become more intense, competition keener and “deals” more prevalent in the country’s 24-track mecca where there are still an estimated 200-250 24-track rooms. Some state-of-the-art studios are offering 24-track time for as low as \$50 an hour. Blue chip studios of this type have normal rate schedules of \$125-\$175.

Many facilities which have consolidated and cut staff continue to maintain wage and hiring freezes. Diminished profit dollars are also putting a damper on the purchase of new equipment as only the most necessary hardware is being added, a condition which is likely to further impede the advance of costly professional digital audio equipment.

Expansion plans have also been

put on the back burner while new studio construction has tapered off dramatically—in sharp contrast to this market several years ago, when building and big ticket console and multitrack purchases were in a near frenzied state.

Of course, it’s not all bad news, as certain facilities continue to do well despite the times. Those larger multi-room locations which have diversified with sound for video or film services for example, say their business is good overall, thus offsetting album project falloff.

One and two room facilities which have strong links with certain producers, engineers and artists are also doing relatively well. Those studios which haven’t diversified or don’t have strong ties with potential clients—those just selling “time”—are said to be hurting the most. And while studio owners are reluctant to admit it, a number of operations are up for sale.

“I said two years ago,” observes Chris Stone, Record Plant president, whose facility has been a beacon for the market, “that a recording studio had to diversify or die, and I think that’s become more evident.”

The Plant moved into sound for video and film in a big way in the past two years and Stone attributes a good deal of his current profit dollars to the film scoring area.

“If we hadn’t gotten into scoring,” he says candidly, “we would be hurting real bad. Our business is ahead because of our diversification.”

The Plant has a remote division—but audio-only, live LP jobs have diminished.

“That’s surprised me,” admits Stone. “It’s significantly down. Nobody is recording. It used to be that a band would record the last few dates of their tour to have something in the can in case they ever wanted to

(Continued on page 77)

## The Rhythm & The Blues

### ‘U Turn Me On’ Turns Odoms’ Life Around

By NELSON GEORGE

NEW YORK—Just two years ago, Melvin “Mel-O” Odoms was at a crossroads in his life. A bullet from a Jersey City policeman had lodged in his body, permanently crippling him. Odoms was awarded a substantial settlement for the accident by a Jersey court, but it would have been easy for him to waste away, his spirit broken and life shattered.

Instead, he decided to try and live out a long cherished dream. “I couldn’t dance anymore, but I’d always loved music and wanted to stay around it in a business way. I’d worked for Kool & the Gang for several years, driving them to gigs, selling T-shirts, and had spent a lot of time watching them in the studio. I thought about what I wanted to do and began talking with members of Tomorrow’s Edition about working together.”

Tomorrow’s Edition was a vocal

trio from Jersey City who’d sung behind Kool & the Gang and were scheduled to be produced by the veteran band. But then the “Ladies Night” single and album exploded and the Gang’s members didn’t have time. Odoms became the band’s manager and with their leader Wes Thomas, Kool’s brother Amir Bayyan and Greg Radford, set about recording them.

Odoms supplied the bulk of the money, including \$12,000 to cut four songs. “One of the songs was ‘U Turn Me On,’” Odoms recalls. “We just thought that was a really hot tune and were sure we could use it to cut a deal.”

It wasn’t that easy. Two-and-a-half weeks hustling in Los Angeles and knocking on numerous doors in New York proved fruitless. “Kool’s manager Buzz Willis really helped me during this period, but it just wasn’t happening. I was really frustrated.

“Then I started investigating press-  
(Continued on page 87)



## Chinese Clubs Cater To Tourists Nightspots Feature Spartan Atmospheres, Dated Music

A fledgling club and discotheque scene appears to have taken root in China’s major cities, according to *Billboard* correspondent Al Senia, who recently visited the People’s Republic. This is his report.

PEKING—Despite a government-organized and countrywide crack-down against the “corrupting” influence of Western music, the emergence of “nightclubs” in China (most of which bear faint resemblance to their more opulent Western counterparts) seems to be tolerated because they are located in major hotels and cater solely to foreign tourists. Chinese are forbidden to patronize the clubs, although they are permitted to work there as cooks and waiters.

The disco patron in China, if weaned on fashionable Western clubs, is in for a harsh reawakening. The nightclubs, with rare exceptions, are spartan rooms decorated simply with wooden tables and perhaps a string or two of twinkling Christmas lights. There is usually a large dance floor and a service bar. Many have small kitchen facilities. The clientele is a decidedly mixed crowd: visiting Americans, Europeans and Japanese.

The bars are stocked with a full supply of premium American whiskey. Chinese soft drinks and Coca-Cola are available. Prices ranged from \$1 (U.S.) for a Coke to \$2 for double mixed drinks.

The music often is presented on a

catch-as-catch-can basis. Cassette tapes left behind by local tourists (or smuggled in from Hong Kong) are the usual fare. As a result, most of the music is relatively dated; late ‘60s and early ‘70s material appears to dominate. But patrons, if they ask, usually can play their own tapes so the mixture of the crowd helps define the blend of music.

The Chinese also have discovered another Western phenomenon: The cover charge. Prices vary from club to club and from city to city but fall within the 2 yuan-10 yuan range (about \$1.10 to \$5.50 U.S.).

The fact that discos have survived at all in China is surprising. Police have been searching shops and, in some cases, apartments, seizing disco, rock and pop tapes. China

(Continued on page 60)



**SOLID GOLD**—During a recent New York appearance, Bob James, center, and surprise guest Earl Klugh, left, receive gold records for their Columbia album, “One On One.” Making the presentation is Dick Asher, deputy president and chief operating officer of CBS Records.

## NMPA Sets Agenda For Annual Meeting

NEW YORK—The National Music Publishers’ Assn. hosts its annual meeting here at the Plaza Hotel Tuesday, June 22, at which chairman Sal Chiantia will present a keynote address, “The State Of The Industry—At Home & Abroad.”

Chiantia’s talk—as well as other reports by NMPA executives—will follow a closed, 3 p.m. business session.

NMPA president Leonard Feist will report on “The State Of The Association” and offer an update on home taping legislation with emphasis on the role played by the Coalition To Save America’s Music. Other legislative developments of the past year which relate to music publishers will also be reviewed and analyzed.

The Harry Fox Agency, the mechanical rights licensing arm of NMPA, will be represented by Al Berman, who will summarize HFA’s activities, future plans and challenges presented by new technologies.

NMPA counsel John C. Taylor III of Paul, Weiss, Rifkind, Wharton & Garrison, will brief attendees  
(Continued on page 97)



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**HAIRCUT ONE HUNDRED**

**PELICAN WEST**



Sales of the LP are right on the heels of such superstars as McCartney and Wonder in Los Angeles. In New York, orders increased by 100% during the last week. Boston sales more than tripled after local appearances, and the pattern of breakaway sales is repeating in Toronto, Miami, Cleveland, Buffalo, Minneapolis and other markets.



**LP: PELICAN WEST** AL 6600

**BB:142\*-99\*\*-79\*\*-59\*\*-45\*\***



**SINGLE: "LOVE PLUS ONE"** AS 0672

**BB:78\*-68\*-58\*-53\***



Haircut One Hundred's recent live shows in NYC, LA and Boston were wall-to-wall wildness, and the reviews were terrific:

"Haircut One Hundred has found a way to combat the danger of becoming last month's model by making eclectic pop that blends rap, funk, Beatlesque nostalgia, salsa and Talking Heads-style yelping into an all-inclusive international style not tied to a single sound. They performed with a peppy exuberance that had the packed house hopping up and down."

— *New York Times*, 5/15

"A name to remember. Haircut One Hundred is a band you're going to hear a lot more about. They left a clattering, mouth-agape bunch of believers Sunday... The one-year-old band left no doubt about it's future greatness."

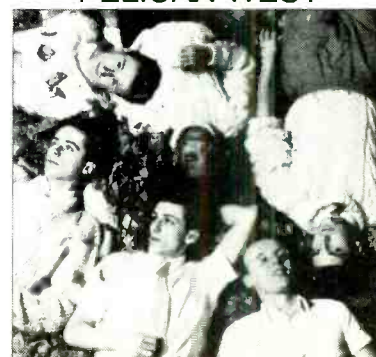
— *Boston Globe* 5/18



TV appearances on *American Bandstand*, *Solid Gold*, *Entertainment Tonight*, *MTV*, *Merv Griffin* and *Mike Douglas* will beam their music to millions.

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PELICAN WEST



Produced by Bob Sargeant



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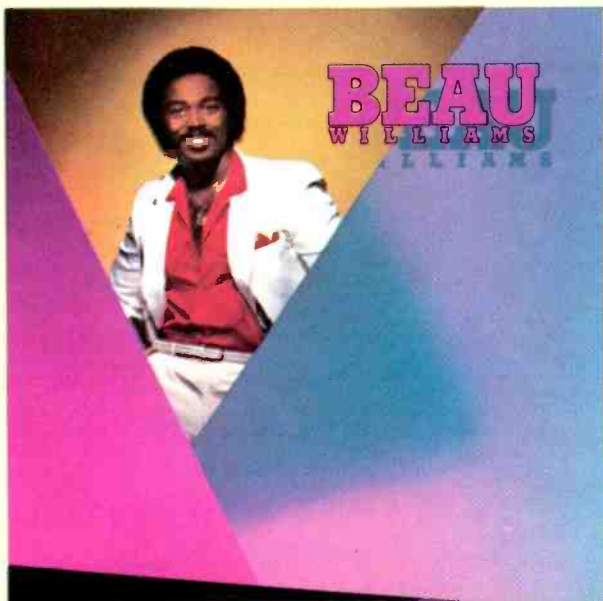
THE STEVE MILLER BAND / Abracadabra  
ST-12216 • 4XT-12216 • 8XT-12216



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THE BEACH BOYS / Sunshine Dream  
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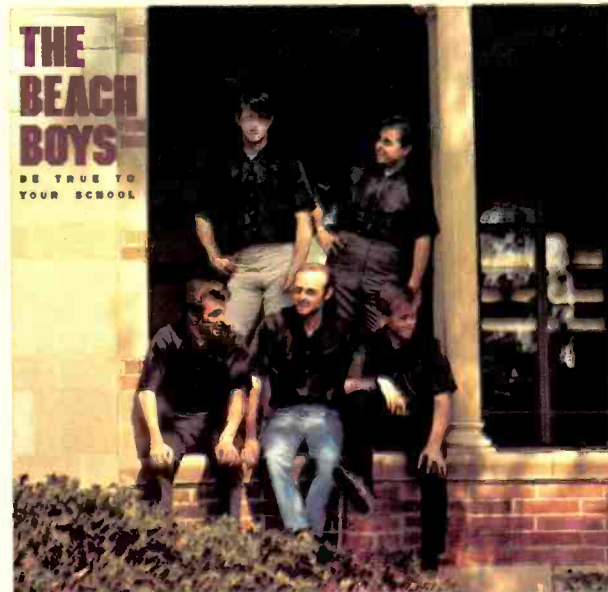
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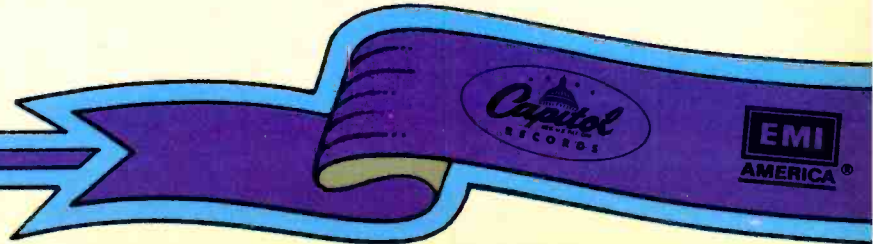


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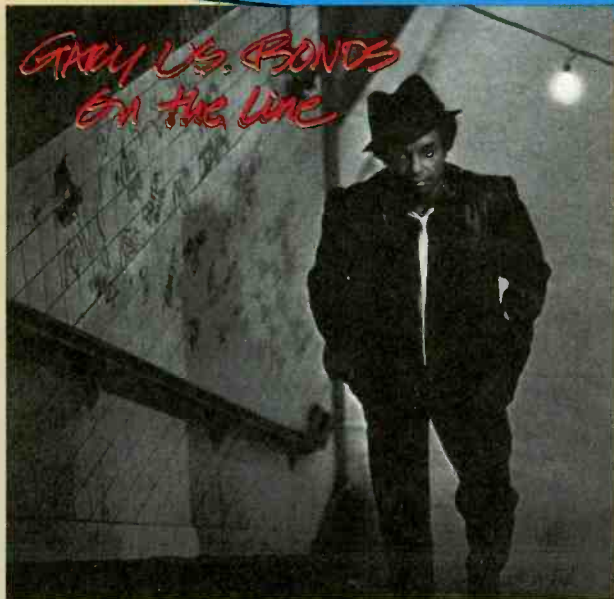
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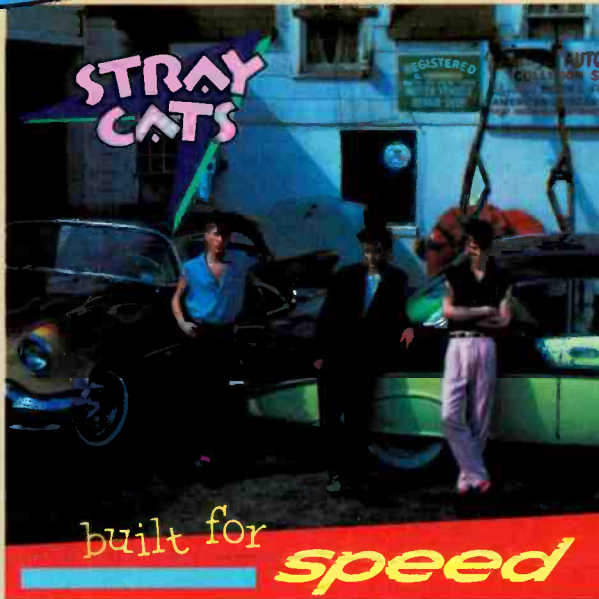


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# General News

## Rock'n'Rolling For Osbourne, It's Love At First Bite

By ROMAN KOZAK

NEW YORK—You would think that someone who bit off the head of a dove by way of introduction to the company's executives would hardly be a very popular figure around the gray walls of Black Rock. But think again.

Sales of about 2.5 million LPs in the last year or so have helped, but so does the fact that Ozzy Osbourne has worked hard for his success. Now he is a bit peeved that people don't realize his act is just that, which he does with tongue firmly in cheek.

"He will go to ev-

ery single market, and get up at nine in the morning to visit three AOR stations and a top 40 station, and then do a photo session before the concert. And on his day off he comes here to talk about his advertising," says Robert Smith, product manager for Osbourne at Epic, Portrait and Associated Labels, which distributes Osbourne's records, released on the Jet label.

Though CBS has supported Osbourne via marketing campaigns, notably a "diary of the maddest branch" contest where the branches competed with merchandising campaigns, Tony Martell, the vice president and general manager of the CBS Associated Labels, acknowl-

edges that the company has, in effect, been following the lead set by Osbourne in getting himself out before a core minority audience of dedicated rock fans, who, with or without radio, will buy heavy metal.

In this regard, he points to the success of the 12-inch "Mr. Crowley" picture disk EP, which has sold 50,000 copies, he says, without any CBS sales guarantees.

And, for better or worse, Osbourne has been in the news for such stunts as biting the head off that dove in front of CBS executives; for having to undergo rabies shots after biting off the head of a bat; and for

(Continued on page 99)



JUNE 12, 1982, BILLBOARD

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## N.Y. Pirates Hit By Raids

• Continued from page 3

country. The record contains snippets of hit tunes by major and independent label acts, among them Skyy, Chas Jankel, Kleeer, Was/Was Not, Imagination, Ian Dury, Sharon Brown, Tom Tom Club and the J. Geils Band.

The disk, manufactured in a plain white jacket with a geometric pattern hand-glued to the front, was pressed in New Jersey, according to the source, although the record states that it was made in the Canadian "province" of LaBelle.

Marv Schlachter, president of Prelude Records, says there isn't a dance music label in the city that isn't plagued by the proliferation of pirate dance music disks.

"It's the nature of the marketplace," he asserts. "New York is the dance music capital of the country and probably the world. And with three trend-setting radio stations exposing the product, it also stands that New York is the illegitimate capital, too."

He reasons that if a popular dance tune can sell 100,000 units in the metropolitan area alone, "it can't be that hard to move 20,000 boots. Ninety-nine out of 100 dealers are buying the stuff out of trucks and vans for cash and they know it's illegitimate, too. They're stealing with impunity."

Schlachter, noting that roughly 10 Prelude songs comprise 60% of a new pirate 12-inch called "Energy Part One" on Blast Records, says the problem is as old as disco itself. "It's only evident now that dance music is impacting contemporary music," he states. "I guess until recently, little labels just didn't carry enough weight to do something about it."

"The piracy problem has been burning like a cancer in me for months," adds Mel Cheren, president of West End Records, who says he recently got a call from a distributor in Baltimore seeking 10,000 copies of a pirate 12-inch disk incorporating "Don't Make Me Wait" by the Peech Boys.

"When the industry was big and fat, no one paid any attention to the matter. Now dealers are so blatant that there are more pirated dance records on the racks of some stores than there are legitimate pressings. I know that if I was a consumer with \$5 in my pocket, I wouldn't mind buying a disk with 12 of my favorite songs."

## Recoton Reports Sales, Earnings Up

NEW YORK—Recoton Corp., the recording and video accessory manufacturer here, reports increased earnings and sales for the first quarter ending March 31.

Net income was \$92,000, or 11 cents per share, up from \$69,000 or 9 cents per share in the comparable 1981 period. Sales were \$3,546,000, compared to \$3,174,000.

"Demand remains strong for our complete line of video and audio home entertainment accessories," comments Robert L. Borchardt, president.

## Industry Events

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 24, **Music & Performing Arts Lodge of B'nai B'rith Humanitarian Award** dinner, honoring **Tony Bennett**, Sheraton Centre Hotel, New York.

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, **City of Hope** dinner honoring **Quincy Jones**, Beverly Hilton Hotel, Beverly Hills.

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

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

July 25-27, **Midwest Music Exchange**, Bismarck Hotel, Chicago.

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. 8-11, **Billboard Talent Forum**, Newport Beach, Calif.

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

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

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

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

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

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

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

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

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

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

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

**New LP & Tape  
Releases, p.18**

## Editor's Note: Robert Farmer

NEW YORK—In an article entitled "ATV Canada, Solomon File Suits" (Billboard, May 29), it was erroneously stated that Robert Farmer had been sued by ATV for knowingly defrauding ATV of vari-

ous amounts totalling \$185,000. In fact, ATV has not made such a claim against Mr. Farmer. Billboard regrets this error and any inconvenience it may have caused Mr. Farmer.

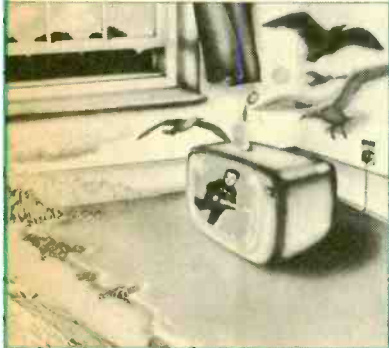


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# Billboard®



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Vol. 94 No. 23

# Commentary

## On Rekindling Old Passions

By RUPERT HOLMES

As I pay recurring visits to television talk shows, I am frequently congratulated on the overnight success I enjoyed. All of which I find painfully amusing, since the "overnight" part of my career only took 14 years of constant work in virtually every division of our industry.

One question I am never asked on talk shows is, "How did you hang in there so long?"

I hung in despite the ridiculousness of my aspirations because of the passion I felt for our business... the excitement, the challenge, the sense that each day might bring a new chance to create some new music, to break an unbreakable record, to weave some simple tune into the fabric of our time and culture.

The passion. The passion I shared with so many others as we learned, invented, improvised, and bluffed our way through each day.

I believe the current lack of that passion in many quarters of our industry may be as responsible for our current "lethargy" as any bootlegger, pirate, home-taping enthusiast, or supply-side economist.

I entered the record business in 1966, two years before anyone else in the record business was aware of this fact. I started my career treading water around a chain of islands known as *The Peripheries*... stock rooms, copyist cubicles, bar bands, piano bars, vacant offices, wholesale warehouses.

And if I was paid slave wages or, more often, simply ripped off, I laughed. Because I was receiving an education that could be bought only with love, not money.

My first semi-real job was as a combination songwriter/mailboy for a legendary publisher. It paid \$50 a week before taxes. I later learned that had I been just the mailboy, I would have been paid \$75 a week. I lost \$25 a week for the privilege of being a songwriter. It was a privilege. It still is.

My education continued. I wrote lead sheets for the Swan Silvertones and learned copyright law via the Five Blind Boys of Alabama. I created marching band arrangements of "Jingle Bells Rock" and "Oye Como Va" for Big Three Music and had

business as a logical or sensible career move. The odds are unfavorable, the security non-existent, and the money rarely as much as your neighbors think.

But our choice is because of the passion. We want to be in it because it would kill us to be out of it.

I'm lucky to have entered the business while still in my teens because I got to see the last days of "the dinosaurs," the benevolent dictators, the one-man bands who signed artists themselves, sometimes because they were brilliant, sometimes because they were promising, and sometimes because they were their nephews.

No matter. A label knew not only the "who" of their roster but also the "why"—and when decisions regarding that roster were made, the buck could only be passed around the conference table for a short while, because there were only two or three people in the room.

We've changed since those days, of course, and that's fine, of course. We are a billion dollar industry instead of a million dollar industry... which means we are now capable of losing a billion dollars instead of making millions.

There are lots of bright people telling us what we should do, and these people often sound like some of the bright people in the movie business, and you know how that business is doing these days.

The truth is, one "Empire Strikes Back" a year may make a lot of money for one film studio, but it cannot sustain an industry, cannot keep the life signs alive and alert. A dozen platinum albums a year will not make our industry vital to the needs of ourselves and our public.

We have a choice that we must make before the choice is made for us by a flagging economy and flagging public interest.

**CHOICE ONE:** We can let our decisions and directions be determined by numbers, print-outs, and projections. If the creative accountants say that we should chop up the passenger cars on the train to provide firewood for the engine, do so. Never mind that there will be no train for the engine to pull.

**"A dozen platinum albums a year will not make our industry vital to the needs of ourselves and our public."**

to paste each part together from xeroxes of my score.

I conducted the last single that Gene Pitney had on the charts, was given \$100 and 24 hours to transform some basic tracks cut by that week's incarnation of the Platters into a commercially acceptable LP, and mixed a Hugo Winterhalter album without the presence of an engineer or Hugo.

I flew to Gary, Indiana (stand-by) to visit the home of a group called the Jackson Five who I had heard at the Apollo Theatre and were on a label called Steeltown. I convinced an industry bigwig to let me produce them, but had to quit when he wanted them to remake all the hits of the Inkspots.

I learned. My first big session was for Dot Records at Mira Sound in the Hotel America. As I entered the hotel, there was a cop sitting by a sign that read: THIS IS A RAIDED PREMISE.

I flourished. My first composition to hit Billboard's Top 20 was "Timothy," a song about cannibalism during a mining disaster that was recorded at Scepter Records' 4-track studio one weekend when neither Florence Greenberg nor the janitor were around.

I arrived. I was paid \$75 to stomp in tempo on a milk crate for three hours of overdubbing at Mercury's studios. When my wife asked me that evening why my ankles were swollen to twice their size, I explained that I was in the record business.

I share with many the joy, the frustration and the enlightenment of having worked at a wide variety of jobs within this industry. I didn't do all those jobs well, nor were the people or situations always a pleasant encounter. We did those jobs for the education and experience. But most of all because we had that passion for the vinyl, the sound, the game, the feel, the taste, the well-gotten gains and the lost causes.

No vocational counselor would ever have recommended our

Show a profit by the end of the fiscal year at any cost. Cut back on artists, on marketing, on promotion, on confidence. Let other people tell us if our records are good and hire independent promotion people to have the conviction we lack.

Let's run this like a business. Let's pretend we're selling shoes, not dreams.

I reject that position, despite the fact that my CPA and my banker would think it makes sense. The problem is: no one ever bought a record because it made sense. They bought it for a crazy-quilt of intangible reasons, not the least of which was the sizzle derived from a combination of creative juices and marketing fire.

**CHOICE TWO:** We must make music—not make deals. We must play music—not play percentages. We must spend more time keeping our eyes on what we create together, rather than keeping our eyes on the bottom line.

We need to get away from our desks and into the studio, into the clubs, into the street. We need to run risks, not walk the straight and narrow. We need to listen to the new voices, rather than talk to ourselves.

We need to speak up at the risk of sounding foolish, rather than clam up with the guarantee of looking like an insurance salesman. We need to go with gut beliefs, and have the guts to back them up.

We need to return to the music. Not with an accountant. Not with chemicals. Not with caution. Not with fear. With the passion.

*As an artist, songwriter and producer, Rupert Holmes has seen many of his efforts reach chart status. His base of operations is the The Holmes Line in New York City.*

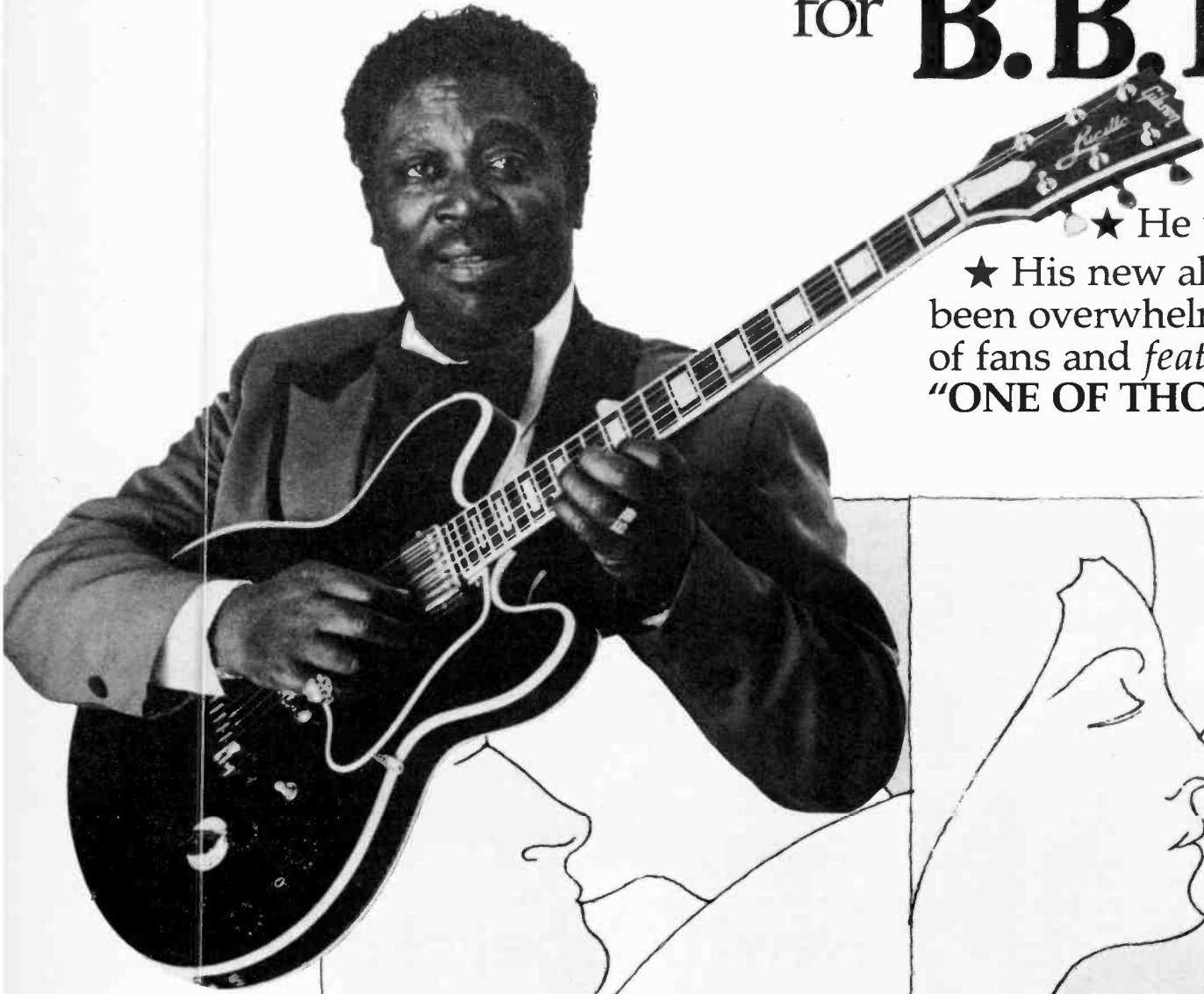
Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.



# Happy 35th

## It's Been...ONE OF THOSE YEARS

# for **B.B. KING!**



★ He won his 2nd Grammy

★ His new album, "Love Me Tender," has been overwhelmingly accepted by his legions of fans and features the hit single:

**"ONE OF THOSE NIGHTS"** (MCA-52057)



B.B. King — Love Me Tender (MCA-5307)

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When BARBARA MANDRELL thought of recording "The Thrill Is Gone" on her new album, "In Black & White," she had to have B.B. KING ad his unmistakable and incomparable guitar work. Contains: "The Thrill Is Gone" with guest artist B.B. King



(MCA-5295)

THE CRUSADERS' new album, "Royal Jam," was truly dubbed a royal jam when the King, B.B. King, added his royal talent to this momentous event. Contains: "The Thrill Is Gone," "You Better Not Look Down," "Hold On," and more...



(MCA2-8017)

**MCA RECORDS**

# Retailing

## Rental Best In Non-Mall Outlets Video Dealers Find Malls Unsuitable To Quick Turnover

By JOHN SIPPEL

LOS ANGELES—The jury is still out. Evidence continues to surface. Investigation pops up all over the U.S. Some jury members appear dogmatic and then change their minds suddenly.

Put succinctly, U.S. record/tape/accessories retailing has video software very much on its mind, but can't make a decisive commitment yet.

Over the past two years of experiment, for every chain that introduces prerecorded videocassettes with a splurge, another quietly deemphasizes.

The most current trend has chains learning that non-mall locations fare much better with videocassette rentals than do their mall outlets.

"By the end of summer, our Harmony Huts will just about be out of videocassette rentals," Stuart Schwartz, head of the mall-oriented retail wing of Schwartz Bros., opines. "It was just about a year ago that we started to notice that the average movie-title renter isn't geared to entering a mall for his cassettes. He wants a quicker transaction. The almost 30-store web in the Washington-Baltimore area is sticking with blank videotape, but finding the going tougher as mounting pricecutting further gouges profit margins."

Western Merchandisers, the burgeoning retail giant out of Amarillo, Tex., steadily maintains 12 of its 96 stores in video software. Like

Schwartz, John Marmaduke, WM's retail topper, finds the mall store does not entice the movie renter. Marmaduke, therefore, now has moved his movie titles from mall outlets to strip center stores. Marmaduke estimates his inventory title at about 300 different per store. Many more stores handle blank video. Marmaduke says Robert Zunick, his video chief, finds Memorex taking a big lead since they introduced the air-tight container for blanks.

The Musicland Group, who probably tie with the Integrity Warehouse and Big Ben's for greatest number of stores in video software, are dropping rentals. Musicland boss Jack Eugster expresses similar reasoning to that of Schwartz and Marmaduke. Several months earlier, too, Mary Ann Levitt of the Record Shops out of Minneapolis expressed the view that her mall stores had tough sledding, especially when the mall had a separate video specialty store as further competition.

Eugster says Musicland still has a strong commitment to video. Movie title sales will be stressed. Approximately 70 Musicland, 30 Sam Goody and the five exclusively video software/hardware Vidiom stores will sell videocassettes, both prerecorded and blank.

Three Tower Records outlets of the more than 30 handle video software. The Sunset store here and the downtown San Francisco location

(Continued on page 70)

## Oak Ridge Push Nets Sales

LOS ANGELES—A successful cross-merchandising contest for the Oak Ridge Boys' MCA product saw between 65,000 and 70,000 entry blanks dropped into boxes at 18 Grand Central stores. Involved in the five-week drive were Alta Distributing, Salt Lake City; the Salt Lake Chevrolet Assn.; KSOP-AM-FM; and MCA Records.

The contest plugged the Oak Ridge Boys' concert at the Salt Palace, and tied in the group's "Bobbie Sue" single, that lyricizes about a ride in a Chevy. As a result of the response generated, the Utah region stores, Alta and CBS Records kick off a chain-wide "Annie" soundtrack promotion in several weeks.

The Chevrolet dealers of Salt Lake City, Provo and Ogden banded together to provide the single prize, a Chevrolet S-10 pickup valued at near \$10,000. Grand Central produced and paid for full and a half-page ads which ran in each of the two local dailies. In addition, the stores printed 100,000 entry blanks, 350 banners and 2,700 printed ribbons worn by stores' personnel.

Dominating each record department during the contest was an eight-by-twenty-foot long life-sized illustration of the pickup truck (picture below). Outdoor billboards were donated by the car dealers.

MCA contributed \$12,000 for radio and tv spots, which were built around the single and "Country Joe," a DJ on the local station.

The contest was scheduled so that it built to a crescendo for the Oak Ridge Boys' concert.



## Portable Hardware, Games Lead Bay Area Vid Sales

By JACK McDONOUGH

SAN FRANCISCO — Portable hardware and games are setting the sales pace for video retailers in this market, one of the nation's most lucrative—and competitive.

Portable recorders and cameras are strong, they report, as are portable goods of all kinds, especially car stereos. Atari's PacMan is front runner in the video games field. And RCA's SelectaVision hardware is not performing at all, although the Pioneer system is apparently holding its own. All dealers surveyed agree margins are tight, though some say cautious and selective buying is more than paying off.

Says Stan Baker, sales manager for the four-store Good Guys chain, "Our hottest category is in things you can take with you. Auto stereo and personal stereos are very strong, and we've seen a nice growth in detachable speaker models. Portable VCRs and cameras are doing very well. Home audio is not strong. We're flat to slightly ahead of last year, which I think is probably better than most other dealers in the area."

"Walkmans are still strong. There's a nice variety of product and it's a young enough product category that there seems to be lots of changes and it stays exciting. There's always something new to say in an ad and new price points to hit. It's a small dollar ticket but it's still big

money because they're so popular."

George White, manager of Video Concepts' flagship Northern California store in Modesto (the two-year old Denver-based chain has 153 stores nationally and will soon add its 14th in Northern California), also notes heavy action with VCR portables and cameras. "That's what's really selling, because it's the most universal machine," says White. "I can get behind the portable a lot more. It's about the same price and it'll do everything the home unit will do and more. And it's real easy to point out the advantages to the consumer. I always try to do that. Hitachi, Mitsubishi and RCA are among our best sellers. Sony is the best in the Beta format." White notes that in software his VHS titles outsell and outrent Beta nine to one.

In software, however, White says games that are leading the way. "Absolutely the most successful campaign from a supplier of new products that I've seen is Atari's. Games have really mushroomed, and what with PacMan now, every kid in the world wants that. Atari's done just a dynamite campaign. It really opens up the market and creates excitement."

George Hechtman, sales manager at Matthew's, a 20-year veteran of Bay Area retailing stores, agrees, "Games is our highest growth area."

(Continued on page 39)

JUNE 12, 1982, BILLBOARD

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## New LP/Tape Releases

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

### POPULAR ARTISTS

- ACUFF, ROY**  
Back In The Country  
LP Elektra 60012 .....\$8.98
- BETLES**  
Talk Downunder  
LP PVC/Raven 8911 .....\$8.98
- CLAPTON, ERIC**  
Timepieces: The Best Of Eric Clapton  
LP RSO RX 13099 .....\$8.98
- COODER, RY**  
The Slide Area  
LP Warner Bros. 8SK 3651 .....\$8.98
- FEAR**  
The Record  
LP Slash SR-111 .....\$8.98  
CA SRC-111 .....\$8.98
- FLESH EATERS**  
Forever Came Today  
LP Ruby JRR-805 .....\$8.98
- HAYES, BONNIE, with THE WILD COMBO**  
Good Clean Fun  
LP Slash SR-112 .....\$8.98  
CA SRC-112 .....\$8.98
- LUNCH, LYDIA**  
13.13  
LP Ruby JRR-806 .....\$8.98
- MARSHALL TUCKER BAND**  
Tuckerized  
LP Warner Bros. BSK 3684 .....\$8.98
- MISFITS**  
Walk Among Us  
LP Ruby JRR-804 .....\$8.98
- PIGBAG**  
Dr. Heckle & Mr. Jive  
LP Siff TEES103
- ROWLAND, DAVE**  
Sugar Free  
LP Elektra E160011 .....\$8.98
- STEEL PULSE**  
True Democracy  
LP Elektra E1-60113 .....\$8.98
- TRUC OF AMERICA**  
Outa Control  
LP UFR 1982
- VARIOUS ARTISTS**  
Bowling Balls II  
LP Clone CLO13

### JAZZ

- BLAKEY, ART**  
'S Make It  
LP Limelight EXPR 1022 .....\$9.98
- BLEY, CARLA**  
Live!  
LP WATT/ECM ECM W 12
- BROWN, CLIFFORD & MAX ROACH**  
Clifford Brown & Max Roach  
LP EmArcy EXPR 1033 .....\$9.98
- FERGUSON, MAYNARD**  
Jam Session  
LP EmArcy EXPR 1026 .....\$9.98
- GELLER, HERB**  
Plays  
LP EmArcy EXPR 1025 .....\$9.98
- GILLESPIE, DIZZY**  
Jambo Caribe  
LP Limelight EXPR 1023 .....\$9.98
- LAKE, OLIVER**  
Jump Up  
LP Gramavision GR 8106
- MERRILL, HELEN**  
With Clifford Brown  
LP EmArcy EXPR 1038 .....\$9.98
- MILTON, RON**  
Instant Groove  
LP Classic Jazz CJ 143
- MULLIGAN, GERRY**  
Night Lights  
LP Philips EXPR 1037 .....\$9.98
- PETERSON, OSCAR**  
Soul Espanol  
LP EmArcy EXPR 1029 .....\$9.98
- PETERSON, OSCAR, TRIO**  
+ 1 Clark Terry  
LP Mercury EXPR 1028 .....\$9.98
- ROACH, MAX, SEE Clifford Brown**
- THREE SOUNDS**  
Three Moods  
LP Limelight EXPR 1024 .....\$9.98

### GOSPEL

- B & S SINGERS**  
You (Live)  
LP Savoy SL-14684 .....\$7.98  
8T B-14684 .....\$7.98  
CA C-14684 .....\$7.98
- BANKS, JEFF, & THE REVIVAL TEMPLE MASS CHOIR**  
Work On Me (Live)  
LP Savoy SL-14671 .....\$7.98  
CA C-14671 .....\$7.98
- DESTINY**  
On Fire For God

- LP Jewel 0169 .....\$7.98
- EVANS, CLAY, REV., & THE SHIP**  
He Knows How Much You Can Bear  
LP Jewel 0174 .....\$7.98
- INSTITUTIONAL RADIO CHOIR**  
Come Out Here To Stay Lord (Live)  
LP Savoy SL-14673 .....\$7.98  
8T B-14673 .....\$7.98  
CA C-14673 .....\$7.98
- JOHNSON, MATTIE, & THE STARS OF FAITH**  
Leaning On Jesus (Live)  
LP Savoy SL-14666 .....\$7.98  
CA C-14666 .....\$7.98
- LENOX, ELDER JAMES**  
I'm One Of Them Today (Live)  
LP Savoy SL-14662 .....\$7.98  
CA C-14662 .....\$7.98
- MAYS, ORIS, REV.**  
I Stood On The Banks Of Jordan  
LP Jewel 0167 .....\$7.98
- MOSS, BILL, & THE CELESTIALS**  
Come On The Lord's Side  
LP Jewel 0165 .....\$7.98
- ORIGINAL FIVE BLIND BOYS**  
I'm A Soldier In The Army Of The Lord  
LP Peace Int'l 1000
- SOUL STIRRERS**  
I Can See The Light Shining  
LP Savoy SL-14635 .....\$7.98  
8T B-14635 .....\$7.98  
CA C-14635 .....\$7.98
- SOUTHEAST INSPIRATIONAL CHOIR**  
10th Praise Service  
LP Jewel 0172 (2) .....\$9.98
- WALKER, ALBERTINA**  
Glory To His Name (Live)  
LP Savoy SL-14614 .....\$7.98  
8T B-14614 .....\$7.98  
CA C-14614 .....\$7.98

### CLASSICAL

- BACH, JOHANN SEBASTIAN**  
Cantatas For Sundays After Trinity I  
Mathis, Hamari, Schreier, Fischer-Dieskau, Munich Bach Orch. & Choir, Richter  
LP DG 2722 028 (6) .....\$47.98
- Famous Organ Works**  
Hurford  
LP Argo ZRG 943 .....\$10.98
- Organ Works, Vol. 7**  
Hurford, Alban Singers  
LP Argo D227D 3 (3) .....\$32.94
- Suite No. 3 In C Major; Suite No. 1 In G Major; Scarlatti: Sonata; Gavotte Williams**  
LP London Treasury STS 15550 .....\$5.98  
CA STS 15550 .....\$5.98

(Continued on page 104)



## DRIVE-IN New Concept For Record Outlet Allows Dealer To 'Drastically Reduce' Overhead

By IRV LICHMAN

NEW YORK—After nine years in business, Mark Wheat had figured it was time to shutter his Mark's Discount Records in Independence, Mo. But then he hit upon the idea of a drive-in record store.

What may be the nation's only music outlet of this kind, it's doing well enough since its April 1 opening for Wheat to consider the possibility of another drive-in store in the area.

"The record business was going so

badly, with defective records, small returns and theft, that I decided to close down," says Wheat, who also operates a water-bed business at the same building he owns at 11026 E. 23rd St. But, Wheat said a lot of his customers were "real upset" about his plans, so with inventory still on hand, he decided to try the drive-in approach, with a small window on one side of the building.

Now carrying about \$80,000 in LP

and cassette inventory, Wheat says he's been able to discount \$8.98 product to \$5.98 from \$6.39, since he claims his overhead has been "drastically reduced." He says he'll soon have a single person "open and close the shop."

For the time being, the store allows in-store traffic, mainly to browse through the Phonolog and to look at Billboard's Traffic Center charts posted on the wall.

But, he's also getting around in-store traffic with the publication of a newsletter handed to all customers who drive in. Called "On Your Marks," it contains the store's top-selling albums plus other items of interest to the recording buyer.

Although Wheat says most drive-in customers arrive with an idea of what they want to buy, the newsletter has stimulated "about 20% to 30%" to buy additional product.

Wheat can't estimate the amount of time each drive-in customer spends at the window, since he notes that there's a lot of "one-on-one" service and sometimes the customer is shown a copy of an album he might also be interested in buying. Product-wise, he sells mostly country and rock albums. Sales are now evenly split between LPs and cassettes, Wheat says.

Wheat cites one recent example of how a drive-in concept can be a convenience to a customer. "One lady drove up with five kids in the car," he recalls. "She told me she would have trouble going into the store and controlling her kids while she browsed."

In addition to selling recordings, another feature of the drive-in is that it's a concert ticket outlet for Midwest Productions Inc. Wheat also operates a mail-order division, with particular emphasis on the college market.

"I didn't think the Kansas City area would be so receptive to this idea, but it's working out really well," Wheat says.



Billboard photo by Chuck Pulin

**DISK DISPLAY**—A customer studies an RCA SelectaVision videodisk at a display in New York Video.

## PROMISING MARKET Dealers Seek Road To Big Vid Software Sales

By EDWARD MORRIS

NASHVILLE—The retailing of video software is still very much an improvisational enterprise in search of a system. While it is an unquestionably promising profit center, video software sales are said to be hampered by lack of awareness on the part of potential customers, a shortage of imaginative promotions, fly-by-night sales operations that make customers cautious about the whole home video field and movie studios that are unwilling to give customers the kind of break on disk and cassette prices that would lead to a steady buying pattern.

Chaz Austin, of Nickelodeon Records, Tapes and Video, Century City, Calif., condemns what he calls "studio greed." His most recent target is Twentieth Century-Fox for list pricing its laser disk version of "The Sound Of Music" at \$49.95. Contending that the disks should be priced appreciably lower than videocassettes, Austin says he fears that this breaking of "the \$40 price barrier" will lead to prohibitively high costs for "blockbuster" movies on disks.

"The Sound Of Music," he adds,

"isn't really what you'd call a blockbuster."

"We get virtually no meaningful support from the studios," agrees Ron Berger, president of National Video, Portland, Ore. "The most you can expect from them are posters and point-of-purchase material. They're woefully lacking in advertising support. It's really a terrible situation."

Berger says that his repeated requests to the studio for film for a "Star Wars" promotion netted absolutely no response.

Marcia Kesselman, director of advertising and promotion for the seven-store Video Shack chain, says she sees a change in studio attitude. "The major studios are coming to realize that they need to support us."

Less sanguine about the studios is Ed Weiss, of Movies Unlimited, Philadelphia. "Their promotional stuff is mainly point-of-purchase. They rarely offer giveaways."

Promotion, for the most part, continues to be conventional: newspaper ads, catalog mailings, in-store appearances and in-store displays.

(Continued on page 29)

## Gotham Store Showcases Ultimate In 'Media Rooms'

NEW YORK—Large-screen televisions add up to large sales figures at New York Video. The single-unit store specializes in the design and installation of media room concepts, and sales will grow from \$2 million in 1981 to \$2.5 million this year. The "projection" is made by Giovanni Cozzi, the 28-year-old president of the 5,000 square foot location on Lexington Ave. The son of an Italian diplomat, Cozzi perceived a void in the market for projection tvs and opened for business in November, 1978.

Starting with 1,000 square feet of floor space, Cozzi has expanded the store with two model media rooms—a bedroom and living room—to illustrate the basics of a home entertainment center. The living room features a glass-covered coffee table console from which a 10 foot projection screen, a videodisk player, a videocassette machine, and a stereo system operate by remote control.

Now he's in the process of redesigning the coffee table to make the equipment "more accessible. The tape and disk players slide out in drawers, but our goal is to have the entire top of the table rise by hydraulic lifts." He adds that in the coming year he expects to install a mini-computer, a small refrigerator and a "robot bar" that would roll from behind the screen to the couch area, although he says "it won't mix drinks."

Cozzi says his clientele consists predominantly of professional males in the 24-45 age group; an average sale runs about \$4,000. "But it's easy to surpass that," he explains. "A motorized tv screen and projector costs about \$5,000. A four-speaker stereo system goes for \$3,000-\$5,000, a stereo videocassette recorder about \$1,200, a videodisk machine, about \$600, and a video game averages \$200. We have 10 or

(Continued on page 22)

## 20/20 Chain Makes Sales 'Easy & Cheap'

By ED HARRISON

LOS ANGELES—"When we started seven months ago, we wanted to do something no one else was doing, like renting both equipment and titles, making it easy and cheap for our customers," says Richard Aldrich, assistant manager of 20/20 Video, a two-store chain here. The store was founded by Michael Shab, who is general manager.

With the flagship store located in the Brentwood section of Los Angeles, and a three-month-old store in fashionable Marina Del Rey, Aldrich estimates stock of more than 1,400 titles among both locations. Each store is grossing about \$30,000 per week chiefly on the strength of rentals.

He claims that 85% of the business is equipment and tape rental, with the other 15% equipment sales. 20/20 sells about 10-20 VCRs a month, while there are about 600 machines "out there on a rental basis" during the same period, according to Aldrich.

"It was our theory when we opened both stores that no one rented cheaply enough without the customer having to lay out hundreds of dollars," notes Aldrich.

(Continued on page 75)

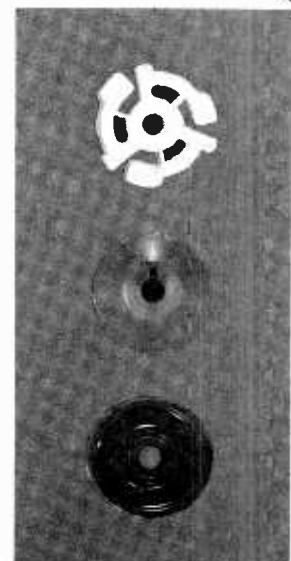
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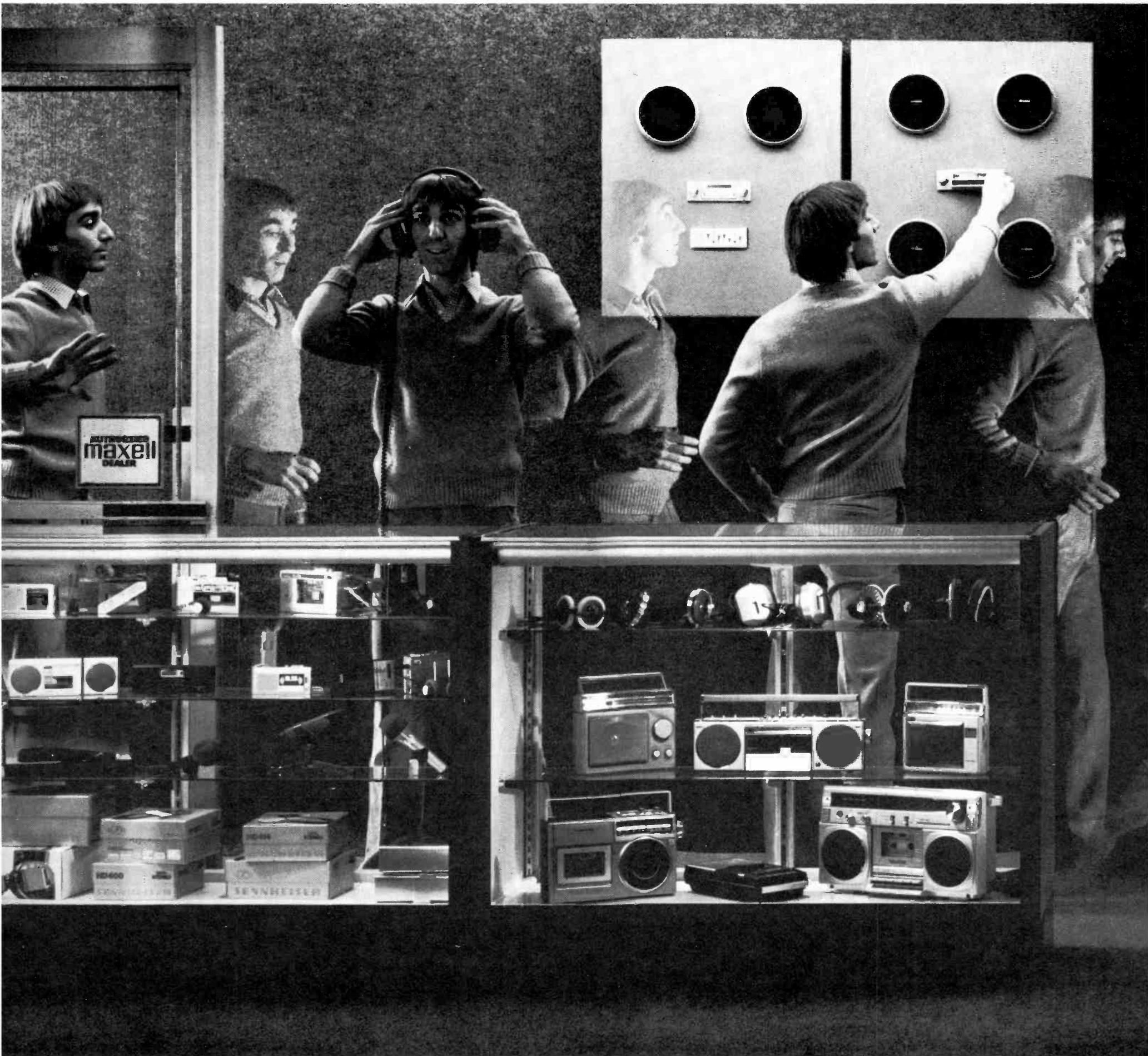
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Two out of every three people who buy Maxell cassettes plan on doing it before they even come through your door.

So why cut their trip short by hiding our tape behind the counter?

Instead, you should display it more prominently and expose everything else that you carry to some exceptional customers.

And people who buy Maxell tape *are* exceptional. Not only do they buy over 40% more cassettes in a year than the average cassette buyer, but they're willing to pay more for quality instead of spending less. For less.

So next time you want to see more big boxes go out of your store, take the little ones cut from behind your counter. The ones that say "Maxell" on them.



IT'S WORTH IT.



# Retailing

## Sensitivity To Customer Needs Buoyed United Audio

By ALAN PENCHANSKY  
CHICAGO—New store openings and big yearly sales advances are statistics that describe the audio retailing boom of the late '60s and

early '70s. For Chicago's United Audio Centers, however, dynamic expansion is happening now.

And the growth is solely on audio goods. The 23-year-old chain now

includes five full-service high fidelity shops and one car stereo sales and installation center. Owner Shelly Miller joined the chain five years ago and has doubled its size.

Two outlets were added in the past year, and recent term volume growth has been more than 20%, according to Miller, who says the video entry won't come until the market for

those products stabilizes.

"Sensitivity to customer needs," responds Miller when asked the formula for the progress. "I want every customer treated exactly the way I demand to be treated when I walk into a retail store.

"If you offer highly competitive pricing and a high level of service you can continue to grow in this metropolitan area.

"You have to have highly experienced people in the stores and you have to function on a relatively high volume basis," he adds. Product selection must supply "the best value for the customer's needs as well as for us."

Miller, who has a masters degree in finance, got his retailing start at the defunct Midwest Hi Fi chain, a stint described as "a great experience in how not to do things." When United Audio's original owner passed away in the 70s and the family's absentee management floundered, Miller acquired a majority ownership and soon expects to take over total control. Much of his time still is spent with customers on the floor at the two northside Chicago and four suburban locations.

"There are many people here who are still here five years later," Miller says. "We have a tremendous level of loyalty among employees."

Customer referrals are a key factor. "The best sales people are our satisfied customers. Referrals are a very important part of business."

The chain's top high fidelity brand is Yamaha. Yamaha amps, receivers and turntables are number one in each category. Genesis and Infinity lead the speaker lineup, followed by Dahlquist and JBL. Miller's choice in cartridges is Ortofon and Denon.

Open reel tape decks have been phased out after dying a "slow death," says the dealer. Aiwa and Sony are preferred cassette deck lines.

Audio's biggest shift has been mobile sound's growing role, both personal and automotive. United Audio's new Niles, Ill. autosound center is the chain's first major push in this direction. Sony's illustrious Walkman is the big leader in personal stereo sales and portable departments have been greatly enlarged in all outlets.

(Continued on page 70)

## N.Y. Video Plans 'Media Rooms'

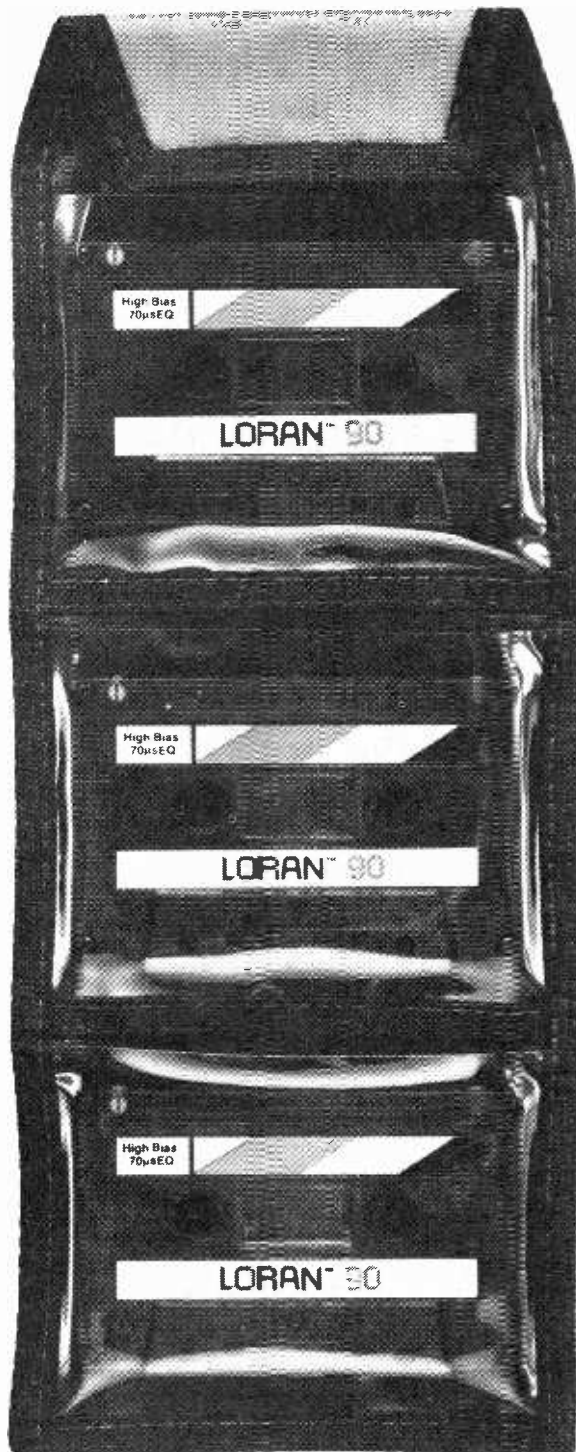
• Continued from page 19

ders pending now each for \$10,000 worth of equipment."

Customers have a broader grasp of the video market these days, according to the retailer. "One group is always looking to upgrade their equipment, and everyone else we try and educate," he says. "Now we're seeing a lot of referrals from people who have an idea of what they want because they've seen a media room at a friend's house. Only they want a step above, which can pose a problem because sometimes the friend has every state-of-the-art component you could imagine. The idea is to better yourself with each design."

Cozzi says he would rather expand the floor space of the current site, which stocks over 2,000 titles in three software formats, than open a second store at this time. "I'd rather put the energy into making one unit attractive than duplicating the format in another store," he reflects. "We can be more effective that way, and it doesn't cost twice as much."

## Loran's exciting promotion will move cassettes out of your store into the great outdoors.



When your customer buys 3 Loran High Bias, 90 minute cassettes, they'll get this Loran Audio Cassette Wallet absolutely free.

Loran™, with its rugged Lexan® resin shell is the perfect outdoor cassette. So we're coming on strong with an exciting promotion that will focus on the two fastest growing uses for audio

cassettes... personal and car stereo.

We're offering this special package that contains 3 High Bias, 90 minute Loran Cassettes in a handsome and practical carrying wallet. The wallet has a belt loop making it the perfect travelling companion. And, it comes with Velcro panels allowing it to be fastened to a car dashboard or the back of a recorder. Your customer pays only for the cassettes. The wallet is absolutely free!

This promotion will be backed by national advertising in lifestyle oriented magazines and there will be a full array of dealer promotional materials including ad mats and displays.

Today, everyone is on the move. And so is Loran. Special Bonus! In each Loran Cassette Wallet package is an American Express Money Order good for savings on your customer's next purchase. The money order is like cash, instantly redeemable for both your customer, and you. This bounce back offer is the most unique program ever designed; and it's a Loran exclusive.



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# Summer CES

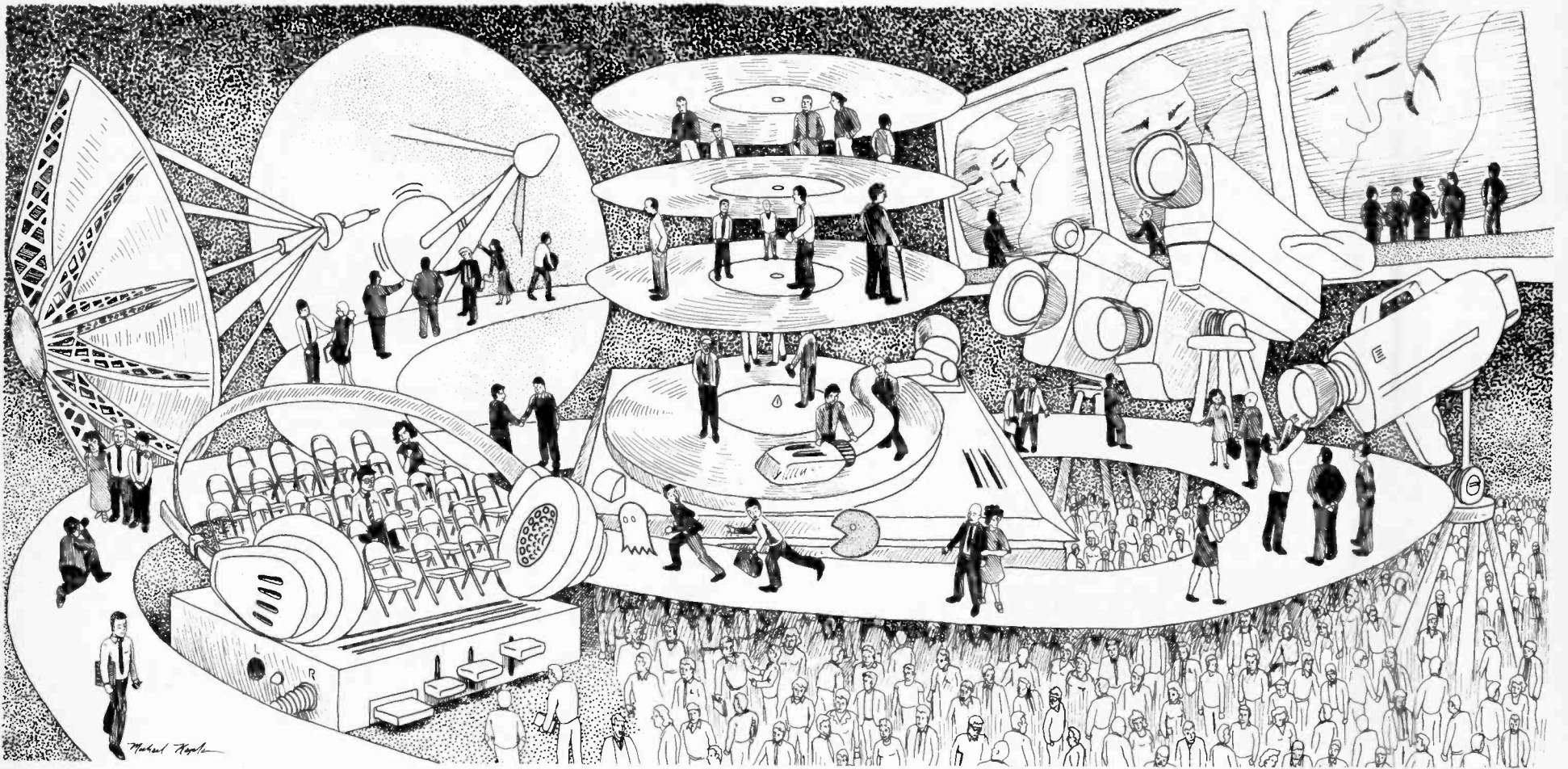


Illustration for Billboard by Michael Kaplan.

## ATARI STILL ON TOP

# Competition Grows In Vid Game Mart

By PHIL WISWELL

NEW YORK—Although video games are becoming true mass-market items, several different types of machines still coexist—and none too peacefully. A mass-market home computer should create a standard for the industry in three or four years, bringing with it some very complex and original game concepts. But for now, it looks like we'll be watching George Plimpton slug it out with Atari's little kid.

The Atari VCS (Video Computer System) remains the most popular on the market. Since its introduction in 1977, it has offered the winning combination of low price and the largest library of software available.

Despite inroads made by Mattel's Intellivision—a much advanced and more expensive video game-playing machine—the VCS commands about 70% of the market today. But Atari's position may be challenged by the introduction of new hardware on the horizon and by software companies' licensing and producing game cartridges for use with the VCS and eventually with Intellivision.

At the moment, Atari's biggest threat comes from Coleco Industries, which seems to have jumped into the deep end of the pool with both feet. On the one foot is ColecoVision (to be available this summer), a \$200 home video game system with graphics that make some Intellivision games seem pale, plus a line of software including Venture, Spectar, Mouse Trap, Cosmic Avenger, Lady Bug, Turbo and Carnival, licensed from their respective coin-op manufacturers. A Donkey Kong cartridge comes with the system.

Due to greatly increased screen ROM capacity, ColecoVision can play game cartridges containing up to 32K ROM, whereas other systems are limited on only 4K or 8K ROM. It will also be able to display nearly 50 moving objects on screen simultaneously, far more than any other

game system. The hand controls combine keypad, joystick, fire buttons, paddle and a speed control, and they use plastic overlays with each cartridge as do Intellivision's hand controls. A built-in expansion module interface allows ColecoVision owners to later expand their systems.

The first module, promised for this August, will allow VCS compatible cartridges (there are at least 100) to be played on ColecoVision. The second module, promised for next year, is planned to convert the system to a home computer.

On the other foot, Coleco has a line of seven game cartridges for the VCS and another nine for use with Intellivision, both lines consisting mainly of the same games being developed for ColecoVision. It sounds great, but the big question, assuming ColecoVision does come out this summer, is this: How willing is the consumer to give up old technology for new? Will the VCS owner prefer to buy Coleco's line of VCS software or invest in ColecoVision and forget the VCS machine?

In defense of the VCS, Atari has been releasing one new game cartridge per month this year, including so far Pac Man, Defender, Berzerk, Super Breakout and Yars' Revenge. Pac-man has sold well despite its disappointing look on the VCS; Berzerk and Super Breakout look terrific and are nice adaptations of their parent arcade games. On offense, in a move to compete directly with Intellivision, Atari has designed a new hardware system, the Advanced VCS. Indeed, the price has advanced—to \$349.95—but so has the hardware design, the game play, and the graphics.

The AVCS has a sleek look, including a storage area for the hand controls, which have also been redesigned in an effort to rid the medical world of "Atari Wrist." The new

(Continued on page 30)

## DESPITE ECONOMY'S WOES

# Manufacturers Keep High Profile

• Continued from page 1

format. Heavy discounting, even of the "hot" new product, continues at retail, and dealers are finding it more and more expensive to keep large inventories in stock.

Nevertheless, the innovations keep on coming. PolyGram is inviting CES attendees to "Hear The Light" at its exhibit. "Chariots Of Fire" is but one example of the kind of titles the company will be bringing into this country on Compact Disc less than a year from now.

Video software and hardware, video games, computers and personal stereo products remain the industry's movers and shakers. The small personal stereo products per-

form more functions than the "old" units introduced in January. Blank tape lines have been upgraded and revamped; accessories continue to be strong sellers.

It's reassuring to hear the EIA's Jack Wayman state yet again that attendance at this week's Consumer Electronics Show will be record-breaking. Advance registration was well over 50,000.

The audio industry may still be in the doldrums, and video still experiencing growing pains, but the new technologies in evidence on the show floor have the potential to send the combined industries on a dramatic upturn. The "marriage" of audio and video has inspired suppliers to new heights of inventiveness.

## Billboard CES Coverage

On this and following pages, you'll find information on a number of trends apparent at the Consumer Electronics Show in Chicago, as well as special features:

- **THE BATTLE** between Video Game formats is heating up, sparked by the introduction of new hardware and software. Story, this page.
- **IMPROVED AUDIO** is the news in video hardware, with stereo sound and CX decoding showing up on more and more models. Page 24.
- **BILLBOARD INITIATES** reviews of the latest in video programming. Page 26.
- **AND SPEAKING** of new video software, there's plenty of it at CES. What's being offered is spelled out on Page 30.
- **AUDIO COMPONENTS** and **PERSONAL STEREO** units expand their ranks, with a proliferation of products in all sizes and price ranges. Page 32.
- **THERE'S A FULL** page of reviews of the latest audiophile Recordings. Page 34.
- **MOBILE FIDELITY** president Herb Belkin is profiled on Page 35.
- **HIGH-GRADE, COMPACT**, micro and more: that's the news in tape. Details on Page 37.
- **IF YOU TIRE** of visiting the more than 1,000 manufacturers represented at CES, check out some of the panel discussions, special services and more, courtesy of the EIA. A listing is on Page 38.
- **OUR MAN IN JAPAN** gives a view of what's to come and some interesting facts about what's come already. Page 39.
- **THE AUTOSOUND FIELD** gets some new entrants, and some original new products. Page 42.

Almost every new product is designed to interact with some other product, thus forming a home entertainment network. A number of new color televisions are already making stereo tv a reality. A line from RCA uses slimmer picture tubes and therefore requires less space, yet also features stereo amplifiers and speakers for use with the new RCA stereo videodisk players and VCRs.

Speaking of the videodisk, these are critical times for that product, in all its different forms. Despite continued optimism, there's little doubt that the disk's future rests on this new generation of products. The jury is still out on the videodisk's viability, in the face of lower prices and stereo capability on the latest videocassette recorders.

Retailers have had only spotty success with the videodisk, and in many ways are floundering to cope with the many products and problems being thrown their way. Record retailers have dabbled in video games; audio retailers have gotten into video; drug stores and other mass merchandisers are becoming involved in video through Super-scope's RentaBeta program; video specialty retailers wonder whether they should carry both hardware and software.

All this cross-pollination has led to a severe retail identity crisis. The Video Software Dealers Assn., a division of the National Assn. of Recording Merchandisers, was formed in January, at the last CES and will hold an open meeting in Chicago Monday (7). Many of that group's reasons for forming have already been pushed aside to make room for more pressing problems; concern about various bills before the Senate has taken precedence over the video rental question. If enacted, this legislation would revoke the first-sale doctrine and add a royalty to VCRs and blank tape.

In short, the various facets of what is known as the consumer electronics industry are still evolving, and not always smoothly. But visitors to Chicago this week will see stiff upper lips around every corner.



# See Major Breakthroughs For Stereo Video Hardware

• Continued from page 4

Hi-Tech Component TV" line while Sanyo will highlight its new "Pro-Ponent" products. Kenwood will be on hand with its audio/video amplifier system. Other manufacturers are expected to introduce additional product in this vein.

Stereo will also make inroads with television and large-screen projection televisions. While stereo tv in the U.S. is still a ways away, new prod-

uct is being touted as "stereo ready." The CES will also see projection tv more firmly emerging as a major product area with introductions expected by many television manufacturers as well as many audio and video manufacturers.

Other expected "hot" video hardware categories are video games and home computing apparatus, the latter two perhaps the real explosive, glamour categories of the show.

\$450 will be the suggested list price of the top-of-the-line RCA Stereo CED player as the line broadens with two stereo and two mono versions.

"The importance of the line," explains an RCA spokesman, "is that it will help this business grow. Dealers and consumers now have options. It also reinforces the point that videodisk is definitely a viable product."

The deluxe stereo unit features wireless remote control, CX noise reduction and dual track audio switching. It's also more electronic and more automatic in that when a disk is inserted via caddy it begins automatically. On current hardware, a switch is required to move before play begins.

"We are bringing product features along slowly," continues the spokesman, "the way we intended from the start. We think the market is ready for stereo and we will show random access when we think the market is ready."

Backing the introductions are summer merchandising and marketing promotions. RCA, for example, will be providing dealers with a receiver and set of loudspeakers for showcasing the stereo player in-store.

"Sales of videodisk players," the spokesman adds, "picked up after the list price went to \$299, then quieted down. We expect the stereo unit will pick things up again."

RCA's first stereo VCR will be the VGT650 featuring Dolby noise reduction for a suggested list price of \$1,500.

Toshiba's CED player, model VP-500, will feature remote control, stereo and bilingual capability, CX noise reduction system, automatic playback, and two-speed picture scanning. Suggested list is \$595. Toshiba also plans to make an adaptor available for its current VP-100 to make it stereo ready.

The firm also plans a new top-of-the-line four-head Beta format front loading VCR, model V-9500 at a suggested list of \$1,390.

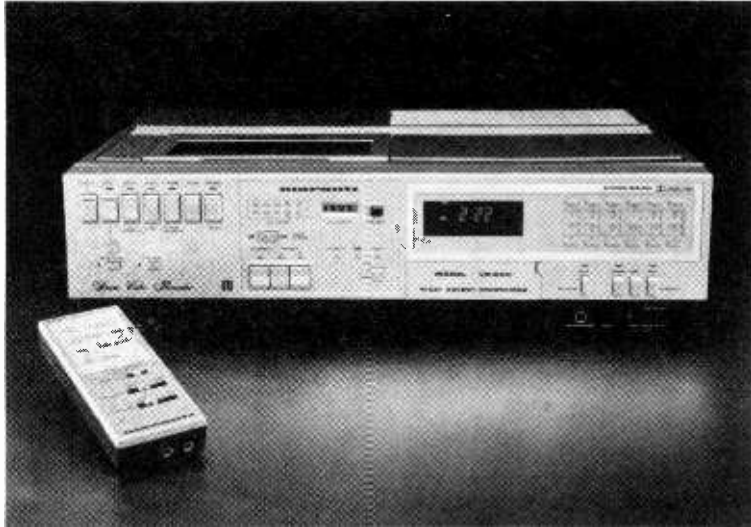
Marantz' Beta VCR promises to be the first of a full line of "Solid Gold" stereo video products from the company. The VR200 is expected to ship in October.

In addition to stereo capability, the VR200 permits users to tape tv broadcasts off the air when they are simulcast over stereo FM radio. Other features include: five event, 14 day programmable timer; audio dubbing capability; freeze frame; 9X Betascan in forward or reverse; slow motion playback at 1/2 normal

speed; and automatic rewind at end of tape: Suggested list is \$1,295.

Kenwood claims to be introducing the first combination audio/video receiver. Called the KVR-510, the audio/video receiver is a quartz PPL synthesizer model with auto-

matic scan tuning, digital frequency display, and presets for six AM and six FM stations. It has input selection for either two VCR's, or one VCR and one videodisk player, as well as tv, video game/computer, phono, FM/AM, auxiliary and tape.



Marantz introduces the industry's first stereo Beta-format VCR with Dolby CX noise reduction. Suggested list: \$1,295.



Remote control is standard equipment on the LD-1100 LaserDisc player from Pioneer Video. The \$800 unit also features the CX noise reduction system.

## RCA Sets 11 Videodisk Titles

LOS ANGELES—Stereo music videodisk will get a healthy shot in the arm as RCA/SelectaVision is introducing 11 titles in support of the release of its stereo CED player.

Additionally, Pioneer Artists has begun to move more aggressively in the video music area and will step up its release pattern of laser optical disks with both licensed and original programs.

Among the initial RCA stereo music disks are: "Eubie," "The Jazz Singer" (with Neil Dimaond), "Popeye," "Pippin," Neil Young's "Rust Never Sleeps," "Rod Stewart Live At The L.A. Forum," "Rockshow" (Paul McCartney & Wings), "Paul Simon," "Pink Floyd At Pompeii," Joni Mitchell's "Shadows & Light" and "The Kids Are Alright" featuring the Who. All disks will be CX-encoded.

"Jane Fonda's Workout" exercise videodisk will also feature a binaural soundtrack—one track music, the other verbal instruction. The original "Bob Welch & Friends" program will be released in several months.

RCA SelectaVision is also adding considerable titles to its movie catalog with sources close to RCA indicating that as many as 450 titles will be available overall by the end of the year.

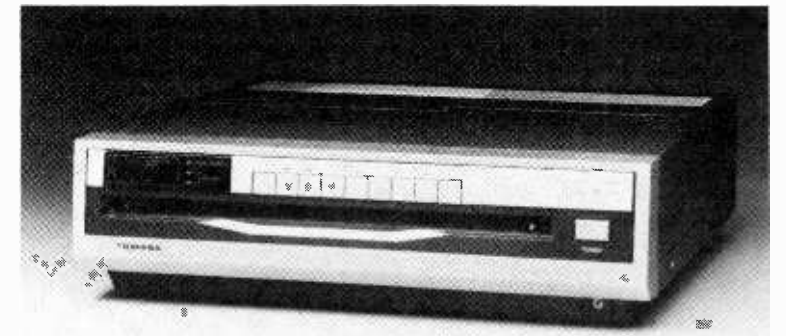
For June: "The Deep," "The Producers," "Superman," "Dirty Harry," "The Horse Soldiers," "California Suite," "Tess," "Modern Times" (Charlie Chaplin), and "Family Entertainment Playhouse, Vol. 11."

For July: "The Three Musketeers," "Blazin' Saddles," "Last Tango In Paris," "The Adventures Of Robin Hood," "White Lightning," "10," "The Sailor Who Fell From Grace With The Sea," "Dr. No," "Love At First Bite" and "Stripes."

Among some of the titles from Pioneer Artists: "The Music Of Melissa Manchester," "The Tubes Video/Completion Backwards Principle," "America Live In Central Park," "Grover Washington Jr. In Concert," "The Grateful Dead/Dead Ahead" and operas "Sampson And Delilah" and "Aida."

"We've got our act together," says Pioneer Artists president Barry Shereck, "and we are going to turn video music into a business."

JIM McCULLAUGH



STEREO PLAYER—The Toshiba stereo CED videodisk player, model VP-500.

## MARKETING THRUST

# A/V Manufacturers Key On 'Big Four'

By CHRISTINE BEGOLE

NEW YORK—Consumer audio and video manufacturers are realigning their marketing strategies in the face of a threatening economy and lagging sales, and are emerging with surprisingly fresh and potent plans. Their plans are built on the four classic ingredients of successful marketing: Product, positioning, promotion/advertising and price. And in all four areas, industry leaders are aiming to meet the wants and needs of the consumer of the 80's.

### Product Strategies

While plenty of new products continue to emerge, overall, manufacturers are taking a much more selective approach to new product introductions. Whereas in the 70's it was common to see entire new lines on an annual basis, now manufacturers are more likely to transform their lines gradually. They add to, broaden, and upgrade current lines. They add several, not dozens of, new items in strategically selected product categories.

Products are designed to be broader in appeal, fitting into a greater variety of lifestyles, and often offering more multiple purpose/application possibilities than before.

Previous races for the upper edge on both technical specifications and variety of operating features have fallen away. Instead, most manufacturers are seeking an edge via superior human engineering—by producing high performance, top-quality products that are simpler to use, slimmer more elegant looks, and less demanding of user involvement. Space-saving "front-loading" turntables that slide forward for loading, panels that hide infrequently used controls on receivers, amplifiers, tuners and cassette decks, more touch controls (fewer knobs), more automation, all are examples of the new product design ethic.

In addition to components for mixing and matching, the controversial rack-system concept continues to grow, with supporters including Yamaha, Kenwood, JVC, Sansui and Sony. There is stronger emphasis on receiver-based systems and sleek-but-not-tiny "midi-systems." Some manufacturers are adding "step-up" systems at selected price points in their line. These pack more performance extras for customers

who are looking for more quality in the component parts of the system while not really wanting a more-complicated-to-operate system.

New ground is being tested by Kenwood and JBL in selected test markets—they are exploring consumer response to a two-brand rack system option (Kenwood supplies the electronics, JBL provides the loudspeakers). Should this prove fruitful, it may spark other mutually beneficial joint efforts... a possibility that would have been unheard of several years ago.

The one product-related consumer fear that remains virtually unchallenged is the confusion and buying reticence that is attributable to competing formats within product categories. When a new product is available in two distinct, competing formats (e.g. Beta/VHS videocassettes, laser optical/CED video disks (not to mention VHD), 5 AM stereo formats, compact/micro cassettes) confusion reigns—and the most prevalent buyer attitude is to wait and see who "wins." For the most part, no one wins. A standard-format agreed upon in advance by some kind of joint effort would give all competitors a running start, rather than trapping all concerned at the starting gate.

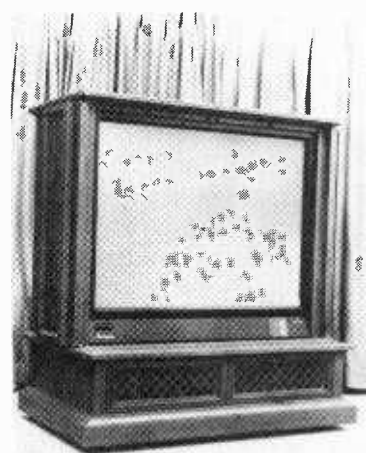
### Positioning

The way manufacturers choose to describe their products' attributes (what qualities are emphasized, shown, discussed) and the range of people to whom these messages are directed—all is considered "positioning" strategy.

Emphasis on ease, enjoyment, and style predominates current positioning and most hard-edged engineering-specifications-talk has faded on leading product. Sony Walkman and headphone ads (both print and broadcast) show the joy of the listening experience and emphasize the universal appeal of the products. Pioneer, Technics and JVC stereo system ads emphasize their products' compatibility with an elegant and sophisticated lifestyle.

The option of focusing on one specific product attribute is relatively untested territory. Sony's UCS-X tape ads, which visually demonstrate the concept of wide dy-

(Continued on page 36)



Reflecting the strong trend in projection tv is a new 45-inch rear projection model from Mitsubishi. It offers stereo sound and provides 10 watts/channel power output with video and stereo audio inputs and outputs.



# Introducing TDK AD-X. The normal bias tape with Super Avilyn technology.

New TDK AD-X is the first normal bias audio cassette to use TDK's Avilyn magnetic particle—based on the renowned Super Avilyn formulation that has kept TDK the leader in audio and videotape technology.

The Avilyn advantage offered in AD-X is demonstrably clear. You now can record and playback—in the normal bias/EQ position with complete compatibility for any cassette deck over a wider dynamic range and with far less distortion. Even at higher recording levels, the increased headroom in

new AD-X can easily handle strong signal input without over-saturation.

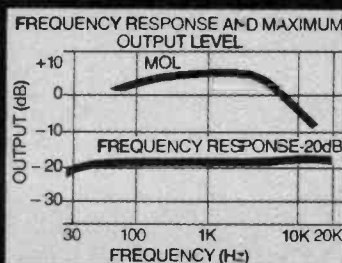
When you hear the brilliant playback resulting from the higher

MOL and lower bias noise you won't believe that your deck can "improve" so much.

The new AD-X has truly versatile applications. Its higher sensitivity makes it ideal for all-round home entertainment use and also suitable for any cassette player.



Record at higher levels with far less distortion.

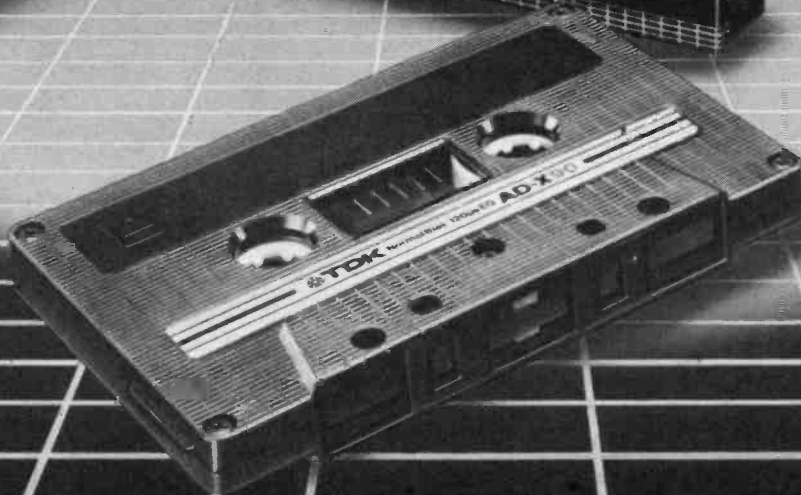


Avilyn magnetic particle achieves higher saturation and lower noise.

To ensure years of reliable use, AD-X is housed in TDK's Laboratory Standard Mechanism, and protected by TDK's lifetime warranty. With its distinctive packaging, you won't miss it.

So for high quality recordings in the normal bias/EQ position, snap in the new TDK AD-X. You'll discover that the Avilyn advantage means superior overall performance for you.

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# Summer CES

## Video Reviews

With this week's issue *Billboard* begins to review video software. While the focus will be on original music video productions, reviews will not be limited exclusively to that type of programming. Non-music product of merit will be examined as well. *Billboard* invites program suppliers to submit VHS, Beta, laser optical and CED format product to Jim McCullough, Video Editor, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Review product can also be sent to Laura Foti, associate Video Editor at *Billboard*'s Manhattan headquarters: 1515 Broadway, New York, N.Y. 10036.

**PHYSICAL**—Olivia Newton-John, MCA Videodisc, Inc., MCA Videodisc 74-017, distributed by MCA. Directed by Brian Grant. (Also available on MCA Videocassette.)

Perhaps the most significant aspect of this project is that this just may be the way we buy our aural and visual music source material in the future, at least on the videodisc format (laser and/or CED). This is the video equivalent of

the Australian singer's conventional vinyl analog LP of the same name, with three extra tracks. It's certainly the most lavish video music project of its type to date (costing well over \$500,000) and its progress will be monitored closely by



both the video and record industries. Producer Scott Milaney and director Brian Grant have alternated between lyric-suggested story spinoffs and "live" renditions of songs in club-like set-

tings in what turns out to be a well-paced satisfying way. The production values are nothing less than stunning at times. Producer and director never forget the beautiful subject matter and both live performance songs and story tracks feature ample closeups. Wisely there's little use of video gimmickry or effects and the occasional freeze-frame only serves to accent. Camera angles and edits on the live cuts particularly seem in perfect synch to the spirit of the music. Two of the disk's cleverist pieces are "Physical"—a frolicking gymnastic farce that may offend some—and "Silvery Rain"—a semi-animated, futuristic glimpse of Armageddon peopled by bizarre settings and characters. Musically the disk is more rock-oriented than most John outings with outstanding stereo quality (featuring CX noise reduction encoding.) Considering the still older demographics of the video software purchaser and John's broader appeal, "Physical" seems to have the best shot of establishing the notion of the simultaneous audio/video LP. The fact that "Physical" and "Magic" were number one songs and extra editions "A Little More Love" and "Hopefully De-

voted To You" were big hits also shouldn't hurt its chances.

★ ★ ★



**MICHAEL NESMITH IN ELEPHANT PARTS**—Michael Nesmith, Pioneer Artists (LaserDisc), distributed by Pioneer Artists, directed by William Dear. (Also available on videocassettes from Pacific Arts Video Records.)

Although on the street for quite a while now—Pacific Arts released the cassette last year and Pioneer Artists made the laser optical videodisc available last January—this inaugural review section would be remiss for not citing Michael Nesmith, former Monkee, former solo recording artist and now music video artist/creator. Legitimately it stands as the cleverest exercise in original video programming to date. It's already captured a number of awards including a Grammy for best video of the year, a new category. The majority of the 60-minute program consists of crisp, comedic sketches and satires, each seemingly better than the next in a kind of super-Saturday Night Live vein. Incredibly the punch is sustained throughout with a consistency possessed by only a few "artists" working in any medium—such as a Woody Allen. Only a few of the highlights include "Elvis Drugs"—a tv commercial where a kid pitches "Blue Suede Ludes" and "Love Me Tenderizers" for parents who are forgetting to take their drugs—"Rock 'n' Roll Hospital"—where patients are afflicted with "50's Fits" and the falsetto crippling "Bee Gees Disease." Interspersed are four songs such as "Joanne," "Rio," "Crusin'" and "Magic"—all outstanding video music pieces. The laser stereo capability also highlights what is a sterling soundtrack for both music and sound effects.

★ ★ ★



**PETER ALLEN AND THE ROCKETTES AT RADIO CITY MUSIC HALL**—MCA Videodisc, Inc., (LaserDisc), distributed by MCA, directed by Rudi Goldman. (Also available on videocassette from 20th Century-Fox Video.)

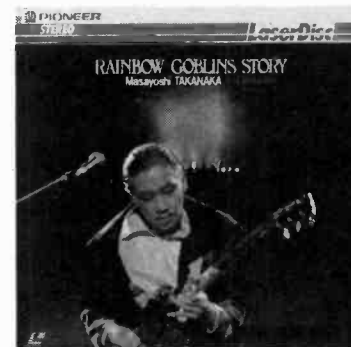
As a recording artist Peter Allen has never been able to translate his often electrifying and dynamic "live" show to the vinyl disk medium. Here in videodisc form, he's able to bridge that gap somewhat although the still limited population of laser optical players and VCR's as well as video music's still limited catalog, won't exactly make Allen a household word either. The performance, ten tracks, is taken from Allen's blockbuster Manhattan Radio City Music Hall run of last year. For the most part it's an engaging experience featuring the "highly sensitive singer songwriter" at the piano on mid to up-tempo fare to more extravagant production numbers such as "Everything Old" and "I Go To Rio" where he matches leg kicks and other dancing gymnastics with the famous Rockettes. In-between numbers his playful banter and commentary are entertaining—such as his Frank Sinatra intro to "You And Me Baby." At times the lighting appears shrouded but that doesn't take away from the entertaining nature of the set. As video music it works well enough and should appeal to the current older demographics of the video software purchaser.



**SHADOWS AND LIGHT**—Joni Mitchell, Pioneer Artists (LaserDisc), distributed by Pioneer Artists, directed by Joni Mitchell. (Also available in CED videodisc format from RCA Selecta-Vision.)

In her own way, Joni Mitchell might be one of the few established, veteran recording artists who fully senses the transition from audio to video. This work stands as one of the finest expressions of music video product yet to arrive. The 10-song-plus disk is primarily a well-shot and edited Santa Barbara, Calif., concert and the straight performance tracks are exemplary. But the brilliant moments come when Mitchell marries both original and existing images to certain songs such as "Coyote" and "Amelia" in an effort to graphically interpret her music. The latter song, for example, combines newsreel footage of the famous aviatrix Amelia Earhart with Mitchell's evocative ballad about her and the interweave is nothing short of a scenic/sonic masterpiece. Musically the disk is a standout with well-recorded stereo sonics showcasing a who's who backup band featuring the likes of Weather Report bassist Jaco Pastorius and guitarist extraordinaire Pat Metheny. The capper is a joyous a cappella version of the disk's title song with the Persuasions.

★ ★ ★



**MASAYOSHI TAKANAKA—Rainbow Goblins Story**, Pioneer Video Imports (LaserDisc), distributed by Pioneer Video, directed by Takeshi Shimizu.

Masayoshi Takanaka is perhaps one of Japan's leading rock'n'roll guitarists, having had such a recent distinction as touring with Santana in his home country. He is also signed exclusively to Pioneer in Japan as a visual music artist. This set, as well as the recent "Takanaka World," are the first two examples of his work in the new medium. For the most part it's a straight ahead concert piece with songs preceded by colorful animated stills depicting goblin mythology—taken from U2 de Rico's "The Rainbow Goblins." Video and audio-wise it's an outstanding opus although at times the constant soloing of Takanaka wears thin. Crisp camera angles, edits and pacing offset that to a large degree as well as the overall masterful production. Again, thanks to the stereo audio capability of the laser optical videodisc, sound quality is first rate, showcasing not only Takanaka's marvelous fluid style but his able backup band.

### Pacific Arts Plans Martin Re-Release

LOS ANGELES — Pacific Arts Video Records will re-release "An Evening With Sir William Martin," an original 30-minute comedy featuring Bill Martin and Michael Nesmith.

Martin was a co-writer and performer of the recent video Grammy winner "Michael Nesmith In Elephant Parts."

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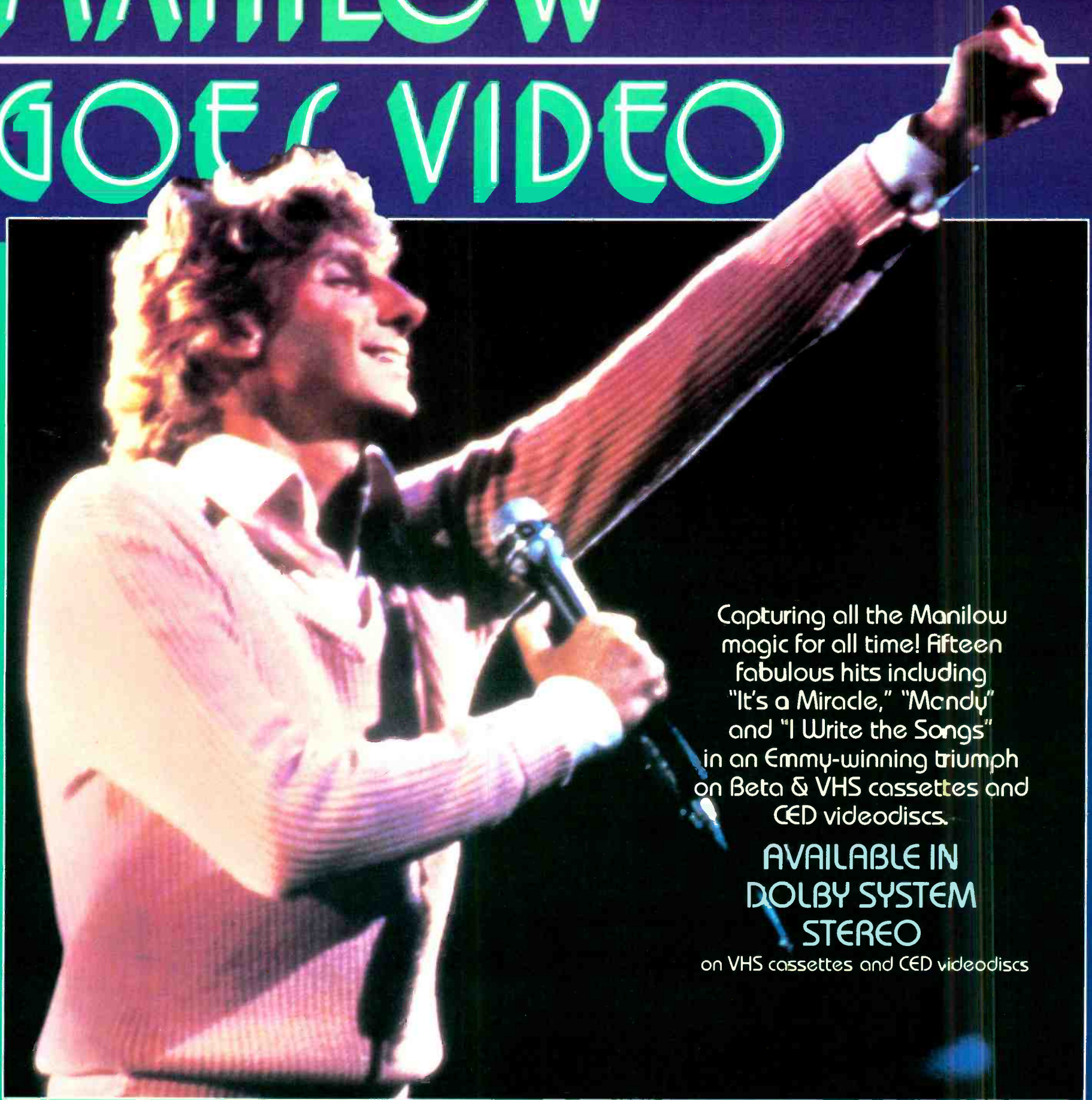
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**MGM/UA HOME VIDEO** PROUDLY ANNOUNCES THE FIRST BARRY MANILOW VIDEOCASSETTE/VIDEODISC

# MANILOW GOES VIDEO



Capturing all the Manilow magic for all time! Fifteen fabulous hits including "It's a Miracle," "Mandy" and "I Write the Songs" in an Emmy-winning triumph on Beta & VHS cassettes and CED videodiscs.

AVAILABLE IN  
DOLBY SYSTEM  
STEREO

on VHS cassettes and CED videodiscs

The spellbinding entertainer whose records break sales records every time out gives it everything he's got in a stunning concert performance! It's intimate and romantic. It's high-voltage emotion. It's

## THE FIRST BARRY MANILOW SPECIAL

A VIDEOMUSIC EVENT FROM





# Summer CES

## MGM/UA's Cy Leslie Sees Broad-Based Video Market

• Continued from page 4

from competition from video, including electronic games," asserts Leslie, who was recently named to the board of electronic game manufacturer Coleco. "There's a burst to these things, an initial excitement that you don't have in the more mature record business. But as the other areas stabilize you'll find that the record business comes back.

"There's something soothing about records and what they do to the psyche. With good product and a lessened surge in other areas, there will be a rebounding of the record business. Cassettes are the right way to grow because they're so portable. And digital music may be the next big thing."

The video industry, Leslie says, is still in its early stages, trying to find itself. "If we think we've reached the ultimate, we're mistaken," he says. "You won't recognize the industry three years from now."

The video industry of the future will be characterized by lower prices due to high-speed duplication and miniaturization, Leslie asserts. "Now, elitist surcharges are acceptable, and higher prices are acceptable—and they're necessary because too few units are being sold. But as the market grows and prices will come down, there will be more of a tendency toward buying than rental. I liken the treasures of a film catalog such as MGM's to hardcover books. They're not read every day, but they're an important shelf item."

Cable sales are a part of Leslie's responsibilities at MGM/UA. "But home video must be allowed breathing room for its own growth before cable," he says. "Home video comes nine months to a year before release to cable."

Leslie sees cable as an important part of the home entertainment industry, but adds, "The concept of multi-narrowcast channels still has to be proved. Just because you can have a system with 109 channels doesn't mean it's sound. Choices may be made with addressable boxes. Pay-per-view has an important place when it reaches the pene-

tration level where the cost per view is not too high."

In the meantime, rental of video-cassettes remains the way by which

most home video mavens view programming. "Rental will always be an important part of the business," Leslie says. "The question will al-

ways be, how does the studio share in the rental profit? I think you'll see a coming together of interests. There's no way of knowing which

combination will be the one. We think our program is a good one because it allows rental-only titles to give way to sale."

# THIS MONTH, MCA DEALS YOU NOT ONLY TWO JACKS, BUT THREE QUEENS, AND AN ACE.



All Night Long: 66051 • The Border: 71007  
 • Conquest of the Earth: 66041 • The Great Waldo Pepper: 55054  
 • The Last Married Couple in America: 66055 • Martial Arts: 55049 • Missing: 71009

## Nautilus Plans Diversification

LOS ANGELES—CES will mark a transition point for audiophile record label Nautilus Recordings as it becomes Nautilus Entertainment, Inc.

The company has earned a solid niche for itself in the audiophile market, specializing in half-speed, digital and direct-disk projects. Now, however, according to Steve Krauss, president of the San Luis Obispo, Calif.-based firm: "We want to be in the entertainment business. And we will be involved in all forms of it—video promotions, videocassettes, videodisks, soundtracks, movies, pay cable, and maybe even professional and consumer electronics products."

The company will also continue to specialize in audiophile record and cassette product.

First project under the Nautilus Entertainment banner is a 17-minute video promotion film featuring Capitol recording artist Jay Ferguson. It will be making its debut at JBL's CES exhibit, according to Curt Pickelle, JBL director of communications.

"The idea," says Pickelle, "was

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# Summer CES

## Dealers Seek Right Road To Big Video Software Sales

• Continued from page 19  
Television and radio advertising is common—but less so than the other methods.  
Explains Berger, “We rely pri-

marily on newspaper ads. We’ll go to tv for special sales every other month or so.” His “Star Wars” rental promotion, he adds, will be conducted via tv.

Movies Unlimited, which, according to Weiss, stocks 3,500 movie titles, uses its impressive catalogs for promotion—both by direct mail and counter space availability. Custom-

ers are charged for the catalogs, however: \$3 for the “regular” listing and \$2 for the “adult.” The store’s club members are routinely offered special discounts, Weiss says.

Berger reports that stores in the 103-member National Video franchise frequently offer a two-for-the-price-of-one movie rental special, as well as periodic “dollar-off” coupons.

“At this point we are so well-known that we do virtually no advertising,” Austin says. Nickelodeon, he maintains, has become the video store for Beverly Hills and, as such, is the beneficiary of “huge traffic” from both figures in the entertainment industry and tourists. The store, which sells all configurations of video disks and cassettes, stocks about 2,500 titles.

In spite of its prime location, Austin says the store still promotes by mailing list and occasionally offers discount coupons to the people who work in the office buildings surrounding the shopping center in which Nickelodeon is located.

Video Shack has a wide array of methods for reaching customers—from a monthly newsletter that covers new and upcoming features to supplements in The New York Times to in-store appearances by the likes of Ben Vereen and Willie Mosconi (to produce his videotape on billiards). “Each of our efforts has a

The highly touted “Marilyn Monroe Look-Alike Contest” co-sponsored by Sam Goody and Twentieth Century-Fox Video lured 34 entrants to the Goody store at Rockefeller Center. It was part of Fox’s two-month salute to Monroe and its release on video of seven of her movies. The contest itself, however, was limited to one afternoon at the one Goody outlet.

Promoted through ads on local radio and in the New York Times and Wall Street Journal, the “Look-Alike” event offered a first prize of a VCR and a one-year contract with the Ron Smith Celebrity Look-Alike Agency; a second prize of all seven Monroe films on videocassette; and a third prize of a \$50 gift certificate. Judging was done by Fox and Goody executives and the president of the Marilyn Monroe Fan Club.

Vestron Video recently conducted a combined display contest and sweepstakes for dealers to encourage them to promote the release of “Good Guys Wear Black,” a Chuck Norris martial-arts movie. Details on the degree and quality of participation were unavailable from Vestron.

Customer ignorance of home video technology is still a major barrier to sales, those surveyed agreed. “We have people coming in to buy videodisks for cassette machines,” Kesselman reports. None of the dealers polled has offered formal classes to educate consumers, but all say they insist that their sales clerks be well-versed in the field. Most clerks are trained in video arcana on the job or are else hired for their knowledge already acquired.

National Video’s Berger points to a couple of built-in factors which may keep consumers at arm’s length from the stores. For one thing, he says, the great proliferation of titles make it difficult for any one store to have a collection complete enough to meet all customer requests. This shortfall, he says, leaves a legacy of customer frustration and lack of store loyalty.

The frequency with which ill-conceived or under-financed stores fold, he adds, makes customers who have been burned skeptical about joining the clubs that are capable of enduring and fulfilling their commitments.

### WHETHER YOU RENT THEM OR SELL THEM, YOU’LL RAKE IN THE CHIPS.

Take a look at the new releases from MCA Video and you’ll see six Academy Award Winning performers, seven all-star pictures, and a full house of hits your customers are looking for.

This month for instance, we’ll heat up your summer sales with Sissy Spacek and Jack Lemmon in *Missing*, the box office smash about Americans caught in a foreign military coup. Jack Nicholson in the acclaimed and controversial *The Border*. And Gene Hackman and Barbra Streisand in the warm and zany *All Night Long*.

Plus George Segal and Natalie Wood as *The Last Married Couple in America*. An ace performance by

Robert Redford in *The Great Waldo Pepper*. Lorne Greene in the sci-fi thriller, *Conquest of the Earth*. And two fisted dynamo Al Thomas demonstrating the fascinating *The World of Martial Arts* in a complete guide to self-defense, beneficial for novices as well as the advanced.

Great titles like these give you the wide variety of product you need to keep your sales climbing. And to keep your customers coming in, MCA consistently brings out more hot releases every month, with advertising support to back them up. In addition, you can also up the ante by taking advantage of lucrative rentals. So call your MCA distributor and stock up now. Because any way you cut it, you come out ahead with MCA Video. The best in take-home entertainment.

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Universal City, CA 91608  
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JUNE 12, 1982 BILLBOARD



# Summer CES

## Suppliers Plan Campaigns To Support New Releases

By JIM McCULLAUGH

LOS ANGELES—And the hits just keep coming and coming.

Videocassette and videodisc software suppliers will once again open

the floodgates at CES with a sizable number of new titles, both recent blockbuster movies and collectibles. The hot cult horror category will also be well represented.

Reflecting a trend, though, that began to take firm shape at last Winter's CES in Las Vegas, suppliers are not simply throwing out titles anymore. Supporting them will be more

refined marketing, merchandising and promotional programs as well as increased dealer in-store support campaigns. This applies to both sale and rental product.

Both consumer and trade advertising programs will also be stepped up as manufacturers hope to get down to the serious business of selling their product (see separate home video merchandising story, this issue).

Here, in alphabetical order, are what the major video software suppliers are offering in tandem with CES:

### Andre Blay Corp.

22 new titles including two recent box-office hits and 14 classics will be released. Included are "The Night Porter," "Magic," "In Which We Serve," "Ferry To Hong Kong," "Carry On Behind," "Doctor At Sea," "King Solomon's Mines," "The Naked Truth" and Hitchcock's

(Continued on page 40)

# 10 MILLION VIDEODISCS WILL BE SOLD IN THE COMING YEAR.

## If you're not selling them... it's *none* of your business.



If you've been relying primarily on the rental and sale of videocassettes as a major profit center, we've got some exciting news for you.

The fastest growing and most profitable product in home video this year is the videodisc. Fact is, the average videodisc player owner buys 20 times more titles than the average VCR owner. Since videodiscs sell at suggested list price, you'll make a profitable return on your investment in a fraction of the time it takes with cassettes.

Turn your customers on to the least expensive way to own Hollywood movies by stressing the low purchase price, ease of operation, product life and stereo sound.



Show them the tremendous selection of videodisc titles available from Paramount Home Video, with new titles released monthly.

Paramount titles are on laser optical and CED disc systems. We've covered all the bases and so should you. And there's a lot more. You can say goodbye to those administrative nightmares. No dual inventory. No contracts to sign. No rental records to keep track of. No hassles. Just a healthy profit on every sale.

Videodiscs from Paramount Home Video. The format that really turns a profit.  
**Make them your business.**

## Vid Game Mart Fight Heats Up

• Continued from page 23

hand controls not only combine keypad, joystick, paddle and twin-firing buttons, but some of the games use plastic overlays on the keypad as with Intellivision, and the joystick can now move in eight directions instead of just four. The unit has a built-in switch box, eliminating the need to fool with the back of your tv set, and there is no noise when a cartridge is pulled from its slot, two very pleasant features. Currently under development is a chip that will synthesize speech in future games with the addition of a yet-to-be-announced module.

Some industry analysts wonder at the reason for creating a second video game system, particularly since the cartridges due to be introduced with the system late this year are upgraded versions of those games already available on the VCS. Again, the question concerns the consumer's willingness to give up old technology and invest in new.

For the short run, VCS owners haven't much to worry about if they are satisfied with the system, because there is certainly no shortage of companies producing games for use with the VCS. Activision, which has produced 15 games so far for the VCS, is showing four new ones at the Consumer Electronics Show. Imagic, with three VCS games on the market is showing four new ones, including two very nicely done outer space "shoot-em-ups." Imagic is also developing a line of software for Intellivision, some of which may be displayed at the show.

Mattel not only has 12 new cartridges for Intellivision this year, but has developed a line of software for use with the VCS! Mattel will be showing the Intellivoice Speech Synthesis Module, which will allow future games to have male and female voices used in the game play, both to introduce games and to warn of coming dangers. North American Philips will be showing a similar module for its Odyssey<sup>2</sup> system.

One of the biggest trends in the video games industry today is the licensing of "hot" arcade games to home game manufacturers. Bally and CBS Toys have entered into a four year agreement whereby Gabriel Industries, a subsidiary of CBS, will produce and market video game cartridges based on Bally coin-up games. Similarly, Atari has licensed future Taito games (they created Space Invaders), as well as Centuri's Phoenix, Pleiades, Vanguard and Challenger as home cartridges for the VCS.



# Recordings

"The exceptional attributes of the tape arise from a combination of factors." (Hans Fantel)

## SOUND

HANS FANTEL

# Sony Cooks Up a Top Tape

**T**ape makers literally can't leave well enough alone. Just as tape development had reached the well-enough level, with the better brands sounding very good indeed, some manufacturers seem eager to outdo their own — and anyone else's — achievements.

Competition, innovation, and sheer cussed perfectionism aside, the question arises whether such compulsive pushing of limits really brings practical benefits to the listener. In the case of Sony's new UCX-S cassettes — the latest champion in the international tape derby — the answer is a decided yes.

The nature of these benefits is best understood by way of analogy. Tape is to a recorder what film is to a camera. Even the best camera can't take good pictures with poor film. Similarly, no tape recorder can sound better than the tape running in it. Just as the grain and pigments of a film determine the quality of a photograph (other factors being equal), so the frequency response, dynamic range

**'Formulating a tape is like flavoring a sauce. Not just the ingredients count, but also their proportion.'**

and noise characteristics of a tape determine the quality of a recording.

In Sony's UCX-S, these factors have been slightly but perceptibly improved over previous norms, and the ear readily and gratefully registers the difference. In critical listening comparisons with other ferricobalt cassettes (i.e., cassettes made with cobalt-treated iron oxide), the treble not merely seemed extended in range but also more natural in character. Credit for this goes to the greater treble capacity of this tape, which obviates any need for false emphasis in the upper range. As a result, timbres and textures of orchestral music assume a very pleasing, lifelike vividness. By the same token, the so-called transient response — the ability to render short, sharp sounds with appropriate clarity — is also enhanced, for this essential aspect of sound also requires smoothness of treble.

Yet the exceptional merit of this tape is not confined to the upper range. The bass also comes through with genuine depth and solidity not usually attained in cassettes, and the noise level remains happily unobtrusive.

No single technical advance can be credited for all these virtues. After all, formulating a tape is rather like flavoring a sauce. Not just the ingredients count, but also their proportion, blend and texture — plus what the chef

calls *je ne sais quoi*. The sauce analogy applies even to attitudes. Tape manufacturers typically are as mum about their concoctions as any professional cook might be about his hollandaise. When interviewed in his laboratory, Mr. T. Hirano, Sony's top tape wizard, declined in fluent English to divulge particulars. But he confided that the exceptional attributes of his UCX-S formulation arise from a combination of three factors:

First, the magnetic particles forming the working parts of the tape have been shrunk in size by nearly 30 percent, making a finer and more uniform dispersion on the tape. This may be likened to grain in photographic film. The finer the grain the sharper the image. Or, to invoke the proper explanatory concept, the smoother surface can "resolve" more image detail, just as finer lines can be drawn on smooth paper than on rough surfaces. Similarly, smoother grain structure in a recording tape can resolve smaller waveforms, thereby permitting higher frequencies and finer sonic detail to be captured.

Secondly, ways have been found to arrange the particles so they don't stick to the tape in a crisscross pattern like trees in a logjam. The new process allows more of the rod-shaped particles to be packed in parallel, like tree-trunks in a raft. This yields multiple benefits: It provides a smoother — and hence more receptive — surface on which the magnetic signal can be inscribed. The greater density of the tightly packed particles concentrates more magnetic force into a given area (about 500 billion particles in each millimeter of tape) so that greater loudness peaks can be accommodated with less distortion. What's more, hiss is reduced by the regularity of the particles.

Thirdly, the basic material itself has been improved by new methods of spiking each iron particle with molecules of cobalt, so as to heighten such magnetic properties as coercivity and retentivity. These determine how faithfully the tape "remembers" the music entrusted to it, and how much sonic detail it recalls on command. To be less metaphoric and more precise about it, retentivity is 1800 Gauss and coercivity is 650 Oersted — uncommonly high values assuring that this tape will be on its very best molecular behavior when jolted by the impact of the musical signal.

Although developed at Sony's laboratories at Sendai, in northern Japan, the new tape is to be domestically produced in Alabama and Texas. With a list price of \$5 for a one-hour cassette, it is much less expensive than the so-called metal tapes, yet in most practical uses virtually equivalent to their performance.

Talking to the originators of the new tape, one gains the impression that they were inspired, at least in part, by friendly rivalries within Sony's corporate empire. Traditionally, Sony tape has stood in the shadow of the company's more eye-catching developments, such as Trinitron TV, the Betamax, and its excellent stereo components. The new tape represents a bid for a bit of the limelight and is — to borrow a phrase from my college yearbook — most likely to succeed.

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## Baritone

By EDWARD R.

**"M**ussorgsky's character of his compositional views." right. Modest Mussorgsky called his pianoforte playing d he was an aristocrat 1856, at the age of 17, a whit about compos write an opera. He to

# STOCK SONY TAPES AND START COOKING.

New UCX-S is just another example of how Sony leads the way in technology. In fact, no other tape company has had as many break-throughs as Sony. There's plenty more excitement like UCX-S coming. Plenty more breakthroughs, for plenty more profits. Sony's complete line of audio and video tapes is really cooking. And now's the time to serve yourself big profits and grow with Sony. See us at CES booth #208.

**SONY**



# Summer CES

## New Styles And Technologies Evident In Components

NEW YORK—Audio components—even audio/video components—will be in the spotlight this week at CES. The twice-yearly event traditionally serves as a coming-out party for new styles and technologies in audio; this week's installment, in spite of the audio industry's many troubles, is no exception.

In fact, it's almost as though manufacturers were trying to convince themselves times haven't changed from the days when every new offer-

ing was snatched up eagerly. High-end component lines from Kenwood (the Audio Purist series), Cybernet (the Kyocera series) and Harman/Kardon (the Citation line) all grow in size this week, while Hitachi adds the High Tech line featuring a \$3,500 digital audio recorder. Sansui has an AM stereo tuner prototype.

But suppliers are hedging their high-end hopes with plenty of lower-priced additions, too.

Sony has more than 25 new mass-

market products; Marantz, Onkyo and Toshiba have added CX decoding to receivers in the \$300-\$500 range. Complete systems in their own racks bow from Yamaha, Fisher, Sansui, Marantz, Aiwa and others. And to really tie it all together, there's Kenwood's audio/video receiver, with inputs for VCR, videodisk player, video game/computer and tv set, as well as turntable, tape and auxiliary inputs.

Power ratings range well into the three-digit figures on myriad amplifiers and receivers, which also boast new circuitry designed to lower distortion. Many suppliers claim to be "digital-ready," with their high-powered, high-headroom models.

Here are the specifics:

**Acoustat's** TNT-200, \$995, is a 200-watt amplifier with 100% MOS-FET circuitry. An error-correction system known as Complement Feedback relieves the output stage of having to produce negative feedback. The company claims this leads to no output-stage distortion or output impedance.

The modular S.P.A.N. system from **Aiwa** (Synchro Performance Audio Network) links linear-tracking turntable, amp, synthesized tuner, cassette deck and three-way speaker system with an optional wireless connector board. A timer-standby is built into the tuner for unattended recording of radio programs and operation as a clock radio. List price: \$1,280.

A second Aiwa system, the V-500, sells for \$960 without speakers.

All three of **Akai's** new cassette decks feature fluorescent displays

for all functions. They're electronically controlled, with prices from \$249.95 to \$429.95. There are also new 12- and five-band graphic equalizers.

**Carver** has adapted the technology found in its outboard Magnetic Field power amps and sonic hologram preamp into a new inte-

grated amplifier. There's also a finished version of the TX-11 FM tuner with 16 station presets and a multi-path eliminator circuit, \$550.

Three receivers, a 150-watt amplifier and a preamp from **Cybernet** make their debut at CES. The receivers offer 45, 65 and 85 watts per

(Continued on page 78)



Cybernet, as part of its Kyocera series, will exhibit the DA-01 Compact Disc Digital Audio Player.

### PolyGram Displays Digital Hardware

NEW YORK—Amongst such digital disk hardware manufacturers as Mitsubishi, Cybernet and Sony at CES will be software manufacturer PolyGram of West Germany.

PolyGram's DAD unit will be on display for the first time, along with packaging samples, a pilfer-proof product display and demonstration Compact Disks from PolyGram's vast library of titles. The company's DAD slogan is "Hear The Light."

Entering the DAD field for the first time is Cybernet, with the DA-01. And Sansui will be showing a prototype of its "TriCode PCM" digital audio adaptor. This machine permits record and playback of digital tapes at one-third normal speed of a videocassette recorder.

JUNE 12, 1982, BILLBOARD

## Sizes And Prices Are Dropping In Personal Stereo Mart

By LAURA FOTI

NEW YORK—The "personal" in the generic term "personal stereo" means small—these are units to carry around without adding extra bulk. One look at the offerings coming out of this Consumer Electronics Show makes it apparent that never has the quest for smallness been taken so seriously by so many.

Not only sizes, but prices are smaller, too. How about \$39.95 list for a stereo cassette player with headphones from Sanyo? If that's too steep, the company also offers a mini stereo radio with headphones for \$29.95.

In portable "boom box" units the trend toward smaller size is also apparent, but those who still hang onto the "bigger is better" philosophy will also find products aimed at them. Boom box makers know their market well. Prices here are also lower.

Four manufacturers are bringing stereo microcassette portables or personal stereo units to the Chicago

convention: Fisher, JVC, Olympus (the patent-holder for the technology) and Sony.

In headphones, as in the units to which they attach, the news is "small" and "light." Kenwood and Mura will offer what the latter terms "stereo buds" that fit directly into the ear. Cybernet has a wireless headphone system that works with a home audio system. Panasonic and Sony will have radio/headphone combinations.



An internally amplified, battery-powered speaker system from Aiwa converts a personal stereo into a home or mobile sound system. The SC-A1 system sells for \$65.

### Personal Stereo

Besides two new personal stereo units, **Aiwa** is also introducing a pair of internally amplified mini speakers, one of many companies to offer this type of product. The SC-A1 speakers list for \$65 a pair.

Aiwa's two new stereo cassette recorders are the HS-JO2, and the playback-only HS-PO2, both with pricing to be announced. The latter unit features auto-reverse and metal-tape capability. The HS-JO2 records and plays, and also features an AM/FM radio and an Aiwa-developed noise reduction system. Both models will be available in Au-

gust at prices to be announced.

With the introduction of its Stereo Escape II, **General Electric** is claiming, "Better things come in smaller packages." The \$129.95 unit weighs only 9.5 ounces. GE's Stereo Radio Escape II is an AM/FM stereo radio with headset for \$74.95.

From **Hitachi** come two new models featuring an anti-roll mechanism to prevent the tape from changing speed when the units are moved abruptly. The CP-1 is \$129.95; the CP-2, with Dolby noise reduction, is \$149.95.

**Infinity**, maker of the "Intimate" personal stereo, has opted to leave the market this summer due to the proliferation of product, according to Tom Frisina, vice president of domestic sales for the company. That proliferation doesn't seem to affect other companies' plans to introduce plenty of new items:

The new **JVC** microcassette personal stereo is a \$199.95 two-speed model.

**Mura**, known for its Hi Stepper models, is showing a Hi-2 version of the AM/FM radio with headphones. It's \$34.95, \$15 less than the Hi-3. And a unique product from Mura: the Hi-9, with AM/FM radio and television audio reception for \$69.95.

**Olympus** has its first microcassette unit with stereo, the SR-11. The unit records and plays on metal tape and also features an AM/FM tuner.

**Panasonic** is launching a line of cassette box-size personal stereos, called the Way. Each of the two new units is \$129.95 and designed for one-hand operation. The company claims the units are the smallest of their kind in the world. There's also a new Stereo To Go, the RQ-J36, \$109.95, a cassette-only unit with headphones.

**Sanyo** is concentrating on offering the lowest list prices to be found. The RP55 is a \$29.95 radio with headset. There are also three cassette players with headsets: the MG9, \$39.95; the MG-10 with metal tape capability, \$49.95; and the MG30

able speakers, seven watts per channel output, and a double-cassette dubbing unit that works in double time. This system dubs from one cassette to another at twice the normal speed. A built-in phono equalizer allows for connection of a turntable.



Component styling is a feature of the 3-5267 from General Electric. The \$319.95 unit has detachable speakers, a music locating system and phono inputs.

metal-capable player with AM/FM tuner for \$79.95.

**Sony**, the company that started the craze, will be in Chicago with a stereo microcassette unit, a "Walkman Professional," a "Recording Walkman," two personal radios and a pair of internally amped speakers.

Collapsible headphones come with **Toshiba's** new KT-VS1 personal stereo cassette player with AM/FM stereo tuner pack.

### Portables

**Aiwa** has five new portables, topped by the CA-W10 and CA-100 members of the "Carry Compo" series. Both feature component styling. The former, \$500, offers detach-

The CA-100, \$400, is not a dubbing unit, but does offer 15 watts per channel and most of the other features of the CA-W10.

The other three units from Aiwa are all stereo cassette/radios. All five units feature the company's D.S.L. (Dynamic Super Loudness) circuit to reproduce bass signals.

**Crown of Japan** has pared down the size of its four new portable systems. Prices range from \$79.95 for the CSC-52 cassette/radio with two-way four-speaker system, to \$299.95 for the CSC-350 with five-band graphic equalizer, speakers sealed in their own acoustic enclosures, Dolby

(Continued on opposite page)



Total weight of Kenwood's new KH-M5 "In-the-ear" stereo headphones is only 15 grams, including cord and connector plug. Price is \$25.



# Summer CES

## In Personal Stereo Mart, Small Units Are Big Business

• Continued from opposite page

NR, metal tape capability, four-band radio and magnetic phono input.

Fisher's new PH-430K, about \$300, has detachable speakers, phono inputs, a five-band graphic equalizer and four-band radio.

There are eight new stereo portable models from General Electric, including the 3-5338 microcassette recorder with two-speed operation for \$85.95. The "Recharger," Model 3-5247, is an AM/FM/cassette recorder with self-contained rechargeable battery system for \$94.95.

eight-watts per channel and a stereo dimension expander.

A less expensive model in the Transound portable line from Sony is the CFS-700 with AM/FM radio and stereo cassette recorder. The model, \$319.95, also features two detachable speakers. Additional offerings are the CFS-500 with graphic equalizer, \$199.95, and the \$124.95 CFS-400 with one-touch recording.

### Headphones

Among the companies offering headphones specifically for the personal stereo market is Aiwa, with its \$65 collapsible HP-T10 model. A

film diaphragm aids in low-frequency reproduction, while the three-layer diaphragm construction and copper-clad aluminum voice coil deliver accurate highs.

Cybernet's "Freedom Stereo," the \$160 TM-301, consists of a stereo transmitter that connects to a home audio system. With the aid of an antenna system, signals can be transmitted from room to room. There's even a talk button and a built-in microphone for communicating with the outside world.

Denon has a pair of \$39 headphones that fold up into a standard

cassette box and come with an extension cord for use with a telephone.

Kenwood's "In The Ear" headphones weigh only 15 grams and list for \$25. Their transducers are of samarium-cobalt, with a range of 20 Hz to 20 kHz. Supplied as accessories are a ¼-inch headphone plug and extra earpads.

Koss is highlighting its lightest and least expensive headphones ever—the 2.5-ounce P-19, \$19.95. It is aimed at replacement and secondary markets.

The "Stereo Buds" from Mura,

\$19.95, are similar in design to the Kenwood headset. Claimed frequency response is also 20 Hz to 20 kHz, with a four-foot cord.

A new radio/headphone from Panasonic weighs only 5.5 ounces and features automatic power shut-off when the set is removed from the head. There's also the 1.4-ounce EAH-S1 headphones, \$20, from the company.

Finally, Sony will show its FM stereo headset for use with a Walkman or home hi fi system. The MDR-FM5 is \$89.95 and shuts off automatically when taken off.



Including the built-in AM/FM radio, Panasonic's new RF-21 Stereo To Go headphone weighs only 5.5 ounces.

Other new GE models range from the \$99.95 Model 3-5252 to the \$429.95 "Omnitech" with an electronic radio tuning system, 10 station presets, tape scan and speakers with 6.5-inch woofers.

Hitachi has even more new models than GE, with nine CES introductions. Top of the line is the TRK-W1H, a full-size portable dubbing unit with pop-out personal stereo. This \$429.95 model can tape material between the two decks. Others offer detachable speakers, program-search system, and Dolby NR.

As part of its Platinum Series, Panasonic is introducing six new models, topped by the \$449.95 RX-C100 with five-band graphic equalizer, Dolby NR, and separate speakers. Lowest priced of the new models is the RX-4950, \$109.95.

Pioneer will be featuring its latest line of portables, including the slim SK-100 and SK-111F, \$124.95 and \$139.95, respectively. The latter has shortwave bands. Two other new models have a one-touch record switch and Dolby NR, as well as a music search system.

Sanyo's eight new portable models are not as low-priced as their personal stereo counterparts. Leader model is the \$99.95 M7100 that records direct from FM tuner or live with twin microphones. Top of the line is the MX650, \$299.95, with a four-band receiver, Dolby NR,



Collapsible headphones are paired with the KT-VS1 personal stereo cassette player/radio from Toshiba.

TO VESTRON  
VIDEO'S

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Thank You

...For your support, your enthusiasm and your invaluable professionalism in helping to establish Vestron as the **major independent** home video company in less than six months!

**Together** we have developed new and exciting ways to merchandise and promote a wide range of programming. **Together** we have shared the success of "FORT APACHE, THE BRONX"; "THE CANNONBALL RUN"; "RICHARD PRYOR LIVE IN CONCERT"; "GOOD GUYS WEAR BLACK"; "TRIBUTE"; "THE CHANGELING" ...and now... **Together** we launch...

The controversial film sensation of 1982, starring STACY KEACH [ORSON WELLES] and introducing PIA ZADORA (Golden Globe Winner—"New Star of the Year"). Available from your Vestron Video distributor on August 15 and supported by a spectacular traffic-building campaign.



Visit us at CES Booth 3456 to see the whole picture.





## Audiophile Recordings

Each CES brings with it a new crop of audiophile LP releases. Here is both a sampling of what's at the show as well as recent issues by Billboard's ongoing team of audiophile reviewers—Sam Sutherland and Jim McCullough in Los Angeles and Alan Penchansky in Chicago.



**A NIGHT AT THE OPERA**—Queen, Mobile Fidelity Sound Lab, MFSL-067, distributed by Mobile Fidelity Sound Lab, \$16-\$17.

In its original conventional analog form, this 1975 set was an acclaimed aural sculpture—combining the ingenious operating rock excursions of one of the pop music world's then emerging forces with producer Roy Thomas Baker's (himself developing into a major talent) film-like directorial flair. The half-speed remastered version gives this tour de force yet another new dimension. On the LP's centerpiece, for example—"Bohemian Rhapsody"—the climatic, operatic vocals of Freddie Mercury, Brian May and Roger Taylor jump out in even more stunning concert hall relief. Elsewhere on the disk, instruments and other vocal gymnastics swim through the speakers in a much more heightened, dramatic fashion, attributed to both Baker's sense of stereo imaging and the half-speed process. On the more sweeping rock numbers—such as "Death On Two Legs (Dedicated To...)" and "The Prophet's Song"—wider dynamics and improved frequency response are strongly evidenced while on the softer essays—"39" and "Good Company"—delicate acoustic textures are much more accentuated. We're also reminded once again from the liner notes that no synthesizers were used on the LP, almost hard to believe considering the sumptuous orchestral rock canvas throughout. Chart watchers also know that this was the group's first Top 10 breakthrough LP. Its legend and sonics should make "A Night At The Opera" a day at the cash register for audiophile dealers.



**LIGHT UP THE NIGHT**—The Brothers Johnson, Sweet Thunder, distributed by Sweet Thunder, \$16-17.

Quincy Jones' production signature would seem a natural lure for half-speed mastering, and in fact has already invited at least one other premium reissue, CBS Mastersound's version of "Off The Wall" by Michael Jackson. As with that LP, however, this new high-tech reprise of another Jones project suggests that the veteran producer's spacious mixes and crisp detailing have little more to gain from the costlier half-speed approach, simply because Jones and long-time engineer Bruce Swedien have learned how to maximize their masters even in conventional form. Thus, "Light Up The Night" does yield some added punch in its bass lines and tom toms, and the separation and imaging do sound a tad more distinct, but the improvements are otherwise marginal when compared to A&M's already ear-filling sonics on the original real time etchings. That comparison isn't an indictment of Sweet Thunder's care in preparing the masters or achieving quiet, clean surfaces, but rather a measure of Jones' and Swedien's skill at anticipating and avoiding the technical gremlins that undermine that music's odyssey from master tape to finished disk.



**ENCORES A LA FRANCAISE**—Michael Murray, organ, Telarc DG-10069, distributed by Audio-Technica, \$17.98.

Murray's musicianship is first rate and the brilliance and clarity of these performances is dazzling. The sound, however, is much too dry, without the impression the music surrounds the listener as it should in French organ literature. This is the organ in Boston's Symphony Hall, and the decay time is very fast. All the pipes are on the rear wall of the concert shell which limits stereo effect too. For rich cathedral acoustics and wide open engineering Murray's 1977 Telarc direct disk (Metheun Memorial Organ) remains tops.



**BERLIOZ: REQUIEM**—Simoneau, Chorus, Boston Symphony, Munch, RCA ATL2-4269, distributed by RCA, \$31.98.

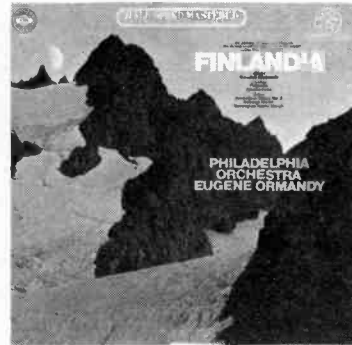
RCA's recent digitals have not made a hit as great as editions of famous 1950s Victor recordings recut at half speed. Munch, a Berlioz specialist, recorded numerous of the French composer's major works during his Boston tenure. His ardor for the music, the splendid Boston Symphony sound and the superb Symphony Hall acoustics all contributed to this highly successful production. Few works match this giant creation for sonic splendor and the new cutting supplies notably wider response and much greater detailing. Though some of the airiness of the original is missing, it's a much bigger sound than before.



**GREATEST HITS**—Elton John, Nautilus NR 43, distributed by Nautilus, \$16-17.

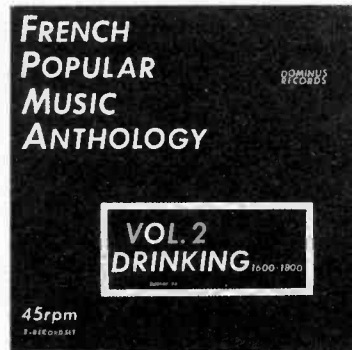
Hits anthologies may be a natural for regularly priced, conventional LPs and tapes, but they can pose a hidden obstacle to premium reissues; most require an additional generational loss in order to assemble a new master tape in the correct sequence. If such was the case with this well-chosen, if obvious, MCA sampling, it hasn't undercut Nautilus' gains in half-speed mastering, which reaps added nuance and depth throughout. Synthesizers and electronic keyboards on big early '70s hits like "Rocket Man" and "Crocodile Rock" get added bite; a lush backing chorus featuring the Beach Boys (with a then-unknown stage band stalwart, Toni Tenille), gains even greater presence and improved imaging; and the simulated live concert ambience of "Benjie And The Jets" is captured with startling accuracy, making engineer David Hentschel's audio sleight-of-hand even more impressive. John's slightly sibilant lead vocals still retain their somewhat blurred edge,

but overall this sounds like both a technical and commercial winner, as well as an apt reminder that John and producer Gus Dudgeon consistently found solid engineering talent to work with—in addition to Hentschel, Ken Scott, Clive Franks and Robin Cable are represented in the tracks included.



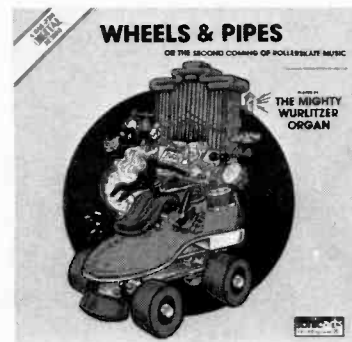
**FINLANDIA**—Philadelphia Orchestra, Ormandy, CBS Mastersound HM 47674, distributed by CBS, no list price.

This colorful, patriotic and above all tuneful Scandinavian program is opulently served up by the Philadelphians. Close miking, instrumental spotlighting and much knob-twisting in the late '60s "sound spectacular" production have since become passe. Results, however, are quite valid and exciting due to the production's artistic flair and sympathy with the musical intentions. The richness, power and sheen of the orchestra is quite a treat especially with this edition's exceptional body and clarity. Also, Ormandy's work is due for reevaluation especially in light of today's diminished interpretive standards.



**FRENCH POPULAR MUSIC ANTHOLOGY, VOL. 2 (DRINKING)**—Chorale Franco-Allemande, Bernard Lallement, Dominus Records D45102-DR, distributed by Dominus, \$25.

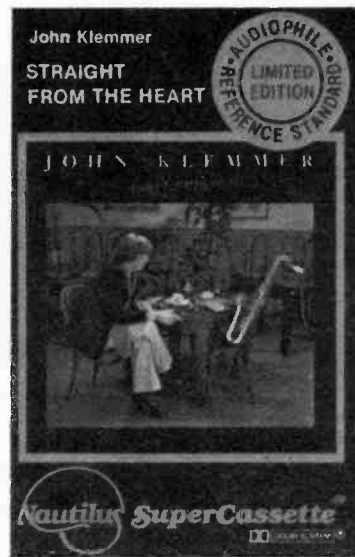
French composer Bernard Lallement is in charge of this fascinating project. His arrangements of traditional music from 1600 to 1800 are being issued in 12 volumes, each two-record set viewing one facet of life as expressed in poetry and song. (Volume 1 looks at Weddings.) It's not strictly a restoration effort but the bright energetic choral work has rustic flavor and the series' use of folk instruments such as wooden flute, accordion and guitar preserves the antique finish. Beautiful engineering with crisp highs and detailed mid-range is enhanced by 45 r.p.m. cutting for added dynamics but one deduction is the swishy and crackly French pressing. Complete texts and translations are included.



**WHEELS AND PIPES (THE SECOND COMING OF ROLLERSKATE MUSIC)**—Warren Lubich, organ, Sonic Arts Corp. Lab Series 28, distributed by Sonic Arts, \$17.98.

What true audio buff can resist the big breathy Wurlitzer theatre organ with its thunderous bass and boatload of bells, drums, cymbals and castanets. Lubich's second program for Sonic Arts ("Organasm" was released in 1980) is an old-fashioned skating ring "set" including marches, polkas, waltzes and ballads played in a

measured skater's tempo. It's pretty corny stuff but once again it seems the organ's been moved into the livingroom. The fabulous top and bottom reproduce without distortion and the digital sonic have sweeping dynamics and ambience you almost breathe. Quiet and hefty Teldec pressing is a plus.



**STRAIGHT FROM THE HEART**—John Klemmer, Nautilus NRSC 4, distributed by Nautilus.

**SIMPLE DREAMS**—Linda Ronstadt, Nautilus NRSC 4, distributed by Nautilus.

These two new real-time cassette recordings are part of the second audiophile release in that configuration from Nautilus, which carries slight revisions in graphic design from the company's first Super Cassette entry, "Ghost In The Machine" by The Police. The most obvious change is a new unified spine and front cover treatment using embossed gold to highlight its premium stature, but the more telling refinement is a back spine sticker emblazoned with a bright red "WARNING," and a message explaining that the cassette's dynamic range "may exceed the capabilities of your audio system." What sounds like an ad copywriter's hype is much closer to



the truth than might be expected: if turned up to a volume suitable for conventional prerecorded tapes, Nautilus' tapes, duplicated by California's Master Digital onto Maxell UD-XL II blanks, might damage your ears, even if they don't blow speaker cones. That much hotter signal has obvious appeal for the autosound market deemed the first to respond to higher-priced, premium tapes, but the gains don't stop with dynamics. In every respect, both the Klemmer and the Ronstadt albums prove as impressive on cassette as they did in half-speed mastered disk form, with residual noise, separation and imaging all exemplary. As a result, Klemmer's reeds retain their softly burred presence and warmth, and his deft accompanists likewise benefit, particularly on bass and percussion. As for Ronstadt, whose vocal character was the chief beneficiary of the half-speed etching in disk, the real-time treatment and quality tape provide razor-sharp definition. The jury may still be out on the future potential for high-priced cassettes, but there's no question that Nautilus will compete successfully in that market if it does consolidate a base.

## Fast Forward

## See Difficult Times Ahead For Audiophile Companies

By ALAN PENCHANSKY

**CHICAGO**—The market for uncompromising sound quality has expanded since the mid-'70s, but U.S. audiophile labels find competition tougher today than before. Another problem is the declining base of support in the audio retail business. Though many audio salons with software commitment remain, most labels note a strong shift to record store distribution.

1982 may be the year that several fringe audiophile labels no longer can hold on. Some will simply cut-back new releases hoping to survive in the catalog business until conditions better.

The strategy of some larger outfits is diversification. Mobile Fidelity Sound Lab, still one of the most avant garde companies, now offers digital audio on 1/2-inch videocassette and will soon be into electronically created prerecorded video. The digital videocassette music market is miniscule at best, but it's felt the company's pioneering work will pay off. The first four digital audio cassette (DAC) titles, approximately \$50 retail, have been announced: Pink Floyd's "Dark Side Of The Moon," Supertramp's "Crime Of The Century," Earl Klugh's "Fingerpainting" and Holst's "Planets," batoned by Sir Georg Solti.

A Mobile Fidelity spokesperson

admits sales have been "flat" for the past year, which the company considers a safe showing with today's market conditions. In other diversification, an assortment of high-end accessory products is said to be taking shape in the company's labs.

Mobile Fidelity's foremost competitor has been Nautilus Recordings, also a West Coast operation. Diversification also seems to be on the mind of Nautilus' Steve Krauss. Krauss has produced the company's first direct-disk in several years, and the label's initial classical release, done digitally, is promised later this year. Along with the rise in in-house new production—in contrast to half-speed remastering—Krauss reportedly also is eyeing prerecorded video.

Both Mobile and Nautilus may find the half-speed rock market tougher to crack. Competition now comes from major labels and from firms such as AudioSource and YSL, trading heavily in Japanese titles. Observers also feel a limit on the number of strong rock titles with sonics that can titillate is being reached, and more jazz and MOR classics are starting to be seen in remastered series.

A potential giant force is the looming Compact Disc, which will

(Continued on page 36)



# Summer CES

## Belkin Leading Mobile Fidelity Label's Diversification

By LAURA FOTI

NEW YORK—Idle hands are complete strangers to Herb Belkin, president of Mobile Fidelity Sound Labs. Besides leading his audiophile software company into video, he now has available his first digital audio cassette and has planned an ambitious package of 12 half-speed mastered Beatles albums. He remains committed to the audiophile cassette and will promote it heavily in the second half of this year, through cross-promotions with cassette hardware manufacturers and other avenues.

In addition, Mobile Fidelity has launched an educational campaign with high-end audio dealers. The software is now distributed in 43 countries, with more being added all the time. Belkin is at CES in Chicago, stationed on a yacht where he'll be receiving dealers and other interested parties.

In the fifth year since Mobile Fidelity's founding, Belkin is still pulling surprises out of his sleeve. "We're merely beginning to find our own level of maturity as an r&d operation," he says.

One adjective that does not apply to Belkin or his company is "trendy." "There are plenty of firms ready to do the trendy thing. I say to them, 'Go ahead.' I don't care. What they do doesn't affect my market.

That market is small but enviable. Belkin estimates that 60% of his distribution is through hi fi dealers, 30% through record retailers and the rest through bookstores and other experimental outlets. Five percent of the firm's audiophile cassettes are sold through car stereo specialty retailers.

"We could grow 100% if we would change our distribution channels," Belkin says. "If we chose to go to the mass market or expand through conventional record stores, our sales would enlarge, but it would create other problems. Our terms haven't changed since we began.

"We position ourselves as a component, and everything we do supports that approach. It's worked even with the record retailers."

According to Belkin, Mobile Fidelity has been in a period of adjustment. "January through June, 1981 was good, but in July business softened quickly. We made certain decisions about advertising and merchandising, and we cut back. Now we're gearing up to re-energize. We've synthesized input on our packaging and display, and you'll see some changes there. You'll also see new titles and some releases on cassette before (Mobile Fidelity) LP."

One alternative Belkin does not care to experiment with is simultaneous release of regular record and Mobile Fidelity record. "In July we'll be releasing the new Jethro Tull album close to its release date. Generally, though, we're an after-market for the conventional record business. People who buy our product are interested in classic recordings—classic in the sense of the recording processes used and the music itself.

"There's still more to be done by going back into the archives. Our Frank Sinatra album is an example. It's a wonderful recording and there are many of those for us to do.

"In keeping with that philosophy, we'll have for Christmas a one-of-a-kind offering: a boxed set of 12 Beatles albums." The package, which Belkin hopes to be able to price at under \$300, will include special dust covers and a book containing all the original album graphics.

"In the Beatles' early days, recording was four-track stereo, with experimentation in mastering. So often what was on the master tapes isn't what ended up on the disks. New life will be generated by the proper use of impeccably made master tapes."

"Abbey Road" was one of Mobile Fidelity's earliest half-speed mastered releases, and Belkin estimates it will sell out by fall. The company has learned so much in the few years since that album's release, however, that it will include yet another remastered version in the 12-album package.

A possible surprise addition to the package could be a 13th album containing tunes recently unearthed by the BBC. And Belkin doesn't rule out a 12-cassette package, either.

The largest area for Mobile Fidelity's growth in the next two years is the audiophile cassette, Belkin says. "We're completely dedicated." He insists he is not disappointed with sales to date. Heading sales efforts in that area is Mark Wexler, director of national sales for the label.

"I'd say cassettes are not doing as well as other people might have thought we thought they would do."

is how Belkin phrases his experiences with the format. "There are problems there. The cassette has been overly maligned because the record industry hasn't done all it could to improve the quality. But we're beginning an intensive orientation program for high-end dealers. We want to get the trendsetters and opinion makers caught up in the significance of the cassette.

"We'll be announcing some cross-promotions with hardware manufacturers soon," Belkin says. "A lot were unobtainable to us because we had made the decision to record our

cassettes on BASF chrome tape. That's been a real obstacle to dealing with the larger electronics firms. The Japanese would have preferred that we choose Japanese raw materials.

"But we stuck to our guns. Now we're seeing a change of attitude toward chrome as a high-end medium. This will allow us to come to the marketplace with a joint promotion."

Mobile Fidelity will unveil the latest incarnation of its video product at CES. "It's going a little more slowly than we'd thought," Belkin

(Continued on page 44)

## PDMagnetics... the brand new source for high performance cassettes.

With a new family of high performance cassettes, PDMagnetics brings you a profitable way to boost sales by offering your customers an exciting new choice.

PDMagnetics will attract your customers with top-of-the-line products, dynamic new packaging, effective co-op advertising, informative product literature and fresh point-of-sale displays.

No brand new cassette manufacturer has ever come to market with so much know-how.

### A heritage of tapemaking innovations from Philips and Du Pont.

As a joint venture of Philips and Du Pont, PDMagnetics inherits the expertise of two of the most respected names in magnetic recording technology.

From Philips comes the creativity that brought you the audio compact cassette, the audio cassette recorder, and produced the first home video cassette recorder.

From Du Pont we gain the technical skills that invented chromium dioxide magnetic particles—the standard of quality for audio and video recording.

Our unique heritage is your assurance of high performance cassettes. Quality runs in the family.



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Quality runs in our family.

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# Summer CES Fast Forward

• Continued from page 34

arrive formally in 1983 in the U.S., according to latest authority. Two audiophile labels already are in exploratory discussion with Sony about the miniature format, Telarc and Mobile Fidelity. Many observers expect the DAD to vastly increase the sophistication of the average listener in his tastes in audio. This could benefit audiophile labels whose specialty has been catering to more cultured palates.

A clean start in the race for top quality reproduction also might result. Many analog production advantages now exploited by audiophile labels could be nullified. All DAD pressings are identical in theory unlike analog where pressing quality is a major concern. A definitive read on the DAD's real in-use performance and ability to penetrate the market is still waited upon, however.

The analog phono disk of course is far from obsolete. CBS Records and dbx now appear to be locked in competition for the encoded record and tape market. This process of enhancing analog phono disk reproduction—some purists would claim it detracts—brings the medium within reach of digital in freedom from noise and expanded dynamic range. The dbx program has been in high

gear for several years while CBS' effort has suffered set-backs. Both systems now are in the same ring since CBS' abandonment of its single inventory policy and compatibility claim—although the company no doubt hopes to return to single inventory once decoder population expands.

CBS has enlisted International Automated Media's (IAM) engineer Richard Donaldson as a consultant to the program in a stepped up label recruitment effort. IAM clients include Telarc, Varese-Sarabande and

Delos, and it is one of the nation's top advanced cutting houses. Donaldson is chief engineer.

The booming personal stereo market has captured dbx' attention. The next low voltage dbx decoder "chip," developed together with Matsushita, is designed to enhance reproduction in an array of battery-powered sound sources. dbx' Jerry Ruzicka has announced a big lineup of encoded tapes to support the aggressive hardware licensing program. Ruzicka has been working with audiophile labels and indie jazz

and classical releasers on disk encoding for four years. Many of the same titles now will be on cassette.

One bright side of the music business is cassette; some predictions call for a 50-50 tape-album sales split before long. Cassette lines have been debuted by Mobile Fidelity, Nautilus, In Sync and others. The surge has not translated to the audiophile market, however.

Response through retail is disappointing so far though expensive cassettes do fairly well through mail order in small volume. Tape does

not yet match groove in absolute sonic terms but real time cassettes in the \$16 to \$19 range have dramatically closed the gap. Still, the buff's long-standing resistance to the medium is evident and retail display also is a persisting problem. Increased promotional and educational efforts are needed but funds are difficult to come by.

Even the fullest inventoried record stores today find audiophile bins bursting at the seams, and few dealers if any find it possible to keep up with all the releases.

## The Force<sup>™</sup> is with us.

The latest addition to a video library that's already out of this world.

20th Century-Fox Video has brought you hundreds of exciting movies, including some of the most popular titles ever introduced.

But our latest release will top them all. Star Wars, written and directed by George Lucas, now available on videocassette exclusively from 20th Century-Fox Video.

You can be sure it'll be just as big a blockbuster in the home video market as it has been in movie theatres.

The film, enjoyed by over 1 billion moviegoers, was the deserved winner of six Academy Awards. Available on VHS and Beta II formats, in stereo on VHS (mono-compatible), so your customers won't miss out on the fabulous music and special effects that won two of those awards.

We're backing Star Wars to the hilt with exciting national advertising, colorful in-store merchandising material, plus lots of incentives and giveaways for our dealers.

The 20th Century-Fox Video Rental Library already offers the best selection of titles available.

And with the addition of Star Wars on videocassette, it's now the finest in the galaxy.



**The Force is with us.**

## Manufacturers Key On 'Big 4'

• Continued from page 24

dynamic range, is the thought-provoking exception.

### Promotion/Advertising Shifts

Publishers Information Bureau figures (1979-81) show cutbacks in advertising spending of leading manufacturers for home stereo products during 1980.

Many manufacturers, faced with limited budgets for getting the word out on their products, have opted to give priority to bolstering the support they give to dealers (through dealer promotions, point-of-purchase materials, additional co-op advertising programs).

### Price

More efforts than ever are being made to provide strong, appealing, value-packed products at the low end of leading manufacturers' lines and many of the newest product introductions add strength and competitive edge at the low end. Features and conveniences (like Dolby C, station presets, fully automatic operation) introduced on top-of-the-line products are filtering down and being included on low-priced units with unprecedented speed. Sleek, upper-end styling is no longer reserved just for top-of-the-line products.

### How This All Adds Up

These strategies combined add up to a marketplace that is striving to provide strong soothing balm for consumer confusion. Fewer, but better-planned products promise reliability, better-than-ever performance at reasonable price levels. Hard times have brought introspection and innovation with a new twist: it is the result of close monitoring of broad-based consumer demands, not innovation for its own sake. Less promises to yield more for manufacturers and short-of-time quality-conscious consumers alike.

Christine Begole is Glamour Magazine's audio, video and camera expert, based in New York. Her column—"Good Listening"—appears in each issue.



# Summer CES

## Tape Formulations Designed To Meet New Consumer Needs

By LAURA FOTI



TDK has revamped its cassette packaging. Shown here: the full line.

NEW YORK—New formats and formulations in both audio and video tape are a highlight at CES this time around. Additional lengths (the eight-hour T-160 is popular). Compact VHS cassettes, micro-cassettes, High Grade videotape and special promotions abound. Fuji, TDK and Denon have completely revamped their audio cassette lines.

In general, these new products are designed to meet the needs of consumers, to whom tape is playing an increasingly important role. Ever-increasing sales of personal stereo units and videocassette recorders spur the blank tape market to ever-higher heights.

### Video

Memorex, according to video

marketing manager Joseph Petite, is introducing a T-160 at \$35.95 retail. All the company's videotapes come in a plastic case that completely encloses the product. "We've had overwhelming response to it, with people wanting to know how to get extras," says Petite.

And so Memorex is responding, and will offer the plastic VHS case (the V-100) for \$1.99 with a set of labels. "We'll be doing some joint promotions with that item and the VHS tapes," Petite says.

PD Magnetics hopes to have a T-160 at CES, and will be the only company besides Sony to show an L-830 five-hour Beta tape. This will be available by the third quarter of this year. In general, the company, a joint venture between Philips and Dupont, is out to increase awareness of its products.

The only company entering the videotape field at CES is Fisher which will show a line of Fisher-brand tape for general distribution.

Besides its latest T-160, Compact TC-20 VHS cassette and HGX-L-750, Maxell will offer a number of multi-pack promotions. A three-pack of standard tape comes with a 10% discount to dealers. Graphics tell the consumer there's a special offer involved; the dealer is free to set prices. The Beta HGX (High Grade) tape comes in two-packs with a 5% dealer discount. And a six-slot video storage case stocked with three T-120s comes with a 5% discount to dealers.



Memorex incentive items, such as running outfits, jackets, caps and coolers, can be charged against a dealer's accrued co-op advertising funds.

3M's new High Grade video tape will be available in T-120, L-500 and L-750 lengths. It comes with a three-year warranty against drop out. Prices have not yet been determined. The company has also changed its packaging. Videotapes now come in an extruded polypropylene plastic sleeve. The informational flap can be torn off.

From TDK come Master High Grade T-120 videocassettes, housed in a Super Precision mechanism and shell. Availability has been set for the fall at a price not yet determined.

The company also will show its T-160 and High Grade L-750 and a Compact VHS format videocassette, the TC-20. This half-inch cassette was designed for use in portable VCRs, but is also compatible with home VHS recorders fitted with an adapter collar. The TC-20 is scheduled for fall delivery.

Sony will introduce a High Grade Beta tape, the Dynamicron High Grade. This series will come in L

(Continued on page 84)

JUNE 12, 1982, BILLBOARD

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# Summer CES

## Special Exhibits, Conferences Highlight Chicago Show

NEW YORK—The accent at the current CES is definitely on the E. Not only have manufacturers outdone themselves, offering hundreds of new products in a less than receptive economy, but the folks at the EIA have incorporated even more technology into their special offerings at the show.

Besides the usual conferences and workshops, there will be special exhibits and computerized services to serve as information centers.

Special exhibits include the Design and Engineering Exhibition,

with 107 products featured; the CES Retail Resource Center, offering retailers services from exhibitors; and Technology for Progress in Consumer Electronics, an exhibit at the Conrad Hilton.

This last exhibit contains manufacturer exhibits and demonstrations of advanced technologies, computerized systems for automation, free consultation with technology specialists and a videotape training program for service technicians. It was produced by Northwestern University under sponsor-

ship of the U.S. Department of Commerce.

That exhibition will also feature two conferences. "What's New In Microelectronics," to be held Monday (7), 5-7 p.m., will feature presentations by several major technology firms and other technical experts. The second conference, "What's New In Operations Management For Small Firms," will be held Tuesday (8), 5-7 p.m.

The International Comput-A-Match service has been expanded at this show. It offers attendees from

overseas a free computer listing indexed by product category of exhibitors with product available for export.

Journalists attending the show will be able to take advantage of a similar service, the New Product Comput-A-Match. This provides information on new products being exhibited.

The CES Newswire will be displayed on five color projection tv monitors situated in high-traffic areas of the show. News items displayed there will be written at the

show and updated several times a day.

The conferences are led by the "CES Industry Outlook Conference," Sunday (6) 2-3 p.m. The first presentation, by RCA's William Boss, is "An Overview Of The Industry Today," followed by "Prospects Of The Industry For Tomorrow," led by Joseph Roizen of Telgen. The second half looks at such new technologies as teletext, direct broadcast satellite, digital audio and others.

The next day, from 8:45-10:30 a.m., is the CES Audio Conference keynoted by Harry Elias of JVC. Six panelists, both manufacturers and retailers, discuss Home And Personal Audio, followed by a panel on Car Audio.

The CES Video Conference takes place 8:45-10:30 a.m. Tuesday (8). Charles Ferris of the Home Recording Rights Coalition will open with a presentation entitled "Video Tape Recording Copyright Issue Update." Next are the Video Hardware and Software panels.

On Wednesday (9), from 9-10:30 a.m., there's the CES Personal Electronics Conference keynoted by John McDonald of Casio. Panels will discuss Personal Computers and Electronic Games.

Especially for retailers, the National Assn. of Retail Dealers of America (NARDA) will sponsor a CES Retail Management Workshop, to be held in two parts. On Monday, from 2-3:30 p.m., topics covered will include managing employees and finances. At the same time on the following day, the workshop will explore product display and promotion.

These conferences and workshops take place in the Chicago Room of McCormick Place.

*Beginning as a Nashville session musician with a burning desire to be a producer, Larry Butler watched and listened. His first break came when he got a producer job with Capital Records in Nashville. The first record he ever cut, with Jean Shepard, was a hit. Since then he has cut over 50 gold and platinum records as producer for CBS, Johnny Cash Productions, Tree International, United Artists and now as an independent. His recent relationship with a man named Kenny Rogers, has produced hits like Lucille, She Believes In Me and The Gambler. Larry won the Grammy Award as producer of the year in 1980.*

### ON DEVELOPING A STYLE

"When I started producing, I was producing like everybody in town. I started to produce a record like Billy Sherrill would do it or like Owen Bradley would do it or whatever. And then one day I listened to a lot of records I had done and I thought now wait a minute. If somebody wants a record that sounds like a Billy Sherrill record they can go get the real thing. So I started producing the way I wanted to produce. It was a great lesson for me. It was a big turning point in my career. I think that nobody is really going to sell or really succeed until they reach that point where they're putting themselves into it, instead of making a copy of someone else's work."

### ON REACHING THE LISTENER

"I'm a believer in the simplicity of a song. I believe in laying something in somebody's lap they don't have to search for mentally. I've said this before, if a guy's driving home from work he's got a million things on his mind. He's got to spank the kids when he gets there. He's got a flat tire on the way home. And through all of this there's a song. He's got his radio turned down kind of low and a song cuts through all of that and he finds himself humming along with it. When that happens you've hit one in the upper decks."

### ON KENNY ROGERS

"Kenny is such a universal name, such a big name. I try not to let any prejudice enter into comments about Kenny because we've been so close, but I guess he has to be the strongest single male artist in the United States. I can't think of anybody that's reaching the mass of people that he's reaching and I think it's unfair that people say he's the new Elvis. Well, there's never going to be another Elvis. There's Elvis Presley. That's it. Forever. But as far as sales, you might compare them."

### ON KNOWING WHEN TO STOP

"I think the most common mistake for an engineer and producer to make is maybe not really realizing the take when they've gotten it. Sometimes going too far because they're looking for that emotion or magic. Sometimes you can have it and not realize it. Sometimes you can have maybe one guitar part that bothers you, so you go ahead and do another take. Well, you have gone by the one that had the feeling, the one that had the emotion."

### ON TAPE

"I use the philosophy and theory of surrounding myself with people who know what the hell they're doing and letting them do it. I let the engineer do his job."

The only things I've heard them say about 3M is it's dependable, you can trust it, you don't have to worry about it. When you're spending money and you get good service you're not going anywhere else. You're going to stay there with whoever it is.

I just know 3M has always been very, very open for ideas and suggestions. It's just like "money making music." Three M's. That's the way I think of the tape, because it works and it sounds great."

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WHEN YOU LISTEN FOR A LIVING.**

# LARRY BUTLER ON TAPE.

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## Nautilus Plans Diversification

• Continued from page 28

put together a program which would be both informative and entertaining. It tells the JBL story of loud-speaker manufacturing but it also relates it to music and entertainment. The theme is to establish JBL's role as a company which brings music to life. It will also show how a record is made."

VHS and Beta copies of the promo film will be sent to JBL dealers around the country. Pickelle indicates also that he may custom-press laser optical videodisks of the program.

Joining Ferguson on the project, which was recorded at L.A.'s Record Plant, are: bassist David Dennard (formerly with Christopher Cross, now with Gary Myrick and the Figures); guitarist Earl Slick (who has played in both David Bowie's and the late John Lennon's band); drummer Curley Smith (formerly Jo Jo Gunne and Ian Hunter Band, now with Gary Myrick & the Figures); keyboardist Robert Alpert (Al Stewart, Spencer Davis and Yvonne Elliman); and horn man David Tolegian (with ex-Eagle Joe Walsh's new band, Canon & the Perdidos).

Cowers, Field & Flattery handled the production/directorial chores for the project while Master Digital handled the digital audio soundtrack.

The new Nautilus Entertainment venture also includes an arrangement with Osmond Entertainment, the Utah-based video production enterprise of the Osmonds.



# Summer CES

## Japanese Expect Surge On Sales Of Smaller Units

By SHIG FUJITA

TOKYO—The major Japanese audio and video manufacturers have outlooks ranging from fair to optimistic for the rest of 1982, despite the continuing economic recession and the prospect that poor economic conditions worldwide will mean fewer exports.

The suppliers say that sales of audio equipment in Japan will probably remain about the same, although they believe that the sales of personal stereos and other small stereo sets will offset the expected drop in sales of larger hardware.

This is because they feel that most families now have stereo sets in their homes, so that interest is now focused on portable sets as well as on smaller units which children can place in their individual rooms.

Industry papers document a slowdown in VCR production, and it is true that the increase is not the annual 100% increase recorded in 1980 and 1981. But the increase in production in the January-March 1982 period as compared to the same quarter in 1981 was 76.6%, for a total of 2.86 million. Deliveries came to 2.86 million (up 82.7%), including domestic deliveries of 387,000 (up 37.7%) and exports of 2.29 million (up 89.7%).

Under current economic conditions, when a 10% increase is considered very good in any other industry, the 76.6% in VCR production increase certainly cannot be called a slowdown in the market.

The Electronic Industries Assn. of Japan (EIAJ) has forecast an increase in production of VCRs from 9,498,000 units in 1981 to 12.2 million this year, an increase of about 30%

which the makers are confident will be achieved. Some makers believe the 12.2 million figure will be surpassed, although this would depend particularly on how well exports did.

Sony Corp. is not pessimistic at all, about either audio or video markets. Yasuhiko Kuroda, manager for press and public relations at Sony, says that volume of audio production has not dropped as a whole; production of stereo components was down, however, while that of smaller units was up.

He points out, "Tastes have changed in the last few years, and people are asking for portable units and smaller sets. Consequently, we are expanding production of smaller sets, a trend that started with our marketing of the Walkman headphone stereo three years ago. So far we've sold 4.5 million Walkmans; we have five models on the market now, and they continue to be steady sellers."

Kuroda says there seems to be a three-year cycle in audio sales. With a down year every three years, this year could possibly be down.

Despite the slowdown in audio sales, there is no price-cutting except by the traditional out-price dealers such as those in the Akihabara area in Tokyo.

"Of course, stores will reduce prices on old models, but they hold the line on new models," Kuroda explained. "You have to understand that we have a system under which retail stores can return unsold units to the makers if they can't sell them. The stores don't have to worry about financing, so they don't have to cut prices when there is a slowdown in sales."

The stereo sets that are most popular are those priced under \$840.

As for VCRs, Sony is continuing to produce at the rate of 250,000 units a month and expects to rack up a total of 2.5 million units in 1982.

Sony has just placed its stereo VCR, Model SLJ-30, on the market. It is priced at \$832.

The company is planning to place its CD player and compact disks on the market prior to the Japan Audio Fair this fall. As for the price of the player, Sony believes it probably will be under \$840 when it goes on sale, and hopes to bring the price down to under \$420 by the end of 1983.

Victor Co. of Japan (JVC) predicts domestic deliveries of audio equipment will remain the same compared to last year but that exports will decrease by 20%.

On the domestic market, Victor believes that sales of stereo components will drop about 20% in sales, but will be offset by a 15% increase in sales of smaller units.

Mitsuru Kiikuni of JVC's public relations office said that women, a hitherto untapped market, were being targeted for the sale of so-called "new audio" units.

An example of the "new audio" popular today is the stereo set composed of record player, amplifier, tuner and tape deck which are all only 34 cm (same width as a record jacket) wide.

JVC was the last of the major makers to

(Continued on page 41)

### VARIETY INCREASES

## Accessories Brighten Gloomy Marketplace

By RICH WARREN

CHICAGO—If sluggish hardware sales and the slowdown in the record industry create gloom among manufacturers and retailers, accessories brighten the marketplace. In some cases, they may provide the margin between tenacity and failure in tough economic times.



Allsop's deluxe Ultraline Audio cleaner includes a bottle of cleaning solution, spare felt cartridges and tweezers and leather storage case—all for the care and feeding of cassette decks and personal stereos.

As the home entertainment market expands, the variety of accessories increases as well. Video accessories multiply as rapidly as new movie releases. A product's success often is refelcted in the quantity of accessories available for it. If you need proof, attempt to find accessories for a videodisk player.

A recent phenomenon is the entrance of hardware manufacturers into the accessory market. Major companies, such as Sony, suddenly are offering a full line of disk and tape care accessories. Koss of Milwaukee, recently acquired a Florida-based accessory manufacturer, Horian Engineering. Companies formerly associated with a single specialty, such as record care, are now offering tape care products.

The range of accessories is enormous. Obvious and common are software nostrums—the bedrock of the business—such as disk cleaners, preservatives and tape path cleaners. While video opens an expanding market to the latter, the advent of the compact digital disk forecasts a bleak future for the former. Cables, plugs, adapters, filters, meters and displays, platter mats and clamps and even plexiglass cleaners and polish all improve cash flow.

Accessories don't require the large inventory commitment of complex franchise agreements of either hardware or software. Retail outlets range from audio-only dealers to classical disk specialists. Department stores, discount houses, mass merchandisers and catalog operations all share in the potentially lucrative market.

Allsop of Bellingham, Wash. is quickly becoming the General Motors of accessories. It offers multiple products in all software care categories, including video. A unique record cleaner is its Allsop 3 Orbital, consisting of a rotating pad pivoting from the turntable spindle. Also, a wet cassette deck cleaning system supplied with supra-leather case that mechanically scrubs all tape contact parts of a deck, especially good for car units.

Recoton's been in the business for

(Continued on page 44)



The Video File from Dynasound holds up to 6 VHS or Beta cassettes, in or out of sleeves.

## Portable Goods Lead S.F. Video

• Continued from page 18

Games are starting to become like the record business. There are so many manufacturers involved and you have to start thinking about what you buy and how many, and be sure you're picking up the hits and closing out the old titles."

Hechtman also says portables are a strong part of his business, so much so that they now make up half the total dollar volume Matthews does in VCRs. "We do best with General Electric, and Hitachi would be next."

Perry Copf at the five-store Video Company (four in Marin, one in Alamo in the East Bay) and David Keene at Eid's San Francisco (Eid's also has two stores in Berkeley and one—its newest—in Walnut Creek) agree that portable VCRs are on the upswing ("we expect to see a real increase as summer approaches," notes Copf) and Keene adds that "Walkmans are still doing well and Atari games are excellent. We can't keep PacMan in stock. We had a sale recently with the consumer getting PacMan for \$19.95 with the purchase of two other games and we sold 250 in three days."

Offsetting this is Eid's bad experience with videodisk units, an experience shared by all surveyed. "The disk units don't sell worth anything," says Keene. "We have two or three RCA units left and don't stock anything else."

Adds Copf, "People that have bought the disk units are continuing to buy disks at a nice rate, but the players themselves are not selling."

And White at Video Concepts says, "Disks are really dying, although the laser is doing better than needle. Pioneer has a lot of new software, 40 or 50 titles from Japan of new movies, and that's really helping. That's what really sells them. People look at what movies are available and then they'll decide which unit they'll buy."

Baker at Good Guys sums up the situation: "RCA's introduction of their player was disastrous. I think they had a good opportunity but they blew it. The advertising wasn't well directed. It was not specific enough to make consumers under-

stand what was being offered. It was too generic, as if they were selling another television set. I don't think the consumer recognized what the product was. In our stores, people came in and they didn't know what they were looking for. They were very confused. If anything, it spurred VCR sales rather than disk sales.

"I believe very strongly that one of the first things you should do is educate your dealers. Give your dealers some tool to educate consumers. I think had they made their thrust in that direction—maybe give some key dealers in each area an RCA fair—that they'd have done better."

Comments on video margins ranged from subdued complaint to subdued satisfaction. White says that "Margins are lower than they have been but ours are still pretty reasonable. We still maintain an average of 25%. But I think the compensation may be getting squeezed."

Video Concepts' situation may be due to their high profile—an average of one store opening a week nationally—and the fact that the philosophy of the chain, as White puts it while talking about their luck with projection systems, is "big screen tv. That's our whole thrust. That's the idea of the chain, big screen tv and video."

Hechtman at Matthews says that "Our margins are pretty strong in video. A year ago we were at 14% to 15%, and now we're 20-plus, so that's up 30%. The key to the video business is not to get stuck with too much product because of the radical changes in the models that keep occurring."



Panasonic adds new super portable VCRs including this PV-5110 at just over eight lbs. It also provides audio and video dubbing capability for simplified video insert editing.



# New Releases Backed By Manufacturer Campaigns

• Continued from page 30

"The 39 Steps" and "The Lady Vanishes." New entries also include four how-to titles, one musical concert and "The Poppy Is Also A Flower," a cult classic based on an Ian Fleming story. The music video title is "Stars Of Rock And Roll—Part 1" featuring such acts as Little Anthony and the Coasters. Andre Blay indicates he is also looking to expand his music video offerings and may announce several contemporary music video deals at CES. Suggested retail price on Blay video product is \$39.95-\$59.95.

#### Columbia Pictures Home Entertainment

"Absence Of Malice," "Cactus Flower" and "The Last Detail" will be the company's flagship titles at CES with suggested retail prices of \$89.95, \$69.95 and \$64.95 respectively. Several new laser optical videodisks will also be offered—"Gloria" (\$34.95); "Bridge On The River Kwai" (\$34.95); "The Guns Of Navarone" (\$34.95); "It's My Turn" (\$29.95) and "Happy Birthday To Me" (\$29.95). A major new

dealer point-of-purchase kit (jumbo cassette box, et al.) will be available, as well as a new full catalog called "The Guide." Also stepping up is the multi-title "Winners" trade and consumer ad campaign.

#### Walt Disney Home Video

Four new videocassette titles available for both sale and rental will be "Swiss Family Robinson," "Freaky Friday," "Justin Morgan Had A Horse," and "A Day At Disneyland." Also new are 10 laser disk titles including "The Black Hole," "The Love Bug," "Escape To Witch Mountain," "The Many Adventures Of Winnie The Pooh," "Mickey Mouse & Donald Duck Cartoons—Collection One," "Pete's Dragon" (double disk), "Davy Crockett And The River Pirates," "The One And Only, Genuine, Original Family Band" and "Mickey Mouse And Donald Duck Cartoons—Collection Two." Single disks are \$34.95 suggested list, while double disks are \$44.95. Disney will also re-emphasize its "Disney's American Summer Cartoon Sale"—a major promotion that company sources say netted

opening orders from dealers in excess of 24,000 units. And lots of Disney POP material will flow to dealers.

#### MCA

The current box office smash "Missing" (\$85.50) leads MCA Videocassette CES offerings. Additionally there's "The Border" (\$85.50), "All Night Long" (\$74.10), "The Last Married Couple In America" (\$70.20), "The Great Waldo Pepper" (\$60.20) and from tv "Galactica III; Conquest Of The Earth" (\$60.50). There's also two made-for-video programs—"Marvelous Land Of Oz" (\$58.30) and "The World Of Martial Arts" (\$60.50). The company, also, will beef up its dealer support arsenal considerably with catalogs, tee-shirts, posters and giant cassette boxes. All MCA Videocassette releases are now in stereo Dolby (if recorded that originally) and that feature will be emphasized at both trade and consumer levels. On the MCA laser videodisc front, new titles are: "Peter Allen & The Rockettes At Radio City Music Hall" (\$24.95), "Raggedy Man" (\$29.95), "Dracula" (\$29.95, the 1979 version), "The Seduction Of Joe Tynan" (\$29.95), "House Calls" (\$29.95), "Play Misty For Me" (\$29.95), "Jim Fixx On Running" (\$24.95), "Galaxina" (\$29.95), "The Happy Hooker Goes To Hollywood" (\$29.95), "The Yum Yum Girls" (\$29.95) and "The Sting" (\$29.95). A new 800 number has also been set up for quick order turnaround on discs. Finally, Optical Programming Associates has 14 titles blueprinted including "How To Belly Dance—You Can Do It," "Fun And Games," "Party Games For Adults," "The World Of Martial Arts" and "The Joy Of Relaxation"—all designed to exploit the participatory nature of the laser optical system.

#### Media Home Entertainment

July/August releases include: "The Hearse," (\$54.95) "The Deadly And The Beautiful," (\$49.95) "Go For It" (\$49.95) and "Confessions Of A Young American Housewife" (\$54.95). Three horror films are in the June release including "Grizzly," "Silent Scream" and "Don't Go In The House"—all at \$54.95. Also, two animated children's films—"The Wonderful Lamp" and "Swan Lake" at both \$49.95. Rounding out the release are "Sex-tette" (\$54.95), "Johnny Got His Gun" (\$54.95), "Sudden Death" (\$49.95) and two Jack Nicholson westerns "Ride The Whirlwind" and "The Shooting"—at \$39.95.

#### MGM/UA

A Barry Manilow special will constitute the company's first stereo music cassette and disc. Also, there's "Buddy Buddy," "Cannery Row," "A Stranger Is Watching," "True Confessions," "Tom & Jerry" cartoons and "Tarzan The Ape Man," formerly for rental only now goes on sale. Coming for rental only under the "First Run Home Video Theatre" umbrella are: "Shoot The Moon," "Pennies From Heaven," "Diner" and "Victor/Victoria." Each title will have special merchandising plans including a distributor incentive program.

#### Nostalgia Merchant

Four titles are coming from the classics-oriented supplier—"Kitty Foyle," "Stage Door," "Son Of Monte Cristo" and "I Remember Mama." All will be backed by specialized promotions.

#### Pacific Arts Video Records

Riding the success of Michael Nesmith's video Grammy winner "Elephant Parts," the young independent will begin to move more aggressively in home video. Just ac-

quired for videocassette distribution are Bruce Brown's "The Endless Summer" (\$69.95), "To See Such Fun: Hilarious Excerpts From 80 Years Of The Greatest British Movie Comedies" (\$69.95), "The Hungry i Reunion" (\$69.95) and "Derek And Clive Get The Horn" (\$69.95) featuring Dudley Moore and Peter Cooke. Two new Michael Nesmith originals—"Video Ranch" and "Time Rider: The Adventures Of Lyle Swann"—may first go the route of theatrical distribution with later introduction to the home video market. The company has also formulated a new marketing strategy for "Elephant Parts." "Cruisin'," a music video single from the disk has been released to MTV as a single for two months and will feature an 800 number so viewers can order the product. Both HBO and Showtime have also agreed to use the single as a short and while a graphic will tell viewers where it comes from, no 800 number will be featured.

#### Paramount Home Video

Five new videocassette releases include: "Ragtime" (\$84.95), "Great Movie Stunts & The Making Of Raiders Of The Lost Ark" (\$55.95), "The Apprenticeship Of Duddy Kravitz" (\$62.95), "Paint Your Wagon" (\$72.95) and "I'm Dancing As Fast As I Can" (\$62.95). New laser optical videodisk titles are: "Aerobicise," "Time Bandits," "Saturday Night Fever," "The Conversation," "The Warriors," "Dragon-slayer," "Foul Play," "Starting Over," "Murder On The Orient Express" and "My Bloody Valentine."

New POP material is also coming such as posters and transparencies for Paramount's light-box, in-store display.

#### Pioneer Video

Stereo music video will begin to flow in quantity. Upcoming discs featuring such artists as America, Grateful Dead, the Tubes, Melissa Manchester, Kenny Loggins, Dave Mason, Bob Marley, the Knack, Queen, Maze with Frankie Beverly, and George Shearing and Angel Romero. Also in the classical opera/ballet vein "Aida," "La Boheme" and "Sampson & Delilah." Also look for a Vladimir Horowitz music videodisk and on the movie side—a big plum—"Star Trek."

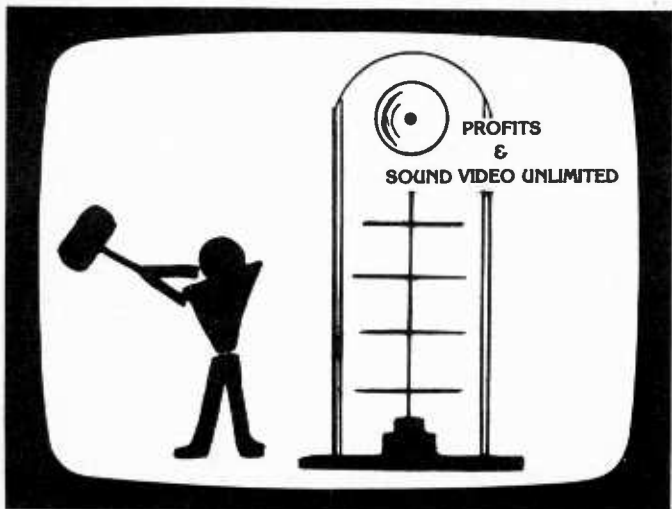
#### Thorn EMI Video

#### Programming Enterprises

The horror thriller "The Burning"—set to U.S. theatrical release this spring—will headline the company's offerings at \$59.95. Capitalizing on the six week chart topping success of the Go-Go's, Thorn will present "Totally Go-Go's," a 77-minute tape featuring songs from the first LP as well as tunes from an upcoming album. Suggested list is \$49.95. Other titles: "Bushido Blade" (\$69.95), "Summer In St. Tropez" (\$69.95) and "Summer Solstice" (\$69.95). Also, six major Thames productions including "The World At War," "Edward And Mrs. Simpson," "The Norman Conquests," "The Naked Civil Servant," "The Best Of The Kenny Everett Video Show" and a puppet anima-

(Continued on page 75)

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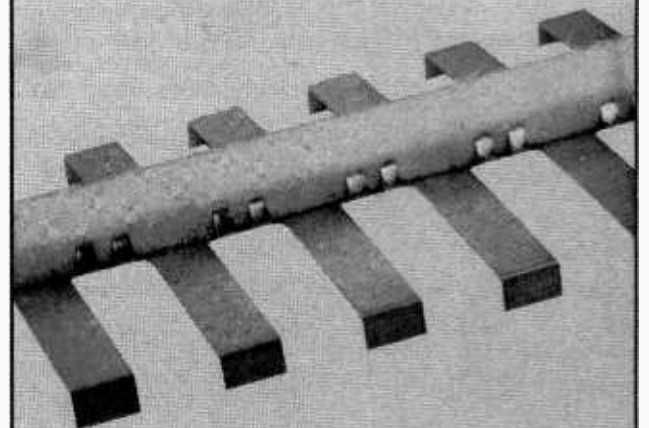
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## Japanese Manufacturers See Surge For Smaller Units

• Continued from page 39

market a headphone stereo with Dolby noise reduction, in mid-April. It is priced at \$125.20, and Kiikuni says that JVC's production of the unit can't keep up with sales.

As for VCRs, Makoto Nakamura, manager for public relations at JVC, admits that stockpiles for the industry as a whole were up to 740,000 units as of January this year as compared to 237,000 in January 1981 and 470,000 in September 1981. Inventories dropped to 694,000 units in March 1982.

The industry as a whole is still continuing production at the rate of about one million units a month, and Nakamura says that JVC is producing at its full capacity of 200,000 units a month.

"We intend to keep up that rate," he says. "In April we broke ground for a new plant in Yokosuka south of Tokyo, and this VCR plant will be completed in October this year and start production from the end of the year. It will have a capacity of 50,000 a month, so our total capacity will become 250,000 a month."

He also discloses that VCR production will have started at a Berlin plant by the end of May. It will have a monthly capacity of 30,000 units. In Britain a VCR plant with a monthly capacity of 20,000 units is scheduled to start production in October.

Nakamura explains that JVC was starting production in other countries to cope with the expanding market and to help in providing employment in the countries concerned.

Giving statistics for the industry as a whole, he says that 50% of the VCRs being sold in Japan were priced between \$630 and \$840, while those over \$840 accounted for 20%. The portable VCRs accounted for 20%, while those priced below \$630 came to 10%.

Toshiba Corp. also reports that sales of system components are down but offset by the increased sales of so-called "mini components." Toshiba has had big results from its Aurex Jazz Festivals in pushing both audio and video sales, and it is now pushing its Birdland series of system components—2R, 3R and 5R. The most popular Birdland 3R is priced at \$1,126.

Hideki Kasahara of Toshiba's advertising dept. says that Toshiba is aiming at students, as well as older people, and hoping to sell 170,000 units of Birdland this year.

Toshiba is placing on sale June 16 the smallest, most lightweight stereo cassette player, Model KT-VS1, and a booster amplifier, Model SC-P1 (July 16). The speakers to go with them, Model SS-C2W, were previously placed on sale.

The KT-VS1 priced at \$147 is only 7.9 cm wide, 10.8 cm high and 2.9 cm deep and weighs only 265 grams (including batteries). The SC-P1 of the same dimensions is priced at \$49.55, while the SS-C2W is \$37.40.

Toshiba believes that the sales of stereo cassette players will total 2.1

million units within Japan during 1982, an increase of 20% over 1981. It expects that purchases by women will increase drastically in the latter half of the year.

Toshiba will continue production of VCRs at the same rate and intends to place new models on the market in August. Its four-head unit, V5032, is priced at \$1,000, while the

most popular unit is the V3033, a two-head unit selling for \$706.

All the major suppliers say they are holding the line on prices and feel there is no need to cut prices to pro-

mote sales. They are, however, putting out both high- and low-priced units so that customers can select the units best suited to their budgets and tastes.

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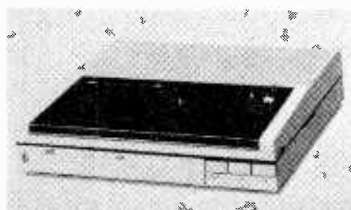
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The tonearm is mounted under the lid of JVC's automatic linear-track L-E600 turntable.



# New Product Proliferates As Car Audio Sales Rise

NEW YORK—The positive sales story of car audio products continues to encourage new market entries at each Consumer Electronics Show, and this month's extravaganza in Chicago is no exception.

JBL is making its first splash in the car audio market with the introduction of four speaker models. The company's offerings include a 6 x 9 inch three-way system, a 6 x 9 inch two-way system, a 6 1/2-inch two-way model and a 4 1/2-inch two-way unit. List prices are \$179.95, \$149.95, \$119.95, and \$99.95, respectively. JBL's entry into the market is hardly surprising considering that two company officials, president Jerry Kalov and vice president Jim Twerdahl, both hold positions at Jensen, one of the industry's leading car speaker manufacturers.

Also throwing its hat into the ring is Proton. The company, which has announced its intentions some time

ago, will be showing for the first time two new in-dash cassette receivers and two power amplifiers. The cassette receivers will have a list price of approximately \$200 and \$350 while the amplifiers will be priced at about \$109 and \$250, says national sales manager Chuck Kittelson.

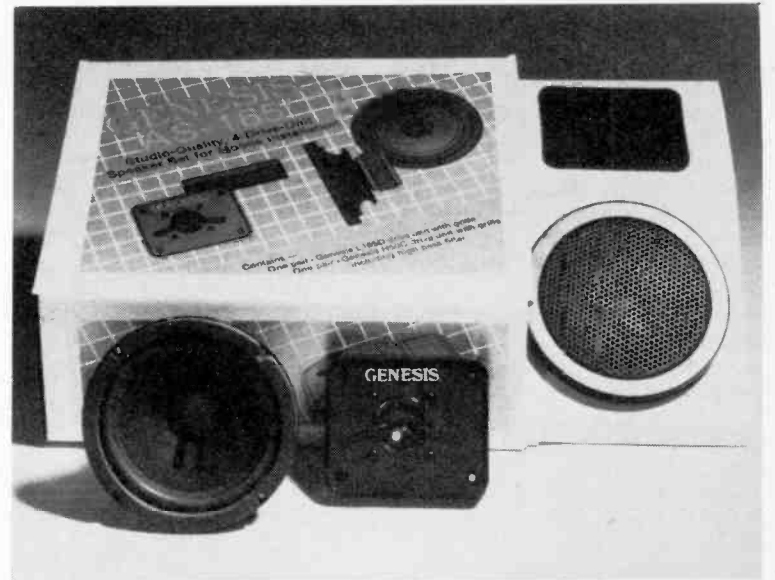
The tendency of manufacturers to use the Consumer Electronics Shows as a platform to launch itself into the business is likely to continue. Sansui, for instance, will probably enter the market by winter CES following the introduction of car audio products by the company this summer in Japan. Early reports indicate that the company may show prototypes at the Chicago show.

Among suppliers already entrenched in the business, the most technically interesting innovations are being shown courtesy of Sanyo. The company is introducing four models featuring switchable Dolby

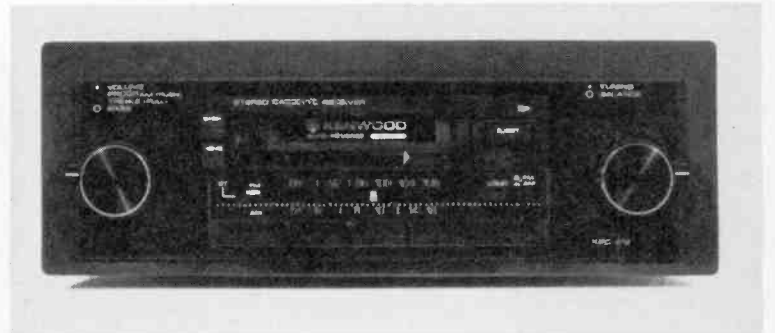
B/Dolby C, something previously available only as an outboard module from Concord. The four units are the basis for a new line called "Power Plus" with list prices at \$269.95, \$299.95, \$349.95, and \$399.95. Step-up features include a bass equalizer with a three or six dB boost and switchable 100, 200, and 300 Hz turnover along with 10 station preset on the most expensive model.

Sanyo, termed the industry's largest supplier, is also adding three new cassette receivers in the under \$200 price range, a 20-watt amplifier listing for \$99.95, and an equalizer/booster for \$29.95.

The number two supplier on most independent surveys is Pioneer. This CES, the company is showcasing a rather unusual high-end model, the KEX-65 in-dash cassette receiver. A key slot on each side of the unit allows it to be removed from the dash-



The AS-165 car speaker system from Genesis Physics features separate tweeters.



Kenwood's KRC-212, \$249, is one of the three new mini-sized in-dash car receivers from the company.

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Belmont, CA  
94002

board to prevent theft. List price is \$419.95 and includes such features as auto reverse, music search, metal tape capability, and 15-station electronic pre-set tuning.

Three other cassette receivers will also debut from Pioneer at CES. With suggested list prices of \$279.95, \$299.95, and \$399.95 (designated UKE-3100, UKE-9600 and UPX-9600, respectively), these models incorporate such features as auto reverse, Dolby noise reduction, an "anti tape eating" device, and the ability to switch to a radio-playing mode while the tape is being either rewind or fast-forwarded.

Pioneer is also displaying four new speakers. Two are 5 1/4-inch models listing for \$49.95 and \$54.95. The other two speakers, designed for rear-deck installation, list for \$74.95 and \$42.95.

Kenwood's participation at CES is bound to be impressive if only by the sheer number of products the company is introducing. Kenwood's line now includes an additional 11 new speakers, three cassette receivers, an electronic crossover network, and a power fader control. The 11 speaker models, ranging from a low of \$55 to a high of \$249 per pair at list, include 6x9-inch, six-inch, eight-inch, and five-inch sizes. The most expensive cassette receiver, the KRC-512, lists at \$429 while the other two models, the KRC-212 and KRC-112 list at \$249 and \$199.

Joining the Marantz Solid Gold car audio line are four new speaker systems. A 6x9 three-way, the MZS693, \$140 per pair, can handle 100 watts; there is also a 5 1/4-inch three-way system with the same power handling (the MZS630, \$120), a 6x9 two-way system that also handles 100 watts (the MZS692, \$100), and a 5 1/4-inch two-way Slim Mount with 50-watt capacity (the MZS620, \$90).

And Aiwa is concentrating on filling the needs of X-Body car owners, with its two new compact in-dash units, the CTR-70 and CTR-50. The former, \$270, is an auto-reverse

model with stereo cassette player and AM/FM digital display radio. There are 12 preset buttons. The CTR-50, \$200, has five presets and the auto-reverse feature.

A number of suppliers in attendance will be exhibiting product shown earlier this spring to its dealers and distributors. Panasonic, for instance, will display a number of new products already announced at the company's spring sales meeting in Florida some weeks ago. Of particular interest, though, from a technology standpoint are two cassette receivers, models CQ-S703 and CQ-S747, incorporating "ambience" circuitry. This circuitry, ac-

(Continued on opposite page)

## IMPORTANT NOTICE

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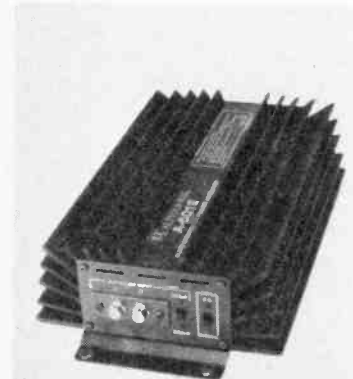
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## Strong Sales Spur New Entries In Car Audio Market

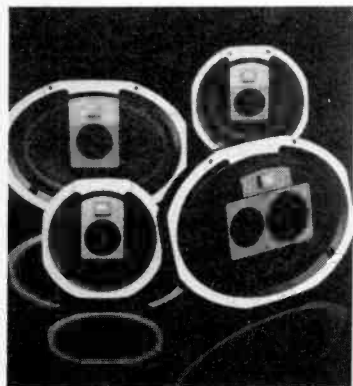
• Continued from opposite page

According to a Panasonic spokesman, displaces the stereo image so that it is slightly off center with the result being that the left channel appears to be outside the car acoustically, thus leaving the driver in the center. Panasonic also unveiled what it terms the first honeycomb disc two-way speaker system for the car. The model EAB-009 features a flat diaphragm with a honeycomb core sandwiched between two outer skins. This type of construction allegedly produces a much higher frequency response.



The Alphasonik A501E 50-watt-per-channel amp from Visonik lists for \$250.

Similarly, Sony also made its product introductions prior to CES, showing a smaller version of its Superwoofers, an eight-inch full range speaker, two new 6 by 9 inch units, a 6½-inch model, along with two new cassette receivers. Likewise, Alpine is apparently not making any additional introductions beyond those made just after CES last January. JVC will also be showing a line introduced earlier this year.



JBL's new automotive speaker line has four models.

Much of the other new product being introduced at the show is either designed to shore up or fill in at a particular price point. Carrying this idea to the extreme is Mitsubishi, which is bowing one new electronically tuned cassette receiver to be the heart of a new four-model line essentially cherry-picked from its existing product line-up. The new line is to be called the Diamond Collection and list prices range from \$159.95 to \$499.95.

Audiovox is introducing four new cassette/receivers and three new speakers to be split among its AVX and Hi-Comp lines, with the former being geared toward mass merchandisers and the latter toward the audio specialist.

After some difficulties due to the closing of its primary Japanese supplier, Metro Sound is bouncing back with the debut of three cassette receivers and four equalizer/boosters for its Blue Sapphire line. Pricing on the line has also been lowered, reports company president Ralph Slotnick.

Midland International Corp. is

bowing three cassette receivers, the company's first product introductions for car audio in some time. List prices are \$149.95, \$179.95, and

\$299.95.

Other single shot entries include Autotek's 13-watt per channel cassette receiver which president Sid

Scheiber says will fit any car; a new electronically tuned cassette receiver from Sparkomatic; and a new seven-band equalizer from Visonik.

New product introductions were also due from Jensen and American Audio, however, details were not available at press time.

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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.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz).

To ensure enough power to take advantage of all these features, there's a superb amplifier which — like all the others in the Concord line — is designed with exactly the same high fidelity specifications as



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response.

Quite a list! But then the HPL-130 is quite a machine.

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

So as you perhaps suspected, at around \$600 the HPL-130 costs a little more than average.

But as with all Concord equipment, we think you'll find the difference is worth the difference.

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Frequency responses: ± 2dB  
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**Tape Section**  
Frequency response: ± 2dB  
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Metal tape: 30-20,000 Hz  
Wow & flutter: 0.08% WRMS

**Amplifier Section**  
Maximum power: 25 watts/Ch  
High fidelity power: 12 watts min. RMS  
per ch into  
4 ohms, 30-20,000 Hz with  
0.8% THD max

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

But quite apart from its exclusive DBX capability, the HPL-130's other features take it far beyond the current state of the art.

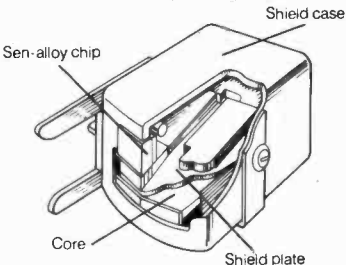
Take the tuner, it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

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

Concord originated the concept of using high performance long-

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

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



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



# Accessories Give Lift To Gloomy Retail Marketplace

• Continued from page 39

45 years, offering the retailer with impressive display racks of every item imaginable from 45 r.p.m. spiders to telephone adapters. These blister-packaged low-cost accessories are designed for rapid turnover. Switchcraft, another old-timer in the industry, literally makes a cable for every application. Switchcraft plugs, jacks and cables offer generally better material and construction than most imports.

**Discwasher**, an accessory pioneer now owned by Jensen (Esmark), expands its marketing beyond the now

household D4 record-care, and SC2 stylus-care, products. Perfect Path cassettes do for tape what the company's record-care products do for disks. With its high-tech reputation and firm capital backing, Discwasher is becoming a major force in the industry.

Its big push now is into the video field. Not only are Gold-ens patch cords available for audio, but also video inter-connections. And tape head cleaners are available for both Beta and VHS systems.

**Audio-Technica**, known for transducers, particularly phono car-

tridges, has long been involved in accessories. Its recent Techni-Clean record care product is particularly successful, to the point of back orders. An innovative device with over \$200 price tag is a vacuum record mat that sucks the record flat to the platter, thus alleviating warp problems. Also included in the A-T line are connecting cables for both audio and video called Vital-Links, a manual cuing device, the Safety Raiser, Life Preserver disk treatment, the Disc Stabilizer weight and a couple of dozen other ancillary products with A-T's credibility. Signet inno-

vated an electronic stylus cleaning device costing \$30.

Other cartridge companies logically enter the accessory derby. **Stanton** offers RC5 Plus, a combination disk cleaner and destaticizer. **ADC** features the Pro-Grip clamp and Pro-Gram electronic stylus force gauge among its several products. **Shure Brothers** retains an old standby, the SFG-2 stylus force gauge.

**YSL**, known for its Japanese disk imports, now goes one step further, importing Japanese record care accessories. Almost a dozen products

are available for every phase of disk and stylus care, which YSL touts as comparable in quality to Japanese pressings.

Several firms specialize in complete disk care. **Sound Guard**, the first to offer disk preservative, offers a complete record treatment package, including a mat on which to place the disk. **LAST** is a two step treatment popular among audiophiles. It is nearly unique because it forgoes any spray apparatus. **Gruv Gilde** is the newest one step spray on treatment, cleaning, destaticizing and lubricating disks.

**3M** boasts a one step, partially automated disk cleaner and preserver, **Sound Life**, but is best known for its pro and semi-pro tape accessories, one of the few companies offering complete cassette splicing jigs as well as a full line of splicing tapes.

Pure copper wire can be a big profit builder when smartly marketed by the likes of **Monster Cable**. The company features an array of cable ends and plugs, heavy gauge speaker wires for home and car, and interconnecting patch cables with gold plated connectors. **Monster Cable** is available in pre-cut paired lengths or on master rolls for custom lengths.

**Channel Master's BIC Beam Box**, a passive tunable directional indoor FM antenna, is essential for many city dwellers, available in both budget and deluxe models. **Sony** and **Technics** feature active, tunable indoor FM antennas, ideally mating with their receivers, but useful with any FM set.

Record platter mats proliferate exemplifying a number of philosophies about disk vibration. The **Dudley Soundisc** is a glass platter mat of high density. **Mission Electronics**, highly respected for its speakers, offers a soft, sticky mat made from Sorbothane, originally developed as an artificial human skin. The **Eon** mat uses three different materials laminated together with its famous Eon Pod clamping the disk to the mat.

Elaborate motorized record cleaners enter the hardware category, but new lower prices seem to be generating interest. The original **Keith Monks** machine was priced beyond the reach of the average consumer, but new vacuum machines from **VPI** and **Nitty Gritty** in the \$300 range aren't out of the question. These machines sell well by demonstration because of impressive performance. Radio stations are already prime consumers in this category.

Also in the hardware category is the burgeoning market for video enhancers and copy guard removers. Add to this camera accessories and switching systems for home dubbing and production.

**Rich Warren** is audio editor for **Chicago Magazine** and the **Chicago Sun-Times**.

## Mobile Fidelity

• Continued from page 35

says, "although we still expect to have product by January. It will definitely be images, with the focus on the music; there are many wonderful things we can do.

"We know what kind of equipment we'll need and we'll be making a greater investment. We've experimented with effects devices and found them expensive but essential. If the quality of the product is there, we perceive the acceptance of 'video radio'; you can be intricately involved with it or use it as a background."

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# Radio

## Programmers Split Over Effect Of Consultants On AOR Growth

• Continued from page 1

ance between science and emotion, supplying stations with a blueprint to decorate and make liveable. But emotion took a back seat, and a lot of stations painted with dumb colors."

Why does a station choose a consultant? John Beck, vice president and general manager of KKCI-FM St. Louis, which contracted with Bob Hattrick Communications last month, feels he has "lowered his risks" by hiring a proven programming consultant.

"To a large degree, consultants are like security blankets," he maintains. "As a businessman, I feel a lot more secure dealing with a track record than a maverick individual who thinks he can do the job."

Larry Berger, program director for WPLJ-FM New York, sees a correlation between the rise of the consultant and a shortage of qualified programming executives. "Consultants are meeting specific market demands," he explains. "They are filling a void that's caused by a serious lack of well-rounded programmers. The truly creative ones pay no attention to the consultants."

The trouble with AOR, observes Oedipus, program director for WBCN-FM Boston, is that there aren't enough general managers who are willing to take a chance on "programmers with imagination. He's got to be a creative thinker, someone in touch with the community who can hire DJs of the same ilk. The trouble is that I'm having a hard time finding good DJs because the consultants have turned air personalities into time-clock punchers and have ruined a great wealth of talent in the process. So I find myself turning to college radio talent more and more."

Abrams also sees a parallel between a dearth of "quality new music" in recent years and AOR's preoccupation with the classic rock group sound of the 1960s. "The music out of the clubs on the East and West coasts wasn't the kind that middle America wanted to hear," he states. "We wanted to play the best of the new, but we came up with the best of the old instead. And that's one of the reasons why AOR has gotten so unbelievably boring. It was an artistic problem for years between the acts and the direction the labels wanted them to take. But now Soft Cell, Asia and A Flock Of Seagulls are giving

us new sounds and colors with guitar and keyboard textures that stand out."

"The resurgence of the Doors and Jimi Hendrix is just unbelievable," offers Jeff Pollack, whose firm in Los Angeles consults 18 AOR stations nationally. "There's an energy to this music that fascinates people who weren't around when it was made. But radio goes in cycles, and nothing is etched in stone. There's lots of interesting new music that's being made, but right now we're into oldies."

John Sebastian, who consults 20 stations for Sebastian, Casey & Associates in Phoenix, maintains that the number of oldies that his clients program in an hour has not changed dramatically in the past year. "But people still want to hear the Beatles, Doors and old Stones, and I don't think that's going to change."

Sebastian, who feels that AOR "could be dead right now" if consultants had not shown that an album-oriented format can make money, says that "everyone in AOR

has a deep-down appreciation for free-form programming. But we've established that proceeding by the seat of your pants doesn't work economically because you can't live off of a '2' share. In that sense, AOR is treating itself more like a business than ever before."

When it comes to new music, Sebastian says releases are evaluated on a song-by-song basis. "We look at each track individually, and if the tune has the goods, we'll suggest it. But it might not always be the product that labels or critics would like us to present. One popular misconception is that image works against certain groups. We say that if it's not in the grooves, it's not going to work."

According to Pollack, whose firm assists such stations as KLOS-FM Los Angeles, WYSP-FM Philadelphia, and KZEW-FM Dallas, "We don't discriminate against new music. We're just very selective about what we play. People absorb new things gradually, and we have to look at what stands the chance of

(Continued on page 48)



**BRANIGAN BUSINESS**—Laura Branigan sits in on Doc Rossi's all-night show at WKCI (KC-101) New Haven, Conn. While guest hosting, Branigan gave away copies of her self-titled debut Atlantic album and a night for two at the Waldorf-Astoria in New York.

## Broadcast Promotion Confab Attracting Record Attendance

**SAN FRANCISCO**—More than 1,200 promotion directors are set to attend the 1982 Broadcast Promotion Assn. seminar this week at the St. Francis Hotel here. It'll be a record attendance figure for the June 6-9 meet.

After opening day receptions and individual company meetings on Sunday (6)—Golden West stations and the CBS Radio Network were among those with sessions scheduled—the event gets under way Monday with workshops on programming and promotion, among other topics.

Set for Monday morning: "Usable Sales Promotions," moderated by Erica Farber of McGavren-Guild, with panelists Steve Fisch of KRLY Houston and Paul Palmer of KFMB San Diego. Afternoon sessions were set to feature format discussions broken down into the following formats: A/C (Bert Gould of WPIX New York), AOR (Kim Reis of WPLJ New York), black/ethnic (Lorna Ray of WBLS/WLIB New York), country (Don Hilton of KSOP-AM-FM Salt Lake City) and beautiful music (Linda Price of WEZN Bridgeport, Conn.).

After an awards luncheon on Tuesday, two concurrent radio sessions deal with "Advertising Alternatives For When You Can't Afford TV" and "Retailing Radio:

Promoting For Profit." This second session deals with selling promotional merchandise, usually bearing a station's call letters at a profit.

The ad alternative panel is chaired by Jim Rowley of the Oakland Tribune and includes Don Dwyer of TDI/Winston Network, which places transit posters. The retailing panel is moderated by Ron Fagen of KFVB Los Angeles and includes Steve Stockman of WAAF Worcester, Mass.

Fagen also moderates as a Wednesday morning session dealing with research focus groups. Joining him on this panel: Betsy Buchen of WCBS-FM New York, Jeff Smulyen of WENS Indianapolis and Dianne DeArmond of Viacom. Wednesday afternoon includes sessions on "Radio Press And Publicity" and "Understanding Radio Research." Sherry Frank chairs the former session, including a report from Beryl Spector of WMHT Schenectady, N.Y. on a BPA survey on press coverage of broadcasting. Douglas E. Hall, radio editor of Billboard, is a member of this panel.

The research session is moderated by A. Lee Pocock of KSL Salt Lake City.

An awards banquet caps the gathering off Wednesday night. More than 25 companies are exhibiting at the seminar with another 40 hosting hospitality suites.

## Pro-Motions

### WRIF Concert Series Set

**NEW YORK**—WRIF Chicago and Dr Pepper kick off the second annual "Free Concerts On The Plaza" series Tuesday (8) with Bitter Sweet Alley. Nine noontime concerts featuring top local rock bands will follow on consecutive Tuesdays. WRIF personalities Steve Kostan, Karen Savelly and Carl Coffey will host the performances.

"Last year's concerts were attended by a surprisingly diverse audience," says promotion director Julie Finkel. The 1981 concert series culminated in a highly successful "WRIF Motor City Jam" at the Pine Knob Music Theatre, which raised \$25,000 for WDET, Detroit's public radio station. Plans for "Motor City Jam II" are in the works.

WRIF also took 1,000 listeners for a cruise Wednesday (2), the third year the station has run such a cruise. Winners of the cruise tickets were drawn from a station drawing. Local rock band the Urbations played for the three-hour outing. The station also planned a six-hour concert on Saturday (5) in connection with the Detroit Grand Prix. The Urbations and the Automatik were lined up as performers for this event.

★ ★ ★

Seventeen KSHE-FM St. Louis veteran air personalities, going back 15 years, will return to the station June 7-11 for a "K-She Oldtimer's Week" program that will feature at least one, and most often, two

former staffers live on the air. The out-of-towners include: Mark Cooper, Jim Singer, Allan Carol, Steve Rosen, Sir Ed, Prince Knight, Big Jack Davis, Don Corey, Ron Stevens, Joy Grdnic, Gary Bennet, Dick Merkle, Tom Gordon, Lee Coffee, Don O'Day, David Rhodes, and Brother Love.

Shelly Grafman, the station's executive vice president, says he spent months tracking them down from such places as Denver, Oklahoma City, Los Angeles and the Bahamas, to name a few. A charity softball game pitting the oldtimers and the current air staff is slated for June 6 at Johnny Mac's Sporting Complex. Proceeds will go to the city's Ronald McDonald Home.

Survey For Week Ending 6/12/82

# Billboard Chart Breakouts

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**Country Hot 100**

- 52 REO SPEEDWAGON  
Keep The Fire Burnin', Epic 14-02967
- 66 THE ROLLING STONES  
Going To A Go Go, Rolling Stones Records 21301 (Atlantic)
- 67 AIR SUPPLY  
Even The Nights Are Better, Arista 0692
- 69 GARY U.S. BONDS  
Out Of Work, EMI-America 8117

**Soul**

- 76 CINDY HURT  
Talk To Me Loneliness, Churchill 94004 (MCA)
- 77 TOMPALL AND THE GLASER BROTHERS  
I Still Love You (After All These Years), Elektra 47461
- 82 EARL THOMAS CONLEY  
Heavenly Bodies, RCA 13246

**A/C**

- 65 ATLANTIC STARR  
Love Me Down, A&M 2420
- 67 AFRIKA BAMBAATAA & THE SOUL SONIC FORCE  
Planet Rock, Tommy Boy 823
- 81 MIKE AND BRENDA SUTTON  
Don't Hold Back, Sam 82-5028

- 24 AIR SUPPLY  
Even The Nights Are Better, Arista 0692
- 34 CHICAGO  
Hard To Say I'm Sorry, Full Moon/Warner Bros. 7-29979
- 36 STEVIE WONDER  
Do I Do, Tamla 1612 (Motown)
- 37 LESLIE PEARL  
If The Love Fits Wear It, RCA 13235

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





**MANDRELL CLOSEUP**—Barbara Mandrell chats about her latest MCA LP, "In Black And White," with Ellen Silver on Narwood's syndicated program, "Country Closeup."

## Out Of The Box

### HOT 100/AC

SAN FRANCISCO—Rob Sherwood, KIOI-FM's program director, acknowledges that he is "rather late" in adding new singles by **Deniece Williams** ("It's Gonna Take A Miracle" on ARC/Columbia) and **Ray Parker Jr.** ("The Other Woman" on Arista). But he points out that the market's urban contemporary stations have exposed the singles so well that the adds are now apropos. "Ray's tune is the kind of song I used to play as a rock DJ 10 years ago," he says. "A/C stations have a tendency to exclude tunes that don't seem right for the format, and I'm sure 'The Other Woman' is going to surprise a lot of people." Sherwood also likes "the modern punky flavor" of "Only The Lonely" by the **Motels** (Capitol), whose familiarity in the market also made the record a natural add, and "Take Me Down" by **Alabama** (RCA).

### AOR

ASPEN—**John Hiatt**, **Jim Carroll** and **Kim Wilde** are making "ear-catching new music," says KSNO-AM music director Margie Sampson. "I Could Use An Angel," a cut from Hiatt's "All Of A Sudden" LP (Geffen), "is really hot—powerful, sexy and vibrant." She adds that "Jody" and "Dry Dreams," the title track from Carroll's Atco disk, stand out in the format and yet mix "so well" with everything else she's playing. Sampson also speaks highly of "Kids In America," a song from Wilde's self-titled record for EMI America. "She looks like a punk, but her music stands up for all the kids in the nation. She's got a tough, strong voice that shines right through the electronic touches."

### BLACK/URBAN

CLEVELAND—Bobby Magic is a strong believer in the new **Jeffrey Osborne** single, "I Really Don't Need No Light" (A&M). "He's a super talent," says the WDMT-FM program director. "A lot of adults call to see who he is. I have a feeling that the record will cross. And if it doesn't... somebody's not doing their job." He's also big on "Flirt" by **Cameo** (Chocolate City) and "I'm A Wonderful Thing, Baby," by **Kid Creole and the Coconuts** (Ze/Sire), who Magic says "are easily identifiable. They don't sound like anyone else." Also new to the format is "And I'm Telling You I'm Not Going," performed by **Jennifer Holliday** on the "Dreamgirls" cast LP (Geffen), and "Planet Rock" by the **Soul Sonic Force** (Tommy Boy). The programmer calls the Holliday cut "a monster. So much emotion. Such a great voice. She really sings her heart out, to say the least. The phones couldn't be heavier." He adds that he's playing both the rap and instrumental versions of "Planet Rock," which has taken the city "like gangbusters. That electronic beat drives people bananas."

### COUNTRY

CLEVELAND, Miss.—WCLD-AM music director Jim Gregory says the addition of "Take Me Down" by **Alabama** (RCA) and "Love Has Been A Little Bit Hard On Me" by **Juice Newton** (Capitol) typifies the sort of sound he's after. "We're trying to stay away from twangy, hurting country—the traditional stuff," says Gregory. "The Juice tune hits pop and country bases in an up-tempo, lively fashion that's just right for us. And the Alabama record is really neat. They're popular with a younger country audience, whom we're trying to target, but the song also has some identity with older folks—Joe Simon recorded it first, which enhances its recognition value even more."

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## National Programming

### NBC Goes On Satellite

NEW YORK—NBC moved into satellite transmission Tuesday (1) and the shift from land lines will "allow us to expand into multi-networks and additional programming services," according to Michael Eskridge, executive vice president of NBC Television/Radio.

In announcing the shift, Eskridge promises that "network radio at NBC will be second to none in programming and in the services we provide to our affiliate stations. We intend for NBC—'America's First Network'—to remain just that," he says.

Eskridge continues, "Our new system will have a positive impact on all NBC News product on our networks. We'll be able to provide more live transmissions, more on-the-spot coverage of breaking stories, and even extended coverage on a regional basis."

Eskridge says satellites will "have a tremendous impact upon the

**Source**" network "allowing us to feed its programming in stereo, including the Source's unprecedented series of live album rock concerts produced by **Starfleet Blair**."

NBC says it was the first network to sign with Scientific-Atlanta (in December) for that firm to manufacture earth stations for use by affiliates of the NBC networks. NBC is beginning in satellites with up to six channels of audio via an analog system.

Eventually NBC will convert from analog to digital by early next year. At least until then NBC will maintain dual transmission of both satellite and land lines. Full conversion is expected by the end of 1983.

\*\*\*

**ABC Marketing Services** is moving from New York to Los Angeles and will be taken under the wing of **Watermark** president Tom Rounds with the assistance of Watermark vice president and general manager Ralph Smith. ABC acquired Watermark in January. ABC Marketing, formed in 1980, provides radio stations with ad and promotion campaigns and is currently marketing campaigns for beautiful and country stations as well as a campaign for affiliates of ABC's **Talkradio** satellite full-format network service. **ABC's FM Network** has signed up 12 stations including WWDC Washington, KFIM El Paso, WBLK Buffalo and WJYL Louisville. The fourth in a series of "Star Sessions" on the FM Network featured **Chicago**. The program aired June 5.

## NESSMAN EATS OUT

CHARLESTON, W. Va.—Rolling Stones' "Guest DJ" show apparently sounds so live that a contingent of local National Guardsmen here sent breakfast over to WKLC-FM for Les Nessman of the tv show "WKRP In Cincinnati" when Nessman sat in as the guest DJ on the syndicated show. Nessman, of course, was not at the station. But the breakfast was enjoyed by p.d. Neil Lasher and his staff.

## Three Jocks Join ABC Superadio Team

By DOUGLAS E. HALL

NEW YORK—As workmen put the finishing touches on a four-studio complex in Manhattan for ABC's new Superadio satellite-delivered format, Rick Sklar, ABC Radio programming vice president, signed up three more jocks, completing the lineup that will debut July 1. (See related story page 56.)

Jack Spector, Bob Dayton and Steve York have been signed to weekend slots. Spector, one of the original WMCA New York "Good Guys," will be heard on Saturdays from 3 to 7 a.m. and Sundays from 7 to 11 a.m. Spector, who won the Country Music DJ of the Year award in 1974, developed a nationally syndicated sports talk show a year ago.

Dayton, who will air on Saturdays from 11 p.m. to 3 a.m. and Sundays from 7 to 11 p.m., is a 25-year veteran of the airwaves. He has worked at stations in New York, Dallas, St. Louis and Los Angeles, where he wrote a comedy show, "Lohman & Barkley."

York, scheduled for 3 to 7 p.m. on Saturdays and Sundays, was most recently on WIFJ Philadelphia, where he was production director, programming assistant and midday DJ.

The new studios, located in 20,000 square feet of additional office space

ABC has acquired in midtown Manhattan, include an all-cart music system and a CRT terminal, which will guide the jocks on what music they might play.

For example, a jock will punch into a keyboard that he needs a record from category "A" that is two minutes long. The CRT displays those records that fill those requirements. Music will be selected from a library of just 1,000 selections. Sklar does not expect to expand that library, an indication that the new Superadio format will be just as tight as WABC when Sklar was programming it in the 1960s as a music station.

The satellite-delivered full-format network will also offer cue signals that will be sent via satellite to activate local ID carts in the affiliate stations. Carts are being prepared by such Superadio personalities as Dan Ingram which will include local weather reports, local phone numbers to call and local community calendars for each affiliate.

In fact, there is so much customizing for each affiliate, Sklar explains, that "we are going slow in signing affiliates. We now have a corporate policy that we will not accept any station below the top 50 markets." All affiliates are being signed to two-year contracts.

## 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.

June 7, **Go-Go's**, Rockline, Global Satellite Network, 90 minutes.

June 7, **Neil Sedaka**, Musicstars, RKO, one hour.

June 7, **The Greatest Live Albums**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 7, **ZZ Top**, part two, Inner-view, Inner-view Network, one hour.

June 7, **Mitch Miller**, Music Makers, Narwood, one hour.

June 7, **Barbara Mandrell**, Country Closeup, Narwood, one hour.

June 11, **Greg Kihn Band**, the Source, NBC, 90 minutes.

June 11-12, **T.G. Sheppard**, Live From Gilley's, Westwood One, one hour.

June 11-12, **War**, Budweiser Concert Hour, Westwood One, one hour.

June 11-12, **Blue Oyster Cult**, Off The Record, Westwood One, one hour.

June 11-12, the **Temptations**, part two, Special Edition, Westwood One, one hour.

June 11-12, **Rock Year 1975**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 11-13, **Gary Morris**, **Lee Greenwood**, **Kieran Kane**, Weekly Country Music Countdown, United Stations, three hours.

June 12, **Tom T. Hall**, Silver Eagle, ABC Entertainment, 90 minutes.

June 12, **Terri Gibbs**, Country Sessions, NBC, one hour.

June 12, **David Frishberg**, **Mark Murphy**, **Shirley Horn**, **Jackie Cain**, **Roy Kral**, Jazz Alive, NPR, two hours.

June 12, the **Who**, Supergroups, ABC Rock Radio Network, two hours.

June 12, **Surf's Up**, Weekly Music Magazine, RKO Radioshows, three hours.

June 12-13, **Lesley Gore**, **Ben Weisman**, novelty songs, Soundtrack of the 60s, Watermark, three hours.

June 13, **Sparks**, BBC Rock Hour, London Wavelength, one hour.

June 13, **Dionne Warwick**, Words & Music, ABC Entertainment, two hours.

June 13, **Franke And The Knockouts**, the **Dregs**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 14, **Dr. Hook**, The Hot Ones, RKO, one hour.

June 14, East Coast Rock—Part 2, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 14, **Van Halen**, part one, Inner-view, Inner-view Network, one hour.

June 14, **Johnny Mathis**, The Music Makers, Narwood, one hour.

June 14, **Ray Stevens**, Country Closeup, Narwood, one hour.

June 18-19, **Toto**, Off The Record, Westwood One, one hour.

June 18-19, **Earl Klugh**, Special Edition, Westwood One, one hour.

June 18-19, **Jimi Hendrix**, Rock And Roll Never Forgets, Westwood One, one hour.

June 18-19, **Rock Year 1976**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

June 18-19, **Gary Morris**, Live From Gilley's, Westwood One, one hour.

June 18-19, **Greg Kihn Band**, **Point Blank**, In Concert, Westwood One, one hour.

June 18-20, **Paul McCartney**, Today, The Source, NBC, 90 minutes.

June 19, **Quarterflash**, Yes, Supergroups, ABC Rock Radio Network, two hours.

June 19, **Roger Miller**, Silver Eagle, ABC Entertainment Network, 90 minutes.

June 19, **Hubert Laws**, **John Klemmer**, **Baya**, Jazz Alive, NPR, two hours.

June 19, **Jerry Lee Lewis**, Country Sessions, NBC, one hour.

June 19, the **Midnight Hour**, Weekly Music Magazine, RKO Radioshows, three hours.

June 19-20, the **Association**, **George Harrison**, **Gene Pitney**, Soundtrack of the 60s, Watermark, three hours.

June 20, **Genesis**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

June 20, **Sheena Easton**, **Juice Newton**, **Kim Carnes**, Spotlight Special, ABC Contemporary Network, 90 minutes.

June 20, **Jethro Tull** with **Ian Anderson**, BBC Rock Hour, London Wavelength, one hour.





77

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## ENGINEERED 'HOT HITS' FORMAT

## Joseph Set For Top 40 Surge

NEW YORK—Consultant Mike Joseph thinks that top 40 radio is on the ground floor of "a tremendous explosion."

"I feel like it's 1956 all over again," exclaims the engineer of the "Hot Hits" format now heard on WCAU-FM Philadelphia and WBBM-FM Chicago. "The country has swung back to the right, which is the best thing that could happen to a mass appeal sound, especially at a time of such fragmentation. Romance, escapism and traditional moral values are in vogue again. And top 40 always was a family-oriented format."

Joseph, by his own admission, is an unusual consultant. "I work with a hands-on policy," he explains. "The idea is to live in the market and work on the front line with the station's personnel to evaluate every element of sound that comes through the speaker. I concentrate on product."

The consultant, who says his next assignment takes him to a top five market beginning July 5, still believes in the basics. "They haven't

changed at all," he asserts. "That means playing the hits, having fun, generating excitement through promotions, contests and name-dropping—giving the people what they want to hear, when they want to hear it. The standard of show business is to program the happening acts."

He broke into the business 26 years ago as program director for WTAC-FM Flint, and went on to consult his first top 40 station, WMAX-AM Grand Rapids, two years later. "People tell me that I haven't changed a bit in 30 years," he notes. "I guess you could call me Dorian Gray, which I see as something positive. As the youngest p.d. in America at one time, I matured early. Similarly, as I grew older, I held on to my youth. I was a mature young man and now I'm a youthful older man. It helps me to identify with 19-year-olds and 59-year-olds."

From a singles standpoint, Joseph, 54, says the music of today is "very good." "We're back to a strong beat and diversified playlist, which is the way to keep radio from sounding

stale. And we're seeing an exciting mix of new and standard artists, a truly mass appeal approach. There's something for everyone."

Born and raised in Youngstown, Ohio, the consultant, whose classical music record collection features 33,000 LPs, says he's reluctant to criticize competitive formats and other consultants working in his field. "I want them to stay exactly the way they are because when I'm working a station in a market, I'm at war. I still get a tremendous charge out of working with new people to bring forth a fresh sound. My feeling is that there's fresh air around every corner."

LEO SACKS



LUNAR LANDING—Glass Moon member Chris Jones, right, discusses the group's latest album, "Growing In The Dark," with the Source's Dan Fomento.

Turner Lets The Good Times Roll  
KMET DJ Attributes Longevity To 'Fun' Philosophy

By SAM SUTHERLAND

LOS ANGELES—A sprawling array of outside syndication projects may explain her clout as a national and international radio presence, but Mary Turner traces her longevity as a top-ranked disk jockey at KMET-FM to a deceptively simple equation: "I still feel the best way to have a strong show is to have a good time."

"If you do, and you're knowledgeable about the music and can communicate that to the listeners, you'll be successful."

Turner sounds like her job is fun, assuming a relaxed, often wisecracking persona as "the Burner" that has enabled her to hold down the station's critical 6 to 10 p.m. slot for most of her tenure at KMET.

This month marks Turner's 10th year with the AOR stalwart, shedding light on the veteran air personality's impatience with career profiles that insist on highlighting her gender more than her ratings portfolio.

Accordingly, Turner confesses she had no radio models, male or female, when she garnered her first radio slot. "I wanted to be a tv director, not a disk jockey, so I wasn't modeling myself after anyone," recalls Turner, who proves comparatively subdued off-mike. A tv/radio major at Indiana Univ., she actually started her long career with Metro-media at its KNEW-TV outlet in San Francisco, moving over to the then-neophyte KSAN-FM format

that would become a progenitor for AOR outlets across the country.

"When I went to KSAN, I started as its promotion director," continues Turner. "Then I moved into sales. The only reason I ever even got onto the air was because I had my license and was engineering a show—it wasn't anything I deliberately set out to do. It just seemed like more fun than what I was doing."

At that time, AOR itself was a new concept, and radio's traditional domination by male announcers was a given, restricting air slots to a veritable handful of jockeys like Alison Steele. Yet Turner herself says KSAN's own internal community was "so all-consuming, and so much

(Continued on opposite page)

Public Outlets Windham  
Team For Digital B'cast

• Continued from page 4

ing, and then broadcast over the air. The earlier Los Angeles test, by contrast, reportedly required processing back to analog before sending the audio signal over phone lines to the FM broadcast site.

KQED-TV, a major program supplier to PBS stations, has produced the show, videotaped largely at its own San Francisco studios and at the Music Annex in Menlo Park, Calif., where Windham Hill artists frequently record their albums, and where all of the tv show's final digital audio tracks were done.

KQED's Charles Moran, who originated the show's concept and produced it, credits the decision to try a digital simulcast largely to Windham Hill itself, which has garnered left-field sales and airplay success during the past year for artists such as George Winston, Alex deGrassi and the label's founder,

William Ackerman.

His interest piqued by the radio concert, Moran says he then picked up several of the label's recent LPs, including Ackerman's digitally-recorded "Passages." "Since we had one of the few digital recording machines at any radio station over at KQED-FM, we decided to go ahead and experiment," explains Moran.

## Programming Consultants: A Boon Or Bane For AOR?

• Continued from page 45

generating the best initial response." Like Pollack, Sebastian does not believe in chain adds. "We encourage gut adds," he asserts. "Then we find out if we were right or wrong through research."

Addressing the absence of contemporary black music talent at the AOR level, Abrams argues that audiences have negatively reacted to

"sound" as opposed to "color." "It's a matter of musical texture," he explains. "Rod Stewart went from hero to goat on the strength of a funky rhythm track and a synthesizer groove instead of a guitar solo. War and Stevie Wonder and the Isley Brothers used to be mainstays, but they stopped making the sound we were looking for." He adds that while an artist like Prince "got the

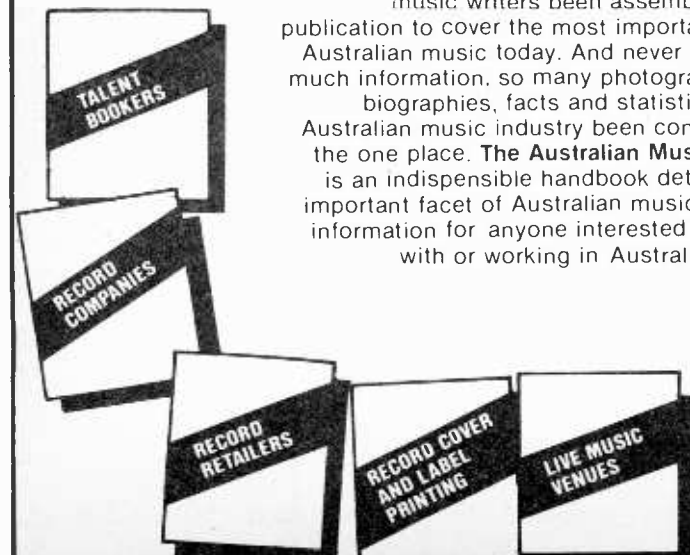
thumbs down in our focus group situations with model listeners," the artist is likely to find a place on the "SuperStars 2" format.

Sebastian, who says that Prince, like the B-52s, is "too esoteric" for AOR, opines that its audience "generally seems to have rejected black music." Beyond Hendrix, he states, "There just haven't been many great black artists who fit the format." Pol-

lack, meanwhile, maintains that because stations seek to create niches for themselves in their markets, many are reluctant to program a sound that does not reflect their overall music thrust. "A lot of program directors wouldn't mind playing the Four Tops, but they're afraid that the listener who's tuned in for Led Zeppelin or Bruce Springsteen will get the wrong idea."

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# Radio

## 'Good Times' Are Key To Turner's 10 Years at KMET

• *Continued from opposite page*

fun, that we didn't consciously think about being pioneers."

After a brief stint with ABC affiliate KSFY-FM, she returned to Metromedia, this time joining KMET. Her emergence locally led to various outside projects, but Turner's real jump in exposure came after she began taping her "Off The Record" music news shorts and specials for Westwood One, since claimed by the syndicator to have started with a national audience of an estimated 25 million on her first special.

Turner has since added the Armed Forces Radio network, Canada's CHUM Group and, since January, a regular post on Music In The Air's prerecorded airline programming for TWA to her lengthening schedule. Add a second syndicated special series, "Rock'n'Roll Never Forgets," and Turner is arguably one of the best-known voices in American radio.

That spectrum adds some weight to Turner's defense of AOR formats, which she feels have matured, not stagnated.

"KMET hasn't really changed that much," she asserts, "certainly for the people who work there. It's tightened up very little. Because we've gotten smarter, we've just developed a more consistent identity: if anything's changed, it's that the station once may have sounded like six different formats if there were six different jocks involved. Now we're going in the same direction."

Turner says she isn't daunted by old guard free-form advocates who bemoan AOR formats' contraction to a rock and pop base. "There may be those from the '60s who feel AOR stinks now, but there are 50 zillion other listeners who feel it entertains," she argues.

In fact, that broadening demographic is one benchmark Turner pointedly cites for AOR's success in achieving its primary goal, finding the right audience. Says Turner, "That audience is certainly broader than it was before. It now runs to a very broad spectrum, from 12 to 50, with the bulk in the 18 to 34-year-old demographic."

**New LP & Tape Releases, p.18**

Advertisers' quest for beefed-up numbers in the older sectors, specifically middle and upper adult demos, doesn't spell difficulty for AOR in her view. Acknowledging the speed

of various adult/contemporary formats, Turner's confident that AOR has established itself as a radio perennial.

"A lot of 30-year-olds aren't quite

ready to switch to Kenny Rogers," she cracks. "A lot of the rockers I talk to see two generations of fans showing up at concerts and in record stores, now."

**MORE RADIO PAGES 56-59**

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## Ham Involved In WHHL Purchase

WASHINGTON—Al Ham, who syndicates the MOR format "Music Of Your Life," is a 5% holder in a consortium which has bought WHHL-AM Pine Castle/Sky Lake, Fla. for \$285,000. Station is a 1 kw daytime covering the Orlando market.

The group is headed by Alfonso J. Donahue, who (with Virginia Donahue) holds a 30% stake. Donahue recently acquired WSTC-WYRS Stamford, Conn. WSTC recently installed the "Music Of Your Life" format.

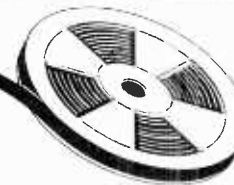
Another partner in this venture is Charles B. Schwartz, president of Broadcast Enterprises National, which owns five AMs, four FM's and a tv station. Schwartz owns 20%.

The FCC approved the sale from Borgen & Murphy May 18. The station has been carrying an oldies format with special German programming on the weekend. There is no indication what the new format might be.

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (5/25/82)

## PRIME MOVERS-NATIONAL

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

★ **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

**RICK SPRINGFIELD**—What Kind Of Fool Am I (RCA)  
**CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)  
**KARLA BONOFF**—Personally (Epic)

## BREAKOUTS-NATIONAL

**AIR SUPPLY**—Even The Nights Are Better (Arista)  
**REO SPEEDWAGON**—Keep The Fire Burnin' (Epic)  
**ROLLING STONES**—Goin' To A Go Go (Rolling Stone)

## Pacific Southwest Region

### ★ PRIME MOVERS

**TOTO**—Rosanna (Columbia)  
**PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)  
**JUICE NEWTON**—Love's Been A Little Bit Hard On Me (Capitol)

### ● TOP ADD ONS

**RICK SPRINGFIELD**—What Kind Of Fool Am I (RCA)  
**THE STEVE MILLER BAND**—Abracadabra (Capitol)

### ● BREAKOUTS

**AIR SUPPLY**—Even The Nights Are Better (Arista)  
**THOMPSON TWINS**—In The Name Of Love (Arista)  
**REO SPEEDWAGON**—Keep The Fire Burnin' (Epic)

### KKXX-FM—Bakersfield

(Squires/Deroo—MC)  
★ **QUARTERFLASH**—Right Kind Of Love 19-6  
★ **THE STEVE MILLER BAND**—Abracadabra 26-16  
★ **LOVERBOY**—When It's Over 10-4  
★ **KANSAS**—Play The Game Tonight 15-11  
★ **THE MOTELS**—Only The Lonely 31-24  
★ **FRANK ZAPPA**—Valley Girls  
★ **THE ROLLING STONES**—Goin' To A Go Go  
★ **REO SPEEDWAGON**—Keep The Fire Burnin' A  
★ **HEART**—This Man Is Mine A  
★ **STEVIE WONDER**—Do I Do  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A  
★ **EYE TO EYE**—Nice Girls A  
★ **GENESIS**—Paper Late X  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **PAUL McCARTNEY**—Ballroom Dancing X

### KOAO-FM—Denver

(Phil Sledge—MD)  
★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 1-1  
★ **TOTO**—Rosanna 5-2  
★ **RAY PARKER JR.**—The Other Woman 8-3  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 11-5  
★ **LITTLE RIVER BAND**—Man On Your Mind 7-6  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I  
★ **GLENN FREY**—I Found Somebody  
★ **PATRICE RUSHEN**—Forget Me Nots A  
★ **38 SPECIAL**—Caught Up In You 12-7  
★ **JOJOURNEY**—Still They Ride B  
★ **HEART**—This Man Is Mine X  
★ **SOFT CELL**—Tainted Love X  
★ **HAIRCUT ONE HUNDRED**—Love Plus One X  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **RAINBOW**—Stone Cold X

### KLUC-FM—Las Vegas

(Dave Van Stone—MD)  
★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 1-1  
★ **JOHN COUGAR**—Hurts So Good 14-11  
★ **KANSAS**—Play The Game Tonight 23-20  
★ **JOJOURNEY**—Still They Ride 27-24  
★ **SOFT CELL**—Tainted Love 29-26  
★ **THE STEVE MILLER BAND**—Abracadabra  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I  
★ **GLENN FREY**—I Found Somebody A  
★ **THE J. GELLS BAND**—Angel In Blue X  
★ **THE MOTELS**—Only The Lonely X  
★ **EYE TO EYE**—Nice Girls B  
★ **VAN HALEN**—Dancing In The Street B

### KFI-AM—Los Angeles

(Roger Collins—MD)  
★ **SOFT CELL**—Tainted Love 10-5  
★ **TOTO**—Rosanna 17-8  
★ **QUEEN**—Body Language 22-14  
★ **HAIRCUT ONE HUNDRED**—Love Plus One 24-16  
★ **SHEENA EASTON**—When He Shines 15-10  
★ **THE STEVE MILLER BAND**—Abracadabra  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I  
★ **HEART**—This Man Is Mine B  
★ **NEIL DIAMOND**—Be Mine Tonight B  
★ **CHICAGO**—Hard To Say I'm Sorry A  
★ **BUCKNER AND GARCIA**—Do The Donkey Kong A  
★ **CHEAP TRICK**—If You Want My Love A  
★ **OLIVIA NEWTON-JOHN**—Landslide A  
★ **JOJOURNEY**—Still They Ride X  
★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) X  
★ **VAN HALEN**—Dancing In The Street X  
★ **THE OAK RIDGE BOYS**—So Fine X  
★ **STEVIE NICKS**—After The Glitter Fades X  
★ **ALABAMA**—Take Me Down X  
★ **QUARTERFLASH**—Right Kind Of Love X  
★ **EYE TO EYE**—Nice Girls X  
★ **SPARKS**—I Predict X

★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **BEITIE 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

(Robert Moorhead—MD)  
★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 1-1  
★ **DAZZ BAND**—Let It Whip 4-2  
★ **THE HUMAN LEAGUE**—Don't You Want Me 3-3  
★ **ONE WAY**—Cutie Pie 22-4  
★ **TOTO**—Rosanna 24-18  
★ **ALABAMA**—Take Me Down A  
★ **LE ROUX**—The Last Safe Place On Earth A  
★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) A  
★ **THE PH-UPS**—Song On The Radio A  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A  
★ **BILLY IDOL**—Hot In The City A  
★ **AIR SUPPLY**—Even The Nights Are Better A  
★ **REO SPEEDWAGON**—Keep The Fire Burnin' A  
★ **GARY U.S. BONDS**—Out Of Work A  
★ **JOHN RODRIGUEZ**—The Most Beautiful Girl A  
★ **DARYL HALL AND JOHN OATES**—Your Imagination L  
★ **HAIRCUT ONE HUNDRED**—Love Plus One B  
★ **BOBBY CALDWELL**—Jamaica B  
★ **FOREIGNER**—Break It Up B  
★ **BLONDIE**—Island Of Lost Souls B  
★ **DR. HOOK**—Love Line B  
★ **SPARKS**—I Predict B  
★ **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  
★ **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  
★ **KANSAS**—Play The Game Tonight X  
★ **IRENE CARA**—My Baby X  
★ **THE J. GELLS BAND**—Angel In Blue X  
★ **LESLIE PEARL**—If The Love Fits Wear It X  
★ **38 SPECIAL**—Caught Up In You X  
★ **RANDY CRAWFORD**—One Hello X  
★ **JOH AND VANGELIS**—I'll Find My Way Home X  
★ **STEVIE WONDER**—Do I Do X  
★ **THE MONROES**—What Do All The People Know X  
★ **THE STEVE MILLER BAND**—Abracadabra X  
★ **CHEAP TRICK**—If You Want My Love X  
★ **JOHN SCHNEIDER**—Dreamin' X  
★ **GLENN FREY**—I Found Somebody X  
★ **EYE TO EYE**—Nice Girls X  
★ **THE GAP BAND**—Early In The Morning X  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **THE MONROES**—What Do All The People Know X  
★ **THE STEVE MILLER BAND**—Abracadabra X  
★ **CHEAP TRICK**—If You Want My Love X  
★ **JOHN SCHNEIDER**—Dreamin' X  
★ **GLENN FREY**—I Found Somebody X  
★ **EYE TO EYE**—Nice Girls X  
★ **THE GAP BAND**—Early In The Morning X  
★ **RICK SPRINGFIELD**—Calling All Girls L

### KRTH-FM—Los Angeles

(David Grossman—MD)  
★ **WILLIE NELSON**—Always On My Mind 9-5  
★ **THE MOTELS**—Only The Lonely 10-6  
★ **DAZZ BAND**—Let It Whip 12-7  
★ **HAIRCUT ONE HUNDRED**—Love Plus One 17-9  
★ **FRANK ZAPPA**—Valley Girls 22-14  
★ **CHICAGO**—Hard To Say I'm Sorry  
★ **AIR SUPPLY**—Even The Nights Are Better  
★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing B  
★ **MANHATTAN TRANSFER**—Route 66 B  
★ **THE J. GELLS BAND**—Angel In Blue B  
★ **THE STEVE MILLER BAND**—Abracadabra B  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **GLENN FREY**—I Found Somebody X  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X  
★ **LESLIE PEARL**—If The Love Fits Wear It X

### KRLA-AM—Los Angeles

(Rick Scattato—MD)  
★ **TOTO**—Rosanna 21-12  
★ **HAIRCUT ONE HUNDRED**—Love Plus One 28-14  
★ **ATLANTIC STARR**—Circles 20-18  
★ **THE GAP BAND**—Early In The Morning 27-23  
★ **RICK JAMES**—Dance Wit' Me  
★ **THOMPSON TWINS**—In The Name Of Love  
★ **GLENN FREY**—I Found Somebody A  
★ **THE J. GELLS BAND**—Angel In Blue A  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A  
★ **GARY U.S. BONDS**—Out Of Work A  
★ **THE STEVE MILLER BAND**—Abracadabra X  
★ **BLONDIE**—Island Of Lost Souls X  
★ **NEIL DIAMOND**—Be Mine Tonight X  
★ **STEVIE WONDER**—Do I Do X  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me X  
★ **RONNIE MILSAP**—Any Day Now X  
★ **EYE TO EYE**—Nice Girls X  
★ **ALABAMA**—Take Me Down X  
★ **QUEEN**—Body Language X  
★ **LESLIE PEARL**—If The Love Fits Wear It X  
★ **KARLA BONOFF**—Personally X  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X  
★ **HEART**—This Man Is Mine X

### KZZP-FM—Mesa

(Steve Goddard—MD)  
★ **ROBERTA FLACK**—Making Love 17-12  
★ **JOHN COUGAR**—Hurts So Good 18-14  
★ **WARRORS**—Play The Game Tonight 19-15  
★ **ALABAMA**—Take Me Down 27-23

★ **EYE TO EYE**—Nice Girls 29-26  
★ **GLENN FREY**—I Found Somebody  
★ **REO SPEEDWAGON**—Keep The Fire Burnin'  
★ **THE J. GELLS BAND**—Angel In Blue A  
★ **THE STEVE MILLER BAND**—Abracadabra A  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X  
★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) B  
★ **STEVIE WONDER**—Do I Do B  
★ **SOFT CELL**—Tainted Love B

### KOPA-FM—Phoenix

(Chaz Kelley—MD)  
★ **TOTO**—Rosanna 10-4  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 23-18  
★ **GREG GUDRY**—Goin' Down 12-9  
★ **ROBERTA FLACK**—Making Love 26-22  
★ **NEIL DIAMOND**—Be Mine Tonight 30-26  
★ **STEVIE NICKS**—After The Glitter Fades  
★ **DENICE WILLIAMS**—It's Gonna Take A Miracle  
★ **ALABAMA**—Take Me Down B  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A  
★ **KARLA BONOFF**—Personally X  
★ **HEART**—This Man Is Mine X  
★ **GLENN FREY**—I Found Somebody X

### KGGI-FM—Riverside

(Steve O'Neil—MD)  
★ **THE HUMAN LEAGUE**—Don't You Want Me 2-1  
★ **QUEEN**—Body Language 14-6  
★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 19-14  
★ **KARLA BONOFF**—Personally 20-16  
★ **STEVIE WONDER**—Do I Do 25-20  
★ **REO SPEEDWAGON**—Keep The Fire Burnin'  
★ **AIR SUPPLY**—Even The Nights Are Better  
★ **GLENN FREY**—I Found Somebody X  
★ **JEFFREY OSBORNE**—I Really Don't Need No Light X  
★ **THE GAP BAND**—Early In The Morning X  
★ **HEART**—This Man Is Mine X  
★ **ONE WAY**—Cutie Pie B  
★ **ROBERTA FLACK**—Making Love B  
★ **RONNIE MILSAP**—Any Day Now B  
★ **DAZZ BAND**—Let It Whip B  
★ **BLONDIE**—Island Of Lost Souls B

### KCPX-AM—Salt Lake City

(Gary Waldron—MD)  
★ **RONNIE MILSAP**—Any Day Now 15-6  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 12-8  
★ **NEIL DIAMOND**—Be Mine Tonight 18-11  
★ **KARLA BONOFF**—Personally 21-15  
★ **STEVIE NICKS**—After The Glitter Fades 30-20  
★ **FRANKIE MILLER**—To Dream The Dream A  
★ **STEVIE WONDER**—Do I Do A  
★ **DR. HOOK**—Love Line A  
★ **HAIRCUT ONE HUNDRED**—Love Plus One A  
★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A  
★ **REO SPEEDWAGON**—Keep The Fire Burnin' A  
★ **BONNIE RAITT**—Me And The Boys X  
★ **LE ROUX**—The Last Safe Place On Earth X  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B  
★ **VAN HALEN**—Dancing In The Street B  
★ **CHEAP TRICK**—If You Want My Love B  
★ **DIANE WARWICK AND JOHNNY MATHEIS**—Friends In Love B  
★ **BOW WOW WOW**—I Want Candy B  
★ **SPLIT ENZ**—Six Months In A Leaky Boat B  
★ **AMBROSIA**—How Can You Leave Me B

### KRSP-FM—Salt Lake City

(Lorraine Winderger—MD)  
★ **GREG KINN**—Happy Man A  
★ **DAVID BOWIE**—Cat People (Putting Out Fire) X

### KFMB-FM—San Diego

(Gon McCartney—MD)  
★ **RONNIE MILSAP**—Any Day Now 10-2  
★ **SHEENA EASTON**—When He Shines 7-4  
★ **BERTIE HIGGINS**—Just Another Day In Paradise 6-5  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 9-6  
★ **NEIL DIAMOND**—Be Mine Tonight 14-7  
★ **AIR SUPPLY**—Even The Nights Are Better  
★ **LESLIE PEARL**—If The Love Fits Wear It  
★ **WILLIE NELSON**—Always On My Mind X  
★ **CHARLENE**—I've Never Been To Me X  
★ **THE REDDINGS**—Sittin' On The Dock Of The Bay A  
★ **CHICAGO**—Hard To Say I'm Sorry A

### KRQO-FM—Tucson

(Zaplan/Hart—MD)  
★ **TOTO**—Rosanna 1-1  
★ **BLONDIE**—Island Of Lost Souls 11-5  
★ **QUEEN**—Body Language 10-6  
★ **STEVIE NICKS**—After The Glitter Fades 27-14  
★ **REO SPEEDWAGON**—Keep The Fire Burnin' A  
★ **HAIRCUT ONE HUNDRED**—Love Plus One A  
★ **JOJOURNEY**—Still They Ride A  
★ **THE ROLLING STONES**—Goin' To A Go Go A  
★ **PAUL McCARTNEY**—Ballroom Dancing A  
★ **GLENN FREY**—I Found Somebody X  
★ **THE STEVE MILLER BAND**—Abracadabra X  
★ **KANSAS**—Play The Game Tonight X  
★ **JOH AND VANGELIS**—I'll Find My Way Home X  
★ **ALABAMA**—Take Me Down X  
★ **EYE TO EYE**—Nice Girls X  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X

### KTKT-AM—Tucson

(Bobby Rivers—MD)  
★ **BERTIE HIGGINS**—Just Another Day In Paradise 13-8  
★ **TOTO**—Rosanna 17-12  
★ **KARLA BONOFF**—Personally 17-13  
★ **NEIL DIAMOND**—Be Mine Tonight 21-14  
★ **ALABAMA**—Take Me Down 28-23  
★ **CHICAGO**—Hard To Say I'm Sorry  
★ **AIR SUPPLY**—Even The Nights Are Better  
★ **GLENN FREY**—I Found Somebody B  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B  
★ **DENICE WILLIAMS**—It's Gonna Take A Miracle B  
★ **LARRY LEE**—Don't Talk X  
★ **MANHATTAN TRANSFER**—Route 66 X

## Pacific Northwest Region

### ★ PRIME MOVERS

**THE HUMAN LEAGUE**—Don't You Want Me (A&M)

**JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover (Boardwalk)  
**PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)

### ● TOP ADD ONS

**STEVIE WONDER**—Do I Do (Tamla)  
**GLENN FREY**—I Found Somebody (Asylum)  
**TOTO**—Rosanna (Columbia)

### ● BREAKOUTS

**AIR SUPPLY**—Even The Nights Are Better (Arista)

### KRLC-AM—Lewiston

(Steve MacKenzie—MD)  
★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 1-1  
★ **ALABAMA**—Take Me Down 5-2  
★ **RONNIE MILSAP**—Any Day Now 14-8  
★ **STEVIE NICKS**—After The Glitter Fades 18-12  
★ **AIR SUPPLY**—Even The Nights Are Better  
★ **TOTO**—Rosanna  
★ **DENICE WILLIAMS**—It's Gonna Take A Miracle A  
★ **JEFF LORBER**—It's A Fact X  
★ **ROSEANNE CASH**—Ain't No Money X  
★ **PETER MCCANN**—Dream Lover X  
★ **PAT WETHEBY GROUP**—Are You Going With Me X  
★ **THE J. GELLS BAND**—Angel In Blue X  
★ **MICHAEL MURPHY**—What's Forever For X  
★ **LESLIE PEARL**—If The Love Fits Wear It B  
★ **CHICAGO**—Hard To Say I'm Sorry B

### KGW-AM—Portland

(Janice Wojniak—MD)  
★ **ROBERTA FLACK**—Making Love 5-3  
★ **SHEENA EASTON**—When He Shines 8-5  
★ **KARLA BONOFF**—Personally 12-7  
★ **EDDIE RABBITT**—I Don't Know Where To Start 10-8  
★ **QUARTERFLASH**—Right Kind Of Love 15-12  
★ **RONNIE MILSAP**—Any Day Now B  
★ **BERTIE HIGGINS**—Just Another Day In Paradise B  
★ **JEFF LORBER**—It's A Fact X  
★ **CHICAGO**—Hard To Say I'm Sorry X  
★ **BILL LA BURTON**—Never Gonna Look Back X

### KCBN-AM—Reno

(Jim O'Neil—MD)  
★ **QUEEN**—Body Language 13-7  
★ **38 SPECIAL**—Caught Up In You 18-12  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 21-15  
★ **EYE TO EYE**—Nice Girls 29-23  
★ **SOFT CELL**—Tainted Love 32-25  
★ **CHICAGO**—Hard To Say I'm Sorry A  
★ **THE ROLLING STONES**—Goin' To A Go Go A  
★ **OLIVIA NEWTON-JOHN**—Landslide A  
★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) A  
★ **THE REDDINGS**—Sittin' On The Dock Of The Bay A  
★ **AIR SUPPLY**—Even The Nights Are Better A  
★ **Rick Springfield**—What Kind Of Fool Am I B  
★ **BLONDIE**—Island Of Lost Souls B  
★ **KIM WILCOX**—Kids In America B  
★ **THE STEVE MILLER BAND**—Abracadabra B  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say B  
★ **PATRICE RUSHEN**—Forget Me Nots B  
★ **GLENN FREY**—I Found Somebody X

★ **THE REDDINGS**—Sittin' On The Dock Of The Bay A  
★ **AIR SUPPLY**—Even The Nights Are Better A  
★ **Rick Springfield**—What Kind Of Fool Am I B  
★ **BLONDIE**—Island Of Lost Souls B  
★ **KIM WILCOX**—Kids In America B  
★ **THE STEVE MILLER BAND**—Abracadabra B  
★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say B  
★ **PATRICE RUSHEN**—Forget Me Nots B  
★ **GLENN FREY**—I Found Somebody X

### KSFM-FM—Sacramento

(Mark Preston—MD)  
★ **TOTO**—Rosanna 14-7  
★ **DAZZ BAND**—Let It Whip 19-12  
★ **ASIA**—Heat Of The Moment 12-8  
★ **LITTLE RIVER BAND**—Man On Your Mind 18-14  
★ **DENICE WILLIAMS**—It's Gonna Take A Miracle 22-15  
★ **ALABAMA**—Take Me Down  
★ **THE MOTELS**—Only The Lonely  
★ **SOFT CELL**—Tainted Love B  
★ **KARLA BONOFF**—Personally B  
★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A

### KJR-AM—Seattle

(Benjamin Hill—MD)  
★ **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing A  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A

### KPLZ-FM—Seattle

(Greg Cook—MD)  
★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 1-1  
★ **DAN FOGELBERG**—Run For The Roses 2-2  
★ **SIMON AND GARFUNKEL**—Wake Up Little Susie 3-3  
★ **SHEENA EASTON**—When He Shines 6-4  
★ **KARLA BONOFF**—Personally 7-6  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks B  
★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing B  
★ **THE REDDINGS**—Sittin' On The Dock Of The Bay A  
★ **CHICAGO**—Hard To Say I'm Sorry A  
★ **LESLIE PEARL**—If The Love Fits Wear It A

### KYYX-FM—Seattle

(Evin Ichiyama—MD)  
★ **TOTO**—Rosanna 1-1  
★ **JOHN COUGAR**—Hurts So Good 6-3  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 9-4  
★ **38 SPECIAL**—Caught Up In You 13-10  
★ **HEART**—This Man Is Mine 21-16  
★ **AIR SUPPLY**—Even The Nights Are Better A  
★ **REO SPEEDWAGON**—Keep The Fire Burnin' A  
★ **GLENN FREY**—I Found Somebody A  
★ **GENESIS**—Paper Late A  
★ **GARY U.S. BONDS**—Out Of Work A  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A  
★ **THE MONROES**—What Do All The People Know A  
★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) A  
★ **DIANE WARWICK AND JOHNNY MATHEIS**—Friends In Love A  
★ **ROBERTA FLACK**—Making Love B  
★ **THE J. GELLS BAND**—Angel In Blue B  
★ **ALABAMA**—Take Me Down B  
★ **EYE TO EYE**—Nice Girls B

### KJRB-AM—Spokane

(Brian Gregory—MD)  
★ **WILLIE NELSON**—Always On My Mind 10-7  
★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 14-8  
★ **RONNIE MILSAP**—Any Day Now 17-12  
★ **HEART**—This Man Is Mine 18-13  
★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 20-15  
★ **SOFT CELL**—Tainted Love A  
★ **BLONDIE**—Island Of Lost Souls A  
★ **JOJOURNEY**—Still They Ride A  
★ **DAZZ BAND**—Let It Whip B  
★ **KANSAS**—Play The Game Tonight B  
★ **THE MOTELS**—Only The Lonely B  
★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B  
★ **ALDO NOVA**—Fantasy X  
★ **QUEEN**—Body Language X  
★ **38 SPECIAL**—Caught Up In You X  
★ **VAN HALEN**—Dancing In The Street X  
★ **CHEAP TRICK**—If You Want My Love X  
★ **MEN AT WORK**—Who Can It Be X  
★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) X

## North Central Region

### ★ PRIME MOVERS

**ASIA**—Heat Of The Moment (Geffen)  
**SOFT CELL**—Tainted Love/Where Did Our Love Go (Sire)  
**QUEEN**—Body Language (Elektra)

### ● TOP ADD ONS

**HEART**—This Man Is Mine (Epic)  
**KANSAS**—Play The Game Tonight (Kirschner)  
**LITTLE RIVER BAND**—Man On Your Mind (Capitol)

### ● BREAKOUTS

**AIR SUPPLY**—Even The Nights Are Better (Arista)

### WKRO-FM—Cincinnati

(Tony Galluzzo—MD)  
★ **LOVERBOY**—When It's Over 1-1  
★ **ASIA**—Heat Of The Moment 8-3  
★ **SAMMY HAGAR**—I'll Fall In Love Again 6-4  
★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 9-7  
★ **TOTO**—Rosanna 11-9  
★ **LITTLE RIVER BAND**—Man On Your Mind  
★ **KANSAS**—Play The Game Tonight  
★ **JOJOURNEY**—Still They Ride A

### WZFP-FM—Cleveland

(Bob McKay—MD)  
★ **EDDIE RABBITT**—I Don't Know Where To Start 8-6  
★ **SHEENA EASTON**—When He Shines 9-7  
★ **PAUL McC**



Based on station playlists through Tuesday (5/25/82)

- ALABAMA—Take Me Down A
- VAN HALEN—Dancing In The Street A
- DR. HOOK—Love Line A
- THE STEVE MILLER BAND—Abracadabra B
- THE J. GEILS BAND—Angel In Blue B
- THE MONROES—What Do All The People Know B
- GREG KIHN—Happy Man X
- RAINBOW—Stone Cold X
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
- BOW WOW WOW—I Want Candy X

### KRLY-FM—Houston

- STEVE HARRIS—MD
- MICHAEL WYCOFF—Looking Up To You A

### KFMK-FM—Houston

- JERRY STEELE—MD
- RONNIE MILSAP—Any Day Now 9-6
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 15-10
- NEIL DIAMOND—Be Mine Tonight 19-15
- ROBERTA FLACK—Making Love 22-19
- CHICAGO—Hard To Say I'm Sorry
- ALABAMA—Take Me Down B
- EDDIE RABBITT—I Don't Know Where To Start B
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing B

### KVOL-AM—Lafayette

- PHIL RANKIN—MD
- ASIA—Heat Of The Moment 8-5
- JOHN COUGAR—Hurts So Good 12-8
- KANSAS—Play The Game Tonight 16-11
- VAN HALEN—Dancing In The Street 27-20
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 30-29
- A FLOCK OF SEAGULLS—I Ran
- CHEAP TRICK—If You Want My Love 21-1
- THE GAP BAND—Early In The Morning A
- DR. HOOK—Love Line A
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
- CHER—Rudy A
- BOW WOW WOW—I Want Candy X
- AMBROSIA—How Can You Leave Me X
- EYE TO EYE—Nice Girls X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- GREG KIHN—Happy Man X
- LE ROUX—The Last Safe Place On Earth X
- SHAKIN' STEVENS—You Drive Me Crazy X
- LESLIE PEARL—If The Love Fits Wear It X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- PATRICE RUSHEN—Forget Me Nots X
- DAZZ BAND—Let It Whip X
- NEIL DIAMOND—Be Mine Tonight X
- KARLA BONOFF—Personally X
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- ALABAMA—Take Me Down B
- SOFT CELL—Tainted Love B
- JOURNEY—Still They Ride X
- THE STEVE MILLER BAND—Abracadabra B

### KBFM-FM—McAllen-Brownsville

- STEVE OWENS—MD
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 10-6
- ROBERTA FLACK—Making Love 11-9
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 20-15
- THE MOTELS—Only The Lonely 21-17
- FOREIGNER—Break It Up 23-18
- NEIL DIAMOND—Be Mine Tonight
- VAN HALEN—Dancing In The Street
- HAIRCUT ONE HUNDRED—Love Plus One A
- THE STEVE MILLER BAND—Abracadabra A
- AIR SUPPLY—Even The Nights Are Better A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- THE J. GEILS BAND—Angel In Blue X
- DAZZ BAND—Let It Whip X
- SOFT CELL—Tainted Love X
- ALABAMA—Take Me Down X
- JOURNEY—Still They Ride X
- BLONDIE—Island Of Lost Souls X
- JOHN SCHNEIDER—Dreamin' X
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
- STEVIE WONDER—Do I Do B
- EYE TO EYE—Nice Girls B
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love B
- PATRICE RUSHEN—Forget Me Nots B

### WEZB-FM—New Orleans

- JERRY LOOSTEAU—MD
- QUEEN—Body Language 4-2
- DAZZ BAND—Let It Whip 14-7
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 9-5
- TOTO—Rosanna 17-12
- THE STEVE MILLER BAND—Abracadabra 30-23
- REO SPEEDWAGON—Keep The Fire Burnin' A
- ASIA—Heat Of The Moment A
- THE ROLLING STONES—Goin' To A Go Go A
- AIR SUPPLY—Even The Nights Are Better A
- STEVIE NICKS—After The Glitter Fades X
- GLENN FREY—I Found Somebody X
- LOVERBOY—When It's Over B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- THE MOTELS—Only The Lonely B

### WTIX-AM—New Orleans

- GARY FRANKLIN—MD
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 1-1
- STEVIE NICKS—After The Glitter Fades 16-6
- RONNIE MILSAP—Any Day Now 20-7
- TOTO—Rosanna 25-12
- QUEEN—Body Language 27-18
- RICK SPRINGFIELD—What Kind Of Fool Am I
- CHICAGO—Hard To Say I'm Sorry
- GARY U.S. BONDS—Out Of Work A
- LARRY ELGART & HIS MANHATTAN SWING ORCH.—Hooked On Swing A
- MELISSA MANCHESTER—You Should Hear How She Talks A
- GLENN FREY—I Found Somebody A
- THE OAK RIDGE BOYS—So Fine A
- THE MOTELS—Only The Lonely B
- FOREIGNER—Break It Up B
- NEIL DIAMOND—Be Mine Tonight B
- JOURNEY—Still They Ride B
- THE J. GEILS BAND—Angel In Blue B
- ALABAMA—Take Me Down B
- SOFT CELL—Tainted Love B
- JOHN SCHNEIDER—Dreamin' X

### WQUE-FM—New Orleans

- CHRIS BRYAN—MD
- LITTLE RIVER BAND—Man On Your Mind 5-2
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 12-8
- KARLA BONOFF—Personally 13-9
- RONNIE MILSAP—Any Day Now 18-15
- HEART—This Man Is Mine 22-18
- RICK SPRINGFIELD—What Kind Of Fool Am I
- CHICAGO—Hard To Say I'm Sorry
- STEVIE WONDER—Do I Do A
- PATRICE RUSHEN—Forget Me Nots B

- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- ALABAMA—Take Me Down B

### KOFM-FM—Oklahoma City

- CHUCK MORGAN—MD
- TOTO—Rosanna 10-5
- ALABAMA—Take Me Down 19-14
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 21-16
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 22-18
- NEIL DIAMOND—Be Mine Tonight 24-20
- JOURNEY—Still They Ride
- .38 SPECIAL—Caught Up In You 25-21
- THE MOTELS—Only The Lonely B
- VAN HALEN—Dancing In The Street B
- EYE TO EYE—Nice Girls A
- BLONDIE—Island Of Lost Souls A
- GLENN FREY—I Found Somebody A
- OLIVIA NEWTON-JOHN—Landslide A
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
- RAINBOW—Stone Cold X
- RICK SPRINGFIELD—What Kind Of Fool Am I X
- LESLIE PEARL—If The Love Fits Wear It X
- DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X

### KTSA-AM—San Antonio

- CHARLIE BROWN—MD
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-20
- THE HUMAN LEAGUE—Don't You Want Me 27-22
- RAY PARKER JR.—The Other Woman 8-5
- TOTO—Rosanna 20-16
- RONNIE MILSAP—Any Day Now 29-25
- AIR SUPPLY—Even The Nights Are Better
- LITTLE RIVER BAND—Man On Your Mind X
- ROBERTA FLACK—Making Love X
- QUEEN—Body Language X
- JOURNEY—Still They Ride X
- PETE WILCOX—The King X

## Midwest Region

### ★ PRIME MOVERS

- TOTO—Rosanna (Columbia)
- THE HUMAN LEAGUE—Don't You Want Me (A&M)
- .38 SPECIAL—Caught Up In You (A&M)

### ● TOP ADD ONS

- ROBERTA FLACK—Making Love (Atlantic)
- BLONDIE—Island Of Lost Souls (Chrysalis)
- THE STEVE MILLER BAND—Abracadabra (Capitol)

### ● BREAK OUTS

- SCORPIONS—No One Like You (Mercury)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)
- THE ROLLING STONES—Goin' To A Go Go (Rolling Stone)

### KFYR-AM—Bismarck

- DAN BRANNAN—MD
- TOTO—Rosanna 4-2
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 9-6
- RONNIE MILSAP—Any Day Now 12-8
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 14-10
- ASIA—Heat Of The Moment 16-12
- GLENN FREY—I Found Somebody A
- THE ROLLING STONES—Goin' To A Go Go A
- DARYL HALL AND JOHN OATES—Your Imagination A
- AIR SUPPLY—Even The Nights Are Better A
- GARY U.S. BONDS—Out Of Work A
- RICK SPRINGFIELD—What Kind Of Fool Am I X
- THE MOTELS—Only The Lonely X
- JOH AND VANGELIS—I'll Find My Way Home X
- AMBROSIA—How Can You Leave Me X
- NEIL DIAMOND—Be Mine Tonight X
- JOURNEY—Still They Ride X
- .38 SPECIAL—Caught Up In You X
- SIMON AND GARFUNKEL—Wake Up Little Susie X
- STEVIE NICKS—After The Glitter Fades B
- LOVERBOY—When It's Over B

### WLS-AM—Chicago

- DAVE DENVER—MD
- TOTO—Rosanna 10-5
- .38 SPECIAL—Caught Up In You 28-23
- DAN FOGELBERG—Run For The Roses 39-32
- KANSAS—Play The Game Tonight 45-38
- JOURNEY—Still They Ride 44-41
- SCORPIONS—No One Like You
- CHICAGO—Hard To Say I'm Sorry A
- REO SPEEDWAGON—Keep The Fire Burnin' A

### WLS-FM—Chicago

- DAVE DENVER—MD
- TOTO—Rosanna 10-5
- .38 SPECIAL—Caught Up In You 28-23
- JOHN COUGAR—Hurts So Good 41-29
- KANSAS—Break It Up 44-41
- THE ROLLING STONES—Goin' To A Go Go A
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- GENESIS—Paperlate X
- CHEAP TRICK—If You Want My Love X

### KIOA-AM—Des Moines

- A.W. PANTOJA—MD
- LOVERBOY—When It's Over 8-6
- RAINBOW—Stone Cold 10-8
- ASIA—Heat Of The Moment 1-1
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 2-2
- KIM WILDE—Kids In America 13-9
- GLENN FREY—I Found Somebody A
- A FLOCK OF SEAGULLS—I Ran A
- SPLIT ENZ—Six Months In A Leaky Boat X
- REO SPEEDWAGON—Keep The Fire Burnin' A
- GARY U.S. BONDS—Out Of Work A
- STEVIE NICKS—After The Glitter Fades B
- THE J. GEILS BAND—Angel In Blue B
- KARLA BONOFF—Personally B
- EYE TO EYE—Nice Girls B
- JAN AND VANGELIS—I'll Find My Way Home X
- BERTIE HIGGINS—Just Another Day In Paradise X
- THE MONROES—What Do All The People Know X
- CHICAGO—Hard To Say I'm Sorry X
- BOW WOW WOW—I Want Candy X
- THE PIN-UPS—Song On The Radio X

### WZUU-FM—Milwaukee

- BILL SHARRON—MD
- NEIL DIAMOND—Be Mine Tonight A
- ALABAMA—Take Me Down A
- MELISSA MANCHESTER—You Should Hear How She Talks A
- STEVIE NICKS—After The Glitter Fades A
- THE MOTELS—Only The Lonely A

### WNAP-FM—Indianapolis

- PAUL MENDENHALL—MD
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- HEART—This Man Is Mine B
- RICK SPRINGFIELD—What Kind Of Fool Am I A
- VAN HALEN—Dancing In The Street X

### KBEQ-FM—Kansas City

- MAJA BRITTON—MD
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 1-1
- LOVERBOY—When It's Over 18-14
- JOHN COUGAR—Hurts So Good 19-15
- .38 SPECIAL—Caught Up In You 25-21
- VAN HALEN—Dancing In The Street 35-25
- EYE TO EYE—Nice Girls A
- CHICAGO—Hard To Say I'm Sorry A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- THE J. GEILS BAND—Angel In Blue A
- JOURNEY—Still They Ride A
- KIM WILDE—Kids In America A
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- BLONDIE—Island Of Lost Souls B
- SOFT CELL—Tainted Love B
- ALABAMA—Take Me Down B
- THE STEVE MILLER BAND—Abracadabra B
- NEIL DIAMOND—Be Mine Tonight X
- EYE TO EYE—Nice Girls X

### WIKS-FM—Indianapolis

- JAY STEVENS—MD
- TOTO—Rosanna 11-3
- CHUBBY CHECKER—Harder Than Diamond 12-5
- THE HUMAN LEAGUE—Don't You Want Me 9-6
- LITTLE RIVER BAND—Man On Your Mind 15-7
- SOFT CELL—Tainted Love
- STEVIE NICKS—After The Glitter Fades
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) B
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
- GENESIS—Paperlate X
- RAINBOW—Stone Cold X
- GREG KIHN—Happy Man X
- AMBROSIA—How Can You Love Me X
- REO SPEEDWAGON—Keep The Fire Burnin' A

### KDWB-AM—Minneapolis

- KAREN ANDERSON—MD
- TOTO—Rosanna 10-5
- THE HUMAN LEAGUE—Don't You Want Me 13-7
- RONNIE MILSAP—Any Day Now 17-11
- NEIL DIAMOND—Be Mine Tonight 18-13
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- JOHN COUGAR—Hurts So Good A
- KANSAS—Play The Game Tonight A
- THE MOTELS—Only The Lonely A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- MCGO—Big Band Medley X
- HEART—This Man Is Mine X
- SOFT CELL—Tainted Love X

### WZEE-FM—Madison

- MAT HUDSON—MD
- TOTO—Rosanna 4-2
- LITTLE RIVER BAND—Man On Your Mind 10-6
- JOHN COUGAR—Hurts So Good 17-13
- VAN HALEN—Dancing In The Street 25-17
- JOURNEY—Still They Ride 23-18
- THE ROLLING STONES—Goin' To A Go Go
- REO SPEEDWAGON—Keep The Fire Burnin' A
- CHICAGO—Hard To Say I'm Sorry B
- PATRICE RUSHEN—Forget Me Nots B
- EYE TO EYE—Nice Girls B
- GLENN FREY—I Found Somebody X
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X
- GREG KIHN—Happy Man X
- BLONDIE—Island Of Lost Souls X
- AIR SUPPLY—Even The Nights Are Better A
- THE STEVE MILLER BAND—Abracadabra A
- GARY U.S. BONDS—Out Of Work A

### WLOL-FM—Minneapolis

- PHIL HUSTON—MD
- THE HUMAN LEAGUE—Don't You Want Me 2-1
- TOT—Rosanna 5-2
- LITTLE RIVER BAND—Man On Your Mind 8-5
- JOHN COUGAR—Hurts So Good 12-7
- FRANKE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) 10-8
- THE STEVE MILLER BAND—Abracadabra
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III)
- REO SPEEDWAGON—Keep The Fire Burnin' A
- GARY U.S. BONDS—Out Of Work A
- GLENN FREY—I Found Somebody A
- THE MOTELS—Only The Lonely A
- BUCKNER AND GARCIA—Do The Donkey Kong A
- BLONDIE—Island Of Lost Souls B
- JOURNEY—Still They Ride B
- LE ROUX—The Last Safe Place On Earth X
- BOW WOW WOW—I Want Candy X
- THE PIN-UPS—Song On The Radio X
- PATRICE RUSHEN—Forget Me Nots X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- QUEEN—Body Language X
- LAURA BRAUNIGAN—Gloria X

### WOW-AM—Omaha

- MICHAEL SHANE—MD
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 6-4
- DONNIE IRIS—My Girl 8-5
- RONNIE MILSAP—Any Day Now 8-6
- WILLIE NELSON—Always On My Mind 11-7
- RAY PARKER JR.—The Other Woman 16-11
- SOFT CELL—Tainted Love A
- THE J. GEILS BAND—Angel In Blue A
- ASIA—Heat Of The Moment N
- JOHN COUGAR—Hurts So Good N
- .38 SPECIAL—Caught Up In You N
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover N
- QUEEN—Body Language N
- LOVERBOY—When It's Over N
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say N
- THE MOTELS—Only The Lonely N
- ALABAMA—Take Me Down B
- HEART—This Man Is Mine B
- ROBERTA FLACK—Making Love B
- NEIL DIAMOND—Be Mine Tonight B

### KXOK-AM—St. Louis

- LEE DOUGLAS—MD
- RONNIE MILSAP—Any Day Now 8-4
- CHARLENE—I've Never Been To Me 7-5
- GREG GUIDRY—Goin' Down 13-12
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 18-17
- AILEEN QUINN AND THE ORPHANS—Tomorrow

### KSTP-FM—St. Paul

- CHUCK NAPPO—MD
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
- LITTLE RIVER BAND—Man On Your Mind 7-3

- WILLIE NELSON—Always On My Mind 12-6
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 13-7
- TOTO—Rosanna 17-9
- ROBERTA FLACK—Making Love
- BLONDIE—Island Of Lost Souls
- MELISSA MANCHESTER—You Should Hear How She Talks A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X

### WSPT-FM—Stevens Point

- BRAD FUHR—MD
- THE HUMAN LEAGUE—Don't You Want Me 2-1
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 14-8
- ALDO NOVA—Fantasy 3-3
- ASIA—Heat Of The Moment 4-4
- TOTO—Rosanna 6-5
- GARY U.S. BONDS—Out Of Work
- REO SPEEDWAGON—Keep The Fire Burnin' A
- THE J. GEILS BAND—Angel In Blue A
- JOURNEY—Still They Ride A
- KIM WILDE—Kids In America A
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
- SPLIT ENZ—Six Months In A Leaky Boat A
- THE STEVE MILLER BAND—Abracadabra B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- EYE TO EYE—Nice Girls X
- BLONDIE—Island Of Lost Souls X
- GLENN FREY—I Found Somebody X
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X

### KEYN-FM—Wichita

- TERRI SPRINGS—MD
- WILLIE NELSON—Always On My Mind 10-7
- LITTLE RIVER BAND—Man On Your Mind 14-10
- KANSAS—Play The Game Tonight 16-13
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover 21-17
- RONNIE MILSAP—Any Day Now 22-19
- ROBERTA FLACK—Making Love
- REO SPEEDWAGON—Keep The Fire Burnin' A
- RICK SPRINGFIELD—What Kind Of Fool Am I A
- AIR SUPPLY—Even The Nights Are Better A

## Northeast Region

### ★ PRIME MOVERS

- THE HUMAN LEAGUE—Don't You Want Me (A&M)
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory (Columbia)
- THE MOTELS—Only The Lonely (Capitol)

### ● TOP ADD ONS

- KARLA BONOFF—Personally (Epic)
- ALABAMA—Take Me Down (RCA)
- RICK SPRINGFIELD—What Kind Of Fool Am I (RCA)

### ● BREAK OUTS

- AIR SUPPLY—Even The Nights Are Better (Arista)
- THE ROLLING STONES—Goin' To A Go Go (Rolling Stone)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)

### WFLY-FM—Albany

- JACK LAWRENCE—MD
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 1-1
- DONNIE IRIS—My Girl 11-8
- LITTLE RIVER BAND—Man On Your Mind 14-9
- SOFT CELL—Tainted Love 17-12
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 20-15
- REO SPEEDWAGON—Keep The Fire Burnin' A
- RICK SPRINGFIELD—What Kind Of Fool Am I
- VAN HALEN—Dancing In The Street A
- THE STEVE MILLER BAND—Abracadabra A
- KARLA BONOFF—Personally A
- ALABAMA—Take Me Down A
- THE J. GEILS BAND—Angel In Blue B
- FOREIGNER—Break It Up B

### WTRY-AM—Albany

- BILL CAHILL—MD
- OLIVIA NEWTON-JOHN—Landslide
- AIR SUPPLY—Even The Nights Are Better
- CHICAGO—Hard To Say I'm Sorry A
- JOURNEY—Still They Ride X
- ALABAMA—Take Me Down X
- REO SPEEDWAGON—Keep The Fire Burnin' A

### WGUY-AM—Bangor

- JIM RANDALL—MD
- DAZZ BAND—Let It Whip A
- JOAN JETT AND THE BLACKHEARTS—Crimson And Clover A
- THE MONROES—What Do All The People Know A
- RITCHEY FAMILY—I'll Do My Best (For You Baby) A
- CHICAGO—Hard To Say I'm Sorry A
- FRANKIE MILLER—To Dream A Dream A
- BLONDIE—Island Of Lost Souls X
- KARLA BONOFF—Personally X
- RAINBOW—Stone Cold X
- JEFFREY OSBORNE—I Really Don't Need No Light X
- JOURNEY—Still They Ride X
- THE REDDINGS—Sittin' On The Dock Of The Bay X
- THE STEVE MILLER BAND—Abracadabra X
- RICK SPRINGFIELD—What Kind Of Fool Am I X
- KIM WILDE—Kids In America X
- ASHFORD AND SIMPSON—Street Corner X

### WIGY-FM—Bath

- WILLIE MITCHELL—MD
- ASIA—Heat Of The Moment 1-1
- JOHN COUGAR—Hurts So Good 10-5
- .38 SPECIAL—Caught Up In You 12-6
- THE MOTELS—Only The Lonely 21-14
- FOREIGNER—Break It Up 23-19
- REO SPEEDWAGON—Keep The Fire Burnin' A
- FRANKIE MILLER—To Dream The Dream
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
- THE MONROES—What Do All The People Know A
- HAIRCUT ONE HUNDRED—Love Plus One A
- ALDO NOVA—Fooling Yourself A
- GLENN FREY—I Found Somebody B
- JOURNEY—Still They Ride B
- THE J. GEILS BAND—Angel In Blue B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- THE STEVE MILLER BAND—Abracadabra B
- HEART—This Man Is Mine X
- SCORPIONS—No One Like You X
- GREG KIHN—Happy Man X
- CHEAP TRICK—If You Want My Love X
- GENESIS—Paperlate X
- ROD STEWART—How Long X
- LE ROUX—The Last Safe Place On Earth X
- SAMMY HAGAR—Piece Of My Heart X
- VAN HALEN—Dancing In The Street X
- RITCHEY FAMILY—Running X
- THE JOHN HALL BAND—You Sure Fooled Me X

- QUARTERFLASH—Right Kind Of Love X
- ALDO NOVA—Fantasy X
- QUEEN—Body Language X
- JUICE NEWTON—Love's Been A Little Bit Hard On Me X

### WXKS-FM—Boston

- JOEY CARVELLO—MD
- PATRICE RUSHEN—Forget Me Nots 9-6
- THE MOTELS—Only The Lonely 12-8
- DAZZ BAND—Let It Whip 13-9
- TOTO—Rosanna 14-10
- ONE WAY—Cutie Pie 21-14
- THE ROLLING STONES—Goin' To A Go Go
- WILLIE NELSON—Always On My Mind
- THE GAP BAND—Early In The Morning B
- ODYSSEY—Inside Out B
- BLONDIE—Island Of Lost Souls B
- RITCHEY FAMILY—I'll Do My Best (For You Baby) B
- CHIC—Soup For One B
- WAR—Outlaw A
- LESLIE PEARL—If The Love Fits Wear It A
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say A
- THE MANHATTANS—If You See Me Laughing I'm Crying A
- GARY U.S. BONDS—Out Of Work A
- ASHFORD AND SIMPSON—Street Corner X
- THE MONROES—What Do All The People Know X
- RAINBOW—Stone Cold X
- JEFFREY OSBORNE—I Really Don't Need No Light X
- KARLA BONOFF—Personally X
- ELTON JOHN—Blue Eyes X
- KIM WILDE—Kids In America X
- HAIRCUT ONE HUNDRED—Love Plus One X

### WVBF-FM—Boston

- REG JOHNS—MD
- PAUL McCARTNEY AND STEVIE WONDER—Ebony And Ivory 4-1
- SHEENA EASTON—When He Shines 15-10
- WILLIE NELSON—Always On My Mind 10-6
- DEWEECE WILLIAMS—It's Gonna Take A Miracle 19-15
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 24-21
- KARLA BONOFF—Personally

### WKBW-AM—Buffalo

- JOHN SUMMERS—MD
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 12-7
- RONNIE MILSAP—Any Day Now 19-14
- KARLA BONOFF—Personally
- ALABAMA—Take Me Down
- THE MOTELS—Only The Lonely B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say B
- THE J. GEILS BAND—Angel In Blue B

### WBEN-FM—Buffalo

- ROGER CHRISTIAN—MD
- THE HUMAN LEAGUE—Don't You Want Me 10-5
- TOTO—Rosanna 13-8
- STEVIE WONDER—Do I Do 36-13
- SOFT CELL—Tainted Love 39-18
- GLENN FREY—I Found Somebody
- RICK SPRINGFIELD—What Kind Of Fool Am I
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
- CHICAGO—Hard To Say I'm Sorry A
- AIR SUPPLY—Even The Nights Are Better A

### WTSN-AM—Dover

- JIM SEBASTIAN—MD
- THE MOTELS—Only The Lonely 11-7
- THE HUMAN LEAGUE—Don't You Want Me 13-9
- PAUL McCARTNEY & STEVIE WONDER—Ebony And Ivory 1-1
- ASIA—Heat Of The Moment 12-4
- JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-5
- RICK SPRINGFIELD—What Kind Of Fool Am I
- AIR SUPPLY—Even The Nights Are Better A
- GLENN FREY—I Found Somebody A
- VAN HALEN—Dancing In The Street A
- GENESIS—Paperlate A
- REO SPEEDWAGON—Keep The Fire Burnin' A
- GARY U.S. BONDS—Out Of Work A
- JOH AND VANGELIS—I'll Find My Way Home B
- BOW WOW WOW—I Want Candy B
- ALABAMA—Take Me Down B
- SPLIT ENZ—Six Months In A Leaky Boat B
- THE FOUR TOPS—Back To School Again X

### WTIC-FM—Hartford

- RICH DONAHUE—MD
-



# Billboard® TOP LPs & TAPE®

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label		Artist-TITLE-Label	
THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK
☆	1	5	★	38	10	71	6
PAUL McCARTNEY Tug Of War Columbia TC 37462 CBS		CHARLENE I've Never Been To Me Motown 6009 ML IND		THE TEMPTATIONS Reunion Gordy 60086L (Motown) IND		NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938 CBS	
☆	3	11	37	7	42	☆	83
ASIA Asia Geffen GHR 2008 (Warner Bros.) WEA		VAN HALEN Diver Down Warner Bros. BSK 3677 WEA		ORIGINAL CAST Dream Girls Geffen GHR SP 2207 (Warner Bros.) WEA		A TASTE OF HONEY Ladies of The Eighties Capitol SF-12173 CAP	
☆	4	6	☆	42	4	73	8
STEVE WONDER Stevie Wonder's Original Musiquarium I Tamla 60027L2 IND		STEVE WONDER Stevie Wonder's Original Musiquarium I Tamla 60027L2 IND		THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M) RCA		A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000 IND	
☆	5	3	39	17	46	☆	89
RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125 RCA		RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125 RCA		BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic) CBS		BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941 CBS	
5	2	12	★	43	16	75	14
THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892 RCA		ALABAMA Mountain Music RCA AFL1-4229 RCA		THE J. GEILS BAND Freeze-Frame EMI-America S00-17062 CAP		GREG KIHN BAND Kihntinued Beserkeley E-160101 (Elektra) WEA	
☆	7	16	★	45	14	76	10
WILLIE NELSON Always On My Mind Columbia FC 37951 CBS		ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) CBS		CHEAP TRICK One To One Epic 38021 CBS		HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194 RCA	
☆	9	13	42	18	31	77	31
ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) CBS		TOTO Toto IV Columbia FC 37728 CBS		SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654 WEA		ATLANTIC STARR Brilliance A&M SP 4883 RCA	
★	8	17	☆	65	3	78	12
VANGELIS Charlots Of Fire Polydor PD-1-6335 (Polygram) POL		RAY PARKER JR. The Other Woman Arista AL 9590 IND		HAIRCUT ONE HUNDRED Pelican West Arista AL 6600 IND		CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram) POL	
☆	10	6	44	44	14	79	10
RAY PARKER JR. The Other Woman Arista AL 9590 IND		LOVERBOY Get Lucky Columbia FC 37638 CBS		DAVE EDMUNDS D. E. 7th Columbia FC 37930 CBS		GRAHAM PARKER Another Grey Area Arista AL 9589 IND	
★	13	8	☆	50	7	80	10
HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340 IND		SCORPIONS Blackout Mercury SRM-1-4039 POL		FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA) RCA		JOHN DENVER Seasons Of The Heart RCA AFL1-4256 RCA	
12	12	31	47	47	9	81	13
JOURNEY Escape Columbia TC 37408 CBS		JOURNEY Escape Columbia TC 37408 CBS		THE O'JAYS My Favorite Person P.L.R. FZ 37999 (Epic) CBS		BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314 RCA	
★	14	16	★	54	10	☆	90
SCORPIONS Blackout Mercury SRM-1-4039 POL		JOURNEY Escape Columbia TC 37408 CBS		FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA) RCA		DIONNE WARWICK Friends In Love Arista AL 9585 IND	
14	10	12	49	49	5	84	43
JOURNEY Escape Columbia TC 37408 CBS		JOURNEY Escape Columbia TC 37408 CBS		THE O'JAYS My Favorite Person P.L.R. FZ 37999 (Epic) CBS		AL JARREAU Breakin' Away Warner Bros. BSK 3576 WEA	
15	15	45	50	51	11	84	43
JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243 IND		JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243 IND		KARLA BONOFF Wild Heart Of The Young Columbia FC 37444 CBS		MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673 WEA	
16	16	26	51	52	11	☆	99
FILTON JOHN Filton John Capitol ST-12207 CAP		ASHFORD & SIMPSON Street Opera Capitol ST-12207 CAP		ONE WAY Who's Foolin' Who MCA MCA 5279 MCA		WAR Outlaw RCA AFL1-4208 RCA	
16	16	26	☆	58	3	86	13



Based on station playlists through Tuesday (5/25/82)

Continued from page 51

**PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)

TOP ADD ONS

**KARLA BONOFF**—Personally (Epic)  
**GREG KIHN**—Happy Man (Elektra)  
**LOVERBOY**—When It's Over (Columbia)

BREAKOUTS

**REO SPEEDWAGON**—Keep The Fire Burnin' (Epic)

**AIR SUPPLY**—Even The Nights Are Better (Arista)

**THE REDDINGS**—(Sittin' On) The Dock Of The Bay (Believe In A Dream)

WAEB-AM—Allentown

- JEFFERSON WARD—(MD)
- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 19-12
- ★ ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle 25-19
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 16-11
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say 21-14
- ★ **HEART**—This Man Is Mine 28-22
- ★ **CHICAGO**—Hard To Say I'm Sorry A
- ★ **JON AND VANGELIS**—I'll Find My Way Home A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **PATRICE RUSHEN**—Forget Me Nots A
- ★ **GARY U.S. BONDS**—Out Of Work A
- ★ **MARSHALL CRENshaw**—Someday, Someway A
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- ★ **DAN FOGELBERG**—Run For The Roses X
- ★ **JOURNEY**—Open Arms X
- ★ **JOHN DENVER**—Shanghai Breezes X
- ★ **EDDIE RABBITT**—I Don't Know Where To Start X
- ★ **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) X
- ★ **ALABAMA**—Take Me Down B
- ★ **STEVIE WONDER**—Do I Do B
- ★ **LARRY LEE**—Don't Talk B
- ★ **BLONDIE**—Island Of Lost Souls B

WFBG-AM—Altoon

- TONY BOOTH—(MD)
- ★ ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 2-1
- ★ ★ **WILLIE NELSON**—Always On My Mind 4-4
- ★ **.38 SPECIAL**—Caught Up In You 12-9
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 16-10
- ★ **RONNIE MILSAP**—Any Day Now 17-13
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
- ★ **GLENN FREY**—I Found Somebody A
- ★ **THE ROLLING STONES**—Goin' To A Go Go A
- ★ **CHEAP TRICK**—If You Want My Love A
- ★ **PATRICE RUSHEN**—Forget Me Nots A
- ★ **HAIRCUT ONE HUNDRED**—Love Plus One A
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin' A
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) X
- ★ **STEVIE NICKS**—After The Glitter Fades X
- ★ **EYE TO EYE**—Nice Girls X
- ★ **SHAKIN' STEVENS**—You Drive Me Crazy X
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle X
- ★ **BERTIE HIGGINS**—Just Another Day In Paradise X
- ★ **ROBERTA FLACK**—Making Love X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **RAINBOW**—Stone Cold X
- ★ **KARLA BONOFF**—Personally B
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say B
- ★ **AIR SUPPLY**—Even The Nights Are Better B

WYRE-AM—Annapolis

- CHUCK BRADLEY—(MD)
- ★ ★ **NEIL DIAMOND**—Be Mine Tonight 23-11
- ★ ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 21-12
- ★ **BERTIE HIGGINS**—Just Another Day In Paradise 14-9
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle 26-14
- ★ **SHEENA EASTON**—When He Shines 28-22
- ★ **HEART**—This Man Is Mine A
- ★ **DARYL HALL AND JOHN OATES**—Your Imagination A
- ★ **JEFFREY OSBORNE**—I Really Don't Need No Light A
- ★ **GENESIS**—Paperlate A
- ★ **STEVIE WONDER**—Do I Do B
- ★ **THE REDDINGS**—(Sittin' On) The Dock Of The Bay B
- ★ **THE MOTELS**—Only The Lonely B
- ★ **THE J. GEILS BAND**—Angel In Blue B

WCAO-AM—Baltimore

- SCOTT RICHARDS—(MD)
- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 14-6
- ★ ★ **BERTIE HIGGINS**—Just Another Day In Paradise 20-15
- ★ **LITTLE RIVER BAND**—Man On Your Mind 10-7
- ★ **TOTO**—Rosanna 15-12
- ★ **ALABAMA**—Take Me Down 24-17
- ★ **MECO**—Big Band Medley
- ★ **THE REDDINGS**—(Sittin' On) The Dock Of The Bay
- ★ **LARRY LEE**—Don't Talk A
- ★ **DR. HOOK**—Love Line A
- ★ **CHICAGO**—Hard To Say I'm Sorry A
- ★ **PATRICE RUSHEN**—Forget Me Nots B
- ★ **LESLIE PEARL**—If The Love Fits Wear It B

KFR-AM—San Francisco

- KATE INGRAM—(MD)
- ★ ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 8-6
- ★ ★ **THE HUMAN LEAGUE**—Don't You Want Me 14-9
- ★ **CHERI**—Murphy's Law 22-16
- ★ **THE GAP BAND**—Early In Morning 26-20
- ★ **SOFT CELL**—Tainted Love 35-21
- ★ **GLENN FREY**—I Found Somebody
- ★ **STEVIE WONDER**—Do I Do B
- ★ **BOW WOW WOW**—I Want Candy A
- ★ **BUCKNER AND GARCIA**—Do The Donkey Kong X
- ★ **DONNIE IRIS**—My Girl B
- ★ **PAUL McCARTNEY AND STEVIE WONDER**—What's That You're Doing B
- ★ **JUICE NEWTON**—Love's Been A Little Hard On Me B
- ★ **THE REDDINGS**—(Sittin' On) The Dock Of The Bay B
- ★ **PATRICE RUSHEN**—Forget Me Nots B

WFB-AM—Baltimore

- ANDY SAULINSKI—(MD)
- ★ ★ **WILLIE NELSON**—Always On My Mind 1-1
- ★ ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 2-2
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle 3-3
- ★ **PATRICE RUSHEN**—Forget Me Nots 6-5
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 13-8
- ★ **THE STEVE MILLER BAND**—Abracadabra
- ★ **AIR SUPPLY**—Even The Nights Are Better
- ★ **GLENN FREY**—I Found Somebody A
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing A
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B

- ★ **BLONDIE**—Island Of Lost Souls B
- ★ **LESLIE PEARL**—If The Love Fits Wear It B
- ★ **THE OAK RIDGE BOYS**—So Fine X
- ★ **CHICAGO**—Hard To Say I'm Sorry X

WCCK-FM—Erie

- BILL SHANNON—(MD)
- ★ ★ **KANSAS**—Play The Game Tonight 8-3
- ★ ★ **VAN HALEN**—Dancing In The Street 12-7
- ★ **RAY PARKER JR.**—The Other Woman 16-10
- ★ **WILLIE NELSON**—Always On My Mind 20-14
- ★ **KIM WILDE**—Kids In America 35-25
- ★ **AIR SUPPLY**—Even The Nights Are Better
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin'
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) X
- ★ **GLENN FREY**—I Found Somebody X
- ★ **GENESIS**—Paperlate X
- ★ **CHICAGO**—Hard To Say I'm Sorry X
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle B
- ★ **LAURA BRAUNIGAN**—Gloria B
- ★ **THE ROLLING STONES**—Goin' To A Go Go B

WGH-AM—Norfolk

- BOB CANADA—(MD)
- ★ ★ **WILLIE NELSON**—Always On My Mind 2-1
- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 6-2
- ★ **RONNIE MILSAP**—Any Day Now 13-3
- ★ **BERTIE HIGGINS**—Just Another Day In Paradise 10-4
- ★ **ALABAMA**—Take Me Down 18-8
- ★ **OLIVIA NEWTON-JOHN**—Landslide
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I
- ★ **LESLIE PEARL**—If The Love Fits Wear It B
- ★ **BLONDIE**—Island Of Lost Souls B
- ★ **PATRICE RUSHEN**—Forget Me Nots B
- ★ **DR. HOOK**—Love Line A
- ★ **AMBROSIA**—How Can You Leave Me A
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **THE MOTELS**—Only The Lonely X
- ★ **KANSAS**—Play The Game Tonight X
- ★ **HEART**—This Man Is Mine X
- ★ **THE OAK RIDGE BOYS**—So Fine X
- ★ **HAIRCUT ONE HUNDRED**—Love Plus One X
- ★ **JON AND VANGELIS**—I'll Find My Way Home X
- ★ **THE STEVE MILLER BAND**—Abracadabra X
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—hooked On Swing X

WQRK-FM—Norfolk

- BRUCE GARRAWAY—(MD)
- ★ ★ **WILLIE NELSON**—Always On My Mind 2-1
- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 8-4
- ★ **ROBERTA FLACK**—Making Love 10-8
- ★ **ELTON JOHN**—Empty Garden 12-10
- ★ **DIONNE WARWICK AND JOHNNY MATHIS**—Friends In Love 16-13
- ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle
- ★ **CHICAGO**—Hard To Say I'm Sorry A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **STEVIE NICKS**—After The Glitter Fades X
- ★ **STEVIE WONDER**—Do I Do X

WCAU-FM—Philadelphia

- ELANIE DELCIATTO—(MD)
- ★ ★ **WILLIE NELSON**—Always On My Mind 42-18
- ★ ★ **ROBERTA FLACK**—Making Love 31-21
- ★ **LOVERBOY**—When It's Over 45-24
- ★ **SPARKS**—I Predict 48-34
- ★ **KARLA BONOFF**—Personally
- ★ **GREG KIHN**—Happy Man
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say A
- ★ **BOW WOW WOW**—I Want Candy A
- ★ **STEVIE WONDER**—Do I Do A
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **RAINBOW**—Stone Cold X
- ★ **VAN HALEN**—Dancing In The Street X
- ★ **THE MOTELS**—Only The Lonely X
- ★ **DAN FOGELBERG**—Run For The Roses X
- ★ **DIONNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
- ★ **SIMON AND GARFUNKEL**—Wake Up Little Susie X
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me X
- ★ **HEART**—This Man Is Mine X

WIFI-FM—Philadelphia

- DON CANNON/VERNA MCKAY—(MD'S)
- ★ ★ **LOVERBOY**—When It's Over 24-19
- ★ ★ **DAZZ BAND**—Let It Whip 27-22
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 10-6
- ★ **WILLIE NELSON**—Always On My Mind 18-13
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 21-16
- ★ **KARLA BONOFF**—Personally
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin'
- ★ **GARY U.S. BONDS**—Out Of Work A
- ★ **CHICAGO**—Hard To Say I'm Sorry A
- ★ **OLIVIA NEWTON-JOHN**—Landslide A
- ★ **THE ROLLING STONES**—Goin' To A Go Go A
- ★ **FOREIGNER**—Break It Up X
- ★ **HEART**—This Man Is Mine X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **THE J. GEILS BAND**—Angel In Blue X
- ★ **BLONDIE**—Island Of Lost Souls X
- ★ **QUARTERFLASH**—Right Kind Of Love X
- ★ **NEIL DIAMOND**—Be Mine Tonight X
- ★ **DIONNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **THE STEVE MILLER BAND**—Abracadabra X
- ★ **GENESIS**—Paperlate X
- ★ **BOW WOW WOW**—I Want Candy X

WRVQ-FM—Richmond

- BILL THOMAS—(MD)
- ★ ★ **FRANKE AND THE KNOCKOUTS**—Without You 13-7
- ★ ★ **THE J. GEILS BAND**—Angel In Blue 24-17
- ★ **EYE TO EYE**—Nice Girls 17-11
- ★ **LITTLE RIVER BAND**—Man On Your Mind 19-10
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 22-16
- ★ **GENESIS**—Paperlate
- ★ **THE ROLLING STONES**—Goin' To A Go Go
- ★ **SOFT CELL**—Tainted Love A
- ★ **VAN HALEN**—Dancing In The Street B
- ★ **THE MOTELS**—Only The Lonely B
- ★ **THE STEVE MILLER BAND**—Abracadabra B
- ★ **HEART**—This Man Is Mine B
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B
- ★ **CHICAGO**—Hard To Say I'm Sorry B

WPGC-FM—Washington DC

- BRUCE KELLY—(MD)
- ★ ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 1-1
- ★ **WILLIE NELSON**—Always On My Mind 3-2
- ★ **STEVIE WONDER**—Do I Do 13-5
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 12-10
- ★ **SOFT CELL**—Tainted Love 24-18

WRQX-FM—Washington, DC

- FRANK HALLER—(MD)
- ★ ★ **ELTON JOHN**—Empty Garden 9-5
- ★ ★ **THE HUMAN LEAGUE**—Don't You Want Me 20-11
- ★ **GREG GUDRY**—Goin' Down 5-3
- ★ **TOTO**—Rosanna 11-7
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 17-14

- ★ **WILLIE NELSON**—Always On My Mind A
- ★ **.38 SPECIAL**—Caught Up In You A
- ★ **THE OAK RIDGE BOYS**—So Fine A
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I A
- ★ **JOURNEY**—Still They Ride B
- ★ **JOHN COUGAR**—Hurts So Good B
- ★ **SOFT CELL**—Tainted Love B
- ★ **LOVERBOY**—When It's Over X
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X
- ★ **THE POLICE**—Secret Journey X

WQXA-FM—York

- DAN STEELE—(MD)
- ★ ★ **THE HUMAN LEAGUE**—Don't You Want Me 19-9
- ★ ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 21-13
- ★ **CHERI**—Murphy's Law 14-7
- ★ **ASIA**—Heat Of The Moment 15-10
- ★ **.38 SPECIAL**—Caught Up In You 27-21
- ★ **JOURNEY**—Still They Ride A
- ★ **VAN HALEN**—Dancing In The Street A
- ★ **OLIVIA NEWTON-JOHN**—Landslide A
- ★ **LESLIE PEARL**—If The Love Fits Wear It A
- ★ **JON AND VANGELIS**—I'll Find My Way Home A
- ★ **SOFT CELL**—Tainted Love B
- ★ **WILLIE NELSON**—Always On My Mind B
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say B
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B
- ★ **LOVERBOY**—When It's Over X
- ★ **FOREIGNER**—Break It Up X
- ★ **NEIL DIAMOND**—Be Mine Tonight X
- ★ **THE MOTELS**—Only The Lonely X
- ★ **KARLA BONOFF**—Personally X
- ★ **THE STEVE MILLER BAND**—Abracadabra X

## Southeast Region

PRIME MOVERS

**PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory (Columbia)  
**EYE TO EYE**—Nice Girls (Warner Bros.)  
**TOTO**—Rosanna (Columbia)

TOP ADD ONS

**CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)  
**RICK SPRINGFIELD**—What Kind Of Fool Am I (RCA)

BREAKOUTS

**OLIVIA NEWTON-JOHN**—Landslide (MCA)  
**THE ROLLING STONES**—Goin' To A Go Go (Rolling Stone)  
**GARY U.S. BONDS**—Out Of Work (EMI-America)

WANS-FM—Anderson

- SAM CHURCH—(MD)
- ★ ★ **CHARLIE**—I've Never Been To Me 5-2
- ★ ★ **TOTO**—Rosanna 9-3
- ★ **ASIA**—Heat Of The Moment 10-8
- ★ **FOREIGNER**—Break It Up 12-10
- ★ **LOVERBOY**—When It's Over 19-14
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I
- ★ **THE ROLLING STONES**—Goin' To A Go Go
- ★ **THE STEVE MILLER BAND**—Abracadabra A
- ★ **GLENN FREY**—I Found Somebody A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) X
- ★ **CHICAGO**—Hard To Say I'm Sorry X
- ★ **FRANKIE MILLER**—To Dream The Dream X
- ★ **RICK BOWLES**—Too Good To Turn Back Now X
- ★ **EYE TO EYE**—Nice Girls B
- ★ **STEVIE NICKS**—After The Glitter Fades B
- ★ **THE J. GEILS BAND**—Angel In Blue B
- ★ **GREG KIHN**—Happy Man B
- ★ **BLONDIE**—Island Of Lost Souls B

WISE-AM—Asheville

- JOHN STEVENS—(MD)
- ★ ★ **TOTO**—Rosanna 1-1
- ★ ★ **QUEEN**—Body Language 10-3
- ★ **ASIA**—Heat Of The Moment 9-2
- ★ **LITTLE RIVER BAND**—Man On Your Mind 12-5
- ★ **.38 SPECIAL**—Caught Up In You 14-7
- ★ **JOURNEY**—Still They Ride
- ★ **BLONDIE**—Island Of Lost Souls
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
- ★ **PATRICE RUSHEN**—Forget Me Nots A
- ★ **OLIVIA NEWTON-JOHN**—Landslide A
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **JON AND VANGELIS**—I'll Find My Way Home X
- ★ **THE MONROES**—What Do All The People Know X
- ★ **GREG KIHN**—Happy Man X
- ★ **THE J. GEILS BAND**—Angel In Blue X
- ★ **KIM WILDE**—Kids In America X
- ★ **THE STEVE MILLER BAND**—Abracadabra X
- ★ **SPLIT ENZ**—Six Months In A Leaky Boat X
- ★ **NEIL DIAMOND**—Be Mine Tonight X
- ★ **RAINBOW**—Stone Cold X
- ★ **BOW WOW WOW**—I Want Candy X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X

WZGC-FM—Atlanta

- JOHN YOUNG—(M.D.)
- ★ ★ **PAUL McCARTNEY AND STEVIE WONDER**—Ebony And Ivory 1-1
- ★ ★ **ASIA**—Heat Of The Moment 5-3
- ★ **TOTO**—Rosanna 3-4
- ★ **ALABAMA**—Take Me Down 25-16
- ★ **EYE TO EYE**—Nice Girls 17-11
- ★ **LITTLE RIVER BAND**—Man On Your Mind 19-10
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 22-16
- ★ **GENESIS**—Paperlate
- ★ **THE ROLLING STONES**—Goin' To A Go Go
- ★ **SOFT CELL**—Tainted Love A
- ★ **VAN HALEN**—Dancing In The Street B
- ★ **THE MOTELS**—Only The Lonely B
- ★ **THE STEVE MILLER BAND**—Abracadabra B
- ★ **HEART**—This Man Is Mine B
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B
- ★ **CHICAGO**—Hard To Say I'm Sorry B

WQXI-FM—Atlanta

- JEFF McCARTNEY—(MD)
- ★ ★ **EYE TO EYE**—Nice Girls 9-5
- ★ ★ **STEVIE WONDER**—Do I Do 24-19
- ★ **SOFT CELL**—Tainted Love 27-23
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin'
- ★ **QUARTERFLASH**—Right Kind Of Love A
- ★ **GLENN FREY**—I Found Somebody A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **GARY U.S. BONDS**—Out Of Work A
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing B
- ★ **KANSAS**—Play The Game Tonight B
- ★ **BLONDIE**—Island Of Lost Souls X

WQXI-AM—Atlanta

(J.J. JACKSON—MD)  
★ ★ **THE HUMAN LEAGUE**—Don't You Want Me 3-3

- ★ ★ **DENICIE WILLIAMS**—It's Gonna Take A Miracle 8-6
- ★ **LITTLE RIVER BAND**—Man On Your Mind 14-12
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing A
- ★ **THE MOTELS**—Only The Lonely A
- ★ **CHICAGO**—Hard To Say I'm Sorry A
- ★ **JOHN COUGAR**—Hurts So Good B
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover X
- ★ **ALABAMA**—Take Me Own B

WBBQ-FM—Augusta

- BRUCE STEVENS—(MD)
- ★ ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 10-5
- ★ **.38 SPECIAL**—Caught Up In You 12-7
- ★ **DAZZ BAND**—Let It Whip 18-8
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 19-11
- ★ **THE STEVE MILLER BAND**—Abracadabra A
- ★ **GLENN FREY**—I Found Somebody A
- ★ **THE ROLLING STONES**—Goin' To A Go Go A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin' A
- ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) A
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
- ★ **SPLIT ENZ**—Six Months In A Leaky Boat X
- ★ **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- ★ **THE J. GEILS BAND**—Angel In Blue X
- ★ **BLONDIE**—Island Of Lost Souls X
- ★ **JOURNEY**—Still They Ride X
- ★ **RAINBOW**—Stone Cold
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **CHICAGO**—Hard To Say I'm Sorry X
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I X
- ★ **KARLA BONOFF**—Personally B
- ★ **THE MOTELS**—Only The Lonely B
- ★ **HEART**—This Man Is Mine B
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks B
- ★ **KANSAS**—Play The Game Tonight B

WKXX-FM—Birmingham

- CHRIS TRANE—(MD)
- ★ ★ **FRANKE AND THE KNOCKOUTS**—Without You (Not Another Lonely Night) 23-17
- ★ ★ **RONNIE MILSAP**—Any Day Now 24-18
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 4-1
- ★ **RAY PARKER JR.**—The Other Woman 9-6
- ★ **DAN FOGELBERG**—Run For The Roses 11-7
- ★ **THE OAK RIDGE BOYS**—So Fine
- ★ **AIR SUPPLY**—Even The Nights Are Better
- ★ **PATRICE RUSHEN**—Forget Me Nots A
- ★ **STEVIE NICKS**—After The Glitter Fades X
- ★ **ALABAMA**—Take Me Down B
- ★ **KARLA BONOFF**—Personally B
- ★ **KANSAS**—Play The Game Tonight B

WCSC-AM—Charleston

- CHRIS BAILEY—(MD)
- ★ ★ **THE HUMAN LEAGUE**—Don't You Want Me 2-1
- ★ ★ **TOTO**—Rosanna 4-3
- ★ **JOHN COUGAR**—Hurts So Good 8-6
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 23-16
- ★ **SOFT CELL**—Tainted Love 24-18
- ★ **OLIVIA NEWTON-JOHN**—Landslide
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin'
- ★ **DARYL HALL AND JOHN OATES**—Your Imagination A
- ★ **THE STEVE MILLER BAND**—Abracadabra A
- ★ **FRANKIE MILLER**—To Dream The Dream A
- ★ **RICK BOWLES**—Too Good To Turn Back Now A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **GARY U.S. BONDS**—Out Of Work A
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
- ★ **CHICAGO**—Hard To Say I'm Sorry X
- ★ **GREG KIHN**—Happy Man X
- ★ **CHARLIE ROSS**—The High Cost Of Living X
- ★ **JEFFREY OSBORNE**—I Really Don't Need No Light X
- ★ **PLATTERS**—Platters Medley X



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# HOT 100®

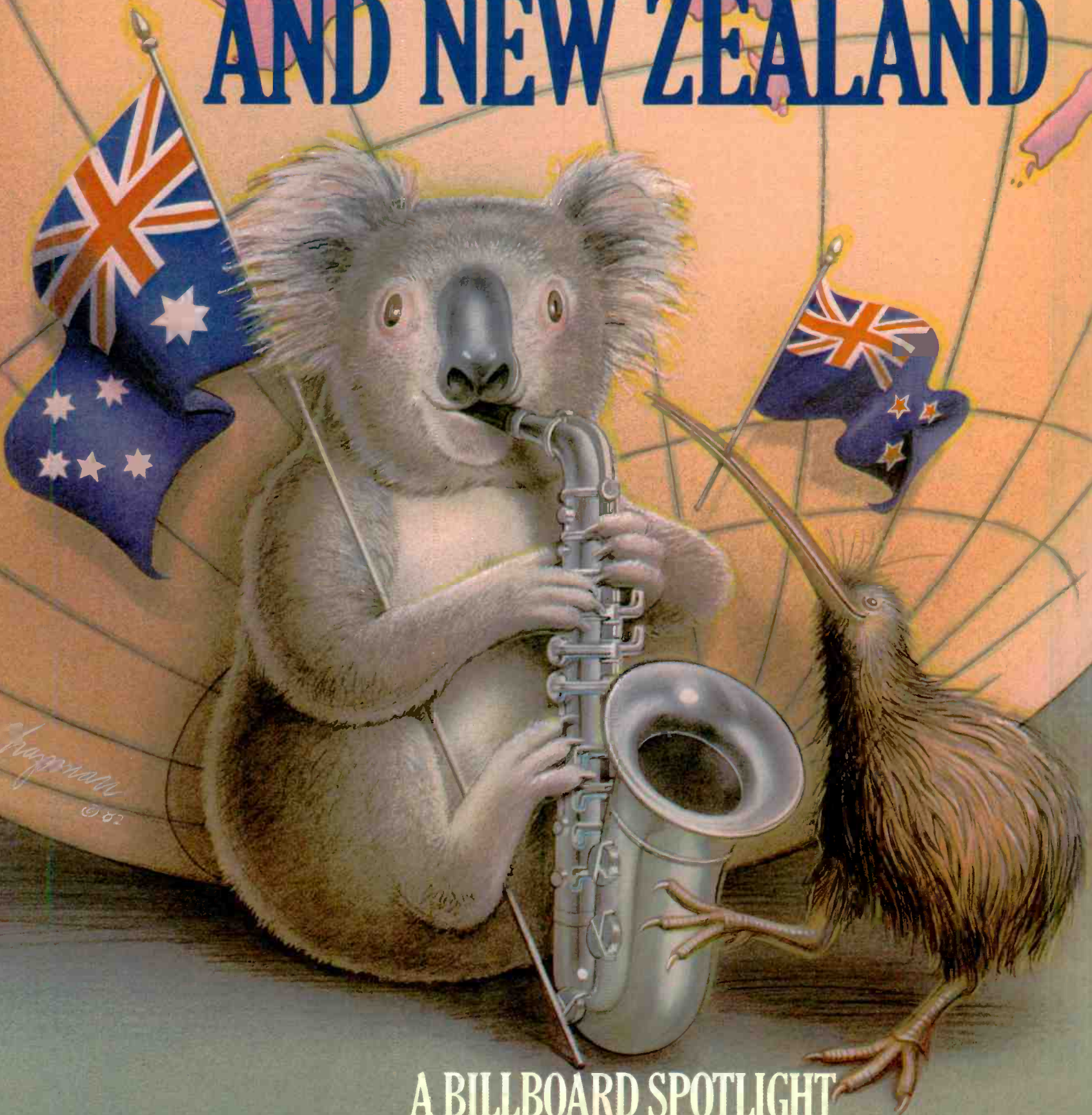
☆ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	<b>EBONY &amp; IVORY</b> —Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860	34	49	4	<b>STILL THEY RIDE</b> —Journey (Mike Stone), S. Perry, N. Schon, J. Cain, Columbia 18-02883
2	2	15	<b>DON'T TALK TO STRANGERS</b> —Rick Springfield (Keith Olsen), R. Springfield, RCA 13070	35	36	10	<b>I DON'T KNOW WHERE TO START</b> —Eddie Rabbitt (D. Malloy), T. Schuyler, Elektra 47435
3	6	15	<b>DON'T YOU WANT ME</b> —The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Virgin 2397	36	40	7	<b>PERSONALLY</b> —Karia Bonoff (Kenny Edwards), P. Kelly, Columbia 18-02805
4	5	13	<b>THE OTHER WOMAN</b> —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669	37	41	5	<b>AFTER THE GLITTER FADES</b> —Stevie Nicks (Jimmy Iovine), S. Nicks, Modern 7405 (Atlantic)
5	7	15	<b>ALWAYS ON MY MIND</b> —Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741	38	38	9	<b>FRIENDS IN LOVE</b> —Dionne Warwick and Johnny Mathis (J. Graydon), J. Graydon, B. Champlin, D. Foster, Arista 0673
6	8	9	<b>HEAT OF THE MOMENT</b> —Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)	39	39	10	<b>MURPHY'S LAW</b> —Cheri (F. James, G. Hunt), G. Hunt, D. Joseph, Venture 5019
7	10	9	<b>ROSANNA</b> —Toto (Toto), D. Paich, Columbia 18-02811	40	43	5	<b>HOPE YOU LOVE ME LIKE YOU SAY YOU DO</b> —Huey Lewis And The News (Huey Lewis And The News), M. Duke, Chrysalis 2604
8	11	7	<b>CRIMSON AND CLOVER</b> —Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-11-144	41	45	3	<b>DO I DO</b> —Stevie Wonder (Stevie Wonder), S. Wonder, Tania 1612 (Motown)
9	4	21	<b>867-5309/JENNY</b> —Tommy Tutone (Chuck Plotkin, Tutone, Keller), A. Call, J. Keller, Columbia 18-02646	42	42	8	<b>STONE COLD</b> —Rainbow (Roger Glover), Blackmore, Glover, Turner, Mercury 76146 (Polygram)
10	12	11	<b>IT'S GONNA TAKE A MIRACLE</b> —Deniece Williams (Thom Bell, Deniece Williams), T. Randazzo, B. Weinstein, L. Stallman, ARC/Columbia 18-02812	43	46	5	<b>THIS MAN IS MINE</b> —Heart (Connie, Howie), A. Wilson, S. Ennis, N. Wilson, Epic 14-02925
11	3	15	<b>I'VE NEVER BEEN TO ME</b> —Charlene (Ron Miller, Berry Gordy & Don Costa), R. Miller, K. Hirsch, Motown 1611	44	51	4	<b>BE MINE TONIGHT</b> —Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02928
12	17	7	<b>BODY LANGUAGE</b> —Queen (Queen, Mack), F. Mercury, Elektra 47452	45	55	5	<b>DREAMIN'</b> —John Schneider (Tony Scotti, John D'Andrea), B. DeVorzon, T. Ellis, Scotti Bros. 5-02889 (Epic)
13	16	15	<b>MAKING LOVE</b> —Roberta Flack (Burt Bacharach & Carole Bayer Sager), C. Bayer Sager, B. Bacharach, B. Roberts, Atlantic 4005	46	48	7	<b>JUST ANOTHER DAY IN PARADISE</b> —Bertie Higgins (Sonny Limbo & Scott MacLellan), B. Higgins, S. Limbo, C. Jones, Kat Family 5-02839 (Epic)
14	14	11	<b>MAN ON YOUR MIND</b> —Little River Band (Not Listed), G. Shorrock, K. Tolhurst, Capitol 5061	47	50	4	<b>DANCING IN THE STREET</b> —Van Halen (Ted Templeman), S. Stevenson, I.J. Hunter, M. Gaye, Warner Bros. 7-2998
15	18	6	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> —Juice Newton (Richard Landis), G. Burr, Capitol 5120	48	52	4	<b>ANGEL IN BLUE</b> —The J. Geils Band (Seth Justman), S. Justman, EMI-America 8100
16	NEW ENTRY	NEW ENTRY	<b>EVEN THE NIGHTS ARE BETTER</b> —Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	67	NEW ENTRY	NEW ENTRY	<b>WHAT DO ALL THE PEOPLE KNOW</b> —The Monroes (Bruce Botnik), B. Monroe, Alfa 7119
17	NEW ENTRY	NEW ENTRY	<b>OUT OF WORK</b> —Gary U.S. Bonds (Bruce Springsteen, Miami Steve), B. Springsteen, EMI-America 8117	69	NEW ENTRY	NEW ENTRY	<b>I FOUND SOMEBODY</b> —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 47466 (Elektra)
18	NEW ENTRY	NEW ENTRY	<b>DANCE WIT' ME</b> —Rick James (Rick James), R. James, Gordy 1619 (Motown)	70	76	3	<b>I WANT CANDY</b> —Bow Wow Wow (Kenny Laguna), Goldstein, Feldman, Gotteher, Berns, RCA 13204
19	NEW ENTRY	NEW ENTRY	<b>HOOKED ON SWING</b> —Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13219	71	77	2	<b>CUTIE PIE</b> —One Way (ADK, Irene Perkins, Al Perkins), A. Hudson, D. Roberson, J. Meadows, T. Morgan, G. Hudson, T. Dudley, MCA 52049
20	NEW ENTRY	NEW ENTRY	<b>IF YOU WANT MY LOVE</b> —Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968	72	78	3	<b>STANDING ON THE TOP</b> —The Temptations Featuring Rick James (R. James), R. James, Gordy 1616 (Motown)
21	NEW ENTRY	NEW ENTRY	<b>THE LAST SAFE PLACE</b> —Le Roux (Leon Medica), J. Pollard, RCA 13224	73	83	2	<b>ROUTE 66</b> —Manhattan Transfer (Snuff Garrett), B. Troup, Atlantic 4034
22	NEW ENTRY	NEW ENTRY	<b>BACK TO SCHOOL AGAIN</b> —The Four Tops (Louis St. Louis), L. St. Louis, H. Greenfield, RSO 1069 (Polygram)	74	80	3	<b>PAPERLATE</b> —Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053
23	NEW ENTRY	NEW ENTRY	<b>STREET CORNER</b> —Ashford & Simpson (M. Ashford, V. Simpson), N. Ashford, V. Simpson, Capitol 5109	75	81	2	<b>LANDSLIDE</b> —Olivia Newton-John (John Farrar), J. Farrar, MCA 52069
24	NEW ENTRY	NEW ENTRY	<b>SOUP FOR ONE</b> —Chir	76	82	NEW ENTRY	
25	NEW ENTRY	NEW ENTRY		77	85	2	
26	NEW ENTRY	NEW ENTRY		78	87	2	



RIDING AN INTERNATIONAL WAVE

# AUSTRALIA AND NEW ZEALAND



*Chapman*  
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A BILLBOARD SPOTLIGHT



# AUSTRALIA AND NEW ZEALAND



Allan Hely, left, Festival Records managing director, enjoys chart supremacy for yet another year, while Regular Records' Martin Fabinyi, right, gave Festival the sixth biggest charting album of 1981 with the self-titled debut of Icehouse.



Icehouse Peter Jamieson, left, EMI managing director, compares notes with ATV-Northern Songs/Productions managing director Chris Gilbey, co-producer of the Church on Parlophone.



When Stevie Wonder toured Australia in 1981, local pop vocalist John Farnham was invited to participate in the Motown star's encore each night. Farnham was recently installed as lead singer with Little River Band. (Photo by Bob King)

## RIDING AN INTERNATIONAL WAVE

### On Rough Seas

By GLENN A. BAKER

On the surface, 1981 appeared to be another bumper year for the Australian music industry and, for the first half of it, probably was. But by mid-year the more perceptive leaders of the Australian recording community recognized alarming indications of imminent crisis. Their Christmas trading figures confirmed the fears.

The party is most definitely over; the bubble has burst loudly. After a good five years of observing international music industry recession from a secure outpost, Australian music has contracted the disease. The epidemic is beginning to fell the young and weak, while the strong monitor the situation with concern.

Allan Hely, managing director of the powerful Festival Records, echoes a predominant industry feeling when he ob-

"We are in serious trouble," concurs EMI managing director Peter Jamieson, speaking of the industry as a whole. "I'm real gloomy about the future. Sales tax is going up instead of down, home taping is completely out of control and now radio is moving toward tighter playlists, which is very sad. The market has gone down with a great bump in the last six months. I would estimate it has dipped by 20-30%. If there is no positive change, in terms of a sales tax reduction, significant income from performance, a blank tape levy and a revival of consumer buying patterns, then this may very well be the beginning of a recession that could all but wipe out the record industry in Australia within five years."

CBS managing director John McCready is not quite so despondent, though he admits that the industry is facing "a very tough year." Because of price rises, he points out that CBS income for first quarter 1982 is up on the same quarter last year, although unit levels are lower. "Part of the problem is the music coming out of America. The U.S. is not producing what it has previously in terms of quality and appeal. We are now taking more of a lead from the U.K. Our English company has proved that you can still make money when a market is slowing down. More than ever before, record companies have to be intelligent in their operation. The fat has to be trimmed, we all have to be leaner. We want to get out of the American rock business and move back into the pop business."

"We are locked in heavy competition for a share of the dwindling disposable consumer dollar," says Polygram managing director Ross Barlow. "The last year has seen a dramatic upsurge in consumer fascination with home video, computer games and even established diversions like movies and gambling. But, of course, our biggest problem is home taping, now that we have completely eradicated commercial piracy in this country. Retrenchments are a sign of the times; every record company is being forced to be more cost effective. I believe we will eventually shake off the recession but we may not

### 1981 DISK AWARD TALLY

Singles—Platinum		Singles—Gold		Albums—Platinum		Albums—Gold	
CBS	3	CBS	9	EMI	16	Festival	18
Festival	2	EMI	8	CBS	15	EMI	16
WEA	1	Festival	7	Festival	13	WEA	15
Polygram	1	WEA	6	WEA	12	Polygram	9
Astor	1	Polygram	5	Polygram	9	CBS	8
Total	(8)	Astor	3	RCA	7	RCA	7
		RCA	1	Astor	2	Astor	4
		Total	39	Total	74	Total	77

Note: Gold single 50,000. Gold album 20,000. Plat. single 100,000 +. Plat. album 50,000 +.

Indications that the industry is being plagued by serious problems are being manifest in actions as well as words. Staff retrenchments began during the second half of 1981. CBS axed 15, RCA 25, followed by similar numbers from EMI, K-tel and others. In the main, plant and lower administrative people were let go, although two executives fell during the RCA purge. In each case, the companies insisted that the positions abolished were redundant and should have been closed off years ago.

Retrenchments aren't the only signs of bleak trading. Both RCA and Astor closed down their pressing plants over the past two years, prompting cries that it would be near to impossible to secure pressing time with one of the three major factories (Festival, CBS and EMI). But, as Peter Jamieson points out, "CBS is down to a single shift and we are running two easy shifts." Australian Bureau of Statistics figures show that 10.71 million albums (including tapes) were manufactured during the final quarter of 1981, compared to 10.52 million for the same period 1980, a miniscule increase. No figures are yet on hand for the first three months of 1982 but a significant decline can be safely predicted.

Almost daily, rumors sweep the industry about the impending collapse of various companies big and small. More than a year ago a small tv record marketing company called Omega went into liquidation but that was hardly worth a mention compared to the March 1982 announcement by Telmak Teleproducts (second to K-tel in the tv market) that it had appointed receivers. After teetering on the brink, Telmak has solicited enough support from the industry (particularly EMI) to give strong indications of working its way out of the red without collapsing. At almost the same time, firmly established concert tour promoter Garry Van Egmond went down the tubes with debts exceeding \$500,000. RCA Records, which openly admits that its 1981 trading resulted in a loss, is moving out of its spacious North Ryde headquarters into more economical offices in the inner suburb of Strathfield. It is likely that RCA will cease to be a distributing company before the end of the year. The tv-marketing arm Starcall Records has already been wound up.

The commonly quoted industry turnover figure of \$200 million per annum may not have been lowered during 1981 but it has certainly not moved past that point since it was quoted some five years ago. In the fiscal year 1980-81 36.07 million albums (including tape) were manufactured in Australia, up from 35.37 million the previous year. There are those who suggest that the 1981-82 figure will come in below both of them.

One vital factor in the market turndown which all but few of the companies dismiss with unconvincing scorn is pricing. During 1981 45rpm singles moved from \$1.99 to \$2.50 (ap-

(Continued on page A/NZ-6)



The furry-eared koala, a pouched relative of the kangaroo and opossum, has become a gentle advertisement for Australia around the world. The kiwi of New Zealand is a bird that cannot fly, but walks away with the worm; a loyal New Zealander.

serves: "The '80s have brought deep problems to the entire international music industry and Australia has finally caught the malaise that England and America have suffered for some time.

"Home duplication, heightened by the advent of FM radio, and continued government attack on the industry by increased sales tax, has made the LP record considerably less attractive to the consumer. 1982 is going to be one of the most difficult for over a decade. I predict a mini-depression in the national economy overall, resulting in a further debilitating effect on the music industry. Unemployment, particularly among the young, is running at the highest level since the depression of 1932 and is currently 7% of the workforce. All industries in this country are faced with a constant and alarming wage spiral as inflation remains in double figures. The mounting pressure on the consumer's disposable dollars will result in a very troubled road for the music industry over the next three or so years.

"There must be a rationalization of the industry here in Australia, otherwise the mortality rate will be extremely high. There is simply no place for us all as things stand at the present. People will always want records but, when so much is available for free, at what price?"

Glenn A. Baker is Billboard's correspondent in Australia.

### 1981 CHART SHARE

Singles—Top 100		Singles—Top 10	
Festival	22.5%	Festival	22.2%
EMI	17.7%	EMI	22.0%
CBS	16.9%	CBS	19.8%
WEA	16.2%	WEA	19.6%
Polygram	10.3%	Polygram	9.8%
RCA	8.0%	Astor	5.4%
Astor	7.4%	RCA	1.2%
Powderworks	0.8%		
Other	0.2%		

Albums—Top 60		Albums—Top 10	
Festival	21.5%	EMI	26.6%
EMI	19.4%	WEA	24.5%
WEA	19.1%	Festival	23.7%
CBS	16.2%	CBS	14.2%
Polygram	11.1%	Polygram	8.4%
RCA	4.6%	RCA	1.5%
Astor	3.7%	Astor	0.7%
Other	2.7%	K-Tel	0.4%
K-Tel	1.7%		

Note: Percentages derived from Kent Music Report Jan-Dec 1981.

rise out of it on the LP form that we know now. We need to inject new life into our industry and I can see that happening with such developments as the compact disk."

The cold hard reality of depression has drawn suggestions from major companies that would have been unthinkable during the late '70s boom period. Says RCA managing director Brian Smith, "We are looking into the possibility of combining non-competitive services, such as warehousing and distribution, with other companies, as it is done in Sweden. No com-





Independently yours

Creedence Clearwater Revival

Herb Albert

Don McLean

Wallis & Matilda

BEAM BLAW BLAW

Motorhead

Sherds

BLONDIE

MOTHER GOOSE

OLIVIA NEWTON-JOHN

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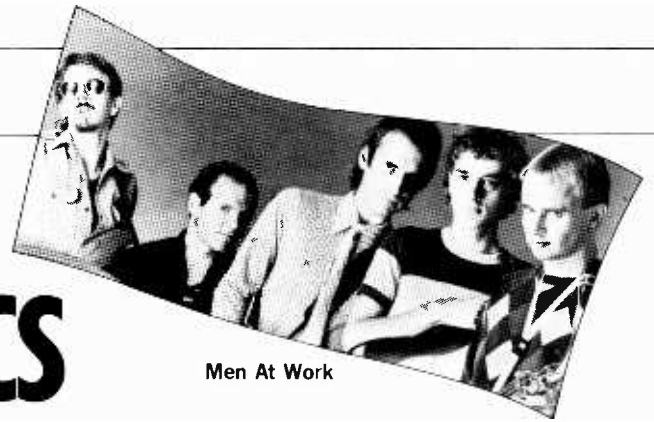
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# AUSTRALIA AND NEW ZEALAND

## Market Leaders Surveyed

# MAJORS FIGHT ECONOMICS WITH QUIRKY ROCK ORIGINALS



Men At Work



Billy Field

**T**hree Australian record companies are currently claiming to be "market leader" and each has a fair case. More so than in previous years, chart dominance does not automatically imply market leadership.

Chart champion for 1981 was once more Festival Records, yet retail research indicates that EMI was the market champion, with CBS barking at its heels. While Festival is unbeatable at breaking product, EMI seems to have brought home more "gorilla" performers. For instance, as near as can be determined, the highest selling LP in 1981 was the television-promoted "Dr. Hook's Greatest Hits" which managed to become only the number 13 LP of the year on the Kent annual chart, despite the fact that it sold a mind-boggling 380,000 + (seven platinum, one gold). "You can only get as high as No. 1," complains EMI's Peter Jamieson, "even if you are out selling number two by five to one. So the charts often project an inaccurate

most a who's who of Australian rock. We have Little River Band, Air Supply, AC/DC, Rick Springfield, Australian Crawl, Moving Pictures and the Church. Two years ago we had Little River Band in decline and nothing else. You either get into recording Australian acts and selling them or you don't. You have to be prepared to go all the way and follow through internationally, especially when it costs \$40-80,000 to record an album."

Since taking over the reins of EMI in April 1980, Jamieson has seemingly not put a foot wrong. He pacted the indies Wizard Records, WBE Records, Big Time Records and ATV-Northern Productions and re-signed Albert Productions. Wizard has given him Rick Springfield; WBE, Moving Pictures; Big Time, Air Supply; ATV-Northern, the Church; and Albert Productions, AC/DC. "Stability, unity and teamwork are always the keys to success. We are now a happy company, with a greatly reduced staff turnover, and happy companies sell records. I would like to think that I don't lose sight of the product. You will notice that my ivory tower is only on the second floor!," concludes Jamieson. "EMI is better equipped than most to handle recession because of our broad scale of operation and repertoire. I'm worried but that isn't getting in the way of selling more records than my competitors."

FESTIVAL: Festival Records, operating without proven product flow from a mother company, was even more spectacular in 1981 than the previous five years. In 1980 it seized a top 100 singles chart share of 22% and in 1981 increased it to 22.5%. Festival also came home with 22.2% of top 10 singles and 21.5% of top 60 albums. It was only unseated in top 10 albums where it came in third with 23.7%, just 2.9% away from the top spot.

Life is just that little bit harder for Festival. It takes product where it can find it; from fellow indies like A&M, Chrysalis, Island, Zomba, Mushroom, Magnet, Avenue, Regular, Stiff and a number of production houses throughout the world. Festival breaks new acts and hot hits with a fervor that can only be generated by the dependence of livelihood. As a result, the

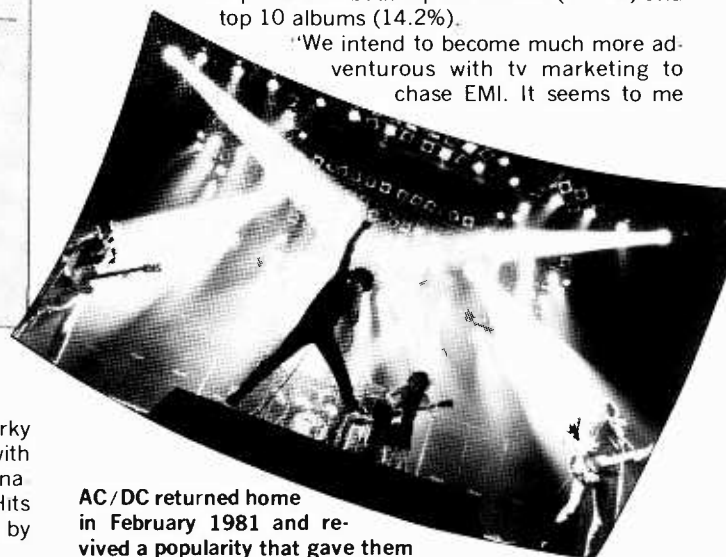
mark, having been also included on a hit compilation LP which sold almost 400,000 units. Prominent hits that illustrate Festival's penchant for eccentricity and innovation came from Jona Lewis (x2), Spandau Ballet, Ultravox, Robert Palmer and Bill Wyman.

Hely echoes Jamieson's assertion that his company will survive the downturn better than certain others but admits, "The cost of maintaining a constant chart image, in terms of promotion and advertising, for the many independent labels we represent is rapidly dissipating accepted profit margins. But we intend to maintain our high profile and remain a major outlet for local artists and the leading independents from all parts of the world. We will not let staff go because we realized many years ago that dedicated staff will always be a company's best asset."

Hely is not in accord with prevalent industry attitudes toward the pooling of distribution services. Festival is the only company with state rather than centralized warehousing, and has never been vaguely threatened as the most efficient distributor in the industry. "We intend to maintain our individual state warehousing system," he asserts. "I really don't care what the other companies do. Any retailer will confirm that when Festival has a hit, they have the stock to sell."

CBS: Like EMI, CBS has undergone some positive structural change under new leadership, first Paul Russell and, more recently, New Zealander John McCready who arrived in March 1981 and took up the reins in January 1982. McCready has an almost obsessive interest in the local recording activity which propelled his company into the major league of local hit producers, after it had spent the latter Sixties and first half of the Seventies totally removed from such operation. "I don't really want to run a factory or a record club or a printing plant, or anything that will divert my energies from the Men At Works of this country," he claims, going on to boast of a healthy stable. It includes hitmakers Sharon O'Neill, Doug Parkinson, Mi-Sex, Angel City, Matt Finish and Midnight Oil, and promising newcomers NZ Pop and Serious Young Insects. Men At Work, he points out, is released in 15 countries. McCready insists that CBS did far stronger business in 1981 than its chart share figures would indicate, which is likely in light of expanding back catalog exploitation in the pop and jazz fields and a strong MOR profile. CBS came in third with top 100 singles at 16.9%, the same position with top 10 singles at 19.8% and fourth place with both top 60 albums (16.2%) and top 10 albums (14.2%).

"We intend to become much more adventurous with tv marketing to chase EMI. It seems to me



AC/DC returned home in February 1981 and revived a popularity that gave them a five-platinum LP with "Back In Black" before the year was over.

that the things K-tel type companies are doing with outside product could be done as well or better by the companies themselves. Our saving grace in Australia is the easy access to tv, both for ads and film clips. The number of rock tv shows in

(Continued on page A/NZ-8)

A Billboard Spotlight

JUNE 12, 1982 BILLBOARD



To launch Rick Springfield's "Working Class Dog" album, Wizard Records manager Alan Blake, second from left, found his own working class mutt and presented him to the on-air staff at Sydney AM rock radio station 2SM.

picture of the actual state of the market."

Following is a brief resume of the seven major companies' performance during 1981. Chart percentages quoted are derived from a full year of the Kent Report, Australia's industry-accepted chart. Two sets of figures have been computed (see box), one for overall chart performance and the other for top 10 performance.

EMI: Under the deft leadership of industry "boy wonder" Peter Jamieson, EMI has performed almost faultlessly over the past year in terms of maximum exploitation of mainstream international product and the development of local talent and repertoire. Like Festival, EMI has learned to use expensive tv advertising to maximum advantage and it has been this area of operation that has earned it the position of market leader. Apart from the previously highlighted Dr. Hook tv package, EMI has racked up sales of 250,000 for "Beatles Ballads," 245,000 for "Beach Boys Greatest Hits," 230,000 for "Smokie—All The Best," 150,000 for "Cliff Richard Love Songs," 170,000 for "50th Anniversary" by Slim Dusty, and 95,000 for Kim Carnes' "Mistaken Identity"; the grand slam was more than one million sales collectively for three hit compilations (including repertoire from other companies) "1981 Over The Top," "1981 The Sound" and "1981 Rocks On." Currently, "1982 In The Sun" is past 200,000 units. None of the tv campaigns have been cheap; the Dr. Hook exercise cost around \$200,000.

"It all comes down to timing, marketing skills and the courage to pour the right amount of money into an artist or concept," says Jamieson. "Rock'n'roll has become very middle class but although there is a great market with the over 40s it can't be picked up by store promotion or really any other way except for expensive tv advertising. The young market is unpredictable but easier to reach." Of course, not all EMI's high volume items over the past year have been tv advertised. The Rolling Stones' "Tattoo You" shifted 225,000 ("about the same as the U.K., and I don't mean pro-rata," says Jamieson) causing the U.K. company to send telexes asking if an extra "0" had been accidentally added to the sales report. AC/DC's "Back In Black" was the second highest selling non-tv album of 1981, with sales exceeding 280,000. "For Those About To Rock" is currently around the 100,000 mark. Chartwise, EMI was No. 1 with top 10 albums in 1981 (26.6%) and in second place to Festival with top 10 singles (22%), top 100 singles (17.7%) and top 60 albums (19.4%).

"When you think about it, the EMI local artist roster is al-

### 1981 TOP CHART RECORDS

#### Singles

1. COUNTING THE BEAT—The Swingers (Mushroom/Festival)
2. STARS ON 45—Stars On 45 (Polygram)
3. ANTMUSIC—Adam & the Ants (CBS)
4. JEALOUS GUY—Roxy Music (Polygram)
5. WHIP IT (LIVE EP)—Devo (WEA)
6. BETTE DAVIS EYES—Kim Carnes (EMI)
7. 9 TO 5 (MORNING TAIN)—Sheena Easton (EMI)
8. ENDLESS LOVE—Diana Ross & Lionel Richie (Astor)
9. WHO CAN IT BE NOW?—Men At Work (CBS)
10. KIDS IN AMERICA—Kim Wilde (EMI)

#### Albums

1. DOUBLE FANTASY—John & Yoko Lennon (WEA)
2. SIROCCO—Australian Crawl (EMI)
3. BACK IN BLACK—AC/DC (Alberts/—)
4. BAD HABITS—Billy Field (WEA)
5. MAKING MOVIES—Dire Straits (Polygram)
6. ICEHOUSE—Icehouse (Regular/Festival)
7. FACE VALUE—Phil Collins (WEA)
8. HOTTER THAN JULY—Stevie Wonder (Astor)
9. CHRISTOPHER CROSS—Christopher Cross (WEA)
10. CORROBOREE—Split Enz (Mushroom/Festival)

Note: Extracted from Kent Music Report National Top 100 Singles/Albums for 1981.

company leads in the introduction of new trends, quirky sounds and unexpected hits. Its thrust is almost at odds with EMI's big guns approach, a fine example being the current national No. 1 album in Australia, "Cat Stevens Greatest Hits Vol. 2" from Island, a label represented in this territory by Festival for 20 years.

Festival's "biggies" for 1981 were the Police "Zenyatta Mondatta" (100,000 +), Split Enz "Corroboree" (100,000 +), "The Very Best Of Elton John" (140,000), Stevie Winwood "Arc Of A Diver" (70,000), "The Best Of Blondie" (200,000), "Icehouse" (165,000), Olivia Newton-John's "Physical" (150,000 +) and Mondo Rock "Chemistry" (80,000). Festival's biggest single was "Counting The Beat" by the Swingers (130,000) which will be eclipsed by the eventual sales of Olivia's "Physical," which is currently around the 100,000



# THE FIRST TIME IS THE BEST TIME

EMI AUSTRALIA CONGRATULATES THE FOLLOWING  
ARTISTS ON TASTING GOLD OR PLATINUM  
SUCCESS WITH EMI FOR THE FIRST TIME DOWN  
UNDER IN 1981-82

KIM WILDE, JUICE NEWTON, KIM CARNES,  
DURAN DURAN, AIR SUPPLY, JOHN FARNHAM,  
J. GEILS BAND, MOVING PICTURES, BILLY SQUIER,  
THE STRANGLERS, LITTLE HEROES, GARY U.S. BONDS,  
THE CHURCH, JOAN JETT, RICK SPRINGFIELD,  
BRODERICK SMITH, SHEENA EASTON, CAROL HENSEL,  
THE MOTELS, DIANA ROSS, AUSTRALIAN CRAWL,  
KENNY ROGERS, NEIL DIAMOND, ANNE MURRAY,  
BUT...

**DON'T JUST READ ABOUT US...**  
EXPERIENCE AN AUSTRALIAN WELCOME

EMI AUSTRALIA CONGRATULATES...

KRAFTWERK, CLIFF RICHARD, ANNE MURRAY AND  
DURAN DURAN ON 1982 SELLOUT CONCERT  
TOURS DOWN UNDER.

OUR THANKS ALSO TO: SHEENA EASTON,  
JUICE NEWTON, BILLY SQUIER, KIM WILDE,  
FEE WAYBILL, AND MARTHA DAVIS FOR COMING TO SEE US  
... JUST FOR THE HELL OF IT!



**DOWN UNDER, WE'RE ON TOP**



# AUSTRALIA AND NEW ZEALAND

## Street Beat Replaces Radio

# YOUNG NEW ZEALANDERS SUFFER ROCK BROWNOUT

By ANN LOUISE MARTIN

**1981** for New Zealand meant the Springbok rugby tour, an election, and for the recording industry, a time of reassessment. Survival has become paramount in a finely tuned market place.

The re-election of the National party, and prime minister Rob Muldoon, for another three year term means the continuation of sales tax on records with no immediate relief in sight.

Radio around the country appears consistently middle of the road, and the country's largest city, Auckland, is left high and dry without a rock station (bar student radio, broadcasting on a three-month warrant).

The New Zealand Broadcasting Tribunal has heard applications for FM warrants. In Auckland there are two channels available, but the outcome won't be known until June at least.

Record companies dealing with program directors interested in golden oldies are forced to find exposure for product through other mediums, and the necessity of radio to break new acts is now being queried. Records have hit No. 1 with virtually no airplay at all.

The year has seen a rapid escalation in the local recording area, creating a strong independent label force.

In overview, however, prices are up and sales are down. Last year's new union award rates pushed manufacturing costs up, compounding at consumer level. Singles sales remain a non-growth group. Album sales are flat, once you remove export quantities, but cassette sales are up by 18.6% for 1980-1981. "Which just goes to show," says Recording Industry Assn. head Tim Murdoch, "there are more car stereos,

Ann Louise Martin is a freelance writer in New Zealand.

more Walkmans. Generally people are finding the cassette more durable, portable, and economic with the rising price of albums."

The overall market in dollar terms has increased by 8%. With the inflation rate of 16% taken into account, and price rises, the net effect is a down market.

### Sales Tax

In a recent court action against the sales tax on video cassettes, it was found that a cassette is an accessory to a video recorder, and therefore should be subject to a tax less than the 40% levy. If the same rationale is employed for records, with records as accessories to stereo systems, theoretically the sales tax should likewise be reduced. This is one of the arguments the Recording Industry Assn. has under its belt for the continuing campaign against the levy. The emphasis is on a reduction in the rate, rather than total removal.

Murdoch comments: "There is a move towards indirect taxation. Should it eventuate, and we get a value added, or retail sales tax, it would have a major impact for the retailer. When the records he buys with the tax loaded on his inventory is inflated by 40%, and if the record doesn't sell at \$10.99, there's little chance it'll sell at \$1.99. The government's got its money, but there's no comeback for the retailer. It's a situation we'll be watching very carefully."

### Promotional Activity

As part of a move to stimulate sales, the Recording Industry Association has adopted several promotional ideas.

Continues Murdoch: "June will be National Country Music Month, and every record company in the country will promote

(Continued on page A1/NZ-16)



Mike Chunn, seated right, Mushroom Records NZ, signs DD Smash to the label. Standing from left are: Rogert King, group manager; drummer Peter Warren;

guitarist Rob Guy. Seated from left: Doug Rogers, Harlequin recording studio chief; lead singer Dave Dobbyn; and Mike Chunn.



Patsy Rigger, CBS country music star, deep in the heart of Auckland during record store promotion.



The Clash at Auckland's Logan Campbell Centre.

## International Wave

• Continued from page A1/NZ-2

proximately \$3 U.S.), making them near to the highest priced seven inch records in the Western world and somewhat outrageous if the concept of a 'fifth of an album' (two tracks of 10) pricing concept is applied. At the same time, the number of color picture jackets on singles noticeably decreased from 1980, the bulk being issued by Festival and CBS.

Of greater impact however was the breaking of the \$10 price barrier by albums. For many years it has been generally conceded, as prices edged closer to that mark, that the public would not quibble over price as long as they did not have to extract anything larger than a 10 spot from their wallets and purses. During 1980, RCA stepped over the line, followed by every company except Festival (always the last to go up) and EMI (until recently, usually the first), and it would appear that the consumer resistance theory may have been absolutely correct. "We can't discount the effect of the price rise," says Rex Barry, who admits to be hesitant about the new \$10.50-\$10.99 lists (approximately \$12-\$13.50 U.S.). "I'm very disappointed that some companies ill-advisedly broke the \$10 price barrier," says Peter Jamieson. Allan Hely is even more severe. "In my view, the price limit for an LP in this country is \$10, which includes a massive sales tax slug of \$1.50. And while by necessity the retail price could be forced above this level, such an increase will, of a consequence, drive music lovers to blank tape." Polygram's Ross Barlow defends the rise, saying, "LPs were \$5.95 in 1974, now they are \$10.99. There are not too many other consumer items that have not doubled in eight years."

In the midst of gloom and concern, one comforting light remains undimmed—the quality and success of local recording. In 1980, the Australian representation on the top 100 albums and singles of the year leaped from 14 to 22 (singles) and 12 to 16 (albums). The 1981 figures were 21 and 15. (On the basis of LRB and Air Supply being included because they reside here but AC/DC and Olivia Newton-John omitted because they do not). In 1980 three of the top 10 albums of the year were Australian (Split Enz, Cold Chisel and Australian Crawl). In 1981 the tally moved up to four (Australian Crawl, Billy Field, Icehouse and Split Enz). Two of the top 10 singles in 1980 were Australian, including the No. 1. The same results occurred in 1981 with the Swingers' "Counting The Beat" the top hit of the year.

A year ago, these pages commented on the "startling inability of many major record companies to recognize and develop Australian talent to any significant or consistent degree," citing that 14 of the 22 Australian entries in the year's top 100 were on indie labels. 1981 saw the majors move into a

higher gear and the high profile of the plucky indies lowered a few pegs. Only 10 of the 21 hits in 1981 were on indie imprints (Mushroom, Avenue, Midnight, Regular and Wizard) the rest being mainly accounted for by the expanded local a&r activities of CBS, WEA and EMI.

Some indies, notably Mushroom, were heard to complain that bands that would have normally gone to labels such as theirs are being lured away to the giant glass towers with irresistible wads of folding greens. Mushroom, which single-handedly exhibited to the Australian record industry just what profits could be made from the intelligent exploitation of domestic music, has seen its own strategies used against itself. More and more hot new Aussie acts are being broken by the majors.

While Split Enz and Australian Crawl continued their 1980 prominence, Cold Chisel fell back a little, offering only a double live album that, although hitting No. 1, came in at only 22 on the year's chart. Australian Crawl delivered the second most successful chart LP of the year (behind "Double Fantasy") with their second quad-platinum album "Sirocco" (their first LP recently achieved 100 weeks on the national charts). Split Enz returned to No. 1 with the "Corroboree" ("Waita" in U.S.) LP, which failed to perform as spectacularly as "True Colours" of 1980, the two singles lifted from it coming in at 42 and 49 on the year's chart.

The upper-echelon in 1980 was augmented by some startling newcomers, led by CBS' Men At Work, who debuted with a national No. 1 single ("Who Can It Be Now?") and followed up with another No. 1 ("Downunder") and a No. 1 album ("Business As Usual"). Like Australian Crawl before them, the band is young and relatively inexperienced but possesses an amazing original sound. Equally as spectacular was WEA's Billy Field, a dapper purveyor of swing era jump'n'jive originals and piano ballads. A studio owner who records in his spare time, Field notched up the fourth biggest chart album of the year with "Bad Habits," a No. 1 single and a number four single. The sixth best charting album of the year belonged to an avant garde new wave/synthesizer outfit called Icehouse (formerly Flowers), who also scored impressive international sales during the year for Chrysalis. Icehouse is the second signed act on the exclusive Regular Records indie imprint (thru Festival) which also boasts the consistently successful Mental As Anything, who have notched up five top 10 hits.

Two interesting No. 1 singles by Australian artists came from Mushroom Records, who got Renee Geyer to the summit with "Say I Love You" after 10 years of only moderate success. On the other hand, Kiwi newcomers the Swingers zoomed to No. 1 in February to score the hit of the year with "Counting The Beat," but everything they've released since, including their debut LP, has sunk without a trace. Fellow Melbourne indie, Avenue Records, also enjoyed a strong year, with top 10 singles by Mondo Rock and Jimmy & the Boys and

a top three album by Mondo Rock.

Other prominent new Australian charting acts of 1981 included the Divinyls, InXs, Midnight Oil, Ward 13, MEO 245, Wendy & the Rockets, the Models, the Reels, the Sunny Boys, the Church, Swanee and Karen Knowles. The description "new" could almost also be applied to EMI's country music legend Slim Dusty who broke a 23-year chart drought with his No. 1 drinking hymn "Duncan." Another EMI act, Moving Pictures (thru the WBE indie), debuted with a fine original album late in 1981 but it was not until early this year that the band and the product exploded across the country. At time of writing, the group has both the No. 1 LP and single in Australia with "Days Of Innocence" (double platinum so far) and "What About Me?" and has equalled the startling chart debuts achieved by Skyhooks, 01'55, Australian Crawl, Men At Work and Billy Field over the past few years.

Outside of Australia, the flag is flying stronger than ever before, with very substantial success bringing in funds that are not forthcoming from local trading. Chart-topping in foreign lands is now an accepted fact of life for Australians, who no longer read about international achievements via banner headlines in daily papers. The achievements are now so common that only the most successful command special attention.

Any person associated with Australian music will be delighted to point out that only two acts have scored a top 10 single in America every year for the past five years, both of them Australian—Little River Band and Olivia Newton-John. The biggest hard rock recording act in the world is Australian (AC/DC), the biggest soft rock recording band in the world is Australian (Air Supply) and the most popular male pop singer in the U.S. is an Australian (Rick Springfield). The biggest hit in America in 1981 was "Physical," written, produced and sung by Australians (Steve Kipner, John Farrer and Olivia Newton-John respectively). Other Aussie acts currently taking sizeable chunks of foreign markets include Joe Dolce (four million copies sold of his first single), Rose Tattoo, Icehouse, Flash & the Pan, Angel City, Cheetah, Mi-Sex, Cold Chisel, Split Enz, John English, Marcia Hines, Kamahl, Crossfire, Sherbs, Kevin Johnson, the Birthday Party, the Church, the Models and Jo Jo Zep & the Falcons. The territories conquered by these acts are encouragingly diverse: Scandinavia for Flash & the Pan, Hines and English; Canada for the Church, Split Enz and Mi-Sex; Ireland for Johnson; Holland for Kamahl; America for Icehouse, Angel City and Sherbs; France for Men At Work; England for Rose Tattoo, the Birthday Party and the Models.

The international appetite for Australian music continues to escalate rapidly. "It has a fresher sound," offers RCA international vice president Ekke Schnabel. "Australian groups don't seem to copy so much, they are very original." Mush-

(Continued on page A1/NZ-14)



# Liberation

RECORDS

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### JOAN JETT & THE BLACKHEARTS *I Love Rock 'n' Roll*

Hot on the heels of the U.S. Number One single, Liberation quickly delivers a gold single and a national Number One across Australia with Joan Jett and The Blackhearts' rock anthem "I Love Rock 'N' Roll".

Liberation now follows through with sights set and determined on Number One position for the album "I Love Rock 'N' Roll".



### GREG KIHN BAND *Beserkley Records*

In the hands of Liberation, the Greg Kihn Band's single "The Breakup Song" became a National Top Five hit and remained in the Kent National Chart for twenty four weeks.

Liberation releases in June the new single "Happy Man" and backs the success of the band's album "Rockinroll" with the follow-up release of the latest album "Kihntinued" from Beserkley Records.

Also eagerly anticipated is the release of Matthew Kaufman's latest hot discoveries.



### MINK DeVILLE

Mink DeVille's style over the years has changed dramatically. The progression from their early days to their latest album release "Coup De Grace" reflects the continual development of a style and maturity that appeals to a broad spectrum of the music listening public.

No-one in Australia is more in tune with how to foster and promote such dramatic changes in style than Liberation. "Coup De Grace" has received substantial acclaim and airplay through Liberation's consistent approach. A solid foundation for Willie's future Australian success has now been laid by the only label that could have done it.



### Albion Records

Liberation is proud to be associated with the English label Albion. With the knack of sussing the accessible, Liberation will continue to release and promote Albion artists such as Hazel O'Connor, the dB's, 999 and Ian Gomm.



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# AUSTRALIA AND NEW ZEALAND



Midnight Oil, one of Australia's hottest live acts.



Moving Pictures



Jermaine Jackson and Suzi Quatro were special guest presenters at the national tv rock show, "Countdown." Pictured right is the show's master of ceremonies Ian Meldrum. Hard rock group Cold Chisel made an almost clean sweep of the awards. (Photo by Bob King)

## Acts' Stature Soars

# AUSTRALIANS DEFEAT 'CRINGE' BY APPRECIATING THEIR OWN

By CHRISTIE ELIEZER

At the time of writing, five of the top 10 albums in the Sydney charts are by Australian-based acts. In Melbourne the top two LPs are local. Nationally the No. 1 position on the albums and singles ratings are held by Sydney's Moving Pictures. This week, Australian Crawl's "The Boys Light Up" celebrates its second year in the top 100.

Ten years ago a local act scoring a silver single award was enough of a rarity for the record company to throw a celebratory reception. These days no one blinks when debut albums by unknowns like Icehouse and Moving Pictures go multi-platinum.

In the local industry's 30-year history, this acceptance and respect for local acts has manifested in the last seven years. Until then, the national cultural cringe resulted in a patronizing attitude to their homebrews. It was a vicious cycle: due to little record buying interest musicians generally tended to play safe and remain copyist. Another aspect of the local scene is that the progressively creative musicians had cult followings of the over-20s while the blatantly commercial acts aimed at the fickle mid-teens. There was a great animosity between the two arenas, neither of them accepting that the other had any validity.

In 1970, fun-boy rock revivalists Daddy Cool transcended the age groups and briefly brought both camps together. The band's self-penned debut single "Eagle Rock" not only made local history by becoming the first local disk to top the charts but it remained in that position for six weeks battling off big names like the Rolling Stones and Creedence. The band's debut album "Daddy Who? Daddy Cool!" went platinum

(50,000) and kept hitting platinum for five years. After the Daddy Cool phenomenon, the gap between 'progressive' and 'commercial' closed slightly; progressive bands no longer felt embarrassed if any of their disks entered the charts.

In 1975 Skyhooks turned the corner for Australian creativity, proving that acts could make creative music and continually take them into the charts. Originally a counter-culture parody of glitter pop, the joke backfired when they ultimately became teen-throbs themselves. Skyhooks struck an across-the-board appeal by being blatantly Australian: their music influences were based on local bands which gave them a different flavor (their records were produced by one of their heroes, Daddy Cool's Ross Wilson) and they unashamedly sang about Australian experiences and localities.

The Skyhooks had phenomenal success with their early recordings. The first two albums sold an unimagined 200,000+ copies each. For the first time Australian albums were of such high quality that several hit singles were pulled off them. As far as audiences were concerned, here at last was a band which was on par with international bands in terms of originality and flash.

"One of the things local bands learned from Skyhooks," says Ed Nimmervoll, editor of pop publications for 15 years and now a media consultant, "was that it was finally possible to make money out of rock'n'roll. One stayed in Australia and planned out one's future, instead of a lemming-like rush to go overseas and subsequent oblivion, as was the case in the Sixties. Once that need to prove themselves overseas had gone, local musicians could just get on with making their music without being concerned about needing to fit in with overseas trends.

"In the past, musicians never made money out of records—only from gigs. So they had to keep working all the time, which

meant that creative acts like Spectrum and Chain never had time to write songs or rehearse, and they subsequently burnt themselves out quickly. (Continued on page A1/NZ-12)

Christie Eliezer is a Melbourne-based freelance writer.

## Fight Economics

• Continued from page A1/NZ-4

this country would be beyond the comprehension of most other record markets." There are seven major network rock shows putting out 13 hours of airtime a week, as well as a great number of localized shows in various states responsible for at least another seven hours. In bitter competition, these shows scramble for all available video/film rock material and give it unprecedented exposure.

One of CBS' two triple platinum (150,000) albums of 1981 was a tv-marketed item—"The Simon & Garfunkel Collection"; the other was "Business As Usual" from Men At Work. Shakin' Stevens picked up two 100,000+ albums, as did Adam & the Ants. ELO's "Time" was around 130,000, "Making Waves" by the Nolans is past 100,000 and platinum plaques (50,000+) have been achieved by Loverboy, REO Speedwagon, Billy Joel, Neil Diamond, Meat Loaf, Jim Steinman, Barbra Streisand, Pink Floyd and Boz Scaggs.

CBS was the only major to score three platinum singles in 1981, they being "Antmusic" by Adam & the Ants, "Magic" by Olivia Newton-John (otherwise on Festival) and "This Ole House" by Shakin' Stevens. It also had the highest tally of gold singles for the year—nine.

"I'm most excited about the great progress we've made with the Virgin label," says McCready. "We've got rid of its esoteric image and turned it into a big volume label. In the last three months we've broken through with Simple Minds, Human League and Orchestral Manoeuvres In The Dark. That sort of achievement is not to be underestimated."

McCready is pursuing much the same goals as Paul Russell (now MD of CBS U.K.) and with equal enthusiasm, with one notable exception. He is, visibly at least, splashing around much less money. In fact CBS recently severely cut back on its issue of promotional records and media giveaways as part of an overall cost-pruning exercise. As with most companies, product launches and receptions are now ancient history.

WEA: In last year's Spotlight WEA managing director Paul Turner accurately predicted "This year won't be easy. It's out there but you have to work for it." During 1981 the company lost its second placing in chart share for top 60 and top 100 albums and top 100 singles, coming in third (19.1%), second (24.5%) and fourth (16.2%) respectively. It also managed only fourth in top 10 singles, with 19.6%. Monitoring the success of WEA over a year is a difficult task. The company is enviably lean and has long maintained an almost aloof profile, rarely indulging in boasts or chest-beating. "We may have been down a little," says creative services manager Phil Mortlock, "but it certainly didn't feel like a slow year, it felt very productive. There's no feeling around the company that we have to pull our socks up because that's the way we oper-

ate anyway. We are such a small tight working unit that if anyone was retrenched there would be a big hole in our operation. I think we can all see that people are becoming more hesitant about buying anything and that it now takes 10 weeks instead of five to get a single away but that isn't the end of the world."

WEA's 1981 achievements included the biggest selling non-tv album of the year with John & Yoko's "Double Fantasy" (285,000), along with Richard Clayderman's "Reveries" (175,000), Queen's "Greatest Hits" (170,000), Billy Field's "Bad Habits" (140,000), Christopher Cross (120,000), Devo's "Freedom of Choice" (100,000), Stevie Nicks' "Bella Donna" (100,000), Foreigner's "4" (70,000), Cold Chisel's "Swingshift" (88,000 double sets), Phil Collins' "Face Value" (90,000) and Devo's "New Traditionalists" (75,000). Cold Chisel's "East," the company's biggest 1980 LP, continued to surge through 1981 with a current sales tally of 230,000. A 12-inch "Devo Live" EP is around 115,000.

"The John Lennon sales were to be expected but the Billy Field phenomena was a bit horrifying," says Mortlock. "Nobody could have imagined how huge a star he was going to become within just a few months. He has reached a position in this country that goes beyond transient pop stardom, he has reached what it takes people 20 years of hard work to get. Every day he is besieged with offers to open buildings and appear on every tv show imaginable, but his greatest challenge is to come up with a second album that will meet the expectations created by the first."

Apart from Field and Cold Chisel, substantial local artist success was also forthcoming from the Divinyls and Swanee, both with top 10 hits. "High volume Australian acts have become an important part of WEA's overall success. We're always waiting for the big guns from America on which we once relied solely.

"But most of the guns have been silent for a long time, like Jackson Browne, Fleetwood Mac and the Eagles. Linda Ronstadt and Rod Stewart aren't even big guns anymore. It makes more sense for us to cultivate domestic talent with big gun potential than sit around waiting for unreliable foreign product." Unreliable as it may be, foreign product from America has given WEA a strong chart profile for 1982. At one point in March, in a situation reminiscent of the beat boom of the Sixties, Foreigner held down two positions in the top five with the singles "Urgent" and "Waiting For A Girl Like You."

POLYGRAM: During 1981 Polygram slipped a little in its overall chart performance, pulling in 10.3% with singles and 11.1% with albums. However its top 10 performance rose appreciably to 9.8% (from 6.6%) for singles and 8.4% (from 5.7%) for albums. This was a result of five strong albums and two monster singles. The LPs were Elton John's "The Fox" (60,000), Dire Straits' "Making Movies" (125,000), "Stars On 45" (150,000), Moody Blues' "Long Distance Voyager" (40,000) and "Hitwave '81" (230,000). The two singles, the

second and fourth biggest charting of the year respectively, were "Stars On 45" (70,000) and Roxy Music "Jealous Guy" (91,000). Other substantial success came from Dr. Hook (two gold singles), Visage, Suzi Quatro, Bee Gees and the Hollies.

One factor in Polygram's reduced top 100 chart performance may have been its drastic cut back on rock repertoire. The company is now issuing less pop/rock product than any of the six other majors. This is compensated in part by an increased independent operation, with a standard importation of around 500 copies of a title. However much important new rock is simply not being made available. Even more than CBS, Polygram's chart share is simply not indicative of its actual market prominence. As managing director Ross Barlow points out, "We have 65% of the entire classics market in this country, because we have the three leading classical labels in the world—Deutsche Grammophon, Philips and Decca. I'm pleased to say that classical sales are relatively unaffected by the current recession although they are susceptible to home taping. But it seems to me that classics buyers both tape and buy whereas pop people tape and don't buy. So we don't sell blank tape anymore. I'll be damned if they're going to tape my records on my tape!"

"In 1981 Polygram went through a busy, diverting period as we settled Astor into the operation and worked out how to co-exist harmoniously. There was so much staff re-arrangement that Rex Barry (Astor MD) and I were virtually personnel officers for quite a few months. Now things have settled, morale is getting higher, and we can both throw ourselves back into running record companies and getting hits."

ASTOR: Like Polygram, Astor's operation was shaken up considerably by the move from Melbourne to Sydney and partial merging. However it did manage to pick up a respectable 5.4% of top 10 singles (7.4% of top 100). Album performance was rather dire, with only 3.7% overall and 0.7% of top 10.

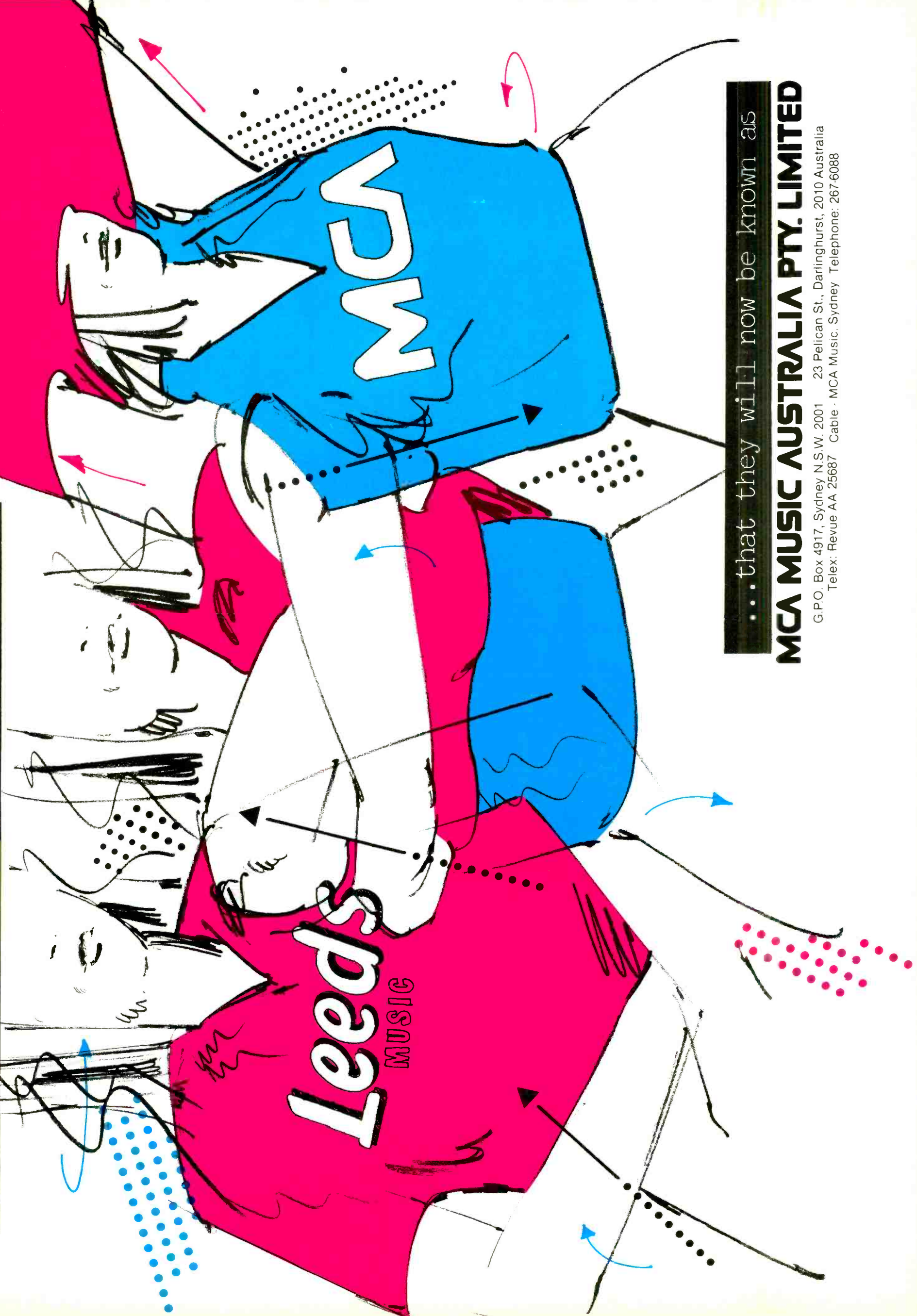
The singles performance was largely a result of "Endless Love" by Diana Ross & Lionel Richie, a platinum single. Gold singles were Stevie Wonder's "Master Blaster," Karen Knowles' "Why Don't You Explain?" and Kelly Marie's "Feels Like I'm In Love." Stevie Wonder's "Hotter Than July" was a triple platinum LP, while Steely Dan's "Gaucho" did one platinum. Tom Petty & the Heartbreakers, Karen Knowles, the local cast of "Evita" and Don Williams did a gold LP each.

"The most important event for Astor in 1981," explains Barry, "was the Stevie Wonder tour which finally established him as a superstar act in this country. It was also very rewarding to get Fable Records' Melbourne schoolgirl, Karen Knowles, off the ground with a gold single and album for her first releases. Personally I'm excited by the proliferation of rock on tv because a lot of films that have never been seen in Australia are now getting airtime. Of the top 50 singles at least 48 have clips and it's obvious that tv exposure sells rec-

(Continued on page A1/NZ-12)



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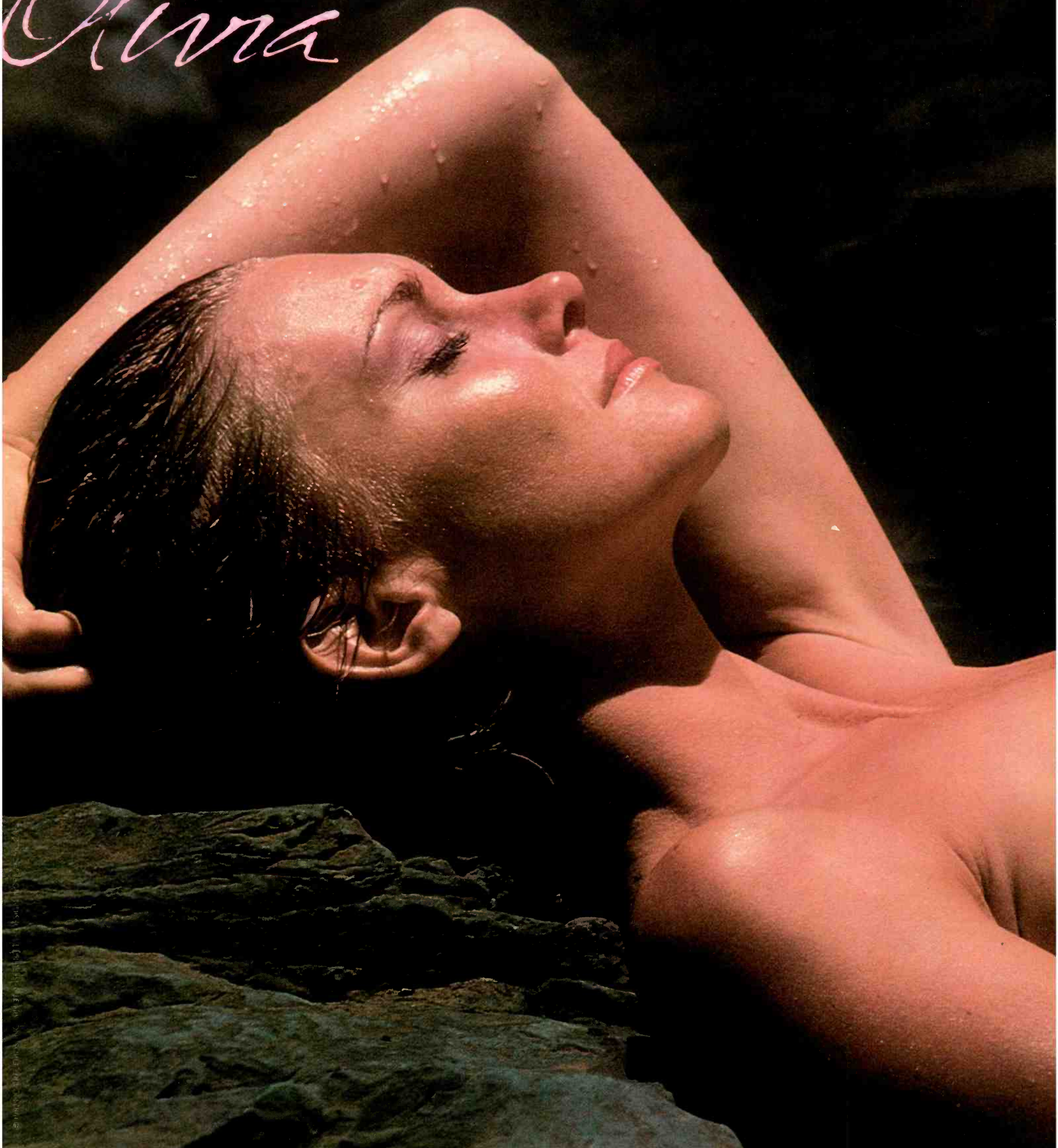
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# Appreciating Own

• Continued from page A/NZ-8

"But now with records going platinum, bands can go off the road for three or four months, and really work on refining their music. That is reflected in the latest recordings, which makes it easier to crack the overseas markets. The unique thing about the latest big sellers in Australia like Men At Work and Australian Crawl are that they stand out in the international market because their influences are so Australian. Even AC/DC owe a lot to that electric boogie that Billy Thorpe made so popular in the early Seventies."

Part of this swing towards extended holidays for bands to replenish their creative juices comes from local appreciation of the benefits of owning one's own publishing, resulting in the rise of a new breed of aggressive but small publishing companies. Another is that in the past, booking agencies were invariably tied up with venues, resulting in acts only getting about 60% of the gross. With the recent trend of managers getting together as a force—spearheaded by the Dirty Pool organization, representing some of the biggest live acts in the country—bands can now demand over 85% of the gate.

A typical case of a changing situation where a band is in a better position to make better quality records is that of Mondo Rock, the band now led by former Daddy Cool frontman and Skyhooks producer Ross Wilson. Mondo Rock, whose first album has been released in America by Atlantic, are currently working on their second album in Melbourne with producer Peter McIan, who was flown in from Los Angeles.

Says Mondo Rock's manager Jon Blanchfield: "The circumstances are so much different. When this band recorded its first album, it was a rush to the studios after a late night show, and everyone would be exhausted. This time, a combination of a healthy advance from Atlantic and the band's earning capacity on the live front means they have the luxury of being off the road for three months."

"Ross Wilson has been in the industry for almost 15 years and this is the first time ever, through all his bands, that he's able to concentrate on making a good record that can compete on an international level."

Blanchfield, a former singer and record executive, reflects the current mood of optimism of the country's music in the international marketplace, particularly in the United States.

"The type of rock'n'roll entertainment you find in Australia is mostly in the hotels and clubs," he explains. "To keep the audience interested, it has to be bright, exciting, ever-changing and have a strong dance beat to it, which is the sort of music that AM radio demands."

"Australian music's song-orientated nature comes from the traditional dominance of AM radio, and its unique flavor comes because its input comes from the technological ad-

vances of America and the creative aspects from Britain."

The decline of England and, to a lesser extent Europe, as a viable touring market also coincided with Australia's rise to fourth position in the world concert circuit. Virtually every rock heavyweight has visited the country allowing audiences to realize first hand that overseas acts have warts too. In the current New Wave era, young bands like Squeeze, Teardrop Explodes, Human League, the Clash, B-52's, Magazine, Duran Duran, Stranglers, XTC, Madness, Romantics, Vapors and the Cure among others also visited. Due to their minimal popularity, they had to forsake the large concert hall to play the small theatres, clubs and pubs. Significantly, local audiences could see the imported acts play the same turf as their home brews and see that their own top acts were in a lot of ways far superior to those glamorized in the overseas rock press.

Through the late Seventies and early Eighties, increased record sophistication and audience appreciation was reflected in the way the cream acts like Mondo Rock, Icehouse, Split Enz, Angels, Cold Chisel, 01'55, Sherbet, AC/DC, Marcia Hines, Jon English and Australian Crawl all have not only gone (multi) platinum but more frequently crack the 200,000 sales mark—once the province of only the top international acts. In the last 18 months four acts—Split Enz, Billy Field, Men At Work and Moving Pictures—have scored No. 1 simultaneously on the albums and singles charts.

The Australian rock audience's move towards an Australian-orientated style is not shown in its rejection of straightforwardly Americanized outfits like Little River Band and Air Supply, but in the market sales research conducted by the country's various music magazines.

"A few years ago, putting an Australian act on the front cover meant a slight dip in circulation," admits Graham Simpson, editor of Juke, the widest circulating rock paper, "and you did it only out of principle. These days you can easily put out six successive issues with Australian act covers and they all sell out."

"Recently when two Australian bands Rose Tattoo and the Church tried to endear themselves to the English rock press by denouncing Australia, the reaction against them was nasty, to say the least. It's a great feeling: once Australian acts know they've got the crowds' credibility on their side, it only encourages them to take chances in the music." **Billboard**

## Fight Economics

• Continued from page A/NZ-8

ords. Although I must point out that probably the only No. 1 hit last year that didn't have a film was "Endless Love" which sold on radio exposure alone, proving that it can still be done that way. There is a great future for the marriage of Astor and

Polygram and now that the dust has settled, we aim to surge ahead. I'm holding strong expectations for David Briggs' Rough Diamond label and I think we can look toward even greater breakthroughs with Motown product, such as the current success of "One Day In Your Life," a six-year-old Michael Jackson song."

RCA: In 1980 RCA scooped up 9.1% of the all-important top 10 albums chart after a dismal 1.4% the previous year, the success factor being the Village People soundtrack "Can't Stop The Music." In 1981 it dipped again to 1.5%, Village People having somewhat let the company down with two barely platinum albums, "Renaissance" and the tv-promoted "Non Stop" compilation.

"1981 was a loss year," admits managing director Brian Smith, "but 1982 will be profitable." This confidence is based upon the strong emergence of Bucks Fizz, which RCA is touting as another Abba, and greatly increased local recording activity under the direction of ex-Polygram a&r man Peter Playvic.

With no platinum and just one gold single for 1981, the company's success came from seven platinum (Bucks Fizz, Chipmunks, Skyy, Hall & Oates, Village People, x 2 and John Denver) and seven gold (Abba, Chipmunks, Hall & Oates, InXs, Waylon Jennings, Dolly Parton and Elvis Presley) albums. The sole gold single was Bucks Fizz "Making Your Mind Up."

"With our rationalization of operation, which should have been done a long time ago, and our move into more direct Australian recording I think we will be able to shake off a lot of our problems," says Smith. RCA is currently distributing the alarmingly quiet independents Powderworks and Deluxe, their poor showing not exactly assisting the RCA slump. Deluxe delivered a gold album with InXs but has recently lost both them and the Dugites to other labels. The Numbers have failed to deliver but heavy metal outfit Heaven is showing strong international promise. Powderworks has recently scored its first substantial single hit in a year with "Just Can't Get Enough" by Depeche Mode.

"By relying on outside companies to bring you local talent, you remove yourself from the close personal contact that is necessary to break a big act. You're not creating anything for yourself. When the three years are up you have to face competition to keep the act and then pay a fortune for it. You can also be let down in the critical months when you have no control over the scheduling of new product. It makes sense to commit ourselves to a full local recording roster." First step in that direction is the signing of the Hitmen, who recently defected from WEA, as did the Radiators to Powderworks. **Billboard**

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# International Wave

• Continued from page A1/NZ-6

room Records head Michael Gudinski offers, "Being from Australia is like having a key to every important music industry office in the world. Music and film are among Australia's top dollar exports. We have gone from an outcast industry to one with absolute respectability."

Gudinski, the patron saint of Australian rock, did much to focus attention on his own and the music's achievements over the Australia Day long weekend in January of this year. His series of "Mushroom Evolution" concerts at Melbourne's Myer Music Bowl, featuring tantalizing reformations of legendary acts, staged to celebrate his label's 10th anniversary, drew an estimated 150,000 people. The soundtrack albums are yet to be issued but will undoubtedly fare as well as 1981's No. 1 "Andy Durant Memorial Concert" double LP which featured a supersession performance by Australian rock heavies in honor of a young musician who died of cancer at age 25.

Behind the rosy picture of local recording lies some very real concern on the part of independent labels and producers who feel that the bandwagon's wheels will fall off when too many people jump aboard it. "There are a lot of new independents out there who just don't know what they're doing," complains Mushroom's Michael Gudinski. "They see big sales for Australian rock and think that they can get in on the act. What they don't think about is that we supported Renee Geyer through 10 years, we supported Split Enz through six albums. These people record poor product with poor artists and clog the market for people who know what they're doing. They will fail in the end but not before they do a lot of damage to Australian music."

"This boom will have to level out soon," says highly regarded producer Peter Dawkins. "A few American companies have burned their fingers with Australian bands because they underestimated the enormous cost of bringing a band from Australia and supporting them. Of course everyone is aware of us but I think it's getting to a point where an act has to be the next Beatles before anyone makes a \$1.5 million investment in them. Locally, a lot of good product is not getting the exposure it deserves. I really worry about a lot of the people who are out there making records. The amount of product on the market is frightening. A lot of new albums are being held over for months to give them a better chance. What I can't understand is why a lot of very hot live bands, like Midnight Oil and Matt Finish are only doing 20,000 or so on their new albums. I guess it comes down to heavy competition."

Deluxe Records head Michael Browning, an industry veteran, is also worried about bandwagon jumping. "It's increasingly difficult to penetrate media and airplay barriers, they just don't have enough room. The success of independent la-

rels with Australian rock over the last few years has made majors and other indies think "we can do it too." But there's more to building an act than meets the eye. The reality that a lot of them don't seem to realize is that there is very little money to be made locally. It now only costs slightly less to record down here. Our costs have nearly caught up. I don't agree with Peter about the dwindling of overseas support, I think the interest has yet to peak. It's still only the really switched on people in America who are really aware of what's going on here. It's really only the Clive Davises, Chris Blackwells and the Jerry Mosses; people further down the totem pole only think about REO Speedwagon and their own talent. When these people become aware there really will be an explosion."

In a live situation, life has never been better for Australia's top line rock acts. Lucrative pub venues abound in every city and, as the recently departed Paul Russell (CBS MD) once remarked incredulously, "this is the most sophisticated and extensive live scene that I've encountered anywhere in the world." Five years ago a big league group made around \$10,000 a week, now they can pull that for a single gig. Australian Crawl recently set a new record at Cloudland Ballroom in Brisbane when they grossed a staggering \$50,000 by taking the door and drawing 5,000 fans at \$10 a head. Bands such as Angel City, Cold Chisel, Australian Crawl, Split Enz, Midnight Oil and Men At Work are reaping touring profits that would make medium-sized corporations jealous.

Australian radio was unsettled and uncertain during 1981, with see-sawing ratings. FM, the "great white hope" of Australian broadcasting has by no means revolutionized listening patterns in this country. In what has proven to be a definite disappointment to the record industry and no doubt a proportion of listeners, commercial FM operators have trod the safest path possible, eschewing any real departure from accepted AM style. Only the campus and government FM outlets, such as 2JJJ-FM and 4ZZZ-FM, have used the band to explore experimental, radical or adventurous programming.

"I am disappointed with the low public acceptance of FM," says Allan Hely, "which I feel is due in some respect to their broadcasting policy which appears to be similar to their AM counterparts. But as this changes they are certain to attract a more serious music audience and subsequently increase the incidence of home taping. Each way, we lose."

In the two major cities, Sydney and Melbourne, the leading rock FM outlets seem to have stabilized around the 7% mark, after pulling themselves up from about half of that during their first year of operation. In Sydney 2MMM-FM has captured 7.2% with the softer formatted 2DAY-FM dipping from 5.7 to 5.7% in the latest book. Competition is a little tighter in Melbourne, where 3EON-FM has moved to 6.7% and 3FOX-FM to 6.5%, both having similar rock formats. 2MMM-FM has shaken up AM operators by taking out the 18-24 demographic

with 23.3%, against 2UW (22.3%) and 2SM (15.1%). This, the station gleefully points out, was its target audience from inception.

In the AM area, 1981 was the year of formats, some wildly successful, some disastrous. 2UW streaked to 15.9% with the aid of Todd Wallace formatting but has dipped to 12.9% now that the novelty has worn off. In Melbourne 3KZ has taken on the same format but results have been disappointing. Sydney's 2WS moved into a heavy gold format and picked up from 7.4% to 9.8% in the latest McNair Anderson survey.

"We went into oldies because, quite simply, nobody else in this market was doing it," explains 2WS station manager Ray Bean. "If we'd gone for a 2UW type format we would have had to do it incredibly well to beat them. Right now we're providing an attractive middle ground between the beautiful music of 2CH and the rock stations and there is no doubt that it is working well."

2KY lifted its country music profile early in the year and momentarily entered the top five stations rating but its incredible conservatism and "vintage" approach to programming has seen it drop back to ninth place with just 5.8%. Sydney is yet to see a station go into country properly and the general feeling is that whoever does it well will make a killing in the currently fragmented radio market.

Chart music trends in 1981 were similar to the preceding two years in that innovative new sounds were welcomed with open arms. The basic balance of the Australian charts (one third each Australian, English and American) results in Australians being presented with one of the most attractive music menus in the world. 1980 saw the breakthrough of such newcomers as the Vapors, Motels, Jona Lewie, Tourists, B-52's, Martha & Muffins, Korgis, Pretenders, Romantics and Bugles. 1981 was even more imaginative, particularly in regards to British trends. Sudden superstars included Visage, Ultravox, Spandau Ballet, Tenpole Tudor, Adam & the Ants, Duran Duran, the Bureau, Fischer Z, Dave Stewart, the Look, Stray Cats, Devo, the Quick, Phil Seymour, Greg Kihn Band, Ph.D., the Go-Go's, Soft Cell, Loverboy, Phil Collins, Billy Squier, Kim Wilde and Get Wet. Looking set to break in the near future or just emerging are Keith Marshall, Bob Segarini, Mink DeVille, Oingo Boingo, Madness, Haircut 100, Orchestral Manoeuvres In The Dark, Depeche Mode, UB40, Human League, Joan Jett, the dB's, Quarterflash, Tom Tom Club, Tony Basil, Bow Wow Wow, Paul Agar & the Set and Simple Minds.

Indicative of the Australian market's unquenchable appetite for new sounds is that 57 of the top 100 singles of 1981 were by artists who had not previously appeared on Australian charts. LP buying tended to be more superstar bound, with only 30 of the top 100 albums being from newcomers.

During 1981 the Australian charts once more managed to avoid falling into the MOR morass that seems to have en-

(Continued on page A1/NZ-18)

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1981



1982

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Polygram stays on top in New Zealand by releasing top local artists like Dave McArtney and The Pink Flamingos. The group that walked away with most of the major awards in the 1981 New Zealand Record Industry Awards with their debut album

New Zealand Record Industry Awards 1981

**Top Male Vocalist**  
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**Top Album**  
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# polyGram

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down under



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## New Zealanders

• Continued from page A/NZ-6

country acts. We're keen to work in June because it's a low dollar period. The second of the combined industry months will be in black music, or dance music, but everyone's getting in there to make an effort because we've got to generate more interest in purchase of records."

Murray Thom, head of CBS-NZ, says: "Kids are spending money on the space invader machines instead of 45s as they used to. I say we've brought that on ourselves. If we were being as innovative and exciting as space invaders machines can be, we'd still have a good market share. We've got to capture the disposable dollar; we don't get it by right."

The independent RTC has approached marketing and promotion in a special way. Detailed attention is given to packaging concepts for 12-inch and 7-inch singles, with the release of limited edition imported picture sleeves. Limited edition picture sleeve singles from XTC and Heaven 17 sold out within a week.

The marketing push is being reinforced by retailers, and the past few months have witnessed massive price wars and discounts to, again, create interest at consumer level.

The owner of one retail chain condemns activity against the abolishment of sales tax as a waste of time, and advocates every spare dollar should be put behind promotions. T-shirts are given away with albums, and one store has given away goats milk soap and shampoo with every purchase of a local compilation album titled "Goats Milk Soap" on Ripper Records.

A spin-off from the discounting, according to Mike Dow, owner of the Record Warehouse retail chain, has been to totally confuse the public as to the real price of a record. He maintains albums in New Zealand are among the cheapest in the world in exchange rate terms.

The national promotions and marketing manager for Festival Records Victor Stent agrees.

"Discounting is the worst thing that ever happened to this industry. Most major companies discount, which enables the stores to put local albums out at \$6.99, and \$7.99, but never \$10.99. The customer thinks, great, but what's wrong with the product? It equates in the public mind that New Zealand albums are substandard. Even Split Enz 'Time And Tide' is out there discounted! We may not regard them as a local act anymore, but the principle is so damaging. It is also an easy way to get a chart rating, because the discounting encourages retailers to buy big, but it doesn't get the stock from the retailer to the public."

Late last year Festival announced a no discount policy.

"Our commitment is to promotion," Stent continues. "We don't demean the product by bringing the price down. We've got to get consumers to regard records as value for money. If you dropped the sales tax, you'd probably find records would be no cheaper, but the wholesalers and retailers would get better margins, and we'd all operate more healthily as an industry. We got the D.D. Smash album (more about that later) to No. 1 at the full price, by getting in, as with all local material and working it. Overall, the trade reaction to our philosophy has been good, because retailers recognize Festival as having a long term interest in the industry."

### Radio

Radio has virtually closed its doors to new rock music, and its validity for a younger age group is being heavily scrutinized.

In mid-1981, Joy Division, marketed by RTC, hit No. 1 in both the singles and album charts without any recognizable airplay.

A single from local band, the Screaming Meemees debuted at No. 1 without any airplay, except for student radio. Exposure was gained again through word of mouth, video and press. The entire run of limited edition 12-inch Screaming Meemees 45s presold, and retailers went on to take quantities of the 7-inch whereas normally it would have met with an unenthusiastic reception. Eventually some radio stations picked up on it. It is pretty hard to ignore a No. 1 single.

The New Zealand market is very similar to Britain's in some

aspects. It's a cult market, very supportive and competitive and aware.

Commenting on the success of Joy Division, RTC's Kama Fitzgerald notes this 15 to 25-year-old bracket "all read the overseas magazines and lap up everything available to them."

The company responded for Joy Division with press kits, point of sale material and posters, and it paid off.

There is hardly a station in the country to be coerced into playing Human League's "Don't You Want Me," the first single in Britain to go platinum in three years. "We don't want this music going to such a defined market," Kama says. "It's got mass market appeal, so we'll just have to keep at it."

Simon Grigg, who runs the independent Propeller label, has marked up 11 out of 12 singles released actually making the top 30 without radio support. "I don't think radio in New Zealand matters much any more," he says. "The stations are too far out of touch. Word gets around on what's happening through posters, dances. It's a street thing."

Grigg's stand is echoed by Tim Murdoch, head of WEA. "Radio has lost its effectiveness as a mover of records. The playlists are so cautious the chances of developing a new artist are very poor. Television is moving in and picking up where radio leaves off when it comes to breaking acts. With tv exposure pianist Richard Clayderman has become the biggest single artist in New Zealand in the last 18 months, and on the other end of the scale, the Tubes have sold extremely well, not through radio, but through great video clips."

With rock radio on the decline, MOR and country have stepped in to enjoy the spotlight.

CBS's Murray Thom notes: "Radio is pathetic, but it's only in the rock sector. Rock 1 (Auckland—'beautiful music') is doing a magnificent job for our other artists, for example in the country and western area. We've got to be aware of this as a resource and use it as an opening for new acts."

"As far as rock goes, albums like 'Business As Usual' from Men at Work prove people still want to hear good music, and they'll pay for it, but they must initially be exposed to it."

"Business as Usual" was the first Australian album ever to go to No. 1 and it held that spot for over five weeks. The single from the album "Down Under" also hit No. 1.

### Local Developments

Local recordings have flourished during 1981 and continue to do so under the wing of independents such as Propeller, Bunk and Ripper.

Propeller has been going for nearly two years, with bands Blam Blam Blam and the Screaming Mee Mees about to release albums.

These were financed by record company advances in both New Zealand and Australia, Harlequin studios in Auckland, and dollars from the sale of a compilation album "Class of '81" released on Propeller.

The "Class of '81" compilation album, distributed through Festival, was Propeller's first major success. It went straight to No. 1 on the compilation chart, due to a low retail price of \$7.99 (it wasn't discounted), and a heavy push from Festival.

Stent comments: "We tied in massive promos with the student radio stations throughout the country. The album was given away, and we had a 'culture chuck' which is like a discus competition, with prizes for the best distance, and concerts from the bands involved, played a big part too. These ideas helped break the product, and it was the first time anything of such nature had been mounted for a local compilation."

"Class of '81" has since been released in Australia, and is reportedly selling steadily, despite its age.

The independents have attracted a host of young, and upcoming talent, reasons Propeller boss Simon Grigg, because they offer the bands individual attention, and the freedom to maintain control over recording and packaging.

Both the Meemees and the Blams (as they are affectionately known) will have their albums released in Australia.

With Propeller signed to Festival for NZ distribution, it also gives access to the Australian market, where there is high hopes for both LPs.

"We wanted to make an album of international stature with the Blam's 'Luxury Length,'" says Stent. "And I think the Blams could be New Zealand's next major export in terms of unique contribution to music. Producer of Spandau Ballet,

(Continued on page A/NZ-18)

Frank  
Evan

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## New Zealanders

• Continued from page A/NZ-16

New Zealander Richard James Burgess heard more of the tracks when he was here and puts them on a par with anything in Britain at the moment."

Festival is also associated with Mushroom New Zealand, and Propeller has recently signed an international publishing deal with Mushroom Music in Australia.

Mushroom Records are now established in New Zealand with Mike Chunn (original Split Enz member) acting as sole charge. It's his responsibility to find the next big New Zealand act and sign them up.

The NZ company's first band, with accountably enormous potential in Australia, is D. D. Smash. With months of touring and several singles behind them, the band's first album "Cool Bananas" debuted at No. 1 without any radio play at all (bar student radio of course). "Cool Bananas" hung in the top three in its first weeks, and at the time of writing was due to go gold.

Festival's Stent remarks: "To hold that position is virtually a feat in itself because normally the album or single which hits the top spot has burnt itself out by the time it gets there, but this time sales have been maintained."

It is as well to note the album achieved success without discounting, and that "Cool Bananas" was backed by an innovative launch, part of which included free iced chocolate bananas to radio stations and retailers. "This helped create a buzz," explains Stent. "And I can't stress enough the importance of the rock press, student radio and video in getting local product off the ground. If it weren't for these media factors, there's no way the more imaginative bands would have had any impetus over the last three years." "Cool Bananas" was recorded in Auckland, mastered in Sydney, and pressed in Wellington.

Says Mike Chunn: "D. D. Smash were given a good budget due to the backing of Mushroom in Australia. The band's guaranteed an Australian release so they won't have to cross the Tasman and starve for six months like other bands have had to in the past." The band is due in Australia around June. Chunn is a staunch supporter of local artists and independent production. "Independents like Mushroom and Regular in Australia, and Propeller here are winning in the local product areas because they're approachable, they're not too busy, they're interested, and they're good at talent scouting."

But not all the scouting is being left to the independents. CBS is linked to Propeller through label deals, and Murray Thom is adamant about the strength of local artists, consequently quite a bit of investment goes into the local sector.

"If we are to be alive five years from now," says Thom, "we must develop new artists. We can't rely on the superstars of

# AUSTRALIA AND NEW ZEALAND



**Pink Flamingos, Polygram NZ, chalked up a string of record company awards to go along with their gold debut album.**

yesterday, because they're not delivering like they used to. Diversifying product source is the key."

CBS has been involved in the release of material from 60 local artists over the last year. "Patsy Rigger, for example," continues Thom. "We picked her up because we really wanted her. She's a great country artist and her album is well on the way to platinum."

CBS broke Dean Waretini with his single "The Bridge" going over platinum. Another artist in the MOR stream, Ann Dumont, had "Don't Play Me A Symphony" in the top 10 for weeks. We'll give our local artists as much if not more than the overseas artists, because we owe it to our future to do that," Thom sums up.

### Concert Circuit

The Australians turned the tables last year and exported some of their talent to New Zealand, reversing what has just about become a traditional situation.

Cold Chisel, Mondo Rock, Midnight Oil, Mental As Anything, Men At Work, Icehouse, the Angles and the Sunnyboys, to

name a few, played before close to 40,000 fans at the annual Sweetwaters festival in January. (NZ may yet be the last bastion of the three day rock festival.)

Ultravox served as an alternate festival draw. Expatriates were also a feature with Pop Mechanix and the Pink Flamingoes getting a rousing reception.

New Zealanders are still happy to pay top prices to see international acts on what sometimes is an overloaded live circuit for big acts.

Ian Dury, Devo, and the Clash (who rated NZ audiences on a 1978 level) have all recently passed through with packed houses all the way, with Joan Armatrading, and the Pretenders close behind.

Billboard

## International Wave

• Continued from page A/NZ-16

snared American radio. Certainly there was prominent representation from the likes of Christopher Cross, Air Supply, Bucks Fizz, the Nolans, Barbra Streisand, Anne Murray and Kenny Rogers but such provided a balance rather than a pre-dominance. Bright new wave pop and standard hard rock was the meat'n'potatoes of the 1981 charts. Particularly notable was the fact that, for virtually the first time, the "gorilla" hits (singles and albums) of the year were not dominated by long established mega-star acts, coming instead from the likes of Adam & the Ants, Phil Collins, Dire Straits, the Police, Icehouse, Devo, Kim Wilde and Steve Winwood.

So far, 1982 looks to be a little more conservative than 1981 in terms of product exposure, a result of narrowing playlists. However the flow of new Australian talent continues to impress. Bands currently on the rise offering promise are the Men At Work, Australian Crawl and Moving Pictures; rising talent for 1983 and beyond include the Riptides, the Cheks, the Mighty Guys, Turnaround, Heaven, Heroes, DD Smash, Sardine, Machinations, the Riffs, Goanna Band, Little Heroes, Neon Spys, Eurogliders, All-Niters, the Orphans, Jo Kennedy, Hunters & Collectors, the Affections, Pink Flamingos, Flaming Hands, Silent Movies, Serious Young Insects, the Prefects, King Cobra, Tactics, the Runners, the Stockings, Spyz, Vertical Hold, Peter Cupples, the Razz and Uncanny X Men.

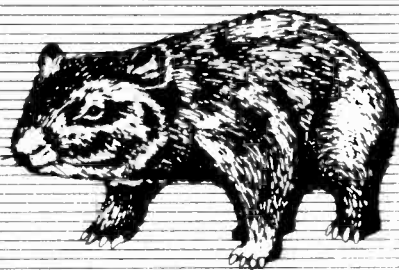
"We have a broader based music market than ever before," says Allan Hely. "The public may not be buying as many records as before but it is buying a greater variety of musical styles. It is becoming impossible to pick new trends because there are no real movements, just a lot of small pockets of different taste." John McCready adds, "A depressed market can still be an exciting one. We will all have to learn to work more closely with dealers, concentrate on breaking more interesting product and swing the public back to records." Billboard

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# MUSHROOM SHAKING THE WORLD

## SPLIT ENZ

Split Enz third album for A & M Records "Time And Tide" has just been released with major adds across the U.S. and Platinum shipment in Canada. "Time And Tide", produced by Split Enz and Hugh Padgham, is the album that will gain them the universal recognition they have coming.

## RENEE GEYER

Released on Portrait in the U.S., CBS in the UK and Epic Records in Europe, Renee Geyer's album "So Lucky" is gaining the high acclaim it deserves. The album's blend of uptempo soul and blues is a fine example of the skill and talent in a performer destined for world-wide recognition.

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At last the world is to be exposed to the unique talents of the Swingers through Backstreet Records in the U.S. and Canada, Carrere Records in Europe. As part of the creative genius behind the formation of Split Enz, Swingers leader Phil Judd has taken that style of music to its logical conclusion and way beyond.

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Australia's first rock musical film production is "Starstruck", having a sensational run in theatres across Australia. "Body and Soul", the single release from the "Starstruck" soundtrack, by star of the film Jo Kennedy, has been enjoying Top 10 charts nationally. Other Australian artists on the soundtrack include the Swingers and Mental As Anything.

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17	20	8	<b>HURTS SO GOOD</b> —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, Riva 209 (Polygram)	30	56	3	<b>ABRACADABRA</b> —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 9785	84	3	<b>Mirage</b> 4032 (Atlantic)
18	9	16	<b>'65 LOVE AFFAIR</b> —Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 0661	31	57	2	<b>WHAT KIND OF FOOL AM I</b> —Rick Springfield (Keith Olsen), R. Springfield, RCA 13245	85	2	<b>THE VERY BEST IN YOU</b> —Change (Jacques Fred Petrus, Mauro Malavasi), H. Smith, M. Malavasi, RFC/Atlantic 4027
19	13	13	<b>EMPTY GARDEN</b> —Elton John (Chris Thomas), E. John, B. Taupin, Geffen 50049 (Warner Bros.)	32	<b>NEW ENTRY</b>		<b>KEEP THE FIRE BURNIN'</b> —REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzner), K. Cronin, Epic 14-02967	88		<b>I REALLY DON'T NEED NO LIGHT</b> —Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410
20	24	7	<b>CAUGHT UP IN YOU</b> —38 Special (Rodney Mills), D. Barnes, J. Catfisi, J. Peterik, A&M 2412	33	58	5	<b>LOVE PLUS ONE</b> —Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672	89	2	<b>HOW CAN YOU LOVE ME</b> —Ambrosia (James Guthrie), Pack, Puerta, Warner Bros. 7-29996
21	22	22	<b>TAMATED LOVE</b> —Sade (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	34	<b>NEW ENTRY</b>		<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> —Melissa Manchester (Ariq Mardini), T. Snow, D. Pitchford, Arista 0676	87	<b>NEW ENTRY</b>	<b>THE DOCK OF THE BAY</b> —The Reddings (Russel Timmons, Reddings), O. Redding, S. Cropper, Believe In A Dream 5-02836 (Epic)
22	15	13	<b>DID IT IN A MINUTE</b> —Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, S. Allen, J. Allen, RCA 13065	35	59	4	<b>NICE GIRLS</b> —Eye To Eye (G. Katz), J. Marshall, D. Burg, Warner Bros. 50050	88	<b>NEW ENTRY</b>	<b>SO FINE</b> —Oak Ridge Boys (Ron Chancey), J. Otis, MCA 52065
23	21	11	<b>RUN FOR THE ROSES</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02821	36	64	4	<b>KIDS IN AMERICA</b> —Kim Wilde (Kim Wilde), R. Wilde, K. Wilde, EMI-America 8110	89	<b>NEW ENTRY</b>	<b>LOVELINE</b> —Dr. Hook (Ron Hoffine), E. Stevens, E. Rabbitt, D. Malley, Casablanca 2351 (Polygram)
24	26	11	<b>WITHOUT YOU</b> —Franke And The Knockouts (Peter Solley), F. Previte, B. Levinsohn, W. Elworthy, Millennium 13105 (RCA)	37	65	4	<b>EARLY IN THE MORNING</b> —The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram)	90	12	<b>STILL IN SAIGON</b> —The Charlie Daniels Band (John Boylan), D. Daley, Epic 14-02828
25	31	7	<b>ANY DAY NOW</b> —Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hilliard, RCA 13216	38	61	4	<b>I'LL FIND MY WAY HOME</b> —Jon And Vangelis (Vangelis), Vangelis, Anderson, Polydor 2205 (Polygram)	91	12	<b>MY GIRL</b> —Donnie Iris (Mark Avsec), M. Avsec, D. Iris, MCA 52031
26	28	10	<b>WHEN IT'S OVER</b> —Loverboy (B. Fairbairn, P. Dean), P. Dean, M. Reno, Columbia 18-02814	39	73	2	<b>EYE OF THE TIGER</b> —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	92	11	<b>WAKE UP LITTLE SUSIE</b> —Simon And Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone, Ray Halee), B. Bryant, F. Bryant, Warner Bros. 50053
27	33	4	<b>TAKE ME DOWN</b> —Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray, RCA 13210	40	63	5	<b>I PREDICT</b> —Sparks (Mack), R. Mael, R. Mael, Atlantic 4030	93	10	<b>A NIGHT TO REMEMBER</b> —Shalamar (L. Sylvers III, Shalamar), D. Meyers, C. Sylvers, N. Beard, Solar 48005 (Elektra)
28	32	6	<b>PLAY THE GAME TONIGHT</b> —Kansas (Kansas, Ken Scott), K. Livgren, P. Ehart, R. Williams, C.B. Frazier, D. Flower, Kirshner 5-02903 (Epic)	41	68	4	<b>IF THE LOVE FITS WEAR IT</b> —Leslie Pearl (L. Pearl), L. Pearl, P. Redrow, RCA 13235	94	16	<b>GET DOWN ON IT</b> —Kool & The Gang (Emir Deodato & Kool & The Gang), R. Bell, J. Taylor, Kool & The Gang, De-Lite 816 (Polygram)
29	34	8	<b>ONLY THE LONELY</b> —The Motels (Val Garay), M. Davis, Capitol 5114	42	67	6	<b>HOOKED ON BIG BANDS</b> —The Frank Barber Orchestra (Terry Brown), not listed, Victory 1001 (Sugar Hill)	95	27	<b>CHARIOTS OF FIRE</b> —Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)
30	30	11	<b>WHEN HE SHINES</b> —Sheena Easton (Christopher Neil), D. Bugatti, F. Palmer, EMI-America 8113	43	69	4	<b>HAPPY MAN</b> —Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Beserkley 47463 (Elektra)	96	6	<b>I KNOW WHAT BOYS LIKE</b> —The Waitresses (Kurt Munkacschi, Chris Butler), C. Butler, Polydor 2196 (Polygram)
31	35	5	<b>BREAK IT UP</b> —Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044	44	70	3	<b>RIGHT KIND OF LOVE</b> —Quarterflash (John Boylan), M. Ross, Geffen 7-2994 (Warner Bros.)	97	8	<b>HOW LONG</b> —Rod Stewart (Rod Stewart), P. Carrack, Warner Bros. 50051
32	23	12	<b>FANTASY</b> —Aldo Nova (Aldo Nova), A. Nova, Portrait 24-02799 (Epic)	45	75	2	<b>HARD TO SAY I'M SORRY</b> —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	98	9	<b>CAT PEOPLE (Putting Out Fire)</b> —David Bowie (Giorgio Moroder), D. Bowie, C. Moroder, Backstreet/MCA 52024
33	37	7	<b>FORGET ME NOTS</b> —Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427	46	<b>NEW ENTRY</b>		<b>GOING TO A GO GO</b> —The Rolling Stones (Glimmer Twins), Robinson, Moore, Rogers, Tarplin, Rolling Stones Records 21301 (Atlantic)	99	19	<b>I LOVE ROCK N' ROLL</b> —Jan Jett & The Blackhearts (Ritchie Cordell & Kenny Laguna), J. Hooker, A. Merrill, Boardwalk 7-11-135

# ★ Single This Week

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# Radio Vox Jox

## WAXY Plans Beatles DeeJay 'Reunion'

NEW YORK—It's the Beatles' 20th anniversary (since Ringo joined the group) and in commemoration of the event, WAXY Ft. Lauderdale is reassembling the personnel who manned former rocker WQAM (now country) during that era for a reunion weekend Friday through Sunday (11-13).

Tying in with Coca-Cola, WAXY is dubbing the event, "Coca-Cola brings you the people who brought you the Beatles." Coming in for the weekend are former program director **Charlie Murdock**, former music director **Jim Dunlap**, former morning drive DJ **Lee Sherwood**, former afternoon drive man **Dan Chandler**, and DJs **Roby Yonge** and **Rick**

**Shaw**. Shaw, who is coordinating the reunion, is the current p.d. at WAXY.

"It's the first time this group has reassembled since the '60s," asserts Shaw, noting that not all of the contingent were able to attend a previous reunion in 1976. "We're taking over the station at 3 p.m. Friday and are going to play like it's 20 years ago."

The weekend will revolve around Beatles material and anecdotes, interspersed with the staff's own reminiscences about the foursome, who they met during a performance at the Gator Bowl in 1965. The station is also giving away Beatles 20th anniversary T-shirts and 20 complete Beatles music libraries.

The weekend kicks off a six-week summer promotion between WAXY and Coca-Cola. The soft drink company is placing numbers under the caps of two-liter bottles of Coke, Tab and Sprite. WAXY will award prizes to listeners who have the winning bottle caps. Among the prizes are a trip for four to the World's Fair in Knoxville via the Coca-Cola Learjet and an ocean front time share condominium.

Listeners also can collect aluminum cans of Coke, Tab and Sprite. For every six cans that they deposit at a local Chevrolet dealership, they win a chance for a Corvette, two Z 28 Camaros, two S-10 pickup trucks or

a \$20,000 custom van. The drawing is July 16.

\*\*\*

**Bobby Magic**, program director of WDMT Cleveland and the new national program director for the Beasley Broadcast Group, has made it to the charts. Magic's co-produced song, "The President's Rap" (Billboard, May 1), enters Billboard's Hot Soul Singles chart this week at starred 85. The tune is a composite of cuts taken from Rich Little's "The First Family Rides Again" album set to music.

\*\*\*

**Steven Goldstein** has taken over the programming reins at WTIC-FM Hartford. One of the first items on the agenda for the former WABC New York assistant p.d. was wrapping up the "\$10,000 Song" promotion. \$10,000 was awarded to the 10th caller after the station played "Hey, Jude." "We gave clues about when we were going to play the song," says Goldstein. "We finally played it one Saturday afternoon and the circuits got so jammed you couldn't place a phone call in Hartford. So you might say we came into the market and blew out the phone system."

Winner of the contest was a "poor family in Hartford," says Goldstein. The station is not planning any

(Continued on page 59)

## Radio Singles

Continued from page 53

### WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 12-6
- ★ **KARLA BONOFF**—Personally 26-16
- ★ **38 SPECIAL**—Caught Up In You 25-17
- ★ **RONNIE MILSAP**—Any Day Now 29-20
- ★ **BLONDIE**—Island Of Lost Souls 28-25
- ★ **RED SPEEDWAGON**—Keep The Fire Burnin'
- ★ **AIR SUPPLY**—Even The Nights Are Better
- ★ **JOURNEY**—Still They Ride A
- ★ **OLIVIA NEWTON-JOHN**—Landslide A
- ★ **ALABAMA**—Take Me Down B
- ★ **PATRICE RUSHEN**—Forget Me Nots B
- ★ **SOFT CELL**—Tainted Love B
- ★ **DAZZ BAND**—Let It Whip B
- ★ **HEART**—This Man Is Mine X
- ★ **FOREIGNER**—Break It Up X
- ★ **VAN HALEN**—Dancing In The Street X
- ★ **SURVIVOR**—Eye To The Tiger (Theme From Rocky III) X
- ★ **RICK BOWLES**—Too Good To Turn Back Now X
- ★ **CHERI**—Murphy's Law X
- ★ **BUCKNER AND GARCIA**—Do The Donkey Kong X
- ★ **STEVIE NICKS**—After The Glitter Fades X

### WGSB-AM—Savannah

- (Ron Fredricks—PD)
- ★ **PATRICE RUSHEN**—Forget Me Nots 11-6
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 13-8
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 17-12
- ★ **DAZZ BAND**—Let It Whip 20-13
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 25-16
- ★ **SOFT CELL**—Tainted Love
- ★ **CHICAGO**—Hard To Say I'm Sorry
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **OLIVIA NEWTON-JOHN**—Landslide A

### WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ **QUEEN**—Body Language 12-8
- ★ **SOFT CELL**—Tainted Love 19-9
- ★ **KARLA BONOFF**—Personally 16-10
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 20-12
- ★ **38 SPECIAL**—Caught Up In You 21-14
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III)
- ★ **GARY U.S. BONDS**—Out Of Work
- ★ **MET AT WORK**—Who Can It Be A
- ★ **THE GAP BAND**—Early In The Morning A
- ★ **AIR SUPPLY**—Even The Nights Are Better A
- ★ **THE MOTELS**—Only The Lonely B
- ★ **STEVIE NICKS**—After The Glitter Fades B
- ★ **BLONDIE**—Island Of Lost Souls B
- ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I B
- ★ **PATRICE RUSHEN**—Forget Me Nots B
- ★ **STEVIE WONDER**—Do I Do B
- ★ **THE STEVE MILLER BAND**—Abracadabra X
- ★ **CHICAGO**—Hard To Say I'm Sorry X
- ★ **GLENN FREY**—I Found Somebody A
- ★ **NEIL DIAMOND**—Be Mine Tonight A
- ★ **DIONNE WARWICK AND JOHNNY MATSIS**—Friends In Love X

### WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ **PAUL McCARTNEY & STEVIE WONDER**—Ebony And Ivory 1-1
- ★ **TOTO**—Rosanna 11-9
- ★ **JOAN JETT AND THE BLACKHEARTS**—Crimson And Clover 21-16
- ★ **THE J. GEILS BAND**—Angel In Blue 29-23
- ★ **BLONDIE**—Island Of Lost Souls 32-27
- ★ **JOURNEY**—Still They Ride
- ★ **OLIVIA NEWTON-JOHN**—Landslide
- ★ **QUARTERFLASH**—Right Kind Of Love A
- ★ **GLENN FREY**—I Found Somebody A
- ★ **EYE TO EYE**—Nice Gurls A
- ★ **JOHN COUGAR**—Hurts So Good B
- ★ **HEART**—This Man Is Mine B
- ★ **RAINBOW**—Stone Cold X
- ★ **CHERI**—Murphy's Law X
- ★ **THE FOUR TOPS**—Back To School Again X
- ★ **VAN HALEN**—Dancing In The Street X
- ★ **DAZZ BAND**—Let It Whip X
- ★ **DIONNE WARWICK AND JOHNNY MATSIS**—Friends In Love X
- ★ **KARLA BONOFF**—Personally X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **ALABAMA**—Take Me Down X
- ★ **LARRY ELGART & HIS MANHATTAN SWING ORCH.**—Hooked On Swing X
- ★ **JON AND VANGELIS**—I'll Find My Way Home X
- ★ **THE GAP BAND**—Early In The Morning X

## Format Turntable ABC Superadio Adds Stations

NEW YORK—WACJ/WWOL Buffalo and KBRA Wichita are the latest stations signed to ABC's Superadio, which kicks off July 1. WACJ is switching from Peter's Beautiful Music, while WWOL is converting from country to the contemporary format, changing its call letters to WNYS-AM-FM. A new program director, replacing Ken Johnson, who moves to WYRK Buffalo, will be named shortly, according to general manager Al Ruscito. Any DJ changes will take place after the implementation of the new p.d., Ruscito adds.

KBRA is switching from an automated beautiful music format to contemporary programming, repositioning itself as KB-98 Superadio. Bill Collins of "Collins On The Radio" moves to KB-98's morning drive slot from his current afternoon drive position on contemporary country sister station KFH. A local afternoon DJ will be named shortly. Among the DJs in the Superadio lineup are Bruce Bisson, formerly with KLEO Wichita, Larry Lujack of WLS Chicago, and Dan Ingram and Ron Lundy from WABC New York.

\*\*\*

WCBM Baltimore is switching from adult contemporary to news/talk June 28. The station will use ABC Talkradio middays and overnight. Local news and information will run 5 to 10 a.m. and 3 to 7 p.m. The station will continue to run its oldies program in the evenings and weekend music programming, with an emphasis on specials.

Among the personnel remaining at WCBM are Joe Knight and Hal Martin, who will serve as production manager and weekend DJ, respec-

tively. As for the rest of the staff, vice president/general manager Harold Deutsch says, "We're trying very hard to relocate the rest of the staff within the company or help them find work elsewhere."

\*\*\*

**WYRK Buffalo** is changing from automation to a live country format June 14. New program director is Ken Johnson, formerly with WACJ/WWOL Buffalo. The DJ lineup is Bob Kobernuss, 6 to 10 a.m.; 10 a.m. to noon, Johnson; Dave Prescott, 2 to 6 p.m.; Kevin Bower, 6 p.m. to midnight; and Pam Rich, midnight to 6 a.m.

\*\*\*

**KEZL San Diego** has dropped Schulke II in favor of a live adult contemporary format. The station has also linked up with ABC's Direction network. The DJ lineup includes Tom Lyons, 5:30 to 10 a.m.; Scott Gregory, 10 a.m. to noon; Ken Edwards, noon to 4 p.m.; Gary McEvoy, 4 to 8 p.m.; Dan Pothier, 8 p.m. to midnight; and Bud Eaton, midnight to 5:30 a.m. All the DJs have been with KEZL, with the exception of Pothier, who comes to the station from KIFM and KHRM San Diego.

\*\*\*

**WERC Birmingham** has switched from adult contemporary to news/talk. The only 24-hour news station in the city, WERC picks up the Cable News Network, the ABC Information network and continues to carry the Univ. of Alabama's sports. The new morning team is Bob Holmes with news anchor Tony Giles, who also hosts a midday talk show. Previous morning man Steve Christy moves to afternoons.

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27	6	★18	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL-7501 (Polygram) POL	IND
22	7	★19	<b>PATRICE RUSHEN</b> Straight From The Heart Elektra EI-60015 WEA	WEA
23	9	★20	<b>DENIECE WILLIAMS</b> NiteCity ARC/Columbia 37952 CBS	CBS
21	9	21	<b>RICHARD PRYOR</b> Live On The Sunset Strip Warner Bros. BSK 3660 WEA	WEA
25	7	★22	<b>JETHRO TULL</b> The Broad Sword And The Beast Chrysalis CHR 1380 IND	IND
26	47	★23	<b>FOREIGNER</b> 4 Atlantic SD 16999 WEA	WEA
29	11	★24	<b>THE DAZZ BAND</b> Keep It Alive Motown 6004ML IND	IND
34	3	★25	<b>38 SPECIAL</b> Special Forces A&M SP-4888 RCA	RCA
31	3	★26	<b>QUEEN</b> Hot Space Elektra EI-60128 WEA	WEA
27	44	27	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco) WEA	WEA
30	20	★28	<b>SAMMY HAGAR</b> Standing Hampton Geffen GHS-2006 (Warner Bros.) WEA	WEA
32	8	★29	<b>THE MOTELS</b> All Four One Capitol ST-12177 CAP	CAP
35	6	★30	<b>RAINBOW</b> Straight Between The Eyes Mercury SRM-1-4041 (Polygram) POL	POL
39	3	★31	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210 CAP	CAP
46	2	★32	<b>RICK JAMES</b> Throwin' Down Gordy 6005 GL (Motown) IND	IND
36	10	★33	<b>IRON MAIDEN</b> The Number Of The Beast Capitol ST-12202 CAP	CAP
40	20	★34	<b>SOFT CELL</b> Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.) WEA	WEA
41	5	★35	<b>BLUE OYSTER CULT</b> Extra Terrestrial Lives Columbia KG 37946 CBS	CBS

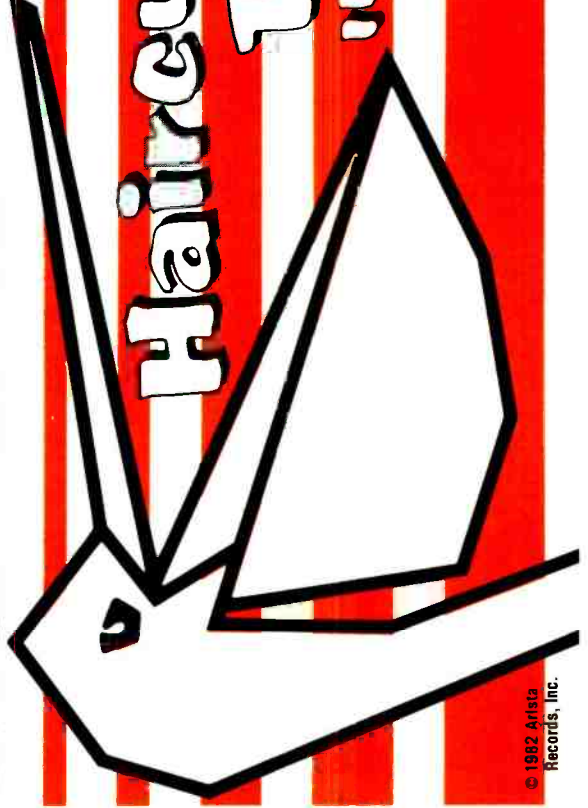
★54	60	4	IND
55	55	23	WEA
★56	87	3	WEA
57	20	19	RCA
★58	79	3	CBS
★59	70	6	RCA
★60	NEW ENTRY		CBS
★61	75	3	CBS
★62	67	30	CBS
63	64	34	RCA
★64	NEW ENTRY		CBS
65	48	35	POL
★66	74	5	WEA
★67	80	2	WEA
68	68	63	RCA
69	69	9	WEA
70	72	33	WEA

IND	ONE VICE AT A TIME Arista AL 9591	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA
WEA	THE BLASTERS The Blastiers Warner Bros. BSK 3680	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA
RCA	TOMMY TUTONE Tutone II Columbia ARC 37401	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
CBS	SPLIT ENZ Time And Tide A&M SP 4894	HEART Private Audition Epic FE 38049	CBS
CBS	SOUNDTRACK Annie Columbia JS 38000	OSZY OSBOURNE Diary Of A Madman Jet FE 37492 (Epic)	CBS
CBS	POLICE Ghost In The Machine A&M SP-3730	KANSAS Vinyl Confessions Kirschner FZ-38002 (Epic)	CBS
CBS	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	CHANGE Sharing Your Love RCA Atlantic SD 19342	WEA
WEA	RICHARD SIMMONS Reach Elektra EI-60128	QUINCY JONES The Dude A&M SP-3721	RCA
RCA	TALKING HEADS The Name Of This Band Is The Talking Heads Sire ZSR 3990 (Warner Bros.)	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA

88	88	40	IND
89	61	40	WEA
90	62	35	CBS
91	85	29	WEA
92	63	13	CBS
★93	101	9	CBS
94	97	64	RCA
95	95	15	IND
96	78	10	CAP
★97	NEW ENTRY		POL
98	98	17	WEA
★99	NEW ENTRY		CBS
100	96	23	WEA
★101	108	4	POL
102	66	11	CBS
103	82	61	CBS
104	92	166	RCA

IND	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2-37393	CBS
WEA	GENESIS Abacab Atlantic SD 16919	SHEENA EASTON You Could Have Been With Me EMI America SW-17061	CAP
CBS	THIRD WORLD You've Got The Power Columbia FC 37744	VARIOUS ARTISTS The Dukes Of Hazard Scotti Bros. FZ 37712 (Epic)	CBS
RCA	ALABAMA Feels So Right RCA AHLI-3930	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NBI-33249	IND
IND	THE BEATLES Reel Music Capitol SV 12199	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL
WEA	SHALAMAR Friends Solar S-28 (Elektra)	THE CLASH Combat Rock Epic FE 37689	CBS
CBS	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	TIMEPIECES Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL
CBS	THE CHARLIE DANIELS BAND Windows Epic FE 37694	OSZY OSBOURNE Blizzard Of Ozz Jet/JZ 38812 (Epic)	CBS
RCA	RICK SPRINGFIELD Working Class Dog RCA AHLI-3697		

★18	27	6	IND
★19	22	7	WEA
★20	23	9	CBS
21	21	9	WEA
★22	25	7	IND
★23	26	47	WEA
★24	29	11	IND
★25	34	3	RCA
★26	31	3	WEA
27	28	44	WEA
★28	30	20	WEA
★29	32	8	CAP
★30	35	6	POL
★31	39	3	CAP
★32	46	2	IND
★33	36	10	CAP
★34	40	20	WEA
★35	41	5	CBS




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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
1	1	11	ASIA—Asia, Geffen
2	3	11	SCORPIONS—Blackout, Mercury
3	4	7	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
4	5	7	VAN HALEN—Diver Down, Warner Bros.
5	2	6	.38 SPECIAL—Special Forces, A&M
6	9	7	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
7	8	3	KANSAS—Vinyl Confessions, Kirshner
8	11	8	THE MOTELS—All Four One, Capitol
9	7	8	TOTO—Toto IV, Columbia
10	6	4	QUEEN—Hot Space, Elektra
11	15	6	PAUL McCARTNEY—Tug Of War, Columbia
12	25	2	HEART—Private Audition, Epic
13	10	12	HUMAN LEAGUE—Dare, A&M
14	12	19	ALDO NOVA—Aldo Nova, Portrait
15	14	3	CHEAP TRICK—One On One, Epic (CBS)
16	NEW ENTRY		GLENN FREY—No Fun Aloud, Elektra/Asylum
17	16	9	FRANKE & THE KNOCKOUTS—Below The Belt, Millennium
18	13	10	GREG KIHN—Kihntinued, Beserkley
19	26	35	GENESIS—Abacab, Atlantic
20	NEW ENTRY		SURVIVOR—Eye Of The Tiger (Theme From "Rocky III"), Scotti Bros. (45)
21	21	8	JETHRO TULL—Broad Sword & The Beast, Chrysalis
22	17	4	ELTON JOHN—Jump Up, Geffen
23	47	30	LOVERBOY—Get Lucky, Columbia
24	34	8	POINT BLANK—On A Roll, MCA
25	30	3	707—Megaforce, Boardwalk (12")
26	19	21	SAMMY HAGAR—Standing Hampton, Geffen
27	23	4	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista
28	20	3	THE MONROES—The Monroes, Alfa
29	39	5	THE SHERBS—Defying Gravity, Atco
30	50	4	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol
31	32	2	THE STEVE MILLER BAND—Abracadabra, Capitol
32	NEW ENTRY		AXE—Offering, Atco
33	29	20	SOFT CELL—Non-Stop Erotic Cabaret, Sire
34	27	16	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis
35	24	9	KROKUS—One Vice At A Time, Arista
36	NEW ENTRY		AMBROSIA—Road Island, Warner Bros.
37	28	7	DAVE EDMUNDS—D.E. 7th, Columbia
38	NEW ENTRY		MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.
39	18	13	DUKE JUPITER—Duke Jupiter I, Coast To Coast
40	37	7	DAVID BOWIE—Cat People Sound-track, Backstreet (MCA)
41	35	2	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
42	NEW ENTRY		GENESIS—Paperlate, Atlantic (12")
43	22	34	POLICE—Ghost In The Machine, A&M
44	40	2	THE CLASH—Combat Rock, Epic
45	NEW ENTRY		707—Megaforce, Boardwalk (12")
46	NEW ENTRY		SQUEEZE—Sweets From The Stranger, A&M
47	NEW ENTRY		STEVIE WONDER—Stevie Wonder's Original Musiquarium, I, Tamla
48	33	26	JOAN JETT—I Love Rock N' Roll, Boardwalk
49	49	28	BRYAN ADAMS—You Want It, You Got It, A&M
50	36	29	CARS—Shake It Up, Elektra

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	6	11	ASIA—Heat Of The Moment, Geffen
2	2	7	.38 SPECIAL—Caught Up In You, A&M
3	4	11	SCORPIONS—No One Like You, Mercury
4	3	7	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
5	7	6	VAN HALEN—Dancing In The Streets, Warner Bros.
6	1	10	RAINBOW—Stone Cold, Mercury
7	5	6	KANSAS—Play The Game Tonight, Kirshner (Epic)
8	12	9	TOTO—Rosanna, Columbia
9	8	11	HUMAN LEAGUE—Don't You Want Me, A&M
10	9	7	THE MOTELS—Only The Lonely, Capitol
11	NEW ENTRY		GENESIS—Paperlate, Atlantic
12	10	11	ASIA—Sole Survivor, Geffen
13	13	10	GREG KIHN—Testify, Beserkley
14	19	2	THE STEVE MILLER BAND—Abracadabra, Capitol
15	30	2	HEART—Cities Burning, Epic
16	11	3	CHEAP TRICK—If You Want My Love, Epic (CBS)
17	NEW ENTRY		THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
18	16	18	ALDO NOVA—Fantasy, Portrait
19	31	6	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
20	NEW ENTRY		SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
21	24	21	LOVERBOY—When It's Over, Columbia
22	NEW ENTRY		VAN HALEN—Secrets, Warner Bros.
23	26	2	THE CLASH—Should I Stay Or Should I Go?, Epic
24	44	2	.38 SPECIAL—Chain Lightning, A&M
25	NEW ENTRY		MARSHALL CRENSHAW—Someday, Someway, Warner Bros.
26	38	3	THE MOTELS—Mission Of Mercy, Capitol
27	37	3	707—Megaforce, Boardwalk (12 inch)
28	35	5	PAUL McCARTNEY—Ballroom Dancing, Columbia
29	22	7	ASIA—Only Time Will Tell, Geffen
30	42	5	GREG KIHN—Happy Man, Beserkley
31	34	2	THE SHERBS—We Ride Tonight, Atco
32	23	19	JOAN JETT—Crimson And Clover, Boardwalk
33	17	4	HEART—This Man Is Mine, Epic (12 inch)
34	28	4	TOTO—Afraid Of Love, Columbia
35	18	21	SOFT CELL—Tainted Love, Sire
36	25	12	DAVID BOWIE—Cat People Putting Out Fire, Backstreet
37	36	5	BOW WOW WOW—I Want Candy, RCA
38	48	13	HUEY LEWIS AND THE NEWS—Workin' For A Livin', Chrysalis
39	15	3	QUEEN—Put Out The Fire, Elektra
40	41	3	QUEEN—Calling All Girls, Elektra
41	27	6	JETHRO TULL—Fallin' On Hard Times, Chrysalis
42	NEW ENTRY		VAN HALEN—Full Bug, Warner Bros.
43	51	5	A FLOCK OF SEAGULLS—I Ran, Arista
44	52	7	DAVE EDMUNDS—From Small Things Big Things Will Come, Columbia
45	47	11	BRYAN ADAMS—Fits You Good, A&M
46	NEW ENTRY		PAUL McCARTNEY—Here Today, Columbia
47	32	10	ASIA—Wildest Dreams, Geffen
48	46	10	LOVERBOY—Take Me To The Top, Columbia
49	43	4	SQUEEZE—Black Coffee In Bed, A&M
50	49	3	PAUL McCARTNEY—The Pound Is Sinking, Columbia
51	20	2	THE MONROES—What Do All The People Know, Alfa
52	45	14	TOMMY TUTONE—867-5309/Jenny, Columbia
53	55	11	DREGS—Crank It Up, Arista
54	33	6	QUEEN—Body Language, Elektra
55	21	7	THE PLIMSOUHS—A Million Miles Away, Shaky City
56	39	6	HAIRCUT 100—Love Plus One, Arista
57	53	8	THE JAM—A Town Called Malice, Polydor
58	29	8	KIM WILDE—Kids In America, EMI-America
59	58	5	CHUBBY CHECKER—Harder Than Diamond, MCA
60	14	4	ELTON JOHN—Ball And Chain, Geffen (Warner Bros.)

## Top Adds

1	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic) (45)
2	REO SPEEDWAGON—Keep The Fire Burnin', Epic (45)
3	THE ALAN PARSONS PROJECT—Eye In The Sky, Polydor
4	GLENN FREY—No Fun Aloud, Elektra/Asylum
5	GARY U.S. BONDS—On The Line, EMI-America
6	APRIL WINE—Enough Is Enough, Capitol (12")
7	BLONDIE—The Hunter, Chrysalis
8	707—Megaforce, Boardwalk (12")
9	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
10	SURVIVOR—Eye Of The Tiger, Scotti Bros. (12")

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

# Radio

## New On The Charts



**THE MONROES**

"What Do All The People Know"—☆

The Monroes are a five-man rock band hailing from San Diego. The core of the group is bass player Bob Davis and guitarist Rusty Jones, who have been playing together since their high school days.

The two linked up with keyboardist Eric Denton and drummer Jonnie Gilstrap while playing with a local band called Peter Rabbit. Rounding out the group is lead vocalist Jesus Ortiz.

After dubbing themselves the Monroes because of their all-American sound, the group recorded a 26-song demo which attracted the attention of Bruce Botnick. Botnick, who has produced the Doors and Kenny Loggins, among others, helped the group sign with Alfa.

The Monroes' first release for the label is a self-titled five-song "mini LP." For more information about the group, contact their manager John Devirian, MAM, 10100 Santa Monica Blvd., Los Angeles, Calif. 90067; (213) 552-3147.

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 and country charts, see pages 86 and 63.

## YesterHits

### HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

#### POP SINGLES—10 Years Ago

1. Candy Man, Sammy Davis Jr., MGM
2. I'll Take You There, Staple Singers, Stax
3. Song Sung Blues, Neil Diamond, Uni
4. Oh Girl, Chi-Lites, Brunswick
5. Nice To Be With You, Gallery, Sussex
6. Outa-Space, Billy Preston, A&M
7. Troglodyte (Cave Man), Jimmy Castor Bunch, RCA
8. (Last Night) I Didn't Get To Sleep At All, 5th Dimension, Bell
9. Sylvia's Mother, Dr. Hook and the Medicine Show, Columbia
10. Lean On Me, Bill Withers, Sussex

#### POP SINGLES—20 Years Ago

1. I Can't Stop Loving You, Ray Charles, ABC
2. Stanger On The Shore, Mr. Acker Bilk, Atco
3. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
4. The Man Who Shot Liberty Valance, Gene Pitney, Musicor
5. Palisades Park, Freddy Cannon, Swan
6. Lovers Who Wander, Dion, Laurie
7. Second Hand Love, Connie Francis, MGM
8. The Stripper, David Rose & Orchestra, MGM
9. Playboy, Marvelettes, Tamla
10. The One Who Really Loves You, Mary Wells, Motown

### 2. Modern Sounds In Country & Western Music, Ray Charles, ABC

3. Breakfast At Tiffany's, Henry Mancini, RCA
4. Blue Hawaii, Elvis Presley, RCA
5. West Side Story, Original Cast, Columbia
6. Your Twist Party, Chubby Checker, Parkway
7. Time Out, Dave Brubeck, Columbia
8. College Concert, Kingston Trio, Capitol
9. No Strings, Original Cast, Capitol
10. The Sound Of Music, Original Cast, Columbia

### COUNTRY SINGLES—10 Years Ago

1. Happiest Girl In The Whole U.S.A., Donna Fargo, Dot
2. Kat, Johnny Cash & Tennessee Three, Columbia
3. Eleven Roses, Hank Williams Jr., MGM
4. Made In Japan, Buck Owens & Buckaroos, Capitol
5. That's Why I Love You Like I Do, Sonny James, Capitol
6. Lonesome Lonesome/That's What Leaving's About, Ray Price, Columbia
7. I've Found Someone Of My Own, Cal Smith, Decca
8. (Lost Her Love) On Our Last Date, Conway Twitty, Decca
9. Lost Forever In Your Kiss, Porter Wagoner & Dolly Parton, RCA
10. Reach Out Your Hand, Tammy Wynette, Epic

### SOUL SINGLES—10 Years Ago

1. Woman's Gotta Have It, Bobby Womack, United Artists
2. Oh Girl, Chi-Lites, Brunswick
3. I'll Take You There, Staple Singers, Stax
4. Lean On Me, Bill Withers, Sussex
5. Outa Space, Billy Preston, A&M
6. There It Is (Part 1), James Brown, Polydor
7. You're The Man (Part 1), Marvin Gaye, Tamla
8. I Wanna Be Where You Are, Michael Jackson, Motown
9. Troglodyte, (Cave Man), Jimmy Castor Bunch, RCA
10. I've Been Lonely For So Long, Fred Knight, Stax

### TOP LPs—10 Years Ago

1. Exile On Main St., Rolling Stones, Rolling Stones
2. Thick As A Brick, Jethro Tull, Reprise
3. First Take, Roberta Flack, Atlantic
4. Manassas, Stephen Stills, Atlantic
5. Joplin In Concert, Janis Joplin, Columbia
6. A Lonely Man, Chi-Lites, Brunswick
7. History of Eric Clapton, Atco
8. Roberta Flack & Donny Hathaway, Atlantic
9. Harvest, Neil Young, Reprise
10. Graham Nash/David Crosby, Atlantic

### TOP LPs—20 Years Ago

1. West Side Story, Soundtrack, Columbia

# Radio Vox Jox

• Continued from page 56

lineup or format changes at this time. Goldstein adds. "The station's started to hum real nice."

★ ★ ★

The new lineup is in place at KPRZ Los Angeles. Former morning man **Tom Murphy** is now on the air from 5 to 7 a.m. and 10 a.m. to noon, while **Gary Owens** takes the mike from 7 to 10 a.m. **Jerry Mason** handles the noon to 4 p.m. shift and **Dick Whittinghill** is in the afternoon drive slot. **Johnny Magnus** is the evening man. Owens, Whittinghill and Magnus are KMPC Los Angeles vets. As for overnights, "the drone remains," says one station insider, referring to the automated programming which runs in that time period.

★ ★ ★

**Jim Reese** named p.d. of WNOE-FM New Orleans, succeeding **Charlie Marcus**, who moved to KOCY and KXXY Oklahoma City.

Reese was at WWJ Detroit. ... Jan Thomas upped to p.d. of WNSI Tampa/St. Petersburg, succeeding **John Eastman**, who retains his 6 to 9 p.m. slot at the news/talk station. Thomas was assistant operations director. ... **Richard Janssen** named vice president of broadcasting for Scripps-Howard. He was assistant to president **Donald Perris**.

**Sharon Warantz** has joined WFAA Dallas as director of advertising and promotion. She comes from WHN New York, where she was promotion director. ... **Glenn R. Mahone** and **Cullie Tarleton** named to the National Assn. of Broadcasters' radio board of directors. Mahone, president of Sheridan Broadcasting, replaces former Sheridan president **Skip Finley**. Tarleton, senior vice president of Jefferson Pilot Broadcasting, replaces **Rick Devlin**, former vice president and general manager of WOR New York. ... **Dan Kieley** named p.d. and **Greg**

**Fisher** upped to m.d. at KKRC Sioux Falls, S.D. Kieley, the station's former m.d., remains the morning man, while Fisher retains his evening air slot. Former KKRC p.d. **Bill Richards** moves to KDWB Minneapolis as assistant p.d.

★ ★ ★

Popular jazz host **Felix Grant**, who is such a Washington institution that his station WMAL publicly apologized a few years back when there was a miscalculated decision to move his show to weekends, will now move to an earlier slot—from a weekend 9 p.m. to 1 a.m. schedule to a 7 to 10 p.m. shift. Felix will also add commentary on Washington comings-and-goings on the popular "Trumbull & Core Show" between 6 and 7 p.m. Insiders jokingly wonder if Grant's new slot might slow up the Federal Bureaucracy's evening rush hour because commuters have long missed Grant and his mellow sounds on the way home from work.

## WHERE ARE THEY NOW?

# Looking For Yesterday's Heroes

The following is the third in a series of articles in which **Rollye Bornstein** continues to track down the great rock jocks of the '50s and '60s.

LOS ANGELES — KGFJ's Hunter Hancock has retired in Los Angeles, and Wolfman Jack can still be heard on American Forces Radio. Jack's also involved with his own syndication firm, Audio Stimulation.

Meanwhile, over in Nashville, John R. the guy who sold all those record packages on WLAC at night, along with several words of wisdom, including "Buy White Rose petroleum jelly. The one with a thousand and one uses. And you all know what that one is," is still in Nashville talking with various people about syndicating a soul show. Hoss Allen can still be heard overnights on WLAC selling black gospel records. Russ Spooner, a legend on WMAK, was most recently at WKY in Oklahoma City.

Down in New Orleans, WNOE kingpin Jim Stewart is still around, off the air and in the courts, working as a researcher for his brother, who's an attorney there. And what about C.C. Courtney and Lou Kirby, the WNOE jocks who billed themselves as "The Swinging Bodies," fronting local concerts with their one song repertoire? Not only was "Twist And Shout" the only song they knew, it was rumored that they didn't know all of it, but the screaming girls drowned out the lyrics anyway Well today, Lou Kirby, who spent quite awhile in St. Louis at KXOK, is reportedly in Cleveland doing talk on WERE, and Courtney, who later went on to Fred Magazine, is said to be back in Baton Rouge, managing a UHF station there.

WNOE's Bill Taylor is now in Los Angeles, as is WTIK's Ron Martin. Martin is a part owner of the Hollywood syndication firm Weedeck, and Taylor owns Country Consultants, a Pasadena company specializing in music bingo and country libraries on cart. WTIK's Ted Green, meanwhile, has devoted his full attention to engineering and running Mel Tillis' station in Amarillo.

Miami's WFUN has turned out some management type material. Nobody would have believed it in 1968, but Mike E. Harvey, the Giant Purple Eyed Rabbit, today is Mike Harvey, the general manager of Pittsburgh's WWSW and president of the group that owns the station.

WFUN's Dick Starr is in Dallas. He and his wife Carole own the Starr Studios. Bob Harris, the guy responsible for all those fun promotions, is also in Dallas at TM. He also owns "The Broadcast Center," a Tallahassee-based promotion firm. Bill Holley also is in the Dallas area, doing freelance production.

Big Fat Chrissy Edwards is in San Francisco selling for K-101. Tom Campbell is likewise in the Bay Area and hasn't changed a bit. He still has his home phone number listed throughout the state and still spends his time talking, these days on commercials. Jim Howell is in Atlanta on WSB. And should you want to listen to WFUN today, don't go to Miami and tune in 790. The place to be is Ashtabula, Ohio, where an AM on 970 has the calls.

Moving up to Atlanta, WQXI's Bill Sherrard is now the general manager of Metroplex's Washington country outlet, WVXX, and former afternoon talent Paul Drew is still in Los Angeles, reported to be doing well and about to hold a programming seminar.

Raleigh's Charlie Brown is still at WKIX, but now that he's the general manager, he's using his real name, Ed Weiss. Pat Patterson is back on KIX, doing mornings and Steve Roddy has moved on to Cleveland as national PD for the Scripps Howard chain.

Up in Seattle KJR's Tom Murphy is now in Los Angeles doing mornings on KPRZ, Gannett's "Music of Your Life" station. Pat O'Day is back in town as owner of KXA-AM and KYYX-FM as well as KORL in Honolulu. Charlie Brown is also in town, as program director of First Media's KUBE, and Emperor Smith is still around doing middays on KING-AM. KOL's Terry McDonald is doing afternoons on KYYX and Buzz Barr is said to be managing a station in Chehalis, Washington.

Speaking of managers, KUBE's GM Michael O'Shea gave us the low-down on the staff at KLIF in Dallas; Morning man and PD Ken Dowe now owns KLTE in Oklahoma City, afternoon talent Charlie Van Dyke is p.d. of KOY in Phoenix, Jimmy Rabbitt is a country and western singer whose band Renegade is based in LA, and overnights Hal Martin who is using his real name Michael Spears can be found in In-

dianapolis as group p.d. for the Fairbanks chain. O'Shea, whose real name is Michael Williams almost passed up the midday gig at KLIF when he found out they were planning to call him Rich Burton. Somehow the name didn't fit his 5'7" red-haired image and it wasn't until he drove into town and heard himself promoted as Michael O'Shea that he realized he had a job. And as for Dallas legend, Russ Weird Beard Knight, he's said to be a cop in Rochester after a stint as WNEW-AM p.d. in New York. But have you ever called a police department to inquire if they had an Officer Weird Beard on staff? Needless to say, it's unconfirmed.

Almost as bizarre is the story of Swinging Sweeney. WKNR Detroit Frank Sweeney was last reported to be the administrator of the United Way in Wheeling, West Virginia. Co-worker Scotty Regan (at WKNR, not the United Way) was more easily found, he's doing promotion for Big Tree Records in New York. Dick Purtan is still doing mornings, these days for CKLW, Tom Clay is running a voice-over workshop in LA, Russ Gibb is teaching school in Detroit, and according to CKLW's Big Jim Davis, Robin Seymour is a jeweler in San Diego. Davis, by the way, is now in Charleston West Virginia managing Capitol's V-100 (WVAF-FM). Also in management is CKLW's Duke Roberts, who owns WAPR in Avon Park, Fla. under his real name, Bob Stoehr.

Speaking of names, Chuck Riley, long-time afternoon talent at WIBC, has in less than two years become one of the hottest voice-over guys in Los Angeles. If you don't remember Chuck from Indianapolis you may recognize him as Chuck Dan from KOMA in Oklahoma City or WKYC in Cleveland, where he worked with Jack Armstrong, who was last at KFI in LA and is currently in North Carolina awaiting his next opportunity. Jack was curious as to the whereabouts of The Wild Child, Dick Kemp. Some say the former Cleveland personality is operating a truck stop in Ohio, some say he died a few years back, and still others claim the two are synonymous. Even if they are, it really wouldn't matter since radio is the theatre of the mind, and countless personalities will always remain front and center on our stage.

# Billboard

Survey For Week Ending 6/12/82

# TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	10	<b>EBONY &amp; IVORY</b> Paul McCartney & Stevie Wonder, Columbia 18-02660 (MPL, ASCAP)
★	2	13	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
☆	4	6	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
☆	10	4	<b>BE MINE TONIGHT</b> Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
★	6	8	<b>FRIENDS IN LOVE</b> Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
★	8	5	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
☆	7	7	<b>MAKING LOVE</b> Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Brother Tones/Fox Fanfare/Carol Bayer Sayer, BMI)
☆	11	7	<b>IT'S GONNA TAKE A MIRACLE</b> Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
☆	9	9	<b>I DON'T KNOW WHERE TO START</b> Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
☆	12	8	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
☆	11	3	<b>RUN FOR THE ROSES</b> Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
★	14	7	<b>JUST ANOTHER DAY IN PARADISE</b> Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
☆	13	13	<b>WHEN HE SHINES</b> Sheena Easton, EMI-America 8113 (WB, ASCAP)
☆	19	4	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
☆	15	5	<b>WAKE UP LITTLE SUSIE</b> Simoh And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
☆	16	15	<b>SHANGHAI BREEZES</b> John Denver, RCA 13071 (Cherry Lane, BMI)
☆	17	16	<b>I'VE NEVER BEEN TO ME</b> Charlene, Motown 1611 (Stone Diamond, BMI)
☆	18	18	<b>EMPTY GARDEN</b> Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
☆	23	5	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Warner-Tamertane, BMI)
☆	20	17	<b>'65 LOVE AFFAIR</b> Paul Davis, Arista 0661 (Web IV, BMI)
☆	26	3	<b>BIG BAND MEDLEY</b> Meco, Arista 0686 (Not Listed)
☆	27	22	<b>ROUTE 66</b> Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
☆	23	25	<b>FLY AWAY</b> Stevie Woods, Cotillion 4700 (Irving/Wcolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)
★	NEW ENTRY	3	<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Weik, BMI)
★	NEW ENTRY	3	<b>NEVER GONNA LOOK BACK</b> Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)
★	28	5	<b>MAN ON YOUR MIND</b> Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
★	29	5	<b>'TIL YOU'RE GONE</b> Barbara Mandrell, MCA 52038 (Rick Hill, ASCAP)
★	30	4	<b>DON'T TALK</b> Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
★	31	4	<b>ROSAMBA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)
★	32	4	<b>DREAMIN'</b> John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamertane, BMI)
★	31	20	<b>ONE TO ONE</b> Carole King, Atlantic 4026 (Elorac, ASCAP/Mann & Weil, BMI)
★	32	21	<b>FINALLY</b> T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
★	36	2	<b>THE OTHER WOMAN</b> Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)
★	NEW ENTRY	2	<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
★	35	27	<b>CHARIOTS OF FIRE</b> Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
★	NEW ENTRY	1	<b>DO I DO</b> Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)
★	NEW ENTRY	1	<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)
★	NEW ENTRY	1	<b>LET'S HANG ON</b> Barry Manilow, Arista 0675 (Seasons Four/Saturday Screen Gems-EMI, BMI)
★	NEW ENTRY	1	<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)
★	40	35	<b>GOIN' DOWN</b> Greg Gudyrd, Columbia 18-02691 (World Song, ASCAP)
★	41	34	<b>BABY STEP BACK</b> Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)
★	42	38	<b>OLD FASHIONED LOVE</b> Smokey Robinson, Tamla 1615 (Motown) (Chardax, BMI)
★	43	39	<b>DID IT IN A MINUTE</b> Daryl Hall & John Oates, RCA 13065 (Fust Buzza/Hot Cha/Six Continents, BMI)
★	44	37	<b>BEECHWOOD 4-5789</b> Carpenters, A&M 2405 (Stone Agate, BMI/Jobete, ASCAP)
★	45	41	<b>ON THE WAY TO THE SKY</b> Neil Diamond, Columbia 18-02712 (Stonebridge, ASCAP/Unichappell/Begonia Melodies, BMI)
★	46	42	<b>DON'T TALK TO STRANGERS</b> Rick Springfield, RCA 13070 (Robie Porter, BMI)
★	47	40	<b>MAKE A MOVE ON ME</b> Olivia Newton-John, MCA 52000 (John Farrar/Snow, BMI)
★	48	44	<b>KEY LARGO</b> Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
★	49	45	<b>TEACH ME TONIGHT</b> Al Jarreau, Warner Bros. 50032 (MCA/Cahn/Hub, ASCAP)
★	50	43	<b>ONE HUNDRED WAYS</b> Quincy Jones Featuring James Ingram, A&M 2387 (State Of The Arts/Eliza M. Ritesonian, ASCAP/Kidda/Mr. Melody, BMI)

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



discos

clubs

Venues

halls

arenas

## Chinese Clubs Cater To Tourists

### Nightspots Feature Spartan Atmospheres, Dated Music

• Continued from page 10

Daily, the English language newspaper, reported recently that one Chinese citizen apprehended in Canton for playing "decadent" Western music received a lengthy prison term.

Peking once was the center of the disco phenomenon, with three different clubs forming the center of the capital city's nightlife. Now there is just one disco remaining—the International Cultural Palace near the hotel district—and it is open only from 9 p.m. to 1 a.m. several nights per week. The two-year old facility, according to Western news correspondents, has been attracting progressively smaller crowds. On a recent night just 20 foreign tourists were in attendance. Other discos at the International Club and the Friendship Hotel have been closed.

Admission is 10 yuan (\$5.50 U.S.). "Stars on 45" and groups like Boney M receive much airplay at the Palace.

More subdued Western music also is played at many euphemistically named "coffee shops" in major Peking hotels. The rooms, which resemble bar rooms and have small dance floors, serve beer, wine and soft drinks. Usually there is no cover charge. Popular show music tunes and instrumentals ("Stranger On The Shore" is a recurring example) are programmed over a stereo system. The newly constructed Yanjing Hotel and the grandiose Peking Hotel have opened such facilities, which appear to be better tolerated by the authorities, at least in Peking.

Outside the capital, the nightclub scene appears to co-exist with less interference. One of the most striking discotheques is a Western-style club operated in Canton in the Dongfong Hotel. The city is located less than 100 miles from Hong Kong, and the influence of that British colony is felt at the hotel disco.

The club is multi-level; has hostesses attired in dresses (a striking sight in China where the unisex Mao suit in three different colors prevails); a plastic dance floor; a sophisticated, synchronized light system and a music system that features the latest Hong Kong disco hits.

The club is operated under the auspices of T.C. Cheung, a Hong Kong native who lives in the hotel and travels between China and the British Crown Colony frequently.

There is a 10 yuan (\$5.50) cover

charge that includes the price of a drink. The venue also contains a rarity in China: a deejay spinning the latest rock and disco hits. The disco is open from 6:30 p.m. to midnight daily.

Discos also have sprung up in major cities like Nanking and Shanghai, but they are patterned after the Peking models.

One of the more attractive nightspots in the country is the Jing Jiang Club in Shanghai. Constructed in the French section of the city several

decades ago and recognized as a popular French nightspot since the 1920s, the Jing Jiang includes restaurants with live bands; a tennis club and pool; and a bar where many popular (though dated) rock sounds are played. Bar employees said the music—tapes featuring such artists as Linda Ronstadt, Rod Stewart, the Rolling Stones and Led Zepelin—were left behind by tourists.

The interior is posh and comfortable with tile floors, large red curtains, and tablecloths.

## Top Rail Boosts Profile Via Blend Of Local, Name Acts

By CARTER MOODY

NASHVILLE—The Top Rail club in Dallas is combining monthly showcases of local country talent and occasional appearances by national acts with its regular country dinner club activity, resulting in new recognition for the long-established, 550-seat house.

The local talent showcases have been launched by two Irving, Texas companies, Rising Star Productions and Larsun Promotions, and Larry Sparks, who have owned Top Rail for 18 months.

The value of the monthly show, Sparks says, is the visibility it provides performers. "It's a big help to us and to other club managers and promoters. Instead of going around trying to listen to all the new acts in various clubs, we have them here all at one time."

The shows have been "close to sell-out" each time since the first was held March 29, and Sparks says

much of the audience is composed of Dallas club managers, record company representatives, media figures and radio personalities.

He describes competition around Dallas as fierce, with dozens of country clubs vying for the same acts. But few of the venues, he claims, are as successful as Top Rail in attracting major performers such as Gary Stewart, Ricky Skaggs and David Frizzell & Shelly West.

While shows by name acts are not as regular as the local showcases, they are booked often enough to draw attention to the club, Sparks says.

Typically, each local band performs a 30-minute set in a showcase. Booking many of the acts is David Neilon of Rising Star Productions, who comments, "One of our key objectives has been to assist in cutting costly travel expenses and also save valuable time in searching for potential bookings."

## Talent Bookings Set For Concord Michelob Series

By JACK McDONOUGH

CONCORD, Calif.—Concord Pavilion has announced bookings in seven categories for its 1982 Michelob Concert Series.

The Pavilion had previously announced a kickoff date of May 16 for its seventh season featuring the Oak Ridge Boys and Gail Davies (Billboard, Apr. 24). This show, however, is not part of the Michelob Series. Michelob will mark its third year of series presentations at Concord with the 1982 season. Last year, the number of subscribers more than doubled over the inaugural season of 1980. Press spokesman Brad Schulenberg notes that initial response to the 1982 offerings points to another increase this year.

Pavilion debuts will be made this year by the Los Angeles Philharmonic led by Leonard Bernstein, Louis Clark (of ELO) conducting the Oakland Symphony in "Hooked on Classics," and Lawrence Welk. Johnny Cash, Dolly Parton, Merle Haggard, Ronnie Milsap and Barbara Mandrell will appear in Concord's new country music series, designated as Series 6.

Parton will also be available in the mostly MOR Series 1, which features Paul Anka, Engelbert Humperdinck, Johnny Mathis and Tom Jones. Reserved seating for this series is \$74.50, with lawn seating at \$43.50.

The mostly folk Series includes Gordon Lightfoot, Peter, Paul &

Mary, Folk Reunion (Glenn Yarbrough, the Limelights, John Stewart and Brothers Four), and Jane Olivor, who replaces Judy Collins in the original schedule. Prices on Series 2 are \$56.50/\$44.50.

The pop/rock Series 3 (\$46.50/\$35.50) has Air Supply, Marshall Tucker Band and two more shows to be announced.

The classical Series 4 (\$49.50/\$29.50) has, in addition to the L.A. and Oakland Symphonies, Gilbert & Sullivan's "HMS Pinafore" done by Opera la Carte, and Western Opera Theater's "Rigoletto."

Series 5 band music (\$43.50/\$29.50) has, in addition to Welk, the Preservation Hall Jazz Band, Peter Marshall's "Salute to the Big Band Era" with Tex Beneke, Helen Forrest and the Modernaires, and the "New Girls 4" with Rosemary Clooney, Helen O'Connell, Martha Raye and Kay Starr.

The country series sells at \$63.50/\$43.50, and the Series 7 jazz offering, which includes a date with Chuck Mangione and the three-day Concord Jazz Festival (George Shearing, Dave Brubeck, Cal Tjader, Mel Torme, L.A. 4, Tania Maria, Bright Stars from Tokyo and Rob McConnell's Boss Brass) sells at \$39.50/\$24.50.

Subscribers to the various series are able to buy the same seat for every show and also may purchase tickets to non-series shows before they go on sale to the general public.



Billboard photo by Chuck Pulin

**DANCE DINER**—The tables have been cleared away and the dancers begin to take over at Heartbreak, a New York diner that has been converted into a rock venue (Billboard, May 15).

IN BOOKING, MANAGEMENT

## New Firm Taking Two-Fisted Tack

By KIP KIRBY

NASHVILLE—Anchored to the premise that "tomorrow's stars will come from today's bars," three Kansas executives have launched a new concept in booking and management.

Their Topeka-headquartered venture is called the Entertainment Connection, a division of Management Alternatives. It's the brainchild of attorney Lee Barnett, a former musician, and partners Jim Haines and Craig Wright. The Entertainment Connection is structured to function in the double capacity of independent talent broker for clubs and hotel chains, and as a personal management/booking agency for the acts it puts on the circuit.

The Entertainment Connection's advisory board includes Ken Krage (who created the name and designed the promotional package), Lionel Richie, Kenny Rogers, Dick Clark, Ed McMahon and Jim Ris-miller, among others. Client facilities already contracting Entertainment Connection's services number Holiday Inn, the Brock Hotel chain and Hilton.

"We began operation last September with one signed client," Barnett says. "Today, we have 23 bands and 23 rooms we're booking, and we anticipate reaching 30 by the end of the summer."

The twofold purpose of the organization, Barnett emphasizes, is to

eliminate the need for club and hotel managers to book their individual entertainment, at the same time it guarantees its signed groups steady employment on a pre-screened circuit.

"Many clubs book by the seat of their pants," he says. "They take acts sight unseen, they don't know how to choose the right talent for their particular room, they don't understand how to deal with the bands themselves, and they aren't knowledgeable about how to promote and advertise."

Entertainment Connection operates on a monthly bankroll of \$100,000. Bands are scouted on an ongoing basis, auditioned and then signed to the firm on a one-year management agreement with four one-year options and built-in negotiable raises. All bands receive "well over scale," according to Barnett, plus on-the-spot advances when necessary. Payment for the bands is made by the venue to Entertainment Connection directly; the company assumes all responsibility and liability for the acts it books. Entertainment Connection also functions as negotiator in any disputes between management and act and handles in-house promotional materials such as table tent cards, flyers and mailers. Barnett also provides advertising consultancy services for his client venues.

JUNE 12, 1982, BILLBOARD

## Joe Bingo Productions Adds Video Company

NEW YORK—Joe Bingo Productions has expanded its operations to include a video production company called Hot Rocks Video. According to Bingo, head of the company, the new subsidiary is equipped to provide video tracks for recording artists, television commercials and other areas of the video field. It will also produce tracks for the Hot Rocks show, produced by Gene Fiorot in association with Bingo and aired on eight cable stations in the New York tri-state area.

Joe Bingo Productions has also begun booking live entertainment into the Skate Key Roller Rink in Bronx, N.Y.

The Skate Key has been in business for three years and will celebrate its third anniversary on Saturday (29) with a special appearance by the Sugar Hill Gang.

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# Venues

## Talent Announced For Dr Pepper Music Festival

NEW YORK—A concert by Split Enz and Duran Duran June 25 will open this year's Dr Pepper Music Festival, an annual series of outdoor concerts promoted by Ron Delsener.

The concerts, which were formerly held at Central Park, will again this year take place at Pier 84 on Manhattan's West Side. Tickets are \$7 per show.

Other scheduled shows for the series are Third World and Nona Hendryx (June 25), Haircut 100 and Our Daughter's Wedding (July 10), Gang of Four (July 14) and Miles Davis (July 17).

Other acts expected to play in the series include Weather Report, Angela Bofill, King Crimson, Joe Cocker, Rickie Lee Jones, the Waitresses, Charlie Daniels and Joe Jackson. Other acts will be announced.

In addition, Delsener says that he will put in shows at both Madison Square Garden and the Byrne Arena in New Jersey, by Queen and Elton John with Quarterflash. This is expected to heighten his competition with New Jersey promoter John Scher, who is doing a July 4 concert by Diana Ross in the 70,000 seat Giants Stadium, and who has also crossed over into Manhattan to promote a scheduled Rainbow concert at the Garden, and other shows at the Beacon Theatre.

Delsener, meanwhile, is bringing shows by Olivia Newton-John and by Genesis to the Forest Hills Stadium in Queens, with possible dates by Talking Heads and Elvis Costello also being planned for that venue.

## Pernod Backing Equipment Show

LONDON—Beverage firm Pernod is to sponsor this year's Light & Sound Show of the British Assn. of Discotheque Equipment Manufacturers, set for Sept. 12-15 in the Bloomsbury Crest Hotel.

Formerly known as Discotek, the show will have two public and two trade-only days, and will feature a Superdisco, also sponsored by Pernod.

The Superdisco will occupy 3,000 square feet of exhibition space and is being put together by a consortium of six manufacturers: Avitec, Icelectrics, Mode, Optikinetics, Pulsar and Tejector.

All believe their sound and lighting products are best displayed in a working environment, and the project, designed by Udo Fischer, has BADEM blessing.



Billboard photo by Chuck Pulin

**RARE SHOW—Hannibal Records artists Linda and Richard Thompson do a rare U.S. show at the Bottom Line in New York.**

## Talent In Action

### THE WHISPERS RICHARD "DIMPLES" FIELDS CHANGE

Radio City Music Hall  
Admission: \$16.50, 15.50

Even before they became a major act with "And The Beat Goes On," the Whispers were one of black pop's more entertaining live attractions. These five singers have become the premiere vocal group working today, successors to the Temptations in the '60s and the O'Jays in the '70s.

With twins Walter and Wallace Scott handling lead vocals, and Nicholas Caldwell, Leavil Degree and Marcus Hutson supplying sparkling harmonies, the Whispers zipped through a well-paced 90-minute set before the enthusiastic, near SRO crowd here May 27.

The evening's one glaring omission was "Olivia (Lost And Turned Out)," one of the strongest songs in the Whispers' catalog.

Richard "Dimples" Fields was a disappointment. Though his two hits, "She's Got Papers On Me" and "If It Ain't One Thing, It's Another," sparked immediate response, the bulk of Fields' 40-minute performance was lackluster. The problem was that the singer, so personable on record, appeared rather tentative on stage, especially early in the set. His performance of a blues and Jackie Wilson's "Baby Workout" were fine, though the youthful audience was somewhat bewildered.

The concert's most pleasant surprise was the eleven-member band organized to support the third Change album, "Sharing Your Love." Composed of numerous talented young New York musicians, this aggregation presented sharp renditions of material from every Change album, including songs for which Luther Vandross originally sang lead, "Glow Of Love" and "Searching."

NELSON GEORGE

### DAVE EDMUNDS

Royal Oak Music Theater  
Royal Oak, Michigan  
Admission: \$10

Fronting a solid quartet of fellow Welshmen (drummer Dave Charles isn't, but he lives in Wales), Dave Edmunds roared through a 55-minute set May 22 that left the near-sellout crowd roaring, too. There was nothing obligatory about the encore demands, despite Edmunds' theory that artists and audiences both expect at least a three-song coda.

More at ease than ever on this tour, Edmunds played a smorgasbord from "Crawling Through The Wreckage" to "Queen Of Hearts," the latter with an ironic nod to the Juice Newton Appreciation Society. Guitarist Mickey Gee sizzled alone and in tandem with Edmunds, the two seemingly far better attuned than the Edmunds/Bremner Rockpile collaboration.

The John David/Dave Charles rhythm section was solid and keyboard player Geraint Watkins came close to stealing the show from the Welsh elf, with soulful vocals on "Nobody," plenty of New Orleans piano boogie throughout and Cajun accordion on "You Ain't Nothin' But Fine."

Edmunds covered Elvis Costello's "Girl Talk" in an arrangement very close to the original. His version of Springsteen's "From Small Things Big Things Will Come" from the "DE Seventh" LP, was a little less assured than other selections, but he recovered fully with "Me And The Boys" followed by some expert slide guitar on "I Hear You Knockin'," then turned lead vocals over to Gee for "My Own Business." The band sustained its high energy and superb ensemble playing with a hard rockin' "I Knew The Bride When She

Used To Rock And Roll."

Roots recognition led the band from "Sweet Little Lisa," the last song of the regulation set, to a Chuck Berry salute as part of the double encore. "Let's Talk About Us," "Feel Like I'm Gonna Go Round," "Staggerlee" and "Sweet Little Rock And Roller" were the tags for a powerful night of rock'n'roll.

CONSTANCE CRUMP

### THE NYLONS

Boarding House, San Francisco  
\$6.50 weeknight/\$8 weekend

Contrary to the assumptions one might make from the name, the Nylons is neither an all-girl group nor a new wave band, but instead an accomplished four-man a cappella group from Canada that has just won a gold record there and that was, with this engagement, making its first American appearances.

While many of those weaned on rock might be indifferent to an a cappella group, the Nylons left no one in the 250-strong May 22 audience indifferent to their "Rockappella." Quite the contrary: the Nylons stood this audience squarely on its ear.

"Rockappella" turns out to be great songs from the whole range of the rock era, sung with grand verve and stunningly stacked harmonies by personable guys on effectively atmospheric stage sets, spiced up with a lot of wit and audience interaction.

The tunes ranged from more predictable selections like "Silhouettes," "Duke Of Earl," "Up On The Roof" and "Love Potion #9" through ballads like "Town Without Pity," psychedelic-era surprises like the Doors' "People Are Strange," purely pyrotechnic tours de force like "The Lion Sleeps Tonight," pure pop like "Rock And Roll Lullaby" to very strong and adept originals, one of which, "Prince Of Darkness, You Have No Power Here," was particularly chilling.

Mark Connors' leads on "Town Without Pity" and "Up On The Roof" and Claude Morrison's on "Rock And Roll Lullaby" may have stopped a few hearts in the house, and their "Quest For Fire" motif for the "The Lion Sleeps Tonight" was exquisite.

JACK McDONOUGH

### CHUBBY CHECKER

The Bottom Line,  
New York City  
Admission: \$8

Chubby Checker will be remembered forever as the man who made "The Twist" an international dance craze. But that was over two decades ago. In the intervening years Checker has survived, even thrived, as a star on the rock'n'roll revival circuit, performing chestnuts like the aforementioned "Twist," "Hucklebuck," "Limbo Rock" and "Let's Twist Again," as well as rock classics originally recorded by others. In fact one of this evening's highlights was a long medley that included "Good Golly Miss Molly," "Shake, Rattle and Roll," and "I Saw Her Standing There," played by his energetic five piece band with the same rocking New Orleans boogie beat.

But Checker's May 20 performance suggests that Checker, like his contemporary, Gary 'U.S.' Bonds, could still sell a few records. His performance of the new material on this MCA distributed "Change Has Come" album was crisp and lively. One tune, "Harder Than Diamond," sounded like a hit AOR radio might have missed. As a performer, Checker's experience has shown him all the right moves and stage patter. While he plays on his nostalgia value, he was never heavyhanded in his references to the past.

NELSON GEORGE

Survey For Week Ending 6/12/82

# 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).

- FOREIGNER, LOVERBOY, TRIUMPH, .38 SPECIAL, LE ROUX—\$799,215, 52,201 (60,000 capacity), \$17.50, \$16 & \$15, Contemporary Prods./New West Presentations, Arrowhead Stadium, Kansas City, Mo., "Summer Jam '82," house gross record, May 30.
- FOREIGNER, LOVERBOY, TRIUMPH, .38 SPECIAL, QUARTERFLASH—\$617,217, 40,413 (60,000), \$16.50, \$15.50 & \$14.50, Stardate Prods., Milwaukee County Stadium, Milwaukee, "World Series of Rock II," May 28.
- NEIL DIAMOND—\$496,405, 35,945, \$15, \$12.50 & \$10, Jerry Weintraub-Concerts West, Market Square Arena, Indianapolis, two sellouts, May 25-26.
- JOURNEY, GREG KIHN BAND—\$424,301, 33,900 (36,000), \$12, \$11 & \$10, Feyline Presents, McNichols Arena, Denver, two shows, one sellout, May 27-28.
- JEFFERSON STARSHIP, GRATEFUL DEAD, COUNTRY JOE McDONALD—\$274,655, 15,203, \$20 & \$17.76, Bill Graham Presents, Moscone Convention Center, San Francisco, "Vietnam Veterans Benefit," sellout, May 28.
- JOURNEY, GREG KIHN BAND—\$244,222, 26,259 (26,318), \$10 & \$9, United Concerts, Salt Palace, Salt Lake City, two shows, one sellout, May 29-30.
- JOHN DENVER—\$212,457 (Canadian funds-CDN), 15,586, \$15, \$12.50 & \$10, Concert Prods., Int'l, Maple Leaf Gardens, Toronto, sellout, May 30.
- OAK RIDGE BOYS, GAIL DAVIES—\$135,127, 11,170 (12,194), \$12.60 & \$10, Jack Roberts Agency, Seattle Center Arena, two shows, one sellout, May 21.
- OAK RIDGE BOYS, GAIL DAVIES—\$122,177, 10,043 (12,110), \$12.50 & \$10, Jack Roberts Agency, Portland (Ore.) Memorial Coliseum, May 20.
- RICK SPRINGFIELD, ALLIANCE—\$100,000, 10,000, \$10, Alex Cooley Prods., Engle Stadium, Chattanooga, Tenn., sellout, May 29.
- OZZY OSBOURNE, MAGNUM—\$96,860, 9,086 (10,887), \$11 & \$10, Brass Ring Prods., Crisler Arena, Univ. of Mich., Ann Arbor, May 31.
- RICK SPRINGFIELD, ALLIANCE—\$87,000, 9,182, \$10.50 & \$9.50, Alex Cooley Prods., Atlanta Civic Center, two sellouts, May 28.
- SPLIT ENZ, PAYOLA\$—\$86,552, (CDN), 7,429 (8,000), \$12.50 & \$11.50, Perryscope Concerts, Northlands Coliseum Concert Bowl, Edmonton, Alta., May 17.
- OAK RIDGE BOYS, GAIL DAVIES—\$80,310, 6,682 (7,218), \$12.50 & \$10, Jack Roberts Agency, Spokane (Wash.) Coliseum, May 23.
- OAK RIDGE BOYS, GAIL DAVIES—\$77,702, 6,483 (7,136), \$12.50 & \$10.50, Rock 'n Chair Prods., Selland Arena, Fresno, Calif., May 15.
- CHARLIE DANIELS BAND, JIMMY HALL—\$61,312, 5,902 (7,200), \$11.50 & \$10.50, Don Law Co., Cape Cod (Mass.) Coliseum, May 29.
- WHISPERS, RICHARD "DIMPLES" FIELDS—\$57,185, 4,800, \$12.50 & \$10, GKT Prods., Univ. City Center, Philadelphia, sellout, May 30.
- JAM, FIGHTS, SOLIDARITY—\$53,980, 5,398, \$10, Avalon Attractions, Perkin Palace, Pasadena, Calif., three sellouts, May 29-31.
- RODNEY DANGERFIELD, DENNIS BLAIR—\$46,112, 3,321 (4,088), \$15 & \$12.50, Sunshine Promotions, Hilton Univ. Brown Theatre, Indianapolis, May 29.
- SPLIT ENZ, PAYOLA\$—\$44,000 (CDN), 4,000, \$11, Perryscope Concerts, Max Bell Arena, Calgary, Alta., sellout, May 15.
- UFO, ALDO NOVA, STRANGER—\$43,657, 4,946, \$9.50 & \$8.50, Feyline Presents, Civic Auditorium, Albuquerque, sellout, May 27.
- UFO, ALDO NOVA, STRANGER—\$32,603, 3,343 (5,500), \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernadino, Calif., May 25.
- JOAN JETT & THE BLACKHEARTS, THE CALL—\$29,469, 3,102, \$9.50, Rock 'n Chair Prods., Bakersfield (Calif.) Civic Auditorium, sellout, May 17.
- SPLIT ENZ, PAYOLA\$—\$29,210 (CDN), 2,725 (3,000), \$11.50 & \$10.50, Perryscope Concerts, Memorial Arena, Kelowna, B.C., May 14.
- .38 SPECIAL, IRON MAIDEN—\$29,005, 3,227, \$10 & \$9, Contemporary Presentations, Palmer Auditorium, Davenport, Iowa, sellout, May 26.
- SPLIT ENZ, ayola\$—\$26,597 (CDN), 2,388 (2,800), \$12 & \$11, Perryscope Concerts, Royal Theatre, Victoria, B.C., two shows, May 11-12.
- GRAHAM PARKER, JOHN HIATT—\$22,177, 2,137, \$10.50 & \$9.50, Bill Graham Presents, Warfield Theatre, San Francisco, sellout, May 25.
- JOAN JETT & THE BLACKHEARTS, STEEL BREEZE—\$22,176, 2,112, \$10.50, Rock 'n Chair Prods./Avalon Attractions, Warnor's Theatre, Fresno, Calif., sellout, May 21.
- CHICAGO—\$22,040, 2,204 (3,000), \$10, Fantasma Prods., St. Lucie Civic Center, Ft. Pierce, Fla., May 31.
- ASIA, CHRIS BLISS—\$21,751, 2,402, \$10 & \$9.50, Fahn & Silva Presents/Wolf & Rissmiller Concerts, Fox Theatre, San Diego, Calif., sellout, May 30.
- ASIA, CHRIS BLISS—\$19,000, 2,000, \$9.50, Rock 'n Chair Prods., Santa Cruz (Calif.) Civic Center, sellout, May 25.
- ASIA, CHRIS BLISS—\$18,420, 2,015, \$9.50, Avalon Attractions, Arlington Theatre, Santa Barbara, Calif., sellout, May 27.
- ASIA, CHRIS BLISS—\$17,791, 2,012, \$9 & \$8, Rock 'n Chair Prods., Fox Theatre, Stockton, Calif., sellout, May 24.
- JOAN JETT & THE BLACKHEARTS, STEEL BREEZE—\$16,237, 1,555 (2,1000), \$10.50, Rock 'n Chair Prods., Fox Theatre, Stockton, Calif., May 22.
- JOAN JETT & THE BLACKHEARTS, STEEL BREEZE—\$15,552, 1,609 (2,700), \$10 & \$7.50, Rock 'n Chair Prods./in-house, Univ. of Nev. "Old Gym," Reno, May 23.
- GRAHAM PARKER, JOHN HIATT—\$12,000 (CDN), 1,000, \$12, Perryscope Concerts, Commodore Ballroom, Vancouver, B.C., sellout, May 22.
- CLARENCE CLEMMONS, "O"—\$10,384, 903 (1,700), \$11.50, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, May 31.
- GRAHAM PARKER, JOHN HIATT—\$8,578, 903 (2,015), \$9.50, Avalon Attractions/Steve Cloud, Arlington Theatre, Santa Barbara, Calif., May 26.
- DREGS, JAMES ANDERSON & THE PAKERS—\$5,789, 827 (1,000), \$7, Pace Concerts, Liberty Lunch, Austin, Texas, May 26.
- JOHN KAY & STEPPENWOLF, THE HUNT—\$4,600 (CDN), 460, \$10, Concert Prods., Int'l, Spanky's Brampton, Ont., sellout, May 19.
- HUEY LEWIS & THE NEWS, SOCKETS—\$2,850, 570 (708), \$5, Chesapeake Concerts, Rumors, Decatur, Ga., May 29.

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# Dance Trax

By BRIAN CHIN

NEW YORK—One of the stranger ironies of our often convoluted marketplace is this spring's strong resurgence of synthesizer music, and the key role that new wave has played in it. It's questionable whether there's really much new technique involved—compare Gino Soccio's "Dancer" to, say, Yazoo's "Situation"—but there is unquestionably a new image associated with synthesizer music. Condemned three years ago as the symbol of studio-sterile disco, the synthesizer appears to have become as much of a mainstay in the live performances of more and more bands we've seen, particularly unknowns, as it has been in the studio. We suspect that the simple presence of an outside, even more far-out context for electronic music that new wave provides is creating in large degree the mainstream orientation of more commercial synthesizer music.

★ ★ ★

Out of the dancing machine this week: a variety of electronic creations. Larry Graham's "Sooner Or Later" album (WB) is his most insistently rhythmic since the days of Graham Central Station, named after a tough keyboard-based cut that frames the album in vocal and instrumental versions totalling over ten minutes. "I Feel Good" (3:39) is a short but terrific downtempo smoker, and "Walk Baby Walk" more conventional uptempo soul.

A couple of European imports are newly released Stateside: Risque's "Starlight" and "The Girls Are Back In Town" have been re-edited by DJ Casey Jones and paired on one Importe/12 disco disk, contrasting each other nicely. "Starlight" is a gorgeous, velvety sleaze number—sort of a high-tech "Hot Butterfly," while "The Girls Are Back" combines girl-group suggestiveness with an ominous Soft Cell flavor. Q-Feel's "Dancing In Heaven" (Jive 12-inch) is another one of those British sides that defies categorization; basically pop-rock played with strong electronic backing, it has a very top 40 feel—possibly a mass-appeal record.

Gino Soccio's "It's Alright" (Atlantic/RFC) is one of his heavy-duty dance riffs, this one with strong suggestions of earlier hits, "Dancer" and "Try It Out," in a bit spacier form. Justin, a New York DJ-turned singer on a Stiff America 12-inch, reaches further into the past for "Think (About It)," a slightly campy but very creditable revival of the Lyn Collins party classic, updated with synthesizer. Another remake of "Think" by Carole Sylvan on S.O.N.Y. got some underground attention in recent months.

More echoes from the past: Kid Creole and the Coconuts' "Wise Guy" album (Sire/Ze) is a graceful pastiche of today's dance rhythm and producer/director August Darnell's encyclopedic knowledge of ethnic music and old soul, all of it both strongly commercial and underground. Best of a witty/nasty bunch: "Stool Pigeon," a streetbeat rap with swing overtones; the sweet-and-spicy "I'm Corrupt" and a tart Darnell and Cory Daye duet, "Loving You Made A Fool Of Me," which recalls the plain-talk goofiness of "If You Wanna Be Happy" and "You Talk Too Much." Also in the time-warp bag: the Ch-Lites' "Get Down With Me" (20th Century 12-inch) is a real surprise; a sparse, sophisticated combination of mellow doowopping and heavy electronic beat; Harley Davis' "Hey Diddle Diddle" (Gee String 12-inch) does a simple Savannah Band number, with '30s-style Depression—killer lyrics reflecting the confusion of the down-and-out. The song would be merely cute if it weren't subtitled, "Reaganomics 1982."

## Big Horn Offers 'Almost Live' Fare

NEW YORK—Hotels nationwide will be able to get "almost live" lounge entertainment through Big Horn Productions, an audio/video specialty company formed by Mike Horn in Sun Valley, Calif.

So far three Marriott hotels—in Anaheim, Salt Lake City and Marina del Rey, Calif. have adopted the package, which includes live, video and prerecorded entertainment.

At Marina del Rey the music format is country, with a live DJ, nightly band performances, dance lessons, talent nights and "happy hour" Western movies. At the other two hotels the format is oldies, top 40 and rock.

For lounges that do not want the whole live package, Big Horn offers six hour tapes, periodically updated, with customized voice tracks that allow for hotel announcements, dance instructions, or contests.

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NEW 12"—Faces Drums (Similar to Mix Your Own Stars), Boytown Gang (Remix), R.B.'s, New Kelly Marie, Christopher Mills, Dolly Dots, Rocketa, Eddie Grant, Julius Greene, S. Tropez (Remix), Monica Thornton, Satin & Greene, Temptations, Rick James, Soft Cell, Dance Reaction, Queen, Divine (Remix), Flirt (Remix Calling), New Line, Justin, Ministry, Ray Parker Jr., Ron Griffith (Love Is A Drug), Hot Plate 4, Ingrid, Kenneth Sherman, Johnny Chingas, Yazoo, Murphy's Jive Law, Katmandu (Remix), Toba, King Creole, Nile Life Uni. (Remix), Bobby Davenport, Wildlife, Beatles/Sloves Medley, Slimline, The Dance, Fonda Rae, Karen Young, Over & Over (Remix), Klein & MBO, The Mood, Paul Parker, Kongos (Cat People), Claudia Barry & R. Jones (Remix), Decoupage (Remix), Chan-son d'Ellegance, Q-Feel, Viola Wells, Mystery, Checkers, Talk Talk, Free Style, Fantastiques, Discotech, Nona Hendrix, Altered Images, B.B. Band, Buggles, Madame, Fashion, Vanessa, Weeks & Co. (Remix), Voyage (Let's Get Started), Kebec Electric (Magic Fly 82), D.D. Sound (New), Lisa, Yello.  
IMPORT NEW LP's—Full Time Springs, R.E.F., Santa Emerald, Logic, B-52's, Rainbow Team, Disco Circus 82 (Four Mixes), Firefly, Disco Cross 2.

# Venues

## Mann Music Center Gets Summer Series

PHILADELPHIA—A subscription series of summer concerts featuring major rock, pop and jazz names will be offered this season at the Mann Music Center, summer home of the Philadelphia Orchestra. The series is being presented by ar-

angement with Electric Factory Concerts, the locally based rock concert promotion agency headed by Larry Magid and Alan Spivak. Fifteen concerts have been logged for the summer months for the open-sided music hall that seats 5,000 un-

der a roof and another 10,000 in the outside park location.

Subscribers can select a minimum of five concerts and be assured of the same seating for all the dates selected. Depending on the artist, top prices are \$12.50, \$13.50 and \$15.

# Billboard Dance/Disco Top 80

Survey For Week Ending 6/12/82

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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	12	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	☆	50	3	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2	
☆	5	10	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	☆	42	32	13 CIRCLES—Atlantic Starr—A&M (LP) SP 4883	
☆	3	30	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	☆	56	2	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	
☆	4	9	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	☆	44	6	A PIECE OF THE ACTION/SHOOP SONG—K.I.D.—RFC/Quality 010 (12 inch)	
☆	7	8	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	☆	45	10	ACT LIKE YOU KNOW—Fat Larry's Band—WMOT (12 inch) 4W902832	
☆	6	2	10 FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	☆	51	3	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314	
☆	13	5	THANKS TO YOU—Sinnamon—Becket BKD 508 (12-inch)	☆	47	53	4 COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax 110072 XA (12 inch)	
☆	8	10	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	☆	48	54	3 COMBAT ROCK—The Clash—Epic (LP) FE 37689	
☆	14	26	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude PRL 14105 (LP)	☆	49	55	3 CUTIE PIE—One Way—MCA (LP cut) MCA 5279	
☆	10	6	11 DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140	☆	NEW ENTRY	→	SITUATION—Yazoo—Sire (12 inch*) BSK 7-2	
☆	11	12	9 DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188	☆	NEW ENTRY	→	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196	
☆	15	6	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy 60008GL (LP)	☆	NEW ENTRY	→	OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55	
☆	18	5	LIVE IT UP—Time Bandits—Columbia 44-022829 (12-inch)	☆	53	NEW ENTRY	→	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021
☆	14	10	15 I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	☆	54	NEW ENTRY	→	AEROBIC DANCING (KEEP DANCING)—R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9-2738
☆	31	5	PLANET ROCK—Soul Sonic Force—Tommy Boy TB-823 (12-inch)	☆	55	58	5 DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Metropolis 12 WP 6769A (12-inch*)	
☆	16	16	9 I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	☆	56	59	2 LOVE YOU MADLY—Candela—Arista (12 inch) CP 715	
☆	17	9	13 MURPHY'S LAW—Cheri—Venture (12 inch) VD 5019	☆	57	57	6 STARCHILD—Level 42—Polydor PDD-520 (12 inch)	
☆	20	6	6 STREET CORNER—Ashford and Simpson—Capitol 8528 (12 inch)	☆	58	61	2 SHAKE IT UP, SHAKE IT UP—The Managers—Sunnyview (12 inch) SUN 401	
☆	23	6	6 I'LL DO MY BEST (FOR YOU BABY)—Ritchie Family—RCA AFL1-4323 (12 inch)	☆	59	62	2 THE GIRLS ARE BACK IN TOWN—Risque—Importe/12 (12 inch) MP 317	
☆	24	6	6 CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA BSR-6107 (LP)	☆	60	60	26 CAN'T SHAKE YOUR LOVE—Syreeta—Motown 4500 MG (12 inch)	
☆	21	11	9 IT'S RIGHT—Michelle Wallace—Emergency (12 inch) EMDS 6524	☆	61	63	4 STRANGE LOVE—Debra Dejean—Handshake AS 1421 (12 inch)	
☆	22	22	8 RUN RUN RUN—Funkapalitan—Pavillion (12 inch) 429 0276	☆	62	64	4 BODY LANGUAGE—Queen—Elektra EI-60128 (LP)	
☆	23	17	10 TRY JAH LOVE—Third World—Columbia (LP) FC37744	☆	NEW ENTRY	→	TALK TALK—Talk Talk—EMI (12 inch*) Import	
☆	28	5	5 EARLY IN THE MORNING—Gap Band—Total Experience PED-701 (12-inch)	☆	64	NEW ENTRY	→	DETOUR—Karen Young—Atlantic (12 inch) DMD-4829
☆	27	7	7 FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037	☆	65	66	4 GLORIA—Laura Branigan—Atlantic DMD 338 (12 inch*)	
☆	26	19	18 (THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12-inch) SPV 54 A	☆	66	67	2 I'M A WONDERFUL THING—Kid Creole and The Coconuts—Sire (7 inch) SRE 50069	
☆	27	21	11 RHYTHM OF THE JUNGLE—The Quick—Epic (12 inch) 492809	☆	67	68	2 MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217	
☆	28	25	17 DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol (LP) ST 12181	☆	68	69	2 VIDEO GAMES—Ronnie Jones—Handshake (12 inch) 4W9 02852	
☆	36	7	7 PASSION—The Flirts—"O" Records & Visuals OR-716-A	☆	69	70	2 I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44-02800	
☆	30	29	11 ROMAN GODS/RIDE YOUR PONY—Fleshtones—IRS (LP) SP 70018	☆	70	71	2 TOO LATE—Junior—Mercury (LP cut) SRM-1-4043	
☆	31	7	7 THE VERY BEST IN YOU—Change—RFC/Atlantic DMD 324 (LP)	☆	NEW ENTRY	→	WHY CAN'T WE LIVE TOGETHER—Mike Anthony—Sunergy SUN-403	
☆	32	39	6 THE OTHER WOMAN—Ray Parker Jr.—Arista 9590 (LP)	☆	72	26	15 JUMP SHOUT—Lisa—Moby Dick (12 inch) BTG 1032	
☆	33	35	10 ON A JOURNEY—Elektrik Funk—Prelude (12 inch) PRLD622	☆	73	49	7 EASE YOUR MIND—Touchdown—Streetwise SWRL 2201 (12 inch)	
☆	34	30	13 A NIGHT TO REMEMBER—Shalamar—Solar/Elektra (LP) S 28	☆	74	34	16 MESOPOTAMIA/DEEP SLEEP/CAKE—The B-52's—Warner Bros. (MINI LP) MINI 3641	
☆	42	4	4 JUST AN ILLUSION—Imagination—MCA 13957 (12 inch)	☆	75	46	22 CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SOO 17062	
☆	36	40	6 MA-CUM-BA—Tantra—Importe/12 12 MP 315 (12 inch)	☆	76	47	18 SHOW YOU MY LOVE/GO BACK—Goldie Alexander—Arista (12 inch) CP 713	
☆	37	37	9 DON'T TURN YOUR BACK ON ME—Front Line Orchestra—RFC/Quality (12 inch) RFC 012 (LP) all cuts	☆	77	52	15 NATIVE LOVE (Step By Step)—Divine—"O" Records & Visuals (12 inch) OR 717	
☆	41	4	4 DISC CHARGE—Boystown Gang—Moby Dick 241 (LP) all cuts	☆	78	65	4 PROMISED YOU A MIRACLE—Simple Minds—Virgin Int. (Import)	
☆	43	4	4 DANCE WIT' ME—Rick James—Motown (12 inch*)	☆	79	72	21 THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	
☆	40	44	4 FEELS GOOD—Electra—Emergency EMDS 6527 (12 inch)	☆	80	33	15 YOU GOT THE POWER—War—RCA (12 inch) PD 13062	

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

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

EXPECT NEAR 200,000 ATTENDEES

## See Record Fan Fair Revenues

NASHVILLE—With attendance projected to be between 18,000 and 20,000, the 11th annual International Country Music Fan Fair jumps into gear Monday (7), with live showcases, artist autographings, award presentations and sports events comprising the attractions that make the fair Nashville's biggest convention.

Based on expected daily expenditures during the six-day festival of \$36.30 per person per day and total monies garnered from the \$50 per person registration fee, revenues are projected to hit an all-time record of \$4,167,000, according to Debbie Robinson, assistant director of tourism for the Chamber of Commerce. Last year's total was \$3 million, with per caps averaging \$33.

"If attendance reaches 20,000," she says, "revenues would be \$4,630,000. But we expect a number somewhere between 18,000 and 20,000."

This estimate does not include money spent by the 2,000 or so participants, who could generate another quarter of a million dollars.

The co-sponsors, Grand Ole Opry and the Country Music Assn., have pre-registered 14,000 fans as of May 28, and since the event is being held on the Tenn. State Fairgrounds for the first time, more people can be ac-

### Conley Visiting Radio And Retail

NASHVILLE—In support of his latest single, "Heavenly Bodies," from his upcoming RCA album "This Ain't No Way To Be" due in August, Earl Thomas Conley recently embarked on a promotional tour covering radio and retail accounts.

Conley started a four-day, 10-city swing in Milwaukee at the Radio Doctors distributorship, with visits made to WJEZ in Des Plaines, Ill., WMAQ in Chicago, and the Satellite Music Network offices. He conducted interviews for WWWW in Detroit, WAXX in Eau Claire, Wis., WDGY in Minneapolis, KJJO in Eden Prairie, Mn., KYNN in Omaha, KSO and KJJY in Des Moines.

commodated than in the past, allowing for registration throughout the fair and sales of \$10 one-day tickets. Opryland officials expect this change will bring in a record attendance exceeding last year's 15,200.

Among some of the other changes, the former "reunion show," which in recent years has featured appearances by legendary performers such as Stonewall Jackson, famous DJs and other key industry members, is this year changed to the Hall of Fame show, hosted by Eddy Arnold. Starring in this showcase are Roy Acuff, Grandpa Jones, Pee Wee King, Minnie Pearl, Merle Travis, Ernest Tubb, former Grand Ole Opry MC Grant Turner, Kitty Wells and Jimmie Davis.

The All American Country Games will replace the two-day celebrity softball tournament, with proceeds going to the Tenn. Special Olympics for handicapped athletes. The competition will include frisbee throws, softball throws, earthball push, soccer shoot-out, high-jump, obstacle course, 90 yard dash, grass skiing and relays. Three teams will be captained by Brenda Lee, Richard Sturban and Barbara Mandrell. Scheduled participants include Jerri Kelly, Loretta Lynn, Eddy Raven, Sylvia, Joe Bonsall, Kippi Brannon, Stella Parton, Margo Smith, Jacky Ward, R.C. Bannon, Leon Everett, Louise Mandrell, Misty Rowe and Dave Rowland.

One event older than Fan Fair that is now part of the fest is the International Fan Club's show, which will make its 15th annual presentation, providing exposure for a foreign country act. Loretta Lynn will host the Wednesday (9) evening show, with Tompall & the Glaser Brothers, Razy Bailey and Rose headlining. This year's overseas act is Teddy Nelson of Norway. Other American artists appearing are Tony Albert of Idaho, Kathy Kitchen of Illinois, Buck McCarty of West Virginia, Mike & Kathy Yager of Michigan, Ricky Rebel and Karen Wheeler of Nashville.

A show coinciding with Fan Fair is the "Texas Comes To Nashville" concert Tuesday (8) at 7:30 p.m. in the Municipal Auditorium,

presented by Nacogdoches, Texas-based Delta Records. Artists on this label appearing in the free show include Bob Wills' Original Texas Playboys, Hank Williams' Original Drifting Cowboys, David Houston, Fiddlin' Frenchie Burke, Johnny Bush, Laura Lee McBride and Steve Cooper. MC will be past "DJ of the Year" award-winner Charlie Douglas of WWL New Orleans. Free tickets are available through the label and at Ernest Tubb Record Shop in Nashville.

One major aspect remaining the same will be the public booths operated by nearly all Nashville's record labels, music associations, artists and some radio stations. Dozens of artists will be on hand for autograph signings, and that fact alone is enough to make the trip to Nashville worthwhile for many of the thousands of fans arriving from around the world.

CARTER MOODY



**WINNING PAIR**—Singer Anne Murray and producer Jim Ed Brown work on arrangements for Murray's new album which is her first to be done in Nashville. Together the duo has recorded three platinum and three gold albums in their five years together.

## Chart Fax

### Elektra Has Triple Chart Play

By ROBYN WELLS

NEW YORK—Three of the top four singles this week are in the Elektra fold. Leading the pack at No. 1 is the **Bellamy Brothers'** debut for the label, "For All The Wrong Reasons." Moving to superstar two is **Eddie Rabbitt's** "I Don't Know Where To Start," while **Conway Twitty's** "Slow Hand" glides to superstar four.

"For All The Wrong Reasons" is the Bellamys' fifth country topper. The duo's first No. 1 country tune was "If I Said You Had A Beautiful Body Would You Hold It Against Me," which hit the summit in 1979. But their first chart-topper was "Let Your Love Flow," which attained the premier pop position in 1976. The song peaked at 21 on the country side.

The Bellamys' current topper moves them into a tie for first place with **Conway Twitty and Loretta**

**Lynn** for duos with the most No. 1 country singles. Here's a list of all the duets who have scored more than one country topper.

1. Bellamy Brothers, five, Warner/Curb/Elektra/Curb; Conway Twitty and Loretta Lynn, five, Decca/MCA;

2. Everly Brothers, four, Cadence;  
3. George Jones and Tammy Wynette, three, Epic; Willie Nelson and Waylon Jennings, three, RCA;  
4. Kendalls, two, Ovation; Kenny Rogers and Dottie West, two, UA.

And here's a roundup of all the duets who have scored one country chart-topper: the Davis Sisters; Porter Wagoner/Dolly Parton; Moe Bandy/Joe Stampley; Margaret Whiting/Jimmy Wakely; Ernest Tubb/Red Foley; Jean Shepard/Ferlin Husky; Red Sovine/Webb Pierce; Lester Flatt/Earl Scruggs; Roy Drusky/Priscilla Mitchell; Da-

vid Houston/Tammy Wynette; Bill Anderson/Jan Howard; Jack Blanchard/Misty Morgan; Bill Anderson/Mary Lou Turner; Jim Ed Brown/Helen Cornelius; Willie Nelson/Leon Russell; Merle Haggard/Clint Eastwood; and David Frizzell/Shelly West.

Pepsi Challenge: **Bobby Mackey** makes his debut on the country chart this week with "Pepsi Man." Mackey's not the first to grace the charts with an ode to a soft drink, however. **Mel Tillis** took "Coca Cola Cowboy" to the top spot in 1979, the same year that **Lenny Gault** scored with "I Just Need A Coke (To Get The Whiskey Down)."

Among the other country tunes carrying brand name beverage mentions are **Johnny Paycheck's** "Colorado Kool-Aid" (1978) and **David Allan Coe's** "Jack Daniel's, If You Please" (1979).

Addendum: Chart Fax reader **Rich Richman** of Staten Island wrote in to say that **Willie Nelson** and **Brenda Lee** are not the only country artists who have covered **Elvis Presley's** "Always On My Mind," as previously reported (Billboard, May 8). **John Wesley Ryles** took the tune to 20 in 1979, although his version was called "You Are Always On My Mind." Thanks for keeping us on our toes, Rich!

## New On The Charts



**BOBBY MACKEY**  
"Pepsi Man"—★

Bobby Mackey's earliest recollections of musical activity go back to his childhood when he sang along with old 78s played on the Wurlitzer his father had in the family grocery store in Concord, Ky. He learned tunes by heart, and at age four won a

talent contest singing Hank Williams' "Your Cheatin' Heart."

When he was 18, he moved to Covington—across the Ohio River from Cincinnati—and pursued a singing career in country music by night while working on the railroad by day. He recorded several singles which garnered him some airplay in the Cincinnati area.

In September, 1978, he opened "Bobby Mackey's" country nightclub, and a "Live From Bobby Mackey's" radio show began in early 1980 from Cincinnati's country station WUBE, simulcast to 20 area country stations. The club has become a staple in the Cincinnati vicinity, showcasing such top acts as Hoyt Axton, Joe Stampley, Merle Haggard, Gene Watson, Del Reeves, George Jones, Freddy Hart, Jack Green and Jeannie Seely.

Mackey can be contacted through Moon Shine Records at its Music Row address in Nashville.

*This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.*

### WILL MANUFACTURE 45s

## Memory Machine Label Launched

NASHVILLE—Mobile Record Service, the Pittsburgh-based one-stop, is starting a new country label, Memory Machine Records, named after the brand of jukeboxes. The label will manufacture singles to be distributed by Mobile to its 37-state network of jukebox operators and retailers, by other independent distributors and to 2,100 country radio stations.

The company, now in its third decade, is launching Memory Machine in coordination with Denim & Lace Productions in Nashville, parent corporation of four music publishers and a tv production company. Denim and Lace will sign artists and acquire material for Memory Machine. Initially, the label will deal strictly with singles, but albums will be considered if demand for an artist's product is significant.

The Memory Machine idea was developed by Brud Oseroff, Mobile Record Service owner, Harvey Campbell, general manager, and Stan Cornelius, president of Denim & Lace. Cornelius has previous experience with new labels, including IBC Records, which existed in the late 1970s and saw success with Jeanne Pruett's single, "Back To Back," in 1979. He will account for material and artists, with Denim & Lace getting 13% of jukebox and retail list prices, while Campbell will direct the sales efforts.

The rest of the label structure consists of three independent radio promoters, plus the Mobile Record Service staff of six travelling sales people and five Pittsburgh office workers who handle the company's telephone network of six nationwide and two Pennsylvania WATS lines.

The first artist signed to the label is Jack Quist, a Salt Lake City singer-musician who has performed with Charlie Daniels, Roy Clark, Crystal Gayle, and others. Cornelius discovered him in a Salt Lake City club. Quist's first single, "The Memory Machine," is scheduled for July release.

CARTER MOODY

"Starting All Over Again"

from

**THE  
MERCERY  
BROTHERS**  
REPRESENTING  
CANADA

INTERNATIONAL SHOW

June 8

TENNESSEE STATE  
FAIRGROUNDS

Thank You CMĀ



# Billboard Hot Country Singles

Survey For Week Ending 6/12/82

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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)
★	2	12	<b>FOR ALL THE WRONG REASONS</b> —The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	★	35	18	<b>I'M GOIN' HURTIN'</b> —Joe Stampley (R. Baker) J. Dickens; Barry/Mullet, BMI; Epic 14-02791	★	69	54	<b>DEALING WITH THE DEVIL</b> —Merle Haggard (Merle Haggard) S. Shafer, E. Raven; Acuff-Rose, BMI/Milene, ASCAP; MCA 52020
★	5	10	<b>I DON'T KNOW WHERE TO START</b> —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	★	41	4	<b>SOME MEMORIES JUST WON'T DIE</b> —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	★	70	80	<b>I FALL TO PIECES</b> —Patsy Cline/Jim Reeves (O. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052
★	4	13	<b>TEARS OF THE LONELY</b> —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	★	58	2	<b>SO FINE</b> —The Oak Ridge Boys (R. Chancey) J. Otis; Eldorado, BMI; MCA 52065	★	71	76	<b>JUST HOOKED ON COUNTRY PART I &amp; II</b> —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
★	6	8	<b>SLOW HAND</b> —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 47443	★	51	3	<b>AIN'T GOT NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	★	72	81	<b>OUR WEDDING BAND/JUST MARRIED</b> —Louise Mandress & R. C. Bannon (T. Collins) C. Quillen, D. Prittmmer; Jack and Bill, ASCAP/Hall-Clement, BMI; RCA 13095
★	1	11	<b>FINALLY</b> —T.G. Sheppard (B. Killen) G. Chapman; Meadowgreen, ASCAP; Warner/Curb 50041	★	48	3	<b>SHE USED TO SING ON SUNDAY</b> —Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910	★	73	56	<b>DON'T LOOK BACK</b> —Gary Morris (M. Morgan, P. Worley) G. Morris, E. Selser; G. Morris/Warner Bros., ASCAP/Warner Tamerlane, BMI; Warner Bros. 50017
★	7	9	<b>LISTEN TO THE RADIO</b> —Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	★	49	4	<b>DREAMIN'</b> —John Schneider (T. Scotti, J. D'Andrea) B. Devorzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	★	74	55	<b>BUSTED</b> —John Conlee (B. Logan) H. Howard; Tree, BMI; MCA 52008
★	8	12	<b>RING ON HER FINGER, TIME ON HER HANDS</b> —Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	★	45	7	<b>(Who's Gonna Sing) THE LAST COUNTRY SONG</b> —Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)	★	75	40	<b>CLOSER TO YOU</b> —Burrito Brothers (M. Lloyd) J. Beland, G. Guilbeau; Atlantic, BMI; Curb/CBS 502835 (CBS)
★	8	9	<b>ANOTHER CHANCE</b> —Tammy Wynette (G. Richey) B. Drawdy, J. Taylor, D. Knutson; First Lady, Sylvia, Mother/BMI; Epic 14-02770	★	50	4	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> —Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120	★	76	NEW ENTRY	<b>TALK TO ME LONELINESS</b> —Cindy Hurt (J. B. Barnhill) J. Gulley; Leona, ASCAP; Churchhill 94004 (MCA)
★	11	12	<b>JUST GIVE ME WHAT YOU THINK IS FAIR</b> —Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	★	43	8	<b>I'M SO LONESOME I COULD CRY</b> —Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)	★	77	NEW ENTRY	<b>I STILL LOVE YOU (AFTER ALL THESE YEARS)</b> —Tompall and the Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461
★	13	10	<b>EVERYTIME YOU CROSS MY MIND (You Break My Heart)</b> —Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA 13084	★	47	7	<b>SLIPPIN' AND SLIDIN'</b> —Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)	★	78	90	<b>THE HIGH COST OF LOVING</b> —Charlie Ross (W. Aldridge) C. Ross, W. Aldridge, T. Brassfield, E. Phillips; Rick Hall, ASCAP; Townhouse 1057
★	14	7	<b>ANY DAY NOW</b> —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	★	26	9	<b>THE GENERAL LEE</b> —Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)	★	79	85	<b>NORTHWIND</b> —Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Prittmmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)
★	15	8	<b>I DON'T THINK SHE'S IN LOVE ANYMORE</b> —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	★	63	2	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	★	80	71	<b>OVER THIRTY, NOT OVER THE HILL</b> —Conway Twitty (C. Twitty, R. Chancey) B. Jones; Cross Keys, ASCAP; MCA 52032
★	16	7	<b>TIL YOU'RE GONE</b> —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	★	60	3	<b>IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose)</b> —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	★	81	70	<b>BROTHERLY LOVE</b> —Gary Stewart & Dean Dillon (E. Kilroy) G. Stewart, D. Dillon; Forrest Hills, Tree, BMI; RCA 13049
★	20	9	<b>WOULD YOU CATCH A FALLING STAR</b> —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	★	29	17	<b>SPEAK SOFTLY (You're Talking To My Heart)</b> —Gene Watson (R. Reeder, G. Watson) S.P. Spurgin, J.D. Mendenhall; Booth and Watson, BMI; MCA 52009	★	82	NEW ENTRY	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissensohn; Blue Moon/Merlark/April, ASCAP; RCA 13246
★	23	6	<b>DON'T WORRY ABOUT ME BABY</b> —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	★	75	2	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	★	83	53	<b>A LITTLE BIT CRAZY</b> —Eddy Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 47413
★	21	8	<b>LOVE'S FOUND YOU AND ME</b> —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	★	65	3	<b>THE ONE THAT GOT AWAY</b> —Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453	★	84	87	<b>SWEET SOUTHERN MOONLIGHT</b> —Marvel Felts (J. Morris) J. Stanley; Famous/Boo, ASCAP; Lobo VIII
★	31	3	<b>TAKE ME DOWN</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down "N Dixie, BMI; RCA 13210	★	34	15	<b>MOUNTAIN MUSIC</b> —Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019	★	85	NEW ENTRY	<b>PULL MY STRING</b> —Rich Landers (M. Radford) R. Landers; Escrow, BMI; AMI 13053 (NSD)
★	18	19	<b>FORTY AND FADIN'</b> —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Milstone, ASCAP/Chevis, BMI; Dimension 1031	★	32	10	<b>WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE</b> —Billy Swan (L. Rogers) D. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841	★	86	NEW ENTRY	<b>PEPSI MAN</b> —Bobby Mackey (A. Dimartino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007
★	24	5	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	★	61	4	<b>TONIGHT I'M FEELING YOU ALL OVER AGAIN</b> —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe- Wes 81000 (MCA)	★	87	NEW ENTRY	<b>SOMETHING TO LOVE FOR AGAIN</b> —Diane Pfeifer (K. Leaning) D. Pfeifer; Strawberry Patch, ASCAP; Capitol 5116
★	20	3	<b>YOU'LL BE BACK</b> —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	★	57	5	<b>PARADISE KNIFE AND GUN CLUB</b> —Roy Clark (R. Clark, R. Lay) C. Rains; Unichappell, Bundo, BMI; Churchhill 94002 (MCA)	★	88	74	<b>SINGLE WOMEN</b> —Dolly Parton (D. Parton, C. Perry) M. O'Donoghue; Lease Loved/Velvet Apple, BMI; RCA 13057
★	25	5	<b>WHEN YOU FALL IN LOVE</b> —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle; Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	★	73	3	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	★	89	69	<b>SOMEDAY SOON</b> —Moe Bandy (R. Baker) I. Tyson; Warner Bros., ASCAP; Columbia 18-02735
★	28	7	<b>SLOW DOWN</b> —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	★	38	17	<b>YOU NEVER GAVE UP ON ME</b> —Crystal Gayle (A. Reynolds) L. Pearl; Michael O'Connor, BMI; Columbia 18-02718	★	90	NEW ENTRY	<b>FIRST TIME AROUND</b> —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116
★	27	7	<b>ASHES TO ASHES</b> —Terri Gibbs (E. Penny) E. Penny, J. McBea; Chiplin, ASCAP; MCA 52040	★	52	6	<b>FRAGILE, HANDLE WITH CARE</b> —Cristy Lane (R. Oates) D. Huber, R. Kelley; Kevin Lee, BMI; Liberty 1461	★	91	77	<b>AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX</b> —Earl Scruggs & Tom T. Hall (R. Scruggs, J. Thompson) T.T. Hall; Halinote, BMI; Columbia 18-02858
★	24	15	<b>ALWAYS ON MY MIND</b> —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	★	72	3	<b>RODEO CLOWN</b> —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)	★	92	88	<b>SAME OLD ME</b> —George Jones (B. Sherrill) P. Overstreet; Silvertone, BMI; Epic 14-02696
★	30	7	<b>I THINK ABOUT YOUR LOVIN</b> —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	★	62	5	<b>A PLACE IN THE SUN</b> —Sonny James (K. Stuifs, S. James) R. Miller, B. Wells; None Listed; Dimension 1033	★	93	83	<b>WHEN YOU FIND HER, KEEP HER</b> —The Wright Brothers (M. Garvin, C. Waters, T. Shapiro) B. Killen; Tree/O'Lyric, BMI; Warner Bros. 50033
★	26	14	<b>JUST TO SATISFY YOU</b> —Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073	★	46	20	<b>HURTIN' FOR YOUR LOVE</b> —Tom Carline (G. Kennedy) T. Carline; Opa-Lock ASCAP; Door Knob 82176	★	94	78	<b>IF I COULD GET YOU INTO MY LIFE</b> —Gene Cotton (G. Cotton) G. Cotton; Knoll, ASCAP; Knoll 5002
★	39	3	<b>HEARTBREAK EXPRESS</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	★	66	4	<b>IF YOU'RE THINKING YOU WANT A STRANGER</b> —George Strait (B. Mevis) B. Mevis, D. Willis; Jack and Bill Welk, ASCAP; MCA 51228	★	95	82	<b>AFTER TONIGHT</b> —Deborah Allen (S. Gibson) Seals-Setter-Diamond; Warner-Tamerlane/Face The Music/Warner/Diamond Mine, BMI/ASCAP; Capitol 5110
★	35	3	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	★	66	4	<b>WHERE THE SUN DON'T SHINE</b> —Ray Stevens (B. Montgomery, R. Stevens) D. Gilmore, M. Leath, R. Sharp; Talladium, ASCAP, Gee Sharp, BMI; RCA 13207	★	96	79	<b>A STEP IN THE RIGHT DIRECTION</b> —Judy Taylor (B. Logan) R. Grossman; Tree, BMI; Warner Bros. 50061
★	44	2	<b>HONKY TONKIN'</b> —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	★	64	6	<b>EITHER YOU'RE MARRIED OR YOU'RE SINGLE</b> —Margo Smith (B. Fisher) G. Dobbins, T. Rocco; Intersong/Satin Pony, ASCAP; AMI-1304 (NSD)	★	97	89	<b>PLAY ANOTHER GETTIN' DRUNK &amp; TAKE SOMEBODY HOME SONG</b> —Roy Head (E. Kilroy) G. Soule; Halgee, BMI; NSD 129
★	36	6	<b>I JUST CUT MYSELF</b> —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	★	64	6	<b>SURVIVOR</b> —Bill Nash (D. Burgess) D. Knutson, E. Burton; Barnwood/First Lady, BMI; Liberty 1463	★	98	91	<b>CHEATIN' STATE OF MIND</b> —Bandana (S. Cornelius, M. Daniel) J. Fox, L. Wilson, J. Van Dyke; Stan Cornelius, ASCAP/Louisville, SESAC; Warner Bros. 50045
★	37	4	<b>OH, GIRL</b> —Con Hunley (S. Dorff) E. Record, Six Continents, BMI; Warner Bros. 50058	★	65	4	<b>OLD FRIENDS</b> —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airbond, BMI; Columbia 18-02681	★	99	92	<b>NATALIE/WHY DIDN'T I THINK OF THAT</b> —Dave Rowland (James Stroud) Not Listed; Not Listed; Elektra-47442
★	32	9	<b>THE MAN WITH THE GOLDEN THUMB</b> —Jerry Reed (P. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081	★	86	2	<b>CHEATER'S PRAYER</b> —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)	★	100	94	<b>ROUND THE CLOCK LOVIN'</b> —Gail Davies (G. Davies) R. Bourke, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Warner Bros. 50004
★	42	3	<b>BORN TO RUN</b> —Emmylou Harris (B. Ahern) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	★	84	2	<b>CRYING MY HEART OUT OVER YOU</b> —Ricky Skaggs (R. Skaggs) C. Butler, L. Certain, G. Stacey, M. Wilken; Cedarwood, BMI; Epic 14-02692				
★	34	10	<b>TAKE ME TO THE COUNTRY</b> —Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095	★	59	21					

★ 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).

JUNE 12, 1982, BILLBOARD

## Nashville Scene

By KIP KIRBY

It isn't every day that an unknown country artist gets the benefit of a full-scale career launch. We aren't sure yet, but there's a buzz developing that such a launch may indeed be in the wind for Wyley McPherson, a new name on brand new i.e. Records. For all we know, Wyley McPherson could be a tartaned Scottish folk singer with bagpipes—but that's not what Scene's Spy says. Supposedly, McPherson is a "country natural" whose media launch will make Cape Canaveral look like a fizzled-out sparkler. All we've been able to learn is that a number of industry heavies are in on this one—and that Wyley's debut single, "Jedediah Jones," is due to ship on June 11. After that, he's reported to be leasing a private plane to fly

to every single country reporting station in the U.S. for personal visits. We'll keep readers posted on what could be the biggest promotional blitz to hit country music in some time.

Stella Parton slated to join members of rock group Fleetwood Mac, the Motels and Stephanie Mills over Memorial Day for a "Concert For Caring" benefit in Los Angeles. Stella's also set to headline at the Cannery in Nashville during Fan Fair. The club has recently added an upstairs showcase room which Parton will inaugurate.

Speaking of "Concerts For Caring"—how

many of these are there, anyway?—there was another one held May 23 at the Long Beach Arena in California that featured Dottie West, the Burrito Brothers, Lacy J. Dalton, Doug Kershaw, Sylvia and Pat Boone. With a sellout crowd of 11,000 fans, it became the biggest country concert ever held in that facility.

Juice Newton was through Nashville briefly not long ago to tape a guest spot on the upcoming "Alabama And Friends" syndicated tv special. On July 5, Juice leaves the States for her first Asian press/television tour. Her itinerary indicates no pauses in her non-stop touring schedule: all the way through 'til Thanksgiving, as a matter of fact. She ended up headlining what was supposed to have been a double-billed concert with Merle Haggard in Memphis during

the recent CottonFest there. . . . Merle canceled, so Juice took over (and very well, we hear). It's interesting how this artist manages to balance herself perfectly between pop and country; her albums contain an ideal mix to win combination airplay.

Members of Ricky Skaggs' band took time out to go into the studio with new artist Clifford Russell on Sugartree Records. . . . The Bellamy Brothers seem to have rejuvenated their career with the recently-released self-produced LP; now they're headed up to Canada and Alaska later this month. (Considering the Florida heat in June, their timing is excellent.)

Shelly West will be featured in a fashion layout in the October issue of Good Housekeeping.

Ray Stevens out in Provo, Utah taping a guest spot on the Osmond Brothers (this is how the guys plan to bill themselves from here on) tv special being readied for fall airing.

Nashville's very first live telethon marathon originated entirely from here took place over the Memorial Day Week-end, with a cast of what looked like thousands. On board to help raise money for the National Arthritis Foundation were Mickey Gilley, Earl Thomas Conley, Lee Greenwood, Sylvia, Razzy Bailey, Loretta Lynn, Chet Atkins, Con Hunley and Brenda Lee (to name a few). The Kidney Foundation has had spectacular results from its first two annual country music telethons, and now the Arthritis Foundation is looking for similar results to help in its ongoing medical work.



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# Country

## International Country Music Fan Fair Schedule

(All events, unless otherwise indicated, take place at the Tenn. State Fairgrounds)

### MONDAY (7)

9:00 a.m. Registration begins  
6:00 p.m. Celebrity Softball Game, followed by Nashville Sounds baseball game (Greer Stadium)  
8:00 p.m. Music City News Awards (Grand Ole Opry House)

### TUESDAY (8)

10:00 a.m.-10:30 a.m. Opening Ceremonies  
10:30 a.m.-12:30 p.m. Nashville Songwriters Assn. International Show: NSA songwriters of the year Dennis Morgan and Kye Fleming, song of the year writers Sandy Pinkard and Larry Collins.  
2:00 p.m.-3:00 p.m. AMI Records Show: Margo Smith, Rich Landers, Terry Aden and Vern Gosdin.  
4:00 p.m.-6:00 p.m. Country Music Assn. International Show: Slim Whitman and Brenda Lee, as hosts, with Mathew & the Mandarins of Singapore, Ann Williamson of Ireland, Patsy Wriggier of New Zealand, Carey Duncan of England, Mercey Brothers of Canada, and the Jordanaires.  
8:00 p.m.-10:00 p.m. CBS Records Show: Johnny Cash, Ricky Skaggs, Janie Fricke, Moe Bandy, Joe Stampley, Johnny Rodriguez and Calamity Jane  
11:00 a.m.-7:00 p.m. Exhibits open

### WEDNESDAY (9)

10:00 a.m.-12:00 noon Plantation/Sun Records Show: Roy Drusky, June LaSalvia, Buddy Harris, Bert Colwell, Rita Remington (for Plantation); Orion, Jim Owen (for Sun)  
12:00 noon-3:00 p.m. Lunch Break (Chuck Wagon)  
3:00 p.m.-6:00 p.m. Bluegrass Show: Bill Monroe, James Monroe, Jim & Jesse, Lonzo & Oscar, Wilma Lee Cooper, Johnson Mountain Boys, Quicksilver, Lost Kentuckians, Young Blades of Bluegrass, Czechoslovakia's Feseci.  
9:00 p.m. Nashville Assn. of Talent Directors Showcase: Moe Bandy, Frenchie Burke. (Elmer Fudpucker's Club, Third Ave. N.)  
10:00 a.m.-6:00 p.m. Exhibits Open

### THURSDAY (10)

10:00 a.m.-12:00 noon RCA Records Show: Razy Bailey, Charley Pride, Earl Thomas Conley, Sylvia.  
12:00 noon-3:00 p.m. Lunch Break (Chuck Wagon)  
3:00 p.m.-5:00 p.m. PolyGram Records Show: Shylo, Reba McEntire, the Kendalls.  
7:00 p.m.-9:00 p.m. MCA Records Show: Oak Ridge Boys, Loretta Lynn, Don Williams, Barbara Mandrell, Ed Bruce, Jerry Clower

10:00 p.m.-12:00 midnight Hall of Fame Show: Roy Acuff, Grandpa Jones, Pee Wee King, Minnie Pearl, Merle Travis, Ernest Tubb, Kitty Wells, Jimmie Davis, Eddy Arnold, Grant Turner

10:00 a.m.-7:00 p.m. Exhibits Open

### FRIDAY (11)

10:00 a.m.-12:00 noon Elektra/Asylum Records Show: Conway Twitty, the Bellamy Brothers, the Whites, Eddy Raven, Jacky Ward, Kieran Kane, LaCosta Tucker, Joe Sun, Sonny Curtis  
12:00 noon-3:00 p.m. Lunch Break (Box Lunches)  
3:00 p.m.-5:00 p.m. Mixed Label Show: Tom Carlile/Doorknob Records; Jerri Kelly/Little Giant; Bobby G. Rice/Charta; Diane Pfeifer/Capitol; Keith Stegall/Liberty; Cedar Creek/Moon Shine; Karen Taylor/Mesa; Cindy Hurt/Churchill; Allen Tripp/Nashville; David Frizzell & Shelly West/Warner-Viva

7:00 p.m.-9:00 p.m. Dimension Records Show: Carlton Collins, Peggy Forman, Gary Buck, Dave Kirby, Sonny James, Ray Price, Denise Price.

10:00 p.m.-11:30 p.m. Cajun Show: Jimmie C. Newman, Frenchie Burke, Felician Cocodril

10:00 a.m.-7:00 p.m. Exhibits Open

### SATURDAY (12)

11:00 a.m.-2:00 p.m. All American Country Games (Vanderbilt Stadium)  
7:30 p.m. Stock Car Races

### SUNDAY (13)

10:00 a.m.-6:00 p.m. Grand Masters Fiddlin' Contest (Opryland Gaslight Theatre)

## Lineup Set For Oak Ridge Classic

NASHVILLE—A lineup of nearly 40 top country acts are scheduled to appear in the Oak Ridge Ranch Country Classic for three days and nights of shows July 2-4 in Alford, Tex.

Both Oak Ridge Productions and veteran country radio personality Bill Mack's Enterprises have completed several months of selecting acts for the event. Among those set to appear in the town's outdoor natural amphitheatre are: Roy Clark, Jerry Lee Lewis, Hank Williams Jr.,

Ray Price, Ernest Tubb, Terri Gibbs, Ed Bruce, Michael Murphey, Faron Young, the Sons of the Pioneers, "Fiddlin'" Frenchie Burke, Jeannie C. Riley, Tompall and the Glaser Brothers, Mel McDaniel, Bill Monroe and the Bluegrass Boys, Grandpa Jones, Danny Davis and the Nashville Brass, Jerry Clower, Dave Dudley, Billie Jo Spears, Don Gibson, Sammi Smith, Jack Greene, Stoney Edwards, plus others.

Three-day tickets will be available for \$50. Sunday tickets for \$25.

## Stein Entering Management Field

NASHVILLE—Sarah Stein Publicity has announced its entrance into personal management services, signing its first pact with KM Records artists Buffalo and Brandy, a New York-based country male/female duo.

The most recent publicity contract for Stein is with Sugartree Records, coinciding with the label's new country single release "Good Ol' Boy (Take Me Home With You)" by Clifford Russell.

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Billboard®

Survey For Week Ending 6/12/82

# Hot Country LPs™

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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)
☆	2	12	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia FC 37951	★	50	2	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> Terri Gibbs, MCA 5315
	2	1	<b>MOUNTAIN MUSIC</b> Alabama, RCA AHL1 4229	★	51	4	<b>THE MAN WITH THE GOLDEN THUMB</b> Jerry Reed, RCA AHL1 4315
	3	3	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193		42	43	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586
★	4	8	<b>HIGH NOTES</b> Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra)		43	37	<b>GREATEST HITS</b> ▲ The Oak Ridge Boys, MCA 5150
	5	5	<b>BLACK ON BLACK</b> Waylon Jennings, RCA AHL1 4247		44	47	<b>TAKE ME TO THE COUNTRY</b> Mel McDaniel, Capitol 12208
☆	8	8	<b>HEART BREAK EXPRESS</b> Dolly Parton, RCA AHL 1-4289		45	38	<b>ITS A LONG WAY TO DAYTONA</b> Mel Tillis, Elektra E1-60016
	7	7	<b>WINDOWS</b> The Charlie Daniels Band, Epic FE 37694		46	40	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty L00 1108
★	9	18	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005		47	46	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416
	9	6	<b>BOBBIE SUE</b> Oak Ridge Boys, MCA 5294		48	33	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002
★	11	7	<b>LISTEN TO THE RADIO</b> Don Williams, MC 5306		48	48	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438
	11	10	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL1 3930		49	45	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545
	12	12	<b>THE DUKES OF HAZZARD</b> Various Artists, Scotti Bros. FZ 37712 (CBS)		50	49	<b>GARY MORRIS</b> Gary Morris, Warner Bros. BSK 3658
★	15	9	<b>CHARLIE SINGS EVERYBODY'S CHOICE</b> Charlie Pride, RCA AHL1 4287		51	39	<b>CIMARRON</b> Emmylou Harris, Warner Bros. BSK 3603
★	16	31	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	★	52	26	<b>WHEN A MAN LOVES A WOMAN</b> Jack Grayson, Koala 15751
★	19	7	<b>WHEN WE WERE BOYS</b> The Bellamy Brothers, Elektra/Curb E1-60099		53	55	<b>I'M GOIN' HURTIN'</b> Joe Stampley, Epic FE-37927
★	22	3	<b>IN BLACK &amp; WHITE</b> Barbara Mandrell, MCA 5295	★	55	33	<b>LOVIN' HER WAS EASIER</b> Tompall and the Glaser Brothers, Elektra 5E 542
	17	17	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106		56	52	<b>KIERAN KANE</b> Kieran Kane, Elektra E1 60004
	18	14	<b>THE DAVID FRIZZELL AND SHELLY WEST ALBUM</b> Warner/Viva BSK 3643		57	54	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AHL1 3378
★	36	2	<b>QUIET LIES</b> Juice Newton, Capitol ST-12210		58	57	<b>THERE'S NO GETTING OVER ME</b> ● Ronnie Milsap, RCA AHL1 4060
	20	13	<b>FINALLY</b> T.G. Sheppard, Warner/Curb BSK 3600		59	59	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237
	21	21	<b>THE PRESSURE IS ON</b> ● Hank Williams Jr., Elektra/Curb 5E 535		60	62	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol S00 12110
★	24	6	<b>INSIDE AND OUT</b> Lee Greenwood, MCA 5305		61	63	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965
	23	20	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542		62	61	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235
	24	23	<b>BUSTED</b> John Conlee, MCA 5310		63	53	<b>GIVIN' HERSELF AWAY</b> Gail Davies, Warner Bros. BSK 3636
☆	42	3	<b>SEASONS OF THE HEART</b> John Denver, PCA AHL1 4256		64	66	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330
	27	25	<b>NUMBER ONES</b> Conway Twitty, MCA 5318	★	65	32	<b>RUSSELL SMITH</b> Russell Smith, Capitol ST-12197
	27	25	<b>THE SURVIVORS</b> Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961		66	65	<b>GREATEST HITS</b> Charley Pride, RCA AHL1 4151
	28	27	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209		67	67	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305
	29	30	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum 5E 541	★	67	214	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
	30	28	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL1-3644		69	69	<b>GREATEST HITS</b> ▲ Ronnie Milsap, RCA AHL1 3772
	31	31	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra 5E 532		70	60	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E-276
	32	32	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072		71	64	<b>BLUEGRASS SPECTACULAR</b> The Osborne Bros., RCA AHL 14324
★	35	10	<b>LAST TRAIN TO HEAVEN</b> Boxcar Willie, Main Street ST 73001 (Capitol)		72	72	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194
★	41	3	<b>BROTHERLY LOVE</b> Gary Stewart and Dean Dillon, RCA-AHL-1-4310		73	70	<b>THE NEW SOUTH</b> Hank Williams, Jr., Elektra/Curb 5E-539
	35	34	<b>STRAIT COUNTRY</b> George Strait, MCA 5248		74	75	<b>ME AND MY R.C.</b> Louise Mandrell & R.C. Bannon, RCA AHL1 4059
★	44	8	<b>AIN'T GOT NOthin' TO LOSE</b> Bobby Bare, Columbia FC 37719		75	71	<b>ONE TO ONE</b> Ed Bruce, MCA 4910
	37	26	<b>FEELIN' RIGHT</b> Razy Bailey, RCA AHL1 4228				
★	48	5	<b>AMAZING GRACE</b> Christy Lane, Liberty 51117				
	39	29	<b>JUICE</b> ▲ Juice Newton, Capitol ST 12136				

☆ 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).

# Publishing

## Leonard Growth Reflects \$ Rise Print Firm's Diversification Aids Volume Increase

By IRV LICHTMAN

NEW YORK—In adding 40,000 square feet to its 70,000 square foot warehousing facility in Winona, Wisc., Hal Leonard Publishing is reflecting strong dollar volume growth in print business over the past year-and-a-half.

Keith Mardak, executive vice president, says the company's 1981 volume exceeded that of 1980 by 32% and so far this year volume is 24% ahead of last year.

These figures also mirror the diversification by Hal Leonard from essentially an educational print firm to a major factor in pop print. In January, 1981, the company became the exclusive distributor of Chappell/Intersong print, expanding in later months to include deals with MPL Communications, The Entertainment Company, Cedarwood Publishing and Snuff Garrett Music.

Within the past year, Hal Leonard has marketed two of the biggest single sheets of recent years, starting with "Endless Love," the hit Lionel Richie/Diana Ross recording, and currently with Paul McCartney & Stevie Wonder's "Ebony & Ivory." "Endless Love" has sold about 300,000 single sheets, and Mardak sees a similar sell-through on "Ebony & Ivory."

In another development, the Pickwick distribution chain will market the firm's "backpocket" books, a \$2.95 series with chords & frame plus lyrics. Pickwick's move comes after a test period before last Christmas.

Hal Leonard maintains a strong presence in the educational field, Mardak emphasizes. It's currently attempting to put across its own method books, with a "clinic" approach that has in-the-field seminars for teachers. Forty such seminars are planned between now and

September. In the fall, there'll be a similar series done in Australia.

"Converting teachers to our methods has to be done on a one-on-one basis and it involves a lot of time and money," says Mardak. A further educational push involves marching band promotions, including the mailing of 25,000 cassette samplers. Although under budgetary restraints, schools continue to "find a way to raise funds for marching bands," Mardak explains.

He points to fretted instruments—including electric bass guitar method books on blues, bluegrass and classical—as another growth area.

If there are any negatives in doing business today, Mardak remains concerned about slow paying dealers, the loss of a number of retail chains and continued drop in organ sales. "It's taken a lot of hustle and aggressive salesmanship to put us in a growth position," Mardak says.

WILL MEET WITH EXECS

## Soviet Copyright Reps To Visit U.S.

NEW YORK—Three representatives of VAAP, the Soviet copyright agency, make a rare visit to the U.S. June 6-14 to meet with executives of the American recording and music publishing scene.

According to Gitte Hofer, president of Copyright Service Bureau Ltd., which extended the invitation, the delegation consists of Uri Rudakov, deputy chairman of the board of VAAP, Mrs. Yulia Gaidukova, deputy director of the agency's music and drama department, and Gennady Kazachansky, foreign relations department.

Hofer terms the visit a "rare opportunity for American industry executives to develop an awareness

of the methods and extend to which Western music is exploited in the Soviet Union, and should also permit VAAP officials to become familiar with the concerns of American music interests."

In August, 1981, Hofer was in Moscow to sign an agreement under which VAAP collects mechanical royalties generated in the Soviet Union for music publishing companies represented by Copyright Service Bureau.

The VAAP executives' itinerary includes several days in New York, including a cocktail party in their honor Wednesday (9) and visits to other East Coast cities with active music industry businesses.

## Translation Service Makes Life Easier For Int'l Acts

By KIP KIRBY

NASHVILLE—International artists coming here to record should have an easier time of it with the advent of Nashville-based International Translation Services (I.T.S.), a new firm designed to provide idiomatic lyric translations in French, Spanish, German and Italian.

The company offers an on-site translator for studio projects or business meetings, along with individual phonetic charts breaking down each phrase visually. For publishers planning to pitch their catalogs abroad, I.T.S. will also provide its own demo singer in French, Spanish, German or Italian.

International Translation Services was formed by Lanny Smith, formerly a publishing representative for Buckhorn Music, and by Leslie Grainger, the company's in-house lingual translator/interpreter, a graduate of the Sorbonne in France and Instituto De Allende in Mexico. Clients thus far for which I.T.S. has provided charts and translations include Italy's Baby Records and Buckhorn Music.

In the case of Baby Records, the label brought its artist Pupo to

Nashville to record. Grainger stayed in the studio during the length of the sessions to work with Pupo on pronunciations and to interpret between the musicians and the producer. "We translated 'One Day At A Time' into French and Spanish for Buckhorn," adds Smith, "because the publishing company felt it was losing too much impact by incorrect foreign translations."

Although I.T.S.' primary thrust initially is to crack the production and publishing area of the Nashville music industry, the company also offers its services to businesses wanting correct translations for correspondence designated to foreign territories, and will negotiate overseas calls in the native language—a function which Smith feels could be mandatory in contractual or monetary dealings.

I.T.S. negotiates a percentage of the royalty received for songs it translates for its clientele, which can be based on a fee-plus-percentage rate or on a higher flat fee with no percentage. On translations sent overseas, the company gets up to 25% of the writer's royalty plus 12½% of the publishing gross royalties on sheet music.

## Georgia State U. Library Featuring Mercer Exhibit

By RUSSELL SHAW

ATLANTA—The William Russell Pullen Library at Georgia State University now houses an exhibit dedicated to the life and works of the late four-time Academy Award-winning lyricist and songwriter Johnny Mercer. Representatives of the educational institution accordingly claim that theirs is the first display of a popular music figure's career accomplishments and momentos on an American college campus.

Initial impetus comes from the fact that Mercer, who died in 1976, was a native of Savannah, Georgia, and that Georgia State University, with its active, community-involved commercial music program (one of the few such accredited courses of study in the nation) perceived itself to be a natural repository for the composer of such tunes as "Moon River," "Days Of Wine And Roses," and "I Wanna Be Around."

While the Mercer-related cornucopia—lead sheets, letters and testimonials, photographs, etc.—have

been in Georgia State University's possession since their donation by Mrs. Johnny Mercer in June, 1981, the specific exhibit was opened recently by a day-long series of gala events culminating in a three-hour medley of Mercer's music. Conducted at the school's Recital Hall, the presentation featured the vocal talents of Margaret Whiting, Julius La Rosa, Johnny Hartman and Marlene VerPlanck, all prominent singers who have recorded Mercer's works. Oscar-winning lyricists Sammy Cahn and Hal David as well as noted tunesmith Ervin Drake offered spoken testimonials.

The May event was coordinated in large measure by Geoffrey A. Parker, an instructor with Georgia State University's Commercial Music Department. Logistical support was provided by Marc Cramer of the Mercer Foundation, Nick Mamalakis of the Mercer Insurance Agency in Savannah, Georgia, as well as by several University officials and students.

## New Folios Spotlight Motown Sound

NEW YORK—Music from Motown is a highlight of new folios just marketed by Columbia Pictures Publications.

"The Smokey Robinson Silver Anniversary Songbook" (\$14.95), arranged for piano/vocal/chords, celebrates the artist/writer's 25th anniversary as an entertainer. It contains a collection of songs Robinson has written or co-written that have been cut by Robinson, the Rolling Stones, Kim Carnes, Linda Ronstadt, Rita Coolidge, among others. In addition, the folio includes a nine-page photo section.

Also available is "Motown Complete Vol. 1" (\$12.95), which contains 99 songs arranged for piano/vocal/chords. Shortly, Columbia will make available a single-sheet of Stevie Wonder's "Do I Do."

Other folios from the firm include three Richard Bradley easy piano volumes themed on pop, country and motion picture & tv theme favorites. They list at \$4.95 each. A \$6.95 newcomer is "The Family Sing-A-Long Songbook," which contains 12 complete pull-out sing-a-long lyric sets. This folio is through Columbia's distribution deal with Bradley Publications.



LYON LEGACY—Pianist Jimmy Lyon and Manhattan Transfer's Janis Siegel perform a number from Lyon's album, "Jimmy Lyon Plays Cole Porter's Steinway And His Music." The pair performed at a reception staged by the Atlantic and Finnadar labels at the Peacock Alley in the Waldorf-Astoria, site of the album's recording.

## BELGIAN AUTHORS' SOCIETY

### SABAM Sets Radio Royalty

BRUSSELS—Belgium's authors' society, SABAM, has drawn up a scale of performing rights royalty payments for the free radio stations which have proliferated here over the last two years. The tariff is based on the number of hours of transmission each day and on the potential audience of each station.

For a station on the air 24 hours a day, and serving a region of 100,000 inhabitants, the annual license fee would be 100,000 francs (\$2,246). For a 24-hour station covering the whole of Brussels and environs, the fee would be one million francs annually (\$22,466).

SABAM says the tariff represents "a basis for negotiation," but the Groupement des Radios Independantes de Belgique says that the charges are far too high and simply reinforce the GRIB's conviction that no local radio station would be able to survive if it had to pay on such a basis, unless it went commercial—an eventuality which the Government has so far refused to countenance.

And the Association pour la Liberation des Ondes (Assn. for the Freedom of the Airwaves) says that no more than two of its members

would agree to pay such licence fees.

Meanwhile, the French-speaking community in Belgium has formed a consultative council to regulate the function of the free radio stations. So far 64 applications for legalization have been received from French language free radio stations, although it is estimated that there are more than 250 of them (plus 350 Flemish language stations).

## Diamond Songbook Planned By Delilah

NEW YORK—Due for the Christmas selling season is a 500-page "Neil Diamond Songbook" from Delilah Books, distributed by the Putnam Publishing Group here.

The \$29.95 hardcover edition contains 74 songs penned by the artist/writer and a special portfolio with 12 four-color illustrations by David Kirschner, the designer and illustrator of Diamond's albums, folios and concert visuals. Also, there's a collection of photos from Diamond's own archives never before published.

JUNE 12, 1982, BILLBOARD



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**Advertising Brings Results**



**TREK TRACK**—Going over the final details for the Atlantic soundtrack release of "Star Trek II: The Wrath Of Khan" are, from left, Atlantic's Paul Cooper; "Star Trek" producer Bob Sallin; Paramount Pictures' Joel Sill; "Star Trek" soundtrack composer/conductor/producer James Horner; the film's director Nicholas Meyer; and executive producer Harve Bennet.

Survey For Week Ending 6/12/82  
**Billboard® Hot Latin LPs™**  
 Special Survey  
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FLORIDA (POP)		CALIFORNIA (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301	1	RAPHAEL Sus 15 eternos exitos, Telediscos CBS 80345
2	ROBERTO CARLOS CBS 12315	2	ROCIO DURCAL Confidencias, Pronto 1099
3	RAPHAEL En carne viva, CBS 80305	3	RIGO TOVAR 15 exitazos tropicales, Profono 1504
4	ROCIO JURADO Como una ola, RCA 0401	4	ROCIO JURADO Como una ola, RCA 0401
5	LUPITA D'ALESSIO Orfeon 5298	5	EMMANUEL Tu y yo, RCA 0400
6	LOLITA Atrevece, CBS 60326	6	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301
7	SOPHY Velvet 6011	7	NAPOLEON 15 grandes exitos, Telediscos Profono 1508
8	DYANGO Odeon 74114	8	LOS BUKYS Pronto 3050
9	DENNIS DE CALAS Pronto 1098	9	MENUDO Quiero ser, Profono 9083
10	IVA ZANICCHI CBS 11312	10	LUPITA D'ALESSIO Orfeon 5298
11	MANOLO OTERO CBS 10324	11	LUIS ANGEL Yo mismo, Profono 3054
12	CAMILO SESTO Mas y mas, Pronto 0700	12	AMANDA MIGUEL El sonido Volumen I, Profono 3049
13	RAQUEL OLMEDO CBS 20580	13	VARIOS ARTISTAS 15 exitos infantiles, Musart 1823
14	JEANETTE Corazon de poeta, RCA 7004	14	LUIS MUGUEL Odeon 73189
15	ROCIO DURCAL Confidencias, Pronto 1099	15	JULIO PALMA Alhambra 58101
16	DANNY DANIEL El amor, el amor, CBS 10325	16	RICHIE Y POVERTY Sera porque te amo? Musart 14525
17	VICTOR ITURBI Mercurio 59108	17	RAPHAEL En carne viva, CBS 80305
18	PALOMO SAN BASILIO Ahor, CBS 80343	18	RICHARD CLYDERMAN 16 exitos, Gema 1209
19	VICKY CARR El retrato del amor, CBS 20560	19	RAMON AYALA Freddy 1225
20	OSCAR D'FONTANA Ayer y hoy, Salsa Records 10282	20	LOS BONDADOSOS Anahuac 4918
21	EMMANUEL Tu y yo, RCA 0400	21	CRUZ INFANTE El picaro, Orfeon 5300
22	AMANDA MIGUEL El sonido Volumen I, Profono 3049	22	VERONICA CASTRO Peerless 2253
23	LUISA MARIA GUEL Compas 7015	23	BEATRIZ ADRIANA La reina es el rey, Peerless 2251
24	PECOS CANVAS Velvet 6013	24	CAMILO SESTO Mas y mas, Pronto 0700
25	JULIO IGLESIAS De nina a mujer, CBS 50317	25	LOS FREDDYS El primer tonto, Peerless 10059



## Former Disk Execs Find Excitement In Home Video

By JIM McCULLAUGH

LOS ANGELES—If you examine the personnel rosters of many of the home video companies, you'll notice a growing number of familiar names out of the record industry.

Some of the migration occurred due to the waves of label staff cutbacks over the last few years, which came at the same time the young video firms were actively staffing up and seeking talent.

In other cases, though, even before the record industry slowdown became widely apparent, veteran executives sensed that the growth and excitement of the record industry was tapering off and that the video industry offered the next round of executive challenge.

Many veterans who have made the transition say the video industry reminds them of the excitement and growth potential of the music industry in the 50's and 60's—when rock'n'roll was exploding.

Some executives were recruited by the video industry precisely because of their background in records. Marketing and merchandising techniques are potentially similar. And all say they have learned from the mistakes of the record industry

(overshipping, returns, etc.) and don't plan to repeat them in the video industry.

Finally, others say they bring a special affinity for music video product—what could develop into a major programming and product area in the future.

Cy Leslie, long-time music industry prime mover and now the head of MGM/UA Entertainment, observes: "I watched the transition from a very small record business—when it was about \$100 million a year. The record business post-World War II and the video industry are very parallel. The record business just after the war was primarily small stores, 'Mom & Pop' operations. That started changing as the industry grew, as stereo started—we saw a change to discount stores. The industry grew, because of the enormous number of outlets that could accommodate the product itself, as well as because of stereo, Elvis, the Beatles and increased affluence.

"The key to the parallel between the record and video industries is the lack of capitalization. There was a time when specialized record stores

almost faded away, then they came back. Video has moved enormously fast, but that's partly because the people in the industry have seen what happened with the record industry. After all, people who don't remember the past are doomed to repeat it.

"The record industry, by comparison, had nothing like that to go on at the time. There are, of course, things that are unique to the video business, so there are still plenty of things to learn. There's a cost difference, for example, and there's rental. But the mechanics of sale are similar, as are the distribution processes."

Bud O'Shea, group vice president for 20th Century Fox Video, who has held key marketing positions with Infinity Records, Epic and Capitol, notes: "Both industries are selling an entertainment item. And we're both offering package goods. We're still dealing with retailers and know what kinds of things work."

Years ago, O'Shea was based in San Francisco during the height of the city's rock explosion.

"The music industry was on a real high then," he continues. "There's a

similar type of excitement today in video. Everything you try is new. Sure, you still have to be aware of economic realities. Nothing's set. No one can say 'this is how we did it 20 years ago'."

O'Shea adds that he will always be partial to music video. "I think Michael Nesmith has proved with 'Elephant Parts' how creative that area can be. He did an amazing piece of work. I think music video will be a meaningful segment of home video. But people will still want to go out to see and hear live music. Video music won't replace that."

Finally, "Yes, I do miss the music industry sometimes."

At Vestron Video, which has emerged as one of the hottest independent home video companies, three of the key executives all have a wealth of record industry background.

Jon Peisenger, president, was vice president of marketing development for PolyGram Distribution, Arista's director of national sales for three years, and also associated with Elektra/Asylum.

He comments: "I had ridden the

roller coaster of the record industry. I was with PolyGram when we went from \$150 million one year to \$450 million the next on the strength of "Saturday Night Fever," "Grease" and Donna Summer. And then the roller coaster started going down."

As both a consumer and a marketing executive, he adds, he felt a growing interest in video even during his record days.

"I was tempted to get in early," he says, "and help contribute some shape to this industry. And I had lots of marketing and consumer goods distribution experience. I looked at it as a great opportunity.

"And I took a great deal of experience. I lived through the situations that devastated the record industry—the carte blanche returns, aimless promotional spending and a release pattern that was based on safety in numbers. We'll apply good marketing techniques to the video industry.

"We're dealing with a retail product and we're fighting for shelf space. Point of sale material is not that big a factor in the film industry but it is in the record and video industries. When a video software pur-

(Continued on page 97)

## Fast Forward Home Viewing Changing With Hi-Tech Video

By MARTIN POLON

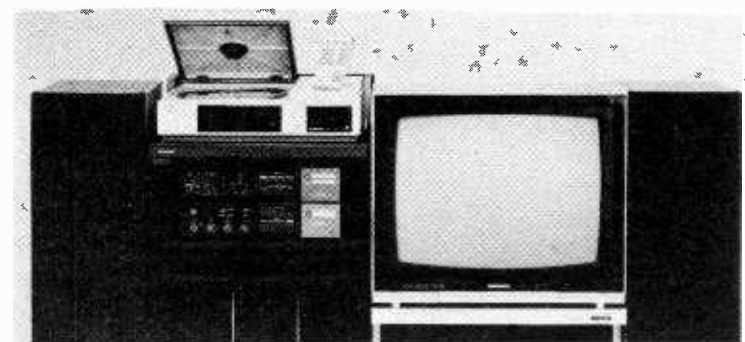
LOS ANGELES—Video technology on view at the Summer CES promises to revolutionize electronic home entertainment.

It is obvious that the television set is becoming the centerpiece for the home. TV is the one unit which interconnects the home stereo system, VCR, videodisk player and cable television.

With American television homes

system from Pioneer Video.

Also being introduced at CES are the "Pro-ponent" line by Sanyo and component television systems from Teknika Electronics and NEC. The component division systems isolate the tv display or monitor from the station tuner. One reason for doing this is to allow RGB (red, green, blue) connection of higher resolution electronic text or micro-



Pioneer Video's entry into the component video field is topped by the Foresight 7000 system, with a 25-inch color monitor, 50-watt amplifier, video tuner with 127-channel capability, remote control and two three-way speakers housed in matching racks for \$3,000. The videodisk player or vcr is optional.

being passed by cable approaching 50%, the importance of television in the home has never been higher. Motion pictures are now carrying a \$6 price in theaters (a trend begun with "Annie"), and cable hookups are expected to increase as a result.

The rapid growth of the home computer, in excess of one million units a year, is also affecting tv sales and usage. Stereo sound, a desired extra from cable, videodisks and VCRs, is also impacting the design and function of television.

Component television systems are one way of bringing all of the video and audio elements together. Joining Sony's Profeel line of color monitors, tuners, amplifiers and speakers (augmented this year with a high resolution 12-inch monitor for computer display) is the new video hi-tech component tv line from Zenith and the "Foresight"

computer systems.

The advent of cable stereo for music television and theatrical motion pictures enhances the dual-channel audio capability of component systems. As the number of manufacturers involved in component tv systems increases, prices will drop and features multiply.

The step from component to digital television is a small one; indeed, ITT's Intermetsu division already has a set of semi-conductor chips for manufacturing digital television receivers. A hybrid of audio and video is provided by Kenwood's audio/video amplifier control system. Ultimately, component video will provide a full line of home video features such as video switchers/selectors, computers and direct broadcast satellite receivers.

Stereo television is poised for

(Continued on page 74)

## Rental Best In Non-Mall Outlets

• Continued from page 18

sell movie titles only. Tower founder Russ Solomon has been testing video in a video-only outlet in the Sacramento shopping center, where he has separate book, record and audio tape stores.

The six Cactus Record stores in Houston are testing the video water. Bud Daily says they have just put substantial video titles into one store, where they are advertising a video rental club. The important Sound Warehouse chain, too, is keeping its foot in the door with four stores, carrying up to 1,000 titles. Dan Moran of Bromo Distributing, Oklahoma City, says word-of-mouth is his best weapon in winning the competition battle.

The locally-based Licorice Pizza stores are optimistic after eight months of video software experience. Marketing director Lee Cohen has eight of the almost 30 stores carrying an average of 300 titles, which are mostly rented, and sees two more stores adding prerecorded titles by the end of 1982.

Stark Record & Tape Service, N. Canton, Ohio, base for the almost 130 Camelot/Grapevine stores, continues to test video software in four malls. Joe Bressi expresses enthusiasm as the trial goes into its fourth month. Bressi supports the contention that a store must be full-line with heavy title inventory to make it.

Integrity video boss Len Levy concurs. He has about 75 Wherehouse and Big Ben's into video, with titles ranging from 500 to 1,000 different in the stores. Video software

takes time. Integrity's late founder/chairman Lee Hartstone went into video 30 months ago. He went whole hog. Levy is staying with the commitment. He agrees that rental, too, requires rapid service. He's provided

that quicker rental with his Preferred Video Rental cards. He says his computerized procedure can't make the cards quickly as his customer list swells. (Billboard, May 15).

## Pricing, Service Are Key To United Audio's Growth

• Continued from page 22

"Car stereo is a very important part of our business," Miller confides, noting however that margins are smaller than they appear on paper due to installation and maintenance costs that can't be recouped.

"Installation is never a money making proposition, no matter what you charge," he explains. "We're learning about it and making progress. The only answer is to generate enough volume for the overall profit to become quite acceptable."

Minimum 40 point margins are expected on all lines with few exceptions, Miller says. To maintain a strong pricing image, lines sold through catalog houses and deep discount operations are shunned.

Miller adds that stereo furniture also is now big, with margins very fat. Cartridges also remain a wide margin category. The smallest markup is found in blank tape and personal stereo.

"We don't want to be an electronics store," Miller says. "We want to be a home entertainment store."

Creating consumer demand is the industry's biggest shortcoming today, believes Miller, who sees vast untapped hi fi market potential. The Japanese camera industry's SLR camera promotion to the mass market is cited as an example of what audio needs.

"No one in the audio business is creating a need or excitement any longer. People are told they need a video deck. But people are not out there telling them they need to upgrade their system. And what about all those millions who don't have a system at all.

"They need to be persuaded that they really want music in their home, really want it in their car—

wherever they go. And no one is really creating that need," Miller avers.

"The problem is not the product. The product is fabulous. The problem is the lack of commitment from a wide range of manufacturers to expand the market to their benefit. They're not out there creating the need and I don't care what they say about single brand systems—they're not the answer for the vast majority of the market."

Miller adds, "High fi is still intimidating to people and hi fi is still a lot easier than a 35mm camera. All you have to do is push an 'on' button and you can have music."

United Audio's systems are available in all price categories. High-end is Miller's strongest echelon today as quality consciousness has spread and many repeat customers moved to the upper rungs. Low fi is showing signs of the recessionary economy, Miller notes.

Miller says volume growth at the expense of margins is one trap he has avoided. Margins actually have risen during the period existing stores posted 20% growth, he claims.

"Considering that it's a 'downer' market we're real happy," he explains.

Tight margins, constant pricing fluctuations and endless model changes are the problems seen in the video business today.

"I'm turning into a videophile myself," confides Miller. "But the products keep changing and there's no real differentiation between machines.

"How much time can you take with a customer when you only make \$50 on an \$800 to \$1,000 sale?"

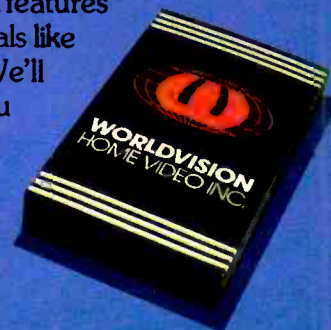


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**M**ake room in your display cabinets and polish up your cash-register because Worldvision is comin' at cha' with the world's most popular cartoons! Worldvision, for years a leader in television programming, announces its entry into the home video market and that means there'll be a lot more customers coming through your door. Why? Because we have the cartoons from Hanna-Barbera that kids love: *Scooby-Doo*, *Top Cat*, *Casper and the Angels*, *Atom Ant*, *The Fantastic Four*, and *Secret Squirrel*. And, as if that weren't enough, we're also releasing such full-length animated features as *Jack and the Beanstalk* with Gene Kelly and *Black Beauty*, and acclaimed TV specials like *Elvis* and *Birth of The Beatles*. And Worldvision isn't about to let you go it alone. We'll back you up with the best merchandising and pricing programs around, supporting you with attractive display materials and advertising. Interested? Ask your distributor for availability details. And come visit us at booth #1675 at CES in Chicago!

**The World's Favorite Cartoons, from Hanna-Barbera, and more.  
Now on Videocassette.**

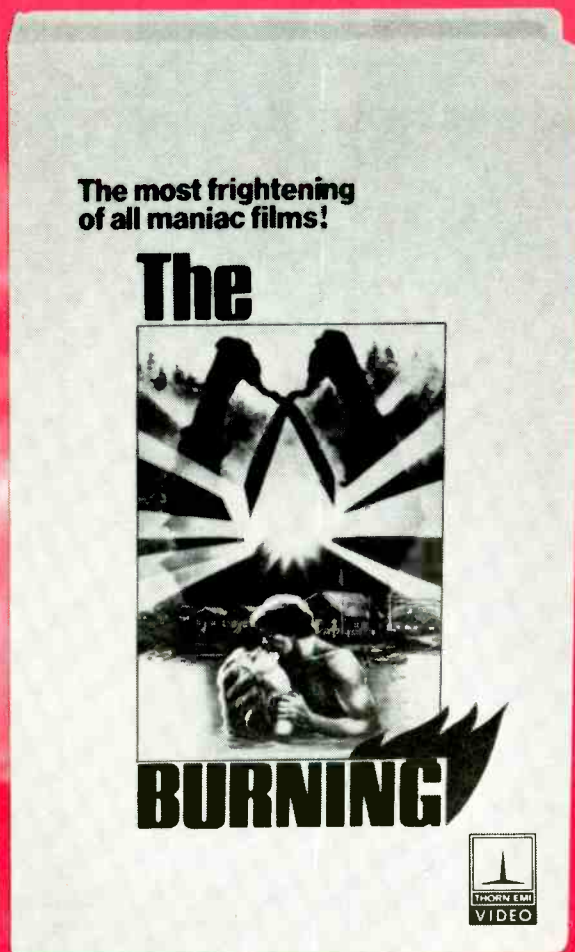








# TAKE "THE BURNING" OR TAKE THE HEAT.



**Suggested Retail \$59.95**

"The Burning." It's new. It's the ultimate in horror. A movie so terrifying, when it hits the screens this summer it will ignite into the hottest movie of the year.

Thorn EMI Video will keep "The Burning" burning. Immediately after its theatre release, Thorn EMI Video will release "The Burning" on VHS and Beta videocassettes.

Here's your choice.

Contact Thorn EMI Video and take "The Burning" in quantity, in both VHS and Beta videocassettes. Or take the heat. From all the customers you'll disappoint when they discover the hottest videocassette of the summer of '82 is not on your shelves!

**The hottest videocassette  
of summer '82**

## THORN EMI VIDEO

Call your Thorn EMI distributor or call Thorn EMI Video Programming Enterprises Inc. (212) 977-3990 1370 Avenue of the Americas, New York, New York 10019. Catch "The Burning" at the Consumer Electronics Show, June 6-9. Showing continuously at the Thorn EMI Video booth no. 1251.





# Video

## Fast Forward

Continued from page 70  
take-off as an on-the-air medium with broadcast television. Pending decisions by an EIA industry fact-finding committee, stereo video is

appearing at the summer Consumer Electronics Show in the guise of stereo videocassette recorders and stereo videodisk players. The Akai stereo videocassette recorder in the

VHS format has been joined by stereo VHS units from General Electric, Hitachi, JVC, Panasonic, RCA and Toshiba. The first stereo VCR in Beta format from Marantz will be

introduced with Dolby stereo but Beta innovator Sony has a stereo VCR on the Japanese market.

These stereo VCR units anticipate the needs of home video enthusiasts

who want to record the stereo television from cable for more favorable replay at another time. Also available for audio enthusiasts who want the ultimate in home audio recording are PCM adapters from Sony for portable VCRs, providing true digital audio quality.

The stereo videodisk has emerged with RCA's introduction of the CED video disk player in a stereo format. Pioneer, the surviving force in the DiscoVision Associates software venture for the laser videodisk, has laser players with built-in CX noise reduction. Both the CED and laser disk systems are expected to expand their libraries of stereo video software as user demand increases.

Projection tv is offering better value in smaller packages. Sony and Panasonic have both front and rear projection systems, utilizing in part the technologies of the two companies airborne airline systems, with increased picture luminance. Kloss has developed a one-piece unit to project a 64-inch picture on a wall. The trend toward one-piece rear-screen projection will be felt from General Electric, Quasar, and Sharp with expected introductions from RCA and Hitachi.

The flow of video into audio is more evolutionary than revolutionary at this CES in Chicago, but it paves the way for the improvement of the home listening/viewing entertainment. What should not be forgotten is that all of these video/audio components offer quality which 10 years ago was available only in professional quality studio components, costing 100 times what these units cost today.



**VIDEO ACCOLADE**—Jim Brown, left, 20th Century-Fox Video district manager, based in L.A., receives the Video Station's first Video Manufacturer's Representative Of The Year Award from George Atkinson, Video Station founder.

### Videography Tees Commercials Wing

LOS ANGELES—The Videography Co. and Studios has formed a Videography Cable Commercials division to specifically design and produce commercials for cable television.

Videography vice president/general manager Merl Edelman heads the new division. It is not designed to compete with advertising agencies in the commercial broadcast field.

### Chrysalis Offering Daniels Videocassette

LOS ANGELES—Chrysalis Visual Programming will follow its recent Jethro Tull "Slipstream" and "The Best Of Blondie" music videocassettes with "Now You See It," a program featuring magician Paul Daniels.

The non-music program is in line with the company's plan to offer diversified programming for the home video market, theatrical release and theatrical distribution.

JUNE 12, 1982, BILLBOARD

**COLUMBIA PICTURES HOME ENTERTAINMENT**

A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC., 2901 WEST ALAMEDA STREET, BURBANK, CALIFORNIA 91506

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## Manufacturers Back Releases

• Continued from page 40

tion film for children, "The Pied Piper/Cinderella."

### 20th Century-Fox Video

New sales titles include "An Evening With Liza Minnelli," "Cleopatra," the original version, "Goldfinger," "Deadly Dust," "The Pink Panther Strikes Again," "Evil-speak," and "The Making Of Star Wars/SPFX The Empires Strikes Back." Of course, the firm will re-emphasize the lease-rental availability of "Star Wars."

### Video Communications, Inc.

VCI will be highlighting "Le Bad Cinema" series consisting of "some of the worst movies ever made" including "They Saved Hitler's Brain," "Creeping Terror," "The Crater Lake Monster" and "Hillbillies In A Haunted House"—all at \$54.95. Also new are "Up Pompeii," "Horror Hospital," "One More July" and "Shoot The Sundown." New dealer promos are also being implemented including a "Le Bad Cinema" contest featuring prizes. Brochure and poster output is also being upped.

### Vestron

In addition to five new titles—"The Changeling," "Tribute," "Picnic At Hanging Rock," "Madame Rosa" and "La Grande Bourgeoise"—Vestron will debut a new video label, Wonderlust Video. Premiere titles are "Acting Out," "Sex On The Run," "Gas Pump Girls" and "The Happy Hooker." Just acquired also on the Vestron label is "Butterfly" which introduces actress Pia Zadora. That new title will also be the focus of a CES "Butterfly" contest which could net the winner a grand prize of a Vestron library valued at \$1,500. Second prize of 15 titles and third prize of 10 titles will also be offered. The company will also step up its marketing and merchandising efforts with ongoing dealer support programs.

### VHD Programs

Although hardware introduction for the third major videodisk format is now a year away in the U.S., the programming arm will continue to build a programming library. Emphasized at the Show will be four interactive discs—"32 Things For Kids To Do," "Hey Kids Feel Good," "You're The Coach," and "Black-

## Rhone-Poulenc In Vid Tape Pact

PARIS—French chemicals giant Rhone-Poulenc has signed a deal with Japanese industrial group To-yobo for the production in Japan of its Terphane trademark polyester video tape.

Under the terms of the agreement, a joint Franco-Japanese venture, Nippon Magphane, will be set up to produce and market the product for both audio and video cassettes.

Magphane will have a working capital of \$6.5 million, and will manufacture Terphane under license from the Rhone-Poulenc Films division.

The company, one of Europe's largest chemical concerns, claims to be the only European operation to have produced a polyester-based tape to satisfy Japanese video industry norms.

The Japanese deal is seen in Paris as part of Rhone-Poulenc's plan to broaden its industrial base in this sphere both in Europe and elsewhere.

jack." VHD Programs previously announced movie and original program catalog (including much music video) will continue to be emphasized.

### Video Corp. Of America

Three new titles include "James Dean The First American Teenager" (\$59.95), "Hey Abbott" (\$59.95) and "Kitty Foyle" (\$54.95).

### Video Gems

Two original productions among four new titles will be unveiled including "Closeup," "War In The Sky," "Pinchcliffe" and "Japanese Connection."

### Warner Home Video

"This Is Elvis," the 1981 "authorized biography" of Elvis Presley will be added as a sale (\$70) and rental title. At the same time, Warner adds a new wrinkle to the home video market with a "A Night At The Movies" which combines a feature movie with newsreels, coming attractions and cartoons. Examples: "Dial M For Murder" combined

with a newsreel of Sen. Joseph McCarthy facing Senate condemnation and Great Britain celebrating Winston Churchill's 80th birthday; Daffy Duck and Porky Pig in "My Little Duckaroo" and trailers for "A Star Is Born" and "Them." "That's the 1954 edition. 1955 edition features "Battle Cry," 1956 features "The Wrong Man," 1957 features "The Prince And The Showgirl" and 1958 features "Auntie Mame." All the packages will list for \$70. Finally, Warner will release two classic episodes of "Saturday Night Live"—one a 1975 Richard Pryor hosted show, the other a 1978 Steve Martin hosted show—for \$50 suggested lists.

### Wizard Video/Cult Video

"Driller Killer," "Carnival Of Blood," "Dr. Minx" and "Gladiators" make up the Wizard label offerings, while "Drive In Massacre," "Famous T.&E.," "She Devils In Chains" and "Thirst" make up the Cult label offerings. All are \$59.95 list.

## 20/20 Vid Makes It 'Easy And Cheap'

• Continued from page 19

Because 20/20 stresses rental in lieu of sales, its Video Tape Club, comprised of 2,400 members, has become an attractive alternative to the high price of purchasing each title.

For a \$50 lifetime membership, members are entitled to 10 free rentals (a \$40 savings), forfeiture of a \$65 deposit, tape rentals at half the regular price and a 10% discount on accessories and equipment.

"It's so much more convenient to join the club. It's cheaper than buying one tape," proclaims Aldrich.

Club members can rent two tapes for a minimum of two days for as low as \$6. Because Sundays are considered a free day, Aldrich claims weekend business to be extremely busy. "The store is cleaned out on weekends," he says.

Non-members pay \$12 for the same two tapes. Three tapes are only \$8 for members, \$16 for non-members.

Aldrich says that X-rated videocassettes account for 50% of 20/20's rental business, with classic films, popular contemporary titles and music-oriented programming comprising the balance.

"Location is important to the titles requested," he surmises. "In our Marina store, there are more requests for gay men's titles than in our Wilshire store."

From a business standpoint, rental is proving more profitable. "It takes about 10 rentals to amortize the cost of a title," opines Aldrich. "If we offer a title for a \$2 rental, it will go out more than the cost of a single purchase."

At 20/20, VHS titles sell from anywhere from \$50-\$100 although the recently released "Star Wars" is retailing at an all-time high of \$119.95.

20/20's VCR rental program has turned into a profitable counterpart to its tape rental. For as low as \$44 per month for a Sanyo VC4200 Beta formatted machine, customers have the convenience of bringing movies into their home without any costly cash outlay or repair worries. A Magnavox 8316 VHS machine rents for \$49 per month with escalating costs for more sophisticated hardware.

Aldrich says that 20/20 is working out a payment schedule so that customers renting VCRs would pay less and less every two months so that after 18 months, the customer would own the machine while the store would have amortized its cost and made enough profit.

In terms of cassette quality, Aldrich believes that the Beta and VHS formats are on par although VHS holds "a slight edge" only because there are more VHS machines being manufactured. "There are also more titles in VHS than Beta," he adds.

20/20 adds about 50 new titles each month with 25 added in the last week alone. Aldrich estimates that each title is rented four or five times a month. With "hot" features like "Superman II," "Body Heat," "Excalibur," "Altered States" and "Prince Of The City" Aldrich reports 15 person waiting lists.

Each store usually stocks four copies of hot titles, two each in Beta and VHS. Otherwise there are two copies of each title, one in each format.

In addition to hardware and software, 20/20 also rents video cameras, portable video equipment, lights, cords, enhancers and stabilizers. Blank tape is sold as a convenience since there's only a small profit made on it.

20/20 doesn't stock videodisks, viewing them more as a hassle. "There aren't enough titles yet and what there is available on videocassette," says Aldrich.

A major problem Aldrich is encountering is the customer who rents a tape, duplicates it and then returns their copies in the box, keeping the good one. Aldrich estimates this happening to 5% of the tapes going out.

Another unique feature of 20/20 is that its employees are all film buffs with extensive knowledge of the film business. "We're not cassette pushers," Aldrich states. "Customers want to talk about movies like who directed and so on and it takes knowledgeable salespeople."

20/20 is growing at such an incredible pace that a third store is earmarked for Beverly Hills or West Hollywood by the end of the year. He adds that there have been preliminary talks with market analysts about the feasibility of franchising.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	<b>STRIPES</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
2	2	5	<b>TIME BANDITS</b> Paramount Pictures, Paramount Home Video 2310
3	26	2	<b>ON GOLDEN POND</b> 20th Century Fox Video 9037
4	3	9	<b>THE FRENCH LIEUTENANT'S WOMAN</b> Juniper Films, 20th Century-Fox Video 4586
5	16	4	<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042
6	9	8	<b>HALLOWEEN II</b> Universal City Studios, Inc., MCA Distributing Corporation 77005
7	8	11	<b>AEROBICISE</b> Paramount Pictures, Paramount Home Video
8	6	22	<b>CLASH OF THE TITANS</b> MGM/CBS Home Video 700074
9	22	3	<b>ROCKY II</b> 20th Century Fox Video 4565
10	7	5	<b>MODERN PROBLEMS</b> 20th Century-Fox Video 1129
11	15	31	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460
12	5	14	<b>RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000
13	4	10	<b>ONLY WHEN I LAUGH</b> Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
14	10	16	<b>FORT APACHE, THE BRONX (ITA)</b> Vestron VA-6000
15	11	11	<b>DUMBO</b> Walt Disney Home Video 24
16	NEW ENTRY		<b>DRAGONSLAYER</b> Paramount Pictures, Paramount Home Video 1367
17	19	3	<b>CAMELOT</b> Warner Brothers Pictures, Warner Home Video 11084
18	24	2	<b>GHOST STORY</b> Universal City Studios, Inc. MCA Distributing Corp. 77000
19	20	2	<b>SO FINE</b> Warner Brothers Pictures, Warner Home Video 11143
20	12	16	<b>CANNONBALL RUN (ITA)</b> Vestron VA-6001
21	14	12	<b>THE HOWLING</b> 20th Century-Fox Video 4075
22	13	26	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77004
23	NEW ENTRY		<b>NEIGHBORS</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
24	25	15	<b>LORD OF THE RINGS</b> Thorn 605 (EMI)
25	18	16	<b>CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001
26	27	25	<b>APOCALYPSE NOW (ITA)</b> Paramount Pictures, Paramount Home Video 2306
27	31	3	<b>7TH VOYAGE OF SINBAD</b> Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477
28	32	4	<b>GALLIPOLLI</b> Paramount Pictures, Paramount Home Video 1504
29	17	18	<b>TEXAS CHAINSAW MASSACRE (ITA)</b> Wizard Video 034
30	21	12	<b>SCANNERS</b> 20th Century-Fox Video 4073
31	37	26	<b>FOUR SEASONS ● (ITA)</b> Universal City Studios Inc., MCA Distributing Corporation 77003
32	36	20	<b>PATERNITY (ITA)</b> Paramount Pictures, Paramount Home Video 1401
33	23	20	<b>MOMMIE DEAREST (ITA)</b> Paramount Pictures, Paramount Home Video 1263
34	29	15	<b>ONE FLEW OVER THE CUCKOOS NEST</b> Thorn 604 (EMI)
35	28	34	<b>STIR CRAZY (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10248E
36	40	30	<b>KRAMER VS. KRAMER (ITA)</b> Columbia Pictures Industries Inc., Columbia Pictures Home Enter. 10355
37	38	7	<b>FRIDAY THE 13TH II (ITA)</b> Paramount Pictures, Paramount Home Video 1457
38	30	16	<b>PHYSICAL</b> Universal City Studios Inc., MCA Distributing Corporation 55050
39	33	6	<b>GOOD GUYS WEAR BLACK</b> Vestron VA 6002
40	34	4	<b>MICHAEL NESMITH IN "ELEPHANT PARTS"</b> Pacific Arts Video Records 529

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

JUNE 12, 1982, BILLBOARD



# YOUR VIDEO FUTURE IS AT VIDCOM'82



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15-19 OCTOBER 1982-NEW PALAIS DES FESTIVALS-CANNES-FRANCE**

**Producers, programme distributors, equipment manufacturers and service companies : all these professionals and users from around the world will be coming to Cannes from 15th to 19th October 1982.**

## **VIDCOM'82 : CONTACTS... CONTRACTS.**

In 1981, at the 7th VIDCOM, 603 companies were able in five days to conclude a major part of their annual turnover with the 6,519 participants from 54 countries :

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## **PARTICIPATE AT VIDCOM... GET TO KNOW YOUR VIDEO FUTURE BETTER.**

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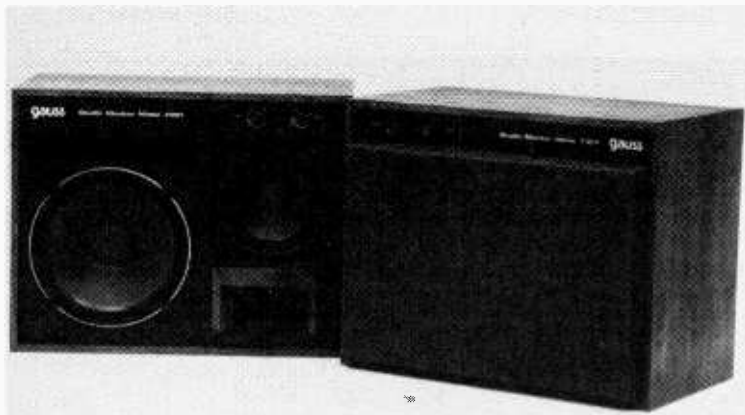
Main activity of the Company: \_\_\_\_\_

Address: \_\_\_\_\_ Telephone : \_\_\_\_\_

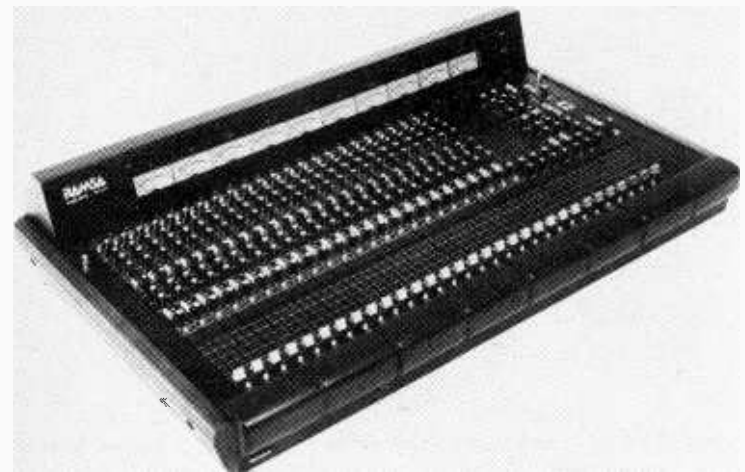
Please return this coupon to : VIDCOM, 179 avenue Victor-Hugo 75116 PARIS — Tél. : (1) 505.14.03  
or INTERNATIONAL EXHIBITION ORGANISATION LTD, 9 Stafford Street, LONDON W1X 3 PE U.K. Tel (01) 499 2317  
or MIDEM ORGANISATION C/O OVERSEAS MUSIC SERVICES INC. 919 Third Avenue 37th floor NEW YORK NY 10022 Tel (212) 980 9022

BIL

## New Products



**ACOUSTIC CROSSOVER**—Model 7351 is the latest recording studio monitor from Cetec Gauss of Sun Valley, Calif. Its crossover system dictates unconventional crossover points to attain smoother and more transparent response. The system requires blamplification.



**WR-8724** sound reinforcement mixing console

## B&W 'Micro-Monitor' Debuts In U.K.

WORTHING, England—The first "micro-monitor" loudspeaker was introduced to dealers, reps and the American press at the Bowers and Wilkens headquarters here last month. The B&W LM1, a two-way system, is designed for use in remote recording sessions, as well as for home and automotive installations.

B&W's 801F is currently the reference monitor speaker for the PolyGram group of companies, which includes such labels as DGG, Philips, Decca (London) and others. The new LM1 is barely the size of the mid-frequency unit of the 801F.

The LM1's shape is unique. It begins as a rectangular box but flares, trumpet like, by the baffle end, with bottom remaining flat. The enclosure is constructed from die-cast alloy Nextel finished in five colors: brown, beige, charcoal gray, blue and red. The dimensions are 10½ x 6 x 7½ inches.

A patented B&W feature is the DuPont Kevlar woofer cone. Once formed, Kevlar can't be altered by any environmental conditions. It's

impervious to moisture, heat and cold. The four-inch woofer is complemented by a ¾-inch polyester weave tweeter. Both drivers are treated with special damping and sealing compounds guaranteeing performance at temperature extremes.

A 33-element crossover network includes 20 components for automatic overload protection. The crossover offers switchable response curves adjusting the LM1 for home or mobile use. This switch changes input impedance from 8 to 4 ohms. At 4 ohms the impedance never falls below 3.2 ohms, making it safe for all amplifiers. In the 4 ohm mode minimum power is 10 watts continuous, while at 8 ohms 20 watts is required. There is no upper limit because of the integral protection circuit.

This new British speaker is expected to occupy a unique niche in the audio world. B&W stresses versatility with exceptional sound. Suggested U.S. price is \$550 per pair.

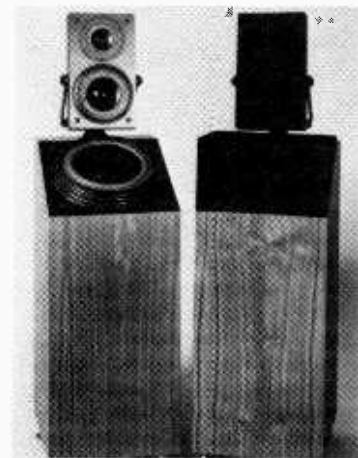
**RICH WARREN**

## Boulez Creates A-X Processor

PARIS — Composer/conductor Pierre Boulez has announced the development of a new sound processor which may enrich the vocabulary of contemporary classical and pop music.

The processor, known as the A-X, was devised by government-funded research institute IRCAM, of which Boulez is the director. The computerized system coordinates combinations of sounds, which can also be accompanied by visual images.

It is to be built and sold on a commercial basis by French computer company Sogitec, whose U.S. subsidiary had a turnover last year of \$10 million.



**Morel, an Israeli company, is introducing its line of speakers to this country.**

## LARGE EXHIBITOR TURNOUT

# Seminars Highlight NAMM Meet

ATLANTA—More than 420 exhibitors—many of them pro sound equipment manufacturers—will be on hand here June 5-8 as the National Assn. of Music Merchants conducts its '82 Expo.

As with previous NAMM events, the trend towards more audio-oriented exhibitors continues as an increasing number of musical instrument stores have added "creative" multi-track products to their product mix. The majority of exhibitors, though, are still musical instrument manufacturers, with the remaining exhibitors made up of print music publishing firms.

Highlighting the increased interest in hardware, CAMEO—the Creative

Audio & Music Electronics Organization—will host six separate seminars on the subject of multi-track (see separate story, this page).

More than 218,000 square feet of exhibit space has been assigned at the site of the event—the Georgia World Congress—a 5,000 square foot increase over the same event last year.

NAMM opening night party begins Fri., June 4 at the Atlanta Underground. Set for 9 p.m., the party will be opened by Atlanta mayor Andrew Young and will feature continuous live entertainment.

In addition to the CAMEO semi-

nars, other educational sessions and events include:

- Management Horizons Inc. and Industry Insights, compilers of the annual "Retail Music Products Industry Report," will present two NAMM members-only sessions called "The Retail Credit Dilemma" and "New Ideas In Money Management." Both will incorporate store operating experiences and data gained from the Report.

- Up Beat magazine will provide two educational sessions, the first of which will be led by Up Beat columnist Bill Irwin and focus on how to sell organs in the current depressed economy. The second will feature a representative of the U.S. Office of Education and will focus on the impact of Reaganomics and reduced Federal spending on education and arts education in particular.

- Hohner will present two sessions on "Everything You Always Wanted To Know About Harmonicas."

- The Kaman Music Group will sponsor a session entitled "The Business Of Selling Music." NAMM director of education and marketing services, Dr. Ray Williams, an author of the Kaman Music Group's "Business Of Teaching Music: A Dealer's Guide To Starting A Studio and Making It Pay," will highlight pointers on building a successful studio operation. Also discussed will be the value of the "Family Band Crash Course" and how learning to teach strongly affects the industry.

One special entertainment event set for NAMM will be Wayne Newton doing his entire Las Vegas show at Atlanta's Fox Theatre on Sun., June 6. The event takes the place of what is usually a formal traditional dinner at NAMM. Tariff for the buffet supper, which includes unlimited cocktails and the Wayne Newton Show, is \$35, while the Show only is \$10.

Among the pro audio manufacturers exhibiting: Acoustic Control, AKG, Audio-Technica, Beyer-Dynamic, BGW, Biamp, Bose, Cerwin-Vega, Cetec Gauss, DeltaLab, Electro-Voice, Fostex, JBL, Lexicon, MCI, Phase Linear, Shure, Soundcraftsman, Sunn, Switchcraft, TEAC/Tascam and Yamaha.

## CAMEO Handling NAMM Home Multi-Track Sessions

By JIM McCULLAUGH

LOS ANGELES—Believing that home multi-track recording equipment is poised for its biggest growth spurt to date, CAMEO—the Creative Audio & Music Electronics Organization—is organizing all six of its NAMM seminars in that area.

Set to run June 6-7 in the Swanton Room of Atlanta's Omni Hotel, the six seminars, according to CAMEO president Larry Blakely, run as follows:

- "Microphone Selection, Placement & Applications" chaired by Gregg Silsby, Electro-Voice—Sat., June 6, 10 a.m.-12 noon.

- "Selecting Monitor Speakers For Recording" chaired by JBL's Ron Means—Sat., June 6, 12 noon-2 p.m.

- "What Type Of Multi-track Recorder Do I Need?" chaired by Mark Cohen of Fostex—Sat., June 6, 2 p.m.-4 p.m.

- "Criteria For Selecting Mixing Consoles" chaired by Paul Ackel, RAMSA/Panasonic—Sun., June 7, 10 a.m.-12 noon.

- "Electronic Sidemen" chaired by Ron Wilkerson, Roland Corp.—Sun., June 7, 12 noon-2 p.m.

- "How To Close The Deal"

chaired by Gene Fresco, Sunn Musical Instrument Co.—Sun., June 7, 2 p.m.-4 p.m.

- "All the seminars," explains Blakely, "will be keyed around home multi-track. It's a hot product category and we think it's going to mushroom into an enormous market, growing by leaps and bounds in the next few years. CAMEO wants to spur the market."

In other CAMEO updates, adds Blakely, membership is at 30 plus companies in the professional, and semi-professional audio and electronic music instrument field. Recent members include Fostex, BGW, Shure, RAMSA/Panasonic and Audio-Technica.

An educational videotape on multi-track that could be utilized at the dealer and school level is under development.

And a book is being prepared which will serve as a bibliography of educational material in the pro sound field. CAMEO published a dictionary of creative audio terms two years ago which has sold more than 18,000 copies, according to Blakely, with some 50-60 universities and recording schools using it as a required part of their courses.

## L.A. Studios Struggle To Survive Many Rooms Turn To Price Cutting, Staff Consolidation

• *Continued from page 10*  
do a live LP. You're not seeing much of that anymore. June used to be our biggest month for remotes. Right now, June doesn't look too good. Also, we used to be booked a month ahead for remotes. Now, we'll get a call a few days in front. It seems more momentary and more of a discretionary buy for bands and labels."

Remote audio recording in support of video and film projects, though, adds Stone, is on the upswing.

On the album side, Stone adds that while ½ of his business used to be newer acts, most of his business now for record projects are with "bread and butter acts and producers" with maybe 15% new business. Echoing the comments of other studio entrepreneurs, he adds that new acts have very tight budgets and "take a week instead of a month to do a project."

Two years ago the Plant divested itself of its Sausalito, Calif. wing and

the facility, like other large local operations, has gone through staff cutbacks and continues to cut costs.

"We're not out anymore," adds Stone, "to make 35% on the bottom line. We want to stay in the black and we've been able to maintain black ink for the last 10 months. But it's a survival business. We've lost some business since prices at our competition have been lowered. We've tried to hold our prices. But if a client has cash upfront, then we will negotiate as fair a deal as we can." The Plant's blue chip rooms are rated at \$175 an hour. Other studios, too, offer lower rates for cash upfront, while still other studios sell downtime for low cash rates.

"It's definitely slow," says Con Merten, director of creative services at Cherokee Recording, whose facility is still one of the more in demand rock'n'roll operations.

"Even when a producer gets a budget," he goes on, "they drive a hard bargain and seem more inflexible. Record label budgets haven't

loosened up except for what is a diminishing number of super acts. Potential clients call up and ask 'what will you give me the room for?' or 'I have x number of dollars.' And they don't ask anymore if you've got a certain new piece of equipment. What they want is state-of-the-art three years ago, only at greatly reduced rates.

"Needless to say," he goes on, "the frills are gone. It's not like it was a few years ago when we were all slugging down the Dom Perignon. I'd say the major studios in town now are battling it out on a day to day basis and we're pleased to be holding our ground."

Merten contends that while price competition has become intense among L.A. studios with rate cutting and "deals" prevalent, it's the labels "who are so interested in price cutting" that is causing the downward pressure on rates.

Besides the tight label studio budgets, Merten points to several

(Continued on page 83)



# Pro Equipment & Services

## Audio Components Show

• Continued from page 32

channel with prices of about \$550, \$730 and \$855. In all three, the FM tuner section features synthesized tuning and presets. The \$1,290 C-901 preamp includes separate bass, mid and treble controls with an adjustable parametric equalizer for bass and treble.

The new Denon PRA-6000 preamp, \$3,000, provides an equalizer/amplifier with passive tone controls with five-stage turnover switch and center defeat.

Fisher has a number of new rack systems within its \$499-\$3,000 line.

High Tech, the high-end Hitachi line, stars the PCM-V-300 digital audio receiver. It's front-loading and computer-controlled for electronic

editing. The line also features a 75-watt amplifier, \$569.95; a \$369.95 preamp; a \$349.95 tuner; a \$749.95 cassette deck; a \$329.95 turntable and three sets of speakers. These components can be bought as a complete system. Also from Hitachi: three integrated amps and two tuners.

The P-L10 control center preamp from JVC was designed for use with the M-L10 160-watt power amp. The latter model is the first to use the company's Power Cascade Super-A circuitry, which keeps voltage constant and reduces heat-induced changes in operation. Other new JVC amps (there are six) feature "Super-A" and "Dynamic Super-A" circuitry.

(Continued on page 79)

## AIR Takes Acts Off Beaten Path Island Studio Offers Exotic Locale, Accommodations

By CONSTANCE CRUMP

ers sport Elton John and Stray Cats T-shirts.

Although Montserrat has volcanic origins, the studio is considerably more stable than a studio on a 160 foot yacht, one of Martin's first ideas for a world-class mobile studio. Built in eight months at a cost of \$2 million, the studio has 30 acres with twin sea views of Isles Bay and Sugar Bay, a 50-foot swimming pool (with slide), ping pong, pool table, television and VCR, and everything clients need for a better recording life.

"We never seem to have any complaints from clients," says Yvonne Kelly, assistant manager of the facility. "They all seem to really like it. I think that has a lot to do with the island. And if the LP's a hit, that's even better."

Kelly handles administration; manager Steve Jackson takes care of the entertainment side. "It runs quite smoothly," Kelly continues. "There were a few hiccoughs when it first started. We didn't realize how much difficulty we'd have when ma-

(Continued on page 82)

MONTERRAT, British West Indies—Five hundred feet above sea level, four hundred feet above the road where a tiny island grandmother walks with a 50-pound sack of potatoes balanced on her head, AIR Studios Montserrat turns out LPs for the likes of Elton John, the Police and Nazareth. The studio is a culture shock in more ways than one for the tiny Caribbean island, a British Crown Colony with a population of 12,500 and 40 square miles of lush tropical mountains and volcanic black sand beaches.

Opened in 1979, the brainchild of George Martin and partner John Burgess (now managing director), it dwarfs most other island enterprises in almost every category, from income to power usage.

The island's government has an annual budget of just over \$5 million. Chrysalis/AIR, the studio's London-based parent company, has income in the \$100 million range. At the going rate of \$18,000 a week (including accommodations and meals for 10 guests and 24-hour studio access) the studio outgrosses most other island industry.

But in spite of the studio's apparent economic dominance, its influence can be perceived only subtly in daily life on the island. Barclay's Bank has an Ampex award plaque to Cheap Trick in the lobby. Island-



WHO'S IN FIRST—John Silcott and Yvonne Kelly of AIR review scheduling.



IN THE SHADE—Visitors to AIR Studios are welcome only when their arrival is anticipated.

### Harlem Sets Course In Studio Techniques

NEW YORK—A 16-week course in recording studio techniques is being sponsored by Harlem Talent Associates as part of its "Recording Industry Career Series." The course will run from June through August.

HTA, a three-year-old nonprofit group, was designed to promote career education in the music business and job development within the entertainment field. It is located at 1 W. 125 St., New York, N.Y. 10027. Recently, it arranged a tour of Media Sound Studios in New York; a tour of a video production house is also planned.

The new course will be taught Saturdays from 9 a.m. to 1 p.m., by a producer/engineer from New Wave Sound Recordings and Productions in Queens, N.Y. Participants in the program will become members of the technical crew of the "Harlem Music Week" event scheduled for September.

Interested parties should send a current resume and check for \$115 to the organization, or contact executive director Brenda Murphy at (212) 289-8300.

www.americanradiohistory.com



Shown at the AES Convention last November, the PCM-V300E digital audio/video recorder from Hitachi is part of a new high-end component line called High Tech. The model is \$3,500.

JUNE 12, 1982, BILLBOARD

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## coemar

# Pro Equipment & Services

## Audio Components Feature New Styles, Technologies

• Continued from opposite page

In addition, JVC has four receivers, four tuners, an equalizer and three complete mini audio systems.

High headroom—and, consequently, high power—is necessary to accommodate the wide dynamic range of digital tapes and disks. Hence, Kenwood's future-thinking L-02A amplifier has 170 watts per channel. The L-02T is a companion tuner. Both are part of the Audio Purist line; each lists for \$3,000.

In the lower price areas, Kenwood has a 105-watt Basic-M1 amplifier and Basic-C1 preamp, \$330 and \$225.

Rack systems from Kenwood include the Spectrum Series Model 250, \$1,323, with an "audio/video receiver," cassette deck, turntable, speakers and rack. The five other entries in the Spectrum Series range in price from \$1,069 to \$1,549. Then there's the New Life Series, with two amps, two tuners, a cassette deck, two turntables, three cabinets and a cassette storage tray for mix-and-match.

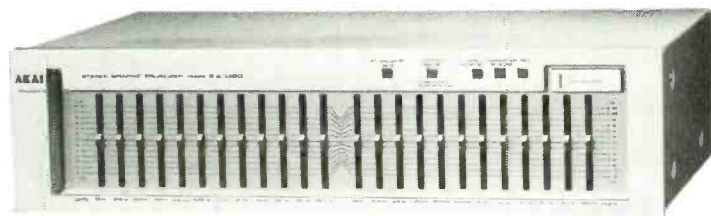
Luxman, a division of Alpine, has four new receivers ranging from 35 to 90 watts per channel and \$349.95 to \$999.95. The three most expensive feature "ServoFace," a cosmetic style that keeps faceplates flush with controls when not in use. Top-of-the-line RX-103 comes with wireless remote control.

Two receivers and four rack systems debut from Marantz. The receivers fall in the middle of the \$285-\$750 Solid Gold line and are highlighted by the 55-watt SR620CX with CX decoding, \$495. Rack systems fall at the lower end (\$695-\$995) of the Golden Renaissance line.

NAD also is concentrating on the less pricey audio domain. It offers new 20-watt and 50-watt receivers, \$300 and \$550.

CX decoding is found on the top two of Onkyo's six new receivers. The 40-watt TX-51 and 60-watt TX-61 also permit the user to listen to

(Continued on page 80)



A 12-band graphic equalizer from Akai, the EA-G90, features a reverse switch to reverse compensation curve characteristics when using the unit for noise reduction. Price is \$279.95.



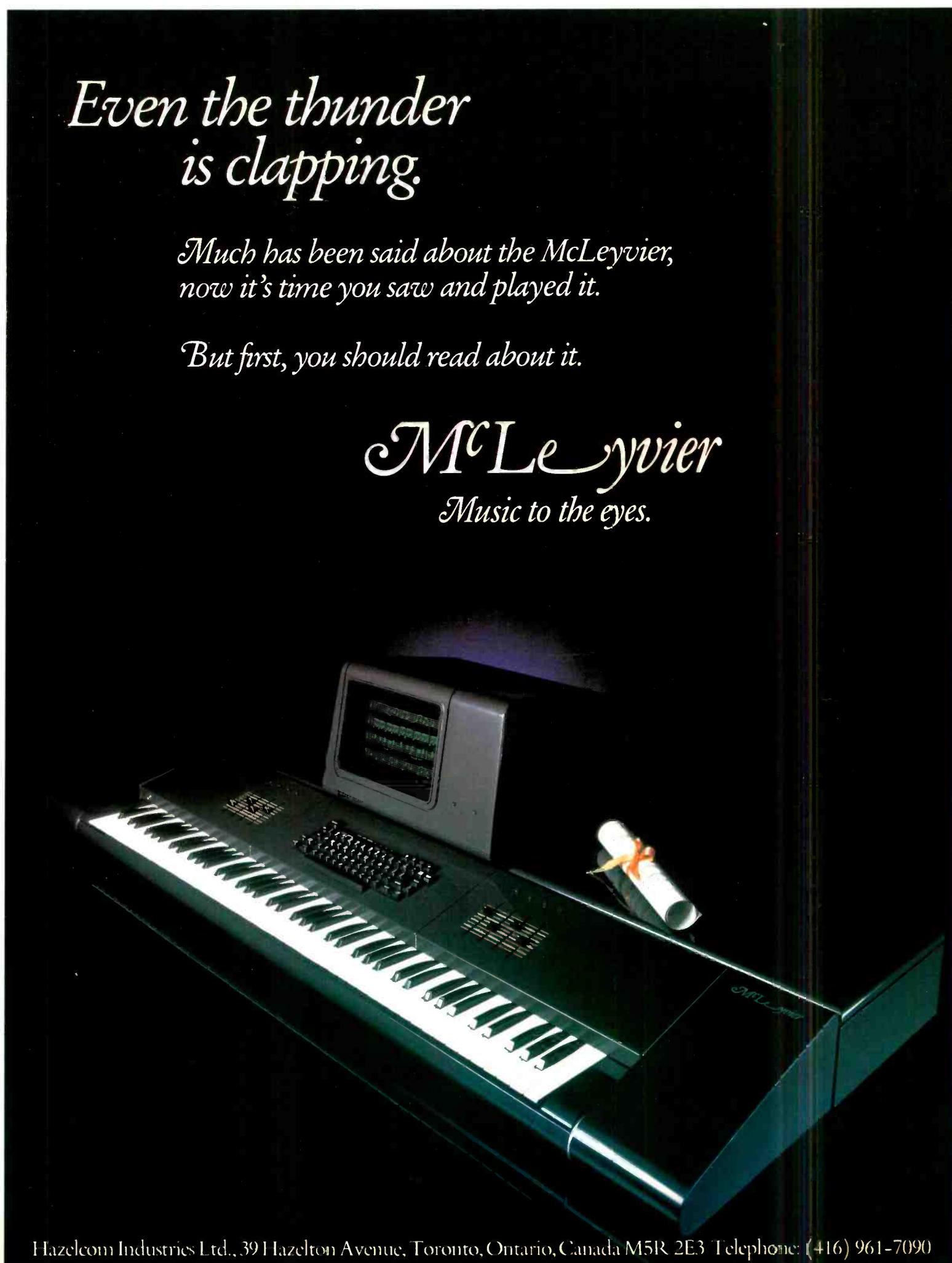
The Denon PRA-6000 preamplifier provides pure non-feedback circuitry from its moving coil head amps through the amplifier section.

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### New Products



JVC's most advanced turntable for 1982 is the QL-A75. It combines a high-torque coreless servo motor and heavy platter with a new resonance damping system.



This \$2,500 turntable from Kenwood weighs 68 pounds. Model L-07D, part of the Audio Purist line, has a frame of die-cast aluminum and a base of anti-resonance resin concrete bonded to mahogany.



## New Styles And Technologies Evident In Components

• Continued from page 79

another source while dubbing tape or recording from the turntable. Prices are \$420 and \$540.

The Radian Series is Onkyo's new collection of slim components, sold together or separately. The four main parts are a 30-watt amp, synthesized tuner, cassette deck and speaker system, all for \$950. Optional are a compact linear-tracking turntable, Onkyo's first, and 10-band equalizer.

The \$800 X-30 system from Pioneer is also compact. Its optional front-loading turntable can be stacked under other components.

Computer-controlled separates by SAE can be mixed and matched. The on-board computers cut needed wiring in half and make operation easier. The OI Series consists of a tuner, preamp and equalizer, \$650 each, and line of four power amps from 100 to 500 watts per channel, \$650 to \$1,500.

Sansui has some of the more unique products at CES, including a reverberation amplifier/time-delay system/two-channel mixer (the KA-990, \$240) and a prototype of an AM stereo tuner capable of automatically detecting and decoding the Harris, Kahn or Magnavox systems. There are also four new receivers, from \$420 and 55 watts to \$950, 120 watts, with built-in reverb amp and seven-band equalizer.

Additions to the line of Intelligent Super Compo systems are topped by the \$1,930 IS-990, with 70-watt integrated amp, tuner, turntable, cassette deck, speakers, cabinet and optional timer.

The five new audio systems from Sanyo include the System 33D, \$799.95, part of the company's "Proponent Series" of modular audio and video components. It includes a 25-watt integrated amp, synthesized tuner, cassette deck with Dolby C, linear-tracking direct-drive turntable and optional cabinet, speakers and stands.

You name it and it's among Sony's more than 25 new products: two receivers, an amp and tuner, remote-control system, two graphic equalizers, two "Music Lab" matched systems, two turntables, three cartridges and seven cassette decks.

The quartz frequency synthesis receivers offer tuning by means of a 10-digit keyboard for \$250 and \$310. The ST-JX44 tuner, \$200, has eight presets, memory scan and digital display; its companion, the \$280, 40-watt amplifier, features pushbut-

ton controls in a streamlined design. Only power on/off and speaker selection are found on the front panel.

The two Sony systems incorporate audio signal processing, direct-access tuning, direct-drive turntables and Dolby C cassette decks at prices of \$959 and \$1,259. Each can be controlled via the optional RM-44 remote control.

Technics' SH-8065 stereo frequency equalizer divides the audio spectrum into one-third octave bands. The 33-band unit lists for

\$500. A 12-band version is \$200. Technics also bows a space dimension controller, the \$200 SH-8040, that adds both ambience and BBD echo circuitry to simulate various room acoustics. The latest Technics receiver is the \$240 SA-206, a 25-watt model with autotuning and station presets.

Toshiba has added CX to its 25-watt SA-R2 receiver, \$299.95, and its 40-watt SA-R3, \$399.95.

Vandersteen's Schug preamplifier is a tube model with moving-coil

stage for \$800.

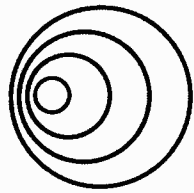
And Yamaha, down toward the end of the alphabet, comes in with eight new rack systems, two high-power amplifiers and two preamps. The "Concert Systems" range from a completely portable \$540 system to the top-of-the-line 65-watt System 70, \$1,999. Style-compatible options include a graphic equalizer and timer.

The M-70 (250-watt) and M-50 (120-watt) power amps utilize Yamaha's X Power Supply that monitors

the amount of power required and controls AC current, and Zero Distortion Rule (ZDR) circuitry to cancel distortion in the power amplification system. Prices are \$950 and \$650.

The C-70 and C-50 preamps, \$780 and \$530, boast new tone control systems. Top-of-the-line C-70 has a parametric equalizer system and varigain volume control. The C-50 has selected turnover frequencies for bass and treble controls.

LAURA FOTT



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By  
David McLey

McLeyvier  
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### Gibson Pacts Altec Lansing

NEW YORK—Gibson, the Nashville-based manufacturer of electric and acoustic guitars, has been named the exclusive domestic sales agent for the complete line of musical sound products made by Altec Lansing of Anaheim, Calif.

The Gibson division of Norlin Industries Inc. assumed marketing responsibilities June 1 for the Altec line, sold by more than 250 dealers in the U.S.

Altec equipment includes stage monitors, public address and musical instrument loudspeakers, horns, drivers, enclosures, Voice of the Theatre speaker systems and a new series of dual-channel power amplifiers.

## Studio Track

NEW YORK—At **Celebration Recording** in Manhattan: **Holly Peterson** is engineering the **Electra Five** and **Target** is remixing a single with **Larken Productions**.

Wave Records principals **Dan DeAngelis** and **Lou Magrino** are finishing production at **Vanguard Studios** on the label's second release, **Brenda Jones'** "My Heart's Not In It," with producer **Mark Berry**.

Current sessions at **North Lake Sound** in N. White Plains, N.Y. include **Don Roeser** of **Blue Oyster Cult**, working on a solo album project for **Portrait Records** with **Ken Kessy** engineering. The rock group **Vixen** has completed its first single for **MCI Productions**, with **Michael Ber-**

man producing and **Eddie Solan** engineering. And keyboardist **Arthur Stead** is at work on a solo project with engineer **Chris Cassone**.

Farther south, at the **Arthur Smith Studios** in Charlotte, N.C., the **Embers** have completed an album entitled "This One's For You" with producer/engineer **David Henson**. **General Johnson** and the **Chairmen of the Board** finished a single, also with **Henson**.

Atlanta-based producer **Eddy Offord** recently engineered and mixed a live concert by the **Dregs** as well as a **King Biscuit Flower Hour** program on the group, scheduled to air June 13. Recording of the concert was done at **Rumors** in Atlanta and aired over local station **WKLS-FM**.

Offord remixed tapes at his Atlanta recording studio for the **D.I.R.** Broadcasting show.

In other studio activity, Offord has produced and engineered the debut album of **Art in America** for **Pavillion/CBS Records**. Co-engineer: **Chuck Allen**. A **Ziggurat** album for **Robox Records** recorded at Offord Studios will be released in August.

Also in Atlanta, **Doppler Studios** has been busy, recording **Margaret Whiting's** latest album for **Jazzology Records** with engineer **Jeff Brugger**, as well as a live-to-analog/digital two-track album for **Billy Butterfield** on the same label. **Steve Davis** is mixing **Mario Peralta's** latest album. **Brad Jones** is engineering the **Turnstyles'**

new **TBS Records** album. Engineer **Bill Quinn** is working with **Hamilton Bohannon** on new singles.

The studio has added an audio sweetening facility with a **Sony 5850 VTR**, **Sony PVM 1900** monitor, **BTX 5400 SMPTE** reader/generator and a **Multi Track Magnetics 16/35mm** pick-up/recorder with **SETC II** time code generator. This machinery interfaces with the 24- and 16-track recorders in **Studios A, B and C**.

The **Wheels** have completed mixing cuts for their new project with engineer **Eddie Howard** at **Mark V Studio** in **Greenville, S.C.**

**Sea Level** is at **Criteria Recording Studios** in **Miami** recording for **Arista**. **Peter Solley** is pro-

ducing, with **Steve Klein** engineering and **Alex Clarke** assisting. **Tom Chapin's** new single, "All My Life's a Circle," on the **SRI** label, has been mastered by **Mike Fuller**.

**Tilden Ray** has been recording a single at **Triad** in **Ft. Lauderdale**. **Vincent Oliveri** produced and engineered the sessions with **Robert Corti** assisting. The pair were also assistants to engineer **Michael Laskow** on a project for the group **The Race**. **Sal DeTroia** produced.

★ ★ ★

In **Nashville**, at **Sound Emporium**, **Buffalo & Brandy** are recording a single for **KM Records** with **Jim Williamson** and **Tony Migliore** producing. Engineering are **Williamson** and **Cathy Potts**.

At **Bennett House**, **Dan Fogelberg** produced **Mike Brewer** for **Warner Bros.** with **Marty Lewis** engineering. While there, **Fogelberg** recorded one side of his upcoming "Greatest Hits" album. **Marshall Morgan** and **Paul Worley** are producing a new album for **Stella Parton** on **Townhouse/Accord**. Engineering the sessions is **Morgan**. **Mike Campbell** is laying **CBS** tracks with producer **Jerry Crutchfield** and engineer **Danny Hilley**. **Florence Warner** is in with **Norbert Putnam** engineering. **Joe Bogan** is behind the board.

In **Memphis**, at **Arden**, **DeGarmo & Key** are in, producing themselves for an upcoming live album on **Lamb & Lion**. They also handled the engineering of the project. **Ebonee Webb** recording new album for **Capitol** with producer **Allen Jones** and **Joe Hardy** as engineer. **Bill Ham** producing **Point Blank** for **MCA** with **Terry Manning** engineering. **Keith Sykes** is being produced by **Jerene Sykes**. Engineering is **Manning**.

In **Nashville**, at **Young Un Sound**, **Larry Gatlin** and the **Gatlin Brothers Band** are producing themselves for a Christmas album with **Stan Dacus** engineering. **Gatlin** is also producing **Dotie West's** new **Liberty** album with **Dacus** and **Chip Young** engineering the project.

At **Sound Lab**, producer **David Malloy** is in with **Eddie Rabbitt** to finish up the new **Elektra** album with engineers **Jim Cotton**, **Peter Granet**, and **Chuck Ainley**. **Tanya Tucker** finishing up vocal overdubs with producer **Malloy** and with **Cotton** and **Ainley** engineering.

Songwriter and producer **Wayne Carson** in **Fireside Studios** producing **Dick Allen's** forthcoming release. **Doyle Grisham** is behind the board on this project.

★ ★ ★

At **L.A.'s Daylen**: **Kool & The Gang** mixing for **De-Lite Records** with **Michael Masser** producing. The facility has just completed installing a 56-input **Solid State Logic** console and dual **Studer A-800** 24-track machines.

**Studio Sound Recorders**, **L.A.**: Finishing mixing of live recordings for **KMET's "Rock Line"** of **Tommy Tutone**, **Prism**, the **Blasters**, **War** and **Bryan Adams**, **Westwood One's Richard Kimball** overseeing. **Biff Dawes** at the board; **George Tobin** producing and putting finishing touches on **Lani Hall's** new **A&M LP**; and **Jose Quitana** producing **Lani Hall's Latin LP**, **Ryan Ulyate** engineering.

Recent **Allen Zentz Recording**, **L.A.** activity: **Harry Maslin** mixing a new **Air Supply LP** for **Arista**. **John Van Nest** assisting; **Capitol** artists **Rene** and **Angela** and **Bobby Watson** producing **Janet Jackson's** first LP for **A&M** and the debut LP for **Plush** on **RCA**. **John Van Nest** engineering both projects, producer **Rusty Garner** remixing and compiling a dance LP for **Handshake** with such artists as **Amii Stewart**, **Aneka**, **Ronnie Jones**, **Claudia Barry** and **Debra De Jean**, **Paul Sabu** engineering; **Garner** and **Sabu** remixing **Linda Clifford** for **Capitol**; and **Juergen Kor-teletsch** remixing a single on **Ronnie Jones** for **Handshake**. **John Van Nest** assisting.

**Lou Penta**, president of **Rainfire Studios**, **L.A.**, just added **Bill Goodman**, former **East Coast** dee jay, to the position of vice president. A recent project there has been vocals and mix-downs with **Danielle Brisbois** of television's "Archie Bunker's Place," produced and engineered by **Dennis Parker**.

**Soundcastle** action, **L.A.**: **Oingo Boingo** mixing a new LP for **A&M**. **Joe Chiccarelli** and **Danny Elfman** producing, **Chiccarelli** engineering, **Mitch Gibson** assisting; **Poco** cutting tracks for the upcoming soundtrack for the movie "Fast Times" for **Elektra**, with **Poco** and **John Mills** producing, **Mills** engineering, and **David Marquette** assisting; **Del Shannon** tracking for a new **Network Records LP**, **Shannon** producing, **Joe Chiccarelli** engineering, **Mitch Gibson** assisting; and **Bill Katt** of television's "Greatest American

(Continued on page 85)

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# Pro Equipment & Services

## Studio Offers Exotic Locale, Plush Accommodations

• Continued from page 78  
material came into customs, particularly equipment.

"The studio finally became a

bonded warehouse so that equipment can come directly here to be inspected and unpacked." This solution allows for consideration of some

musician's fanatical possessiveness about instruments, Kelly notes.

Field service has been less difficult than anticipated. MCI is a mere

900 miles away in Florida and many problems with all types of equipment have been worked out over three years of operation. Some

things remain inconvenient, however. "There's no piano tuner on the island," Kelly says, "so we have to fly somebody in from Antigua (27 miles away) twice a week to be sure our Bosendorfer is in tune."

A standby generator is on hand for the frequent power interruptions. "MonElec (the island power supplier) is very good about letting us know they're going to fail," Kelly comments ironically.

"We have fluctuations," says John Silcott, a tech in training, "when we're supposed to get 110, we're only getting 97 volts; on 240, maybe only 219 volts. We found it was due to MonElec lowering voltage to increase current. The solution was two more taps on the studio transformer to bring voltage back up."

Distant sonic booms from the Paris-Caracas Concorde flights used to be a problem, but the flight path has been changed. The studio has shock-absorbent foundations to prevent recording earth tremors. Tree frogs, tiny but mighty with squeaks at 1000 decibels, once subverted studio sound-proofing, but eventually they too were buffered.

Although Martin estimated 44 weeks of usage annually as break-even, Kelly says the studio is doing very well with somewhat less. "We had 34 weeks of international bookings in 1981 plus fill-ins with local projects, usually two-week bookings. That's just about enough, given the maintenance time requirements. This year so far, apart from two weeks of Bankie Banks (a Caribbean reggae artist), it's been all international," she says. The studio has a two-week minimum booking.

The client list is all-star, including James Taylor, Jimmy Buffet and the Coral Reefer Band, Paul McCartney, Roger Daltrey, Sheena Easton, Lou Reed, Earth, Wind & Fire, Cheap Trick, and The Stray Cats. The studio says it has been recession-proof so far, feeling no need to offer discounts. Even at \$18,000 a week, bands manage to make their visits cost-effective.

Kelly relates, "When Little River Band was here, they recorded in 11-hour shifts. Elton John started at nine in the morning and recorded until 11 at night. So did the Police, only they worked until five in the morning, then they'd be back at 10 a.m. the next day. We wondered when they slept!"

Bookings are coordinated through John Burgess and the London office, although many artists contact the studio directly because of growing word of mouth. "A lot of people are on their second visit," Kelly says, "Daltrey's been here twice; Elton John is coming back in September." Sheena Easton is currently working on her second project, with producer Christopher Neil.

Martin visits the studio a couple of times a year, Kelly reports. His planned five-story hotel has not yet materialized, but Olveston House, a lovely old compound with villa, pool and tennis courts, provides room and board for clients.

Equipment is basically unchanged from the original installation. A 30 by 30 foot studio and 20 by 20 foot control room hold the goods. The custom Neve 40 input, 32-track console has remote gain microphone amps, and eight auxiliary outputs on each channel that can be used in a fold back mode, or any four auxiliary may be used for echo effects during mixdown or overdubs.

Two MCI 24-track recorders with lock-in link the two machines into 45

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# Pro Equipment & Services

## Flat Market Forces Many L.A. Studios To Cut Prices

• Continued from page 77

other factors which have affected the studio business in L.A. Among them: more and more successful producers, engineers and artists investing in their own facility, thus draining the business of commercial operations; and the fact that labels are less reluctant to move non-local bands to the Coast to record.

"If a new, breaking act comes from Chicago or San Francisco," Merten points out, "then that's where the label wants them to record. Maybe the producer will come out to L.A. to mix. The picture hasn't changed much since last November. And the labels continue to monitor every penny that was spent the day or night before."

Angel Balestier, co-owner of Hollywood's Group IV Recording, with one big room, says business has been good but attributes this to the facility's emphasis on scoring. In addition to film work, the studio has continuing links with Hanna-Barbera for television work. On the record side, Pablo does many of its jazz-oriented projects there.

"But compared to two years ago," says Balestier, "of course it's down. But our business is sustaining because of our diversification. I've consolidated our office staff instead of cutting engineering staff. And instead of a bookkeeper, I've added a computer."

Balestier acknowledges the prevalence of price cutting in the market but like other studio owners points out: "Everybody is conscious about costs but I need to make a certain overhead. And costs are going up. We're adjusted our rates upwards 10% as of last May 1."

Yet other elements Balestier points out hurting the cluster of recording studios in the Hollywood area are the mounting crime and prostitution in the area.

"The atmosphere is not good," he says. "We've been trying to work with the local Chamber of Commerce to improve things. I've just heard about a contractor who was held up at knife point at a nearby studio. Some clients have expressed a desire to work elsewhere. It seems like we're fighting a number of battles. Everyone in the studio business here is also worried about the State Board of Equalization situation as well (Billboard, Feb. 27).

"Business is okay," according to Studio 55's Larry Emerine. "Not jumping up and down. I think what's going on in the industry is just another example of how unprofessional this industry really is. The big rooms in town have taken their rates back to 1969 days. How is anybody going to have money to purchase or upgrade their state-of-the-art analog equipment? By the time you make your payroll these days there's not much left over, but it seems you're working as hard as a few years ago. It's frustrating. It's quite possible the business will shrink to what it was like here years ago—just a few studios.

"Sure," he adds, "we've had clients come in and say 'I can get a better rate elsewhere.' However, I'm not going to give our facility, with the kind of service and quality we offer, away. Some studios are offering low rates but they are not offering top quality maintenance, for example. We've had a few clients leave or potential clients go elsewhere only to regret it in terms of downtime."

At Redwing, owner Tom Seufert comments: "Business has been up but we're fortunate in that I am also a producer who is bringing in dates.

And we're also diversified in that we do commercial and tv projects as well. And we have certain clients who are loyal to the studio. Additionally, I'm involved in the video

music area (Seufert is chairman of the Visual Music Alliance) so that creates work here as well. If I was just selling a room I might be in trouble."

Buddy Brundo, Conway owner, says he is an example of a one room, 24-track operation that has enjoyed good relationships with certain producer and artist clients, thus busi-

ness has been steady. We've had some records that have been doing well and that's helped too. I think the good rooms in town are working. The bad ones are not."

# HIGH TECH II: GROWTH AT THE SPEED OF SOUND

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Topics include:

**DIGITAL RECORDING:** Turning good products into great ones. Despite high costs, the digital demand increases from the studio through the consumer. The labels say they're ready . . . are they?

**DIRECT TO DISK RECORDINGS:** With no room for error, these recordings are truly music to fine-tuned ears, yet its sometimes impractical format builds in natural sales restrictions. What is the future of creating limited editions for a growing audience?

**DIGITAL AUDIO DISKS:** The software of the future is here today. Is the hardware ready for it?

**MINI-TECHNOLOGY:** Integrated circuits are moving into audio and video, and though small in size, they have the capability of producing the best and brightest sounds around. How close is supply to demand?

**VIDEO GAMES:** "tube" takes on new meaning as the new home computer technology reinvents the purpose and possibilities of television. Not since the invention of the wheel has man had the opportunity to make a good thing better.

**NEW DEVELOPMENTS:** Just how sophisticated will new technology get? How high is high tech? Updates on VCR, disk and tape products.

**PRO AUDIO IN STEREO BROADCASTING:** Sounds and sights the way they should be seen and heard. Japan is ready with stereo tv . . . what will it take to get it into the home?

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## New Tapes For Consumers

• Continued from page 37

125, L-250, L-500 and L-750 lengths.

High Grade comes in the VHS format, too, as JVC makes clear with its new HG tapes in T-20, T-40, T-80 and T-100 lengths. These join the already introduced T-60 and T-120HG.

JVC is also introducing new lengths of its standard VHS tape: T-90 and T-160. All new products will be available in July.

The new **Panasonic High Grade** VHS tape comes in three lengths: T-30, T-60 and T-120. It is the result of a new system of back-coating to produce a smoother surface.

**Fuji** has chosen to concentrate on audio for now, but will introduce its VHS Compact TC-20, a Super High Grade formulation. As with TC-20s from other suppliers, prices have not yet been announced.

### Audio

In audio, **Fuji** has a little more news. It has introduced a new and expanded line consisting of the FR Metal, FR-II high-bias, FR-I normal-bias, ER normal-bias and DR low-noise cassettes. Each is color-coded and will be available in August.

The new formulations incorporate a number of new Fuji manufacturing processes. Mono Particle Dispersion concentrates individual particles in a uniform, high-density arrangement. Micro Integrated Orientation aligns the magnetic polarity of particles parallel with the recording tracks. And a new binder improves cohesiveness.

The new **TDK** audio line features improved performance for the Professional Reference and Reference Standard series of audio cassettes and new packaging for the full line. All new tapes will be available this summer, with no change in pricing structure.

**Denon** is launching its DX series of five audio cassettes. The line has been reformulated and repackaged and will be marketed under the same principle as the company's high-end components. That is, it will only be sold through high-end tape outlets.

According to **BASF** audio products manager Bob Morrison, BASF's

Professional II cassette was chosen as an IEC (International Electro-technical Committee) reference tape. The company will show its reference tape as well as a line of calibration cassettes used for setting up and testing decks. "These were developed with TEAC under the IEC," says Morrison. They test azimuth alignment, frequency response and other variables.

**PD Magnetics** plans no new audio introductions, but has been expanding its line of point-of-purchase materials.

Also concentrating on promotions is **3M**, which has a "Buy two, get one free" promotion planned for this summer. With the purchase of three Scotch Dynarange three-packs, or one three-pack and \$5.95, the customer receives a \$14.95-value Precision watch.

**Loranger's** promotions are timed for CES. The company will give away one Alpine unit per day at its booth and one Technidyne personal stereo unit per hour. Also being given away: samples of the Loran cassette wallet, gift certificates from L.L. Bean and American flag lapel pins to emphasize the tape's unique country of origin.

**Maxell's** incentives include trips to Japan, Europe, Hawaii and Mexico. Dealers buying \$100,000 worth of product a month in May, June and July go to Japan; \$75,000 to Europe; \$50,000 to Hawaii; \$25,000 to Mexico; and \$10,000, a \$500 gift certificate toward a trip anywhere.

The supplier also has a "Buy 11, get one free" program for dealers of audio tape. In video and open-reel product, "Buy nine, get one free."

As an aid to consumer sales of XLS super ferric cassettes, Maxell is offering a UD-XLS with a UD-XL for the same price as two UD-XL tapes. A brochure on the higher-priced UD-XLS is included.

**Certron's** "Fresh Tape Krates" contains six C-60 or C-90 cassettes (formerly only C-60s were available) and a head-cleaner.

Companies offering new micro-cassette product at the show are **JVC**, **Memorex** and **Olympus**, while **Fisher** has planned special promotions teaming hardware and software.

## For Sony, Video Means Beta Tape, Consumer Product Arms Set Co-Promotion

NEW YORK—When Sony's Ira Halpern talks about videotape, that's not what he calls it. "Competition is becoming keen in Beta tape, but we'll continue to be as aggressive as we have to be."

Video means Beta to Sony, and Halpern, manager of the company's magnetic tape division, notes that sales of Beta hardware have been escalating in recent months. And for the first time, the tape and consumer products divisions of Sony have teamed for a promotion: a consumer buying an SL-2000 Betamax video recorder receives a certificate redeemable for six L-500 Sony Dynamicron tapes. The purchase of the SL-2000 and HVC-2200 video camera leads to 12 free tapes.

"The consumer will want other lengths of tape as well, so we're expecting higher sales," Halpern says.

Halpern is also betting on the demand for High Grade Beta tape, and Sony will offer it in three lengths: L-250, L-500 and L-750HG.

"The question that comes up with dealers is what are the benefits? Why should someone buy High Grade tape? We tell them it's a better tape than Dynamicron, and there are special instances when you want that. It's possible that, if sold correctly, High Grade product could represent more than 10% of sales in the future."

There is less than two dollars' difference between the different formulations. Sony is launching an ad campaign this summer to promote the High Grade product.

"The most important thing is to educate the dealer and distributor," Halpern believes. "We hired Joe Fusco as our tape training specialist, and he's been teaching dealers, salespeople, distributors and Sony personnel the basic differences between the two tapes."

Fusco has been in the field about two months holding seminars on both video and audio product. And Sony has added a number of new tape accounts representing a shift in distribution. More hi fi, camera, record and

chain stores now stock the company's Beta and audio tapes.

"In audio tape, training is even more important because there are so many different types out there," Halpern says. He adds that Sony's business in microcassettes is booming. "We're not advertising in that area, but we will as it continues to grow." He does not see micro tape hurting regular cassette sales "in the short term," but adds, "If they start making prerecorded micros, I can see it taking market share from cassettes."

Another burgeoning area for Sony is its six-month-old UCX-S Type II audio tape. "It's been doing fantastic," Halpern claims.

"Things are looking good," he says. In the retail tape market, "We're creeping up on the number three position. I can see us being number two, and even number one." The Sony Tape-sponsored Rod Stewart tour last November through February is an example of the type of promotion the company is willing to design, he says.

## Mitsubishi Bows Digital Units Company Says Recorder, Editor Are 'Final' New Items

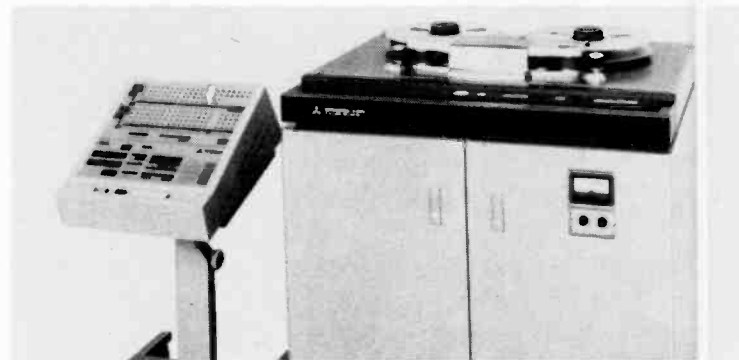
NEW YORK—Refinement on the products completed, Mitsubishi has unveiled its latest professional digital audio recording equipment, the X-800 32-channel recorder and XE-1 electronic editor. Both pieces, and

that, since that point, "We've added one track and dropped the weight and price. One of the reasons we could do that was our investigation into large-scale integrated circuits. The machine uses the 48 kHz sam-

A spare channel can be used for computer data storage and other future developments. A mini-patch-bay makes 'ping-ponging' possible between channels.

Recordings made on an X-800 are interchangeable with those from any other X-800. And a connector for digital dubbing between the X-800 and X-80/80A facilitates transfer of digital audio signals.

The XE-1 Editor permits a choice between automatic electronic editing or the razor-blade editing method used on Mitsubishi's X-80 Series recorders. The unit can control up to four X-80s simultaneously for editing, or two X-80s for live four-channel recording, or it can be used with the new X-800.



The completed version of Mitsubishi's X-800 32-channel digital audio recorder.

the rest of the Mitsubishi digital line, were demonstrated at A&R Recording Studios here recently.

"We may add an eight-track machine in the future, but at this point we're finished with the new products," says Lou Dollenger, national sales manager for Mitsubishi's Digital Audio Division.

The X-800 was shown at the Audio Engineering Society convention last year, but Dollenger points out

plung frequency, and is ready to go." The price was lowered from \$250,000 to \$170,000.

"We're committed to 32 tracks," Dollenger adds. "Just to get the 48 kHz sampling frequency was a major battle. We had wanted it much higher, but we still think our equipment sounds the same using 48 kHz. We certainly wouldn't have wanted it any lower."

He comments, "I think our system can co-exist with Sony's."

"Super" Yamaguchi, chairman of Mitsubishi Electric Sales America, was on hand for the digital demonstration. He says, "It's taken a little longer than we expected to get product, but we're committed to digital. We know it's the future. He points out that digital recording is quite common in Japan, but that the costs to re-equip U.S. studios for digital would require a major investment, thus probably delaying the technology's widespread use.

The X-800 recorder can be used with Mitsubishi's X-80 two-channel master tape recorder which uses 1/4-inch tapes at 15 i.p.s. There are separate tracks for SMPTE coding, error correction and audio analog signals.

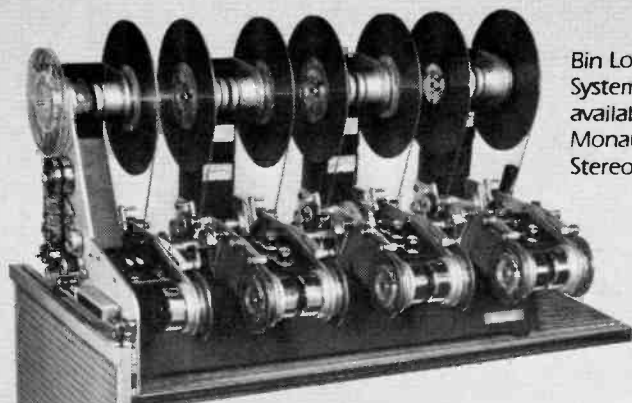
## U.K. Assn. Sets Digital Guide

LONDON—The Assn. of Professional Recording Studios (APRS) here has published the first independent guide to digital recording techniques.

It covers the development of digital recording to the current state-of-the-art and includes a comparative survey of equipment, with sections on mixers, monitoring and editing.

Free to members of the APRS, the guide costs about \$5.50 and will be available at the APRS exhibition, June 23-25, at the Kensington Exhibition Center in London.

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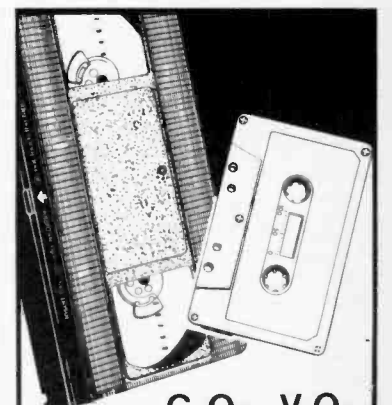
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## Philly Int'l Sets Plan For Reorganization

PHILADELPHIA—While denying widespread rumors here that either the record company is going out of business or that its principals are planning to curtail their involvement, Philadelphia International has let it be known that it's undergoing a reorganization. Eleven staff members, including songwriters, have been laid off.

Hurt by the nationwide downturn in record sales during the past three years, Philadelphia International suffered another blow recently when Teddy Pendergrass suffered paralyzing injuries in an auto crash.

Pendergrass has been the company's biggest money-maker, and there's been no determination yet whether he'll be able to perform again. A spokesman for the label agreed that the singer's accident (he's been hospitalized since March 18) has hurt its revenues.

Philadelphia International generated sales of \$25 million in 1981, the same dollar volume reported in 1977.

Sources inside the company say there has been a measure of friction between Gamble and Huff over Huff's desire to take a more active role in the business side of the company. Huff has been mostly concerned with the artistic matters—writing songs and as the producer at recording sessions.

Philadelphia International's current roster includes the O'Jays, the Stylistics, Patti LaBelle, the Jones Girls, Lou Rawls and Pendergrass.

## 'Legend' TV Show Gets Renewal

NEW YORK—"Portrait Of A Legend," the weekly half-hour tv series produced by Scotti Bros./Syd Vinnedge TV and distributed by Gold Key Media, has been renewed for 26 weeks. Approximately 100 stations carry the show.

Among acts to be featured in 13 new programs are Marvin Gaye, Dionne Warwick, the Bee Gees, Herb Alpert, Eddie Rabbitt, Lionel Richie Jr. and the Righteous Brothers.



**PRODUCER DEBUT**—Robert Wright, RCA's director of black music a&r, left, and Media Sound's Michael Brauer mix "Give It Up," the title cut and single from Pleasure's debut LP. The album is also Wright's first production project for the label.

## Black Music's Appeal Still Growing In Japanese Mart

By SHIG FUJITA

TOKYO—Black music continues to gain popularity in Japan, and record buyers' interest covers both contemporary repertoire and vintage product.

Concerning the latter, two major labels, Warner-Pioneer and Victor Musical Industries (JVC), even report receiving many inquiries from U.S. consumers. Since the labels themselves cannot export product directly, they tell overseas fans which Japanese export firms to contact, and which retailers in their own countries sell Japanese pressings.

Osamu Nagashima of Warner-Pioneer's Atlantic a&r department estimates, for example, that anywhere between 1,500 and 3,000 copies each of Atlantic reissues are exported, though no accurate statistics are available.

Warner-Pioneer has been pushing Atlantic soul ever since the company was established 11 years ago, and its catalog presently lists about 100 titles from Atlantic sources of the music from the 1960s and 1970s, as well as the 1950s.

They include Ben E. King's "Stand By Me," "The Clovers," Professor Longhair's "New Orleans Piano," "Joe Turner," Champion Jack Dupree's "Blues From The Gutter," the Coasters' "Wake Me Shake Me," "Ruth Brown," Chuck Willis' "The King Of The Stroll," "The Coasters," Ray Charles' "The Right Time," Clyde McPhatter's "Treasure Of Love," the Drifters' "Ruby Baby," "Ray Charles," "Atlantic Doo Wop Special," "Atlantic Doo Wop '50s" and "Atlantic Blues Special."

Warner-Pioneer released 10 albums—three in December 1981, three in January, 1982 and four in February, 1982—with initial printings of 3,000 each.

The 10 albums were Eddie Floyd's "Knock On Wood," Ben E. King's "What Is Soul," Darrell Banks' "Darrell Banks Is Here," King Curtis' "King Curtis & The Kingpins," Sam & Dave's "Soul Men," Solomon Burke's "Take Me," Jimmy Hughes' "Why Not

(Continued on page 91)

## The Rhythm & The Blues

• Continued from page 10

ing plants and record mastering studios and decided, "Hey, I believe in this group and this record so much I'm gonna put it out myself." I don't have to tell you that everybody thought I was crazy."

Despite the protest of his friends in the industry, Odoms started Mel-O Records and had 25,000 copies pressed of "U Turn Me On." By now, he was dipping deep into monies collected via the shooting incident and many family members, his mother prominent among them, thought he was chasing a dream too far. Still, he persisted.

"I had copies of the record in the living room, the bathroom, and next to my bed. I got a list of record pools and started calling them to see how many they'd need. After talking with them, I realized that I'd still have to give away 500 to 600 to get the record pressed. It frightened me. But I'd gone too far."

Then Odoms' gamble started to pay off. A favorable report in Dance Music magazine and strong club response made it one of the East Coast's hottest dance records. After

debuting in a Friday night music mix on New York's WRKS, "U" was soon in "B" rotation on that station and WBLS and WKTU.

"Calls were coming in from record companies, distributors and retailers to get the record. I had been taking it around in my van and selling boxes to record stores for straight cash. Everybody said I was crazy to do that. But after all I'd been through, I wasn't gonna just give it away."

After considerable wining and dining, Odoms made a deal with Ray Caviano for the U.S. and Canada, but only when Caviano promised that "U Turn Me On" would be on RFC/Atlantic and not RFC/Quality. Finally seeing a return on his investment, Odoms traveled to MIDEM and made several overseas deals (CBS in England, PolyGram in France, Philips in Holland).

Tomorrow's Edition has its debut album nearly completed and a new single, "In The Grooves," is due shortly. For Odoms, the feeling of satisfaction is "incredible." "When I think about how I had to go around and work that record, the companies

that turned it down, and the frustration. I can't help but be proud," he says. Odoms is, like all managers, optimistic that his clients will develop into stars. But even if they don't, Melvin "Mel-O" Odoms will have made his mark.

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Short Stuff: A typo in last week's column changed the meaning of one of the key sentences. The word "straight" was substituted for "rap." The sentence should have read, "As time goes by, they, and the legion of others like them, will lose their taste for rap material." The point was that many young people who entered the industry through rap records will some day use their experience to make mass appeal records. . . . The death of Monk Montgomery marks the passing of a historic figure in music. While on tour with Lionel Hampton in the 1950s, Leo Fender gave him the prototype for the electric bass and the sound Monk developed changed the sound of music internationally. All music fans should mourn his passing.

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# Billboard Soul LPs

Survey For Week Ending 6/12/82  
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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	3	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder Tamla 6002TL2 (Motown)	39	30	8	GIVE IT UP Pleasure RCA AFL1 4209
	2	7	REUNION The Temptations Gordy 6008GL (Motown)	40	34	31	THE POET Bobby Womack Beverly Glen BG 10000
☆	6	12	KEEP IT LIVE Dazz Band Motown 6004ML	☆	46	3	LITE ME UP Herbie Hancock Columbia FC 37928
	4	8	STRAIGHT FROM THE HEART Patrice Rushen Elektra E1 60015	42	44	43	BREAKIN' AWAY ● Al Jarreau Warner Bros BSK 3576
	5	9	NIECY Deniece Williams ARC/Columbia FC 37952	☆	58	2	CONFIDENCE Narada Michael Walden Atlantic SD 19351
	6	3	THE OTHER WOMAN Ray Parker, Jr. Arista AL 9590	44	36	28	I AM LOVE Peabo Bryson, Capitol ST 12179
	7	12	BRILLIANCE Atlantic Starr A&M SP 4883	45	41	26	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros)
☆	8	12	WHO'S FOOLIN' WHO Dne Way MCA MCA 5279	46	45	32	CONTROVERSY ● Prince Warner Bros 6SK 3601
☆	20	2	THROWIN' DOWN Rick James, Gordy 6005GL (Motown)	47	47	39	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
☆	11	5	MY FAVORITE PERSON The O'Jays, P I R FZ 37999 (Epic)	☆	53	59	STREET SONGS ▲ Rick James Gordy G8 1002M1 (Motown)
☆	13	5	TUG OF WAR Paul McCartney Columbia TC 37462	☆	55	2	OFFRAMP Pat Metheny Group, ECM ECM 1 1216 (Warner Bros)
☆	35	2	STREET OPERA Ashford & Simpson, Capitol ST 12207	50	52	8	CARRY ON Bobby Caldwell Polydor PD 1 6347 (Polygram)
	13	9	FRIENDS Shalamar, Solar S 28 (Elektra)	☆	NEW ENTRY		NEW DIMENSIONS The Dramatics Capitol ST 12205
	14	7	LADIES OF THE EIGHTIES A Taste Of Honey Capitol ST 12173	52	50	27	COME MORNING Greeter Washington Jr Elektra SE 562
☆	15	6	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342	☆	60	2	KEEP IT UP B T Express, Coast To Coast FZ 38001 (Epic)
☆	17	6	JJ Junior, Mercury SRM 1 4043 (Polygram)	54	51	15	PURE AND NATURAL T Connection, Capitol ST 12191
	17	18	DOWN HOME Z Z Hill Malaco MAL 7406	55	38	6	DROP THE BOMB Tribble Funk, Sugar Hill SH 266
	18	10	ALLIGATOR WOMAN Cameo Chocolate City CCLP 2021 (Polygram)	56	56	29	THE GEORGE BENSON COLLECTION ● George Benson Warner Bros 2HW 3577
	19	12	MR. LOOK SO GOOD Richard Duples Fields Boardwalk NR1 33249	☆	NEW ENTRY		SOUP FOR ONE Soundtrack Mirage WTC 19353 (Atlantic)
☆	22	9	LIVE ON THE SUNSET STRIP Richard Pryor Warner Bros BSK 3660	☆	NEW ENTRY		I'LL DO MY BEST Ritche Family RCA AFL1 4323
	21	7	ATTITUDES Brass Construction Liberty LT 51121	59	59	4	HOT AND NASTY St Tropez, Destiny DIA 10004
	22	16	LOVE IS WHERE YOU FIND IT The Whispers Solar S 27 (Elektra)	☆	NEW ENTRY		STRONGER THAN EVER Rose Royce Epic FE 37939
	23	8	D TRAIN D Train, Prelude PRL 14105	61	48	30	NIGHT CRUISIN' ● Bar Kays Mercury SRM 1 4028 (Polygram)
	24	11	DOIN' ALRIGHT O'Bryan, Capitol ST 12192	62	57	7	LOVE ME TENDER B B King MCA MCA 5307
☆	27	4	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667	63	63	37	IT'S TIME FOR LOVE ● TeJdy Pendergrass P I R FZ 37491 (Epic)
	26	25	SOMETHING SPECIAL ▲ Kool & The Gang, De Lite DSR 8502 (Polygram)	64	NEW ENTRY		FRIENDS IN LOVE Jonny Mathis Columbia FC 37748
☆	39	2	STEAMIN' HOT The Reddings Believe In A Dream FZ 37974 (Epic)	65	61	29	LOVE MAGIC LTD A&M SP 4881
☆	31	14	LIVE & OUTRAGEOUS Millie Jackson Spring SP 1 6735 (Polygram)	66	49	31	WHY DO FOOLS FALL IN LOVE ▲ Diana Ross RCA AFL1 4153
	29	19	THE DUDE ▲ Quincy Jones, A&M SP 3721	67	62	17	A LITTLE LOVE Aurra, Salsoul SA 8551 (RCA)
	30	26	POINT OF PLEASURE Xavier, Liberty LT 51116	68	67	42	THE TIME ● The Time, Warner Bros BSK 3598
	31	33	YOU'VE GOT THE POWER Third World Columbia FC 37744	69	68	16	ME AND YOU The Chi Lites 20th Century/Chi Sound T 635 (RCA)
	32	32	YOUR WISH IS MY COMMAND Lakeside, Solar S 26 (Elektra)	70	54	15	DREAM ON George Duke Epic FE 37532
☆	37	6	FRIEND IN LOVE Dionne Warwick Arista AL 9585	71	70	12	EARLAND'S JAM Charles Earland Columbia FC 37573
☆	43	4	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros)	72	64	12	LOVE CONQUERS ALL Michael Wycoff, RCA NFL1 8004
	35	29	YES IT'S YOU LADY Smokey Robinson Tamla 600112 (Motown)	73	66	25	7 Cen Funk Shun Mercury SRM 1 4030 (Polygram)
☆	40	5	LOVE HAS FOUND ITS WAY Dennis Brown A&M SP 4886	74	71	27	JAM THE BOX Bl Summers And Summers Heat MCA MCA 5266
	37	28	SKYYLINE ● Skyy, Salsoul SA 8548 (RCA)	75	65	7	PLAYING HARD TO GET Vernon Burch Spector SW 70005 (Capitol)
☆	42	13	OUTLAW War, RCA AFL1 4208				

☆ 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).



## New Companies

**Muzik'N'Stuff**, formed by Gail Thomas, for personal management, publishing and production. First act signed is Formal Attyre. Address: 2036 S. Sherbourne Dr., Los Angeles, Calif. 90034; (213) 552-4719.

★ ★ ★

**Artistic/Chartway/ECI Records & Tapes**, formed by Cathy Hawkins, Charles O'Neil, Jon Manna, Mike Willis and Gary Unger. Initial releases are a top 40 single, "Stepping Stone," by Dave Weiner; an adult contemporary cut, "Give A Care," by Alan Hale; and a country single by Dolly Coulter. Address: P.O. Box 3664, Davenport, Iowa 52808; (309) 794-1968.

★ ★ ★

**Just Right Management**, formed by J.R. Smalling. First act signed is Epic's First Class. Smalling is formerly with Aucoin Management and Leber-Krebs. Address: 322 W. 57th, New York, N.Y. 10019; (212) 245-6834.

★ ★ ★

**In-D-Media**, formed by Michelle Marx, for developing press, tv and new media publicity campaigns. The firm also develops advertising and promotion services for artists, clubs and other companies. Address: 218 S. Detroit St., Los Angeles, Calif. 90036; (213) 938-7324.

★ ★ ★

**Top Ten Music Inc.**, formed by Paul Wade and David Stein, for pop-rock production and publishing. Address: 130 W. 72 St., New York, N.Y. 10023; (212) 799-9190.

★ ★ ★

**Ripchord Music Inc., Mania Music (BMI) and Ripchord Records**, formed by Donald D. Adler, for production, publishing and management. First release is an EP by Nikko Toy. Address: 1350 Ave. of the Americas, New York, N.Y. 10019; (212) 685-3120.

★ ★ ★

**Anthem International Management**, a booking agency that is a subsidiary of Brown/Gaydos Enterprises. Address: 3871 S. Valley View Blvd., Las Vegas, Nev. 89103; (702) 873-6200.

★ ★ ★

**Slingshot Management**, formed by Steven and Helen Pieniek Namm, for personal management. First act signed is New York based rock band, Platinum. Address: 50 W. 12th St., New York, N.Y. 10011; (212) 929-1372.

★ ★ ★

**Boggy Depot Music (BMI)**, formed by Overton Lee. Address: 10051 Greenleaf, Santa Fe Springs, Calif. 90660; (213) 946-1524.

★ ★ ★

**Walker Productions**, formed by Cody Lee, Lon Monroe and Michael C. Wright, for production. First act signed is Walk. Address: 102 Forsyth St., New York, N.Y. 10002; (212) 431-5863.

★ ★ ★

**Honeybee Studio**, an eight-track recording facility, formed by Freko Records. First project is Teddy Reynolds' "Miss Lucy Brown"/"Treat Me Like You Wanna Be Treated." Address: 417 E. Cross-timbers, Houston, Tex. 77022; (713) 694-2971.

★ ★ ★

**FIVE (Funding Institutional Video Enterprises Inc.)**, formed by Jerry Mickelson and Arny Granat of Jam Productions. The firm produces musical and sporting events, comedy programs and plays. It is also equipped to shoot concerts already on Jam's roster and produce special concert packages. Address: 30 N.

LaSalle St., Chicago, Ill. 60602; (312) 368-7051.

★ ★ ★

**Sportsrock Productions**, formed by Steven Namm. First release is "School Days"/"Don't Get Lost In The Street Tonight" by Platinum.

Address: 50 W. 12th St., New York, N.Y. 10011; (212) 929-1372.

★ ★ ★

**Shoestring Productions Inc.**, a Southeast concert promotion company specializing in country and rock. The firm is currently involved

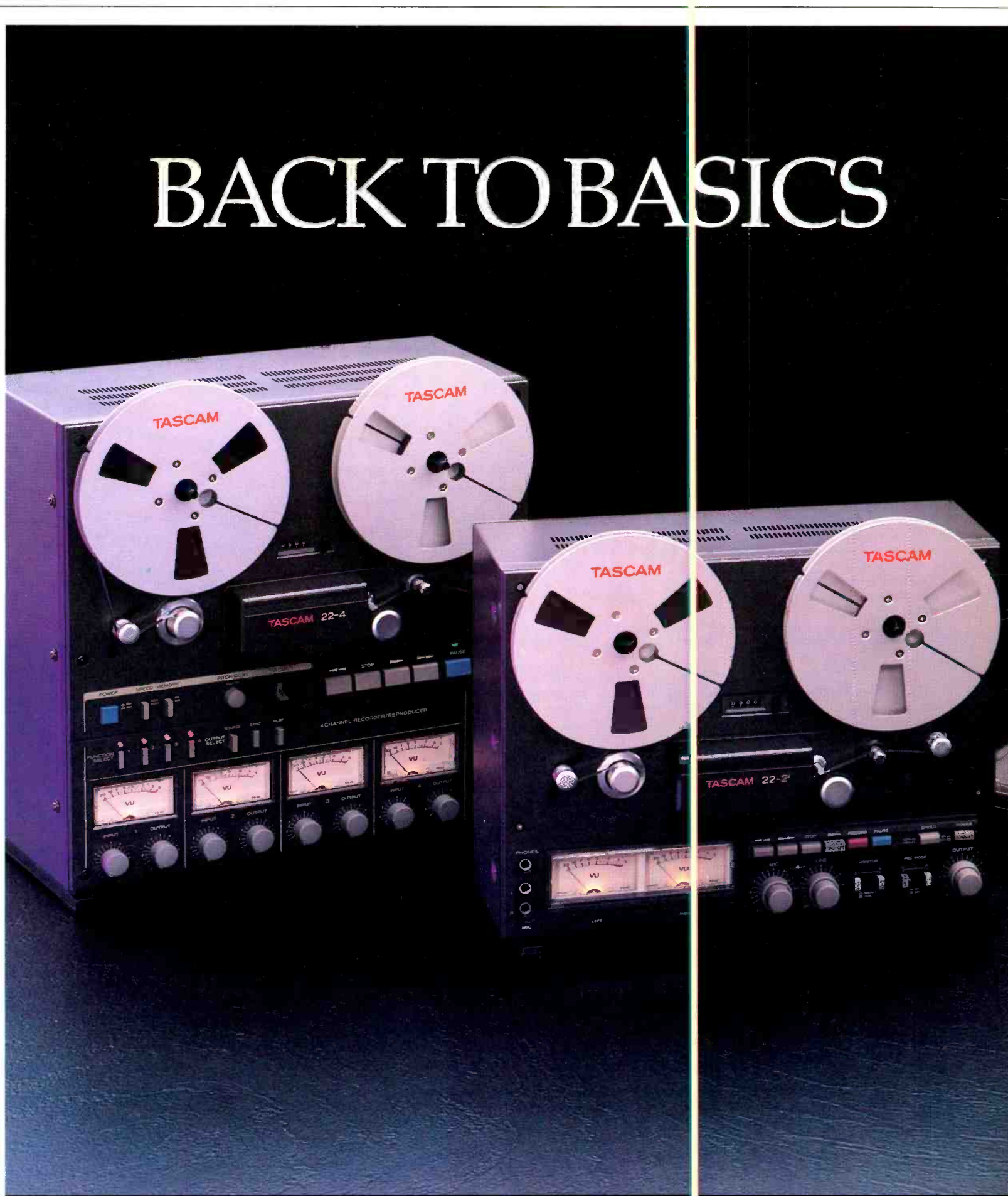
in productions for the World Fair in Knoxville. Address: P.O. Box 5441 E.K.S., Johnson City, Tenn. 37601; (615) 753-5503.

★ ★ ★

**GB Productions International Inc.**, formed for cable, commercial

tv, satellite programming, video cassettes and feature film production. Address: 16 Linden Ave., W. Orange, N.J. 07052; (201) 731-4704 or 150 W. 58th St., New York, N.Y. 10019; (212) 245-3442.

(Continued on opposite page)



These days, everyone says that more is better; more knobs, more functions, and, as a result more money, but—

Even the most case-hardened professional engineer can feel foolish doing a MONO coffee commercial, announcer and sound effects, on a 48 input automated console and a 24-track recorder. What you need is Quality, not Quantity.

At TASCAM, Multichannel recording has been our specialty for over a decade. When we set out to re-define basic 4-track recording, we began by asking our users some tough questions.

Do you really need a 10½ inch reel of tape to do a 30 second jingle or a 3 minute song

demo? Not basic you said. What features are basic for a good slide show presentation master? Three tracks, not four. How about two mics on a video shoot? What about a 15 minute AV presentation? Your answers made the requirements clear. What you needed for these jobs and many others like them was a good solid, reliable basic recording system.

**WE BUILT WHAT YOU ASKED FOR!**

You asked for another indestructible TASCAM 15 IPS 4-track, and you got it. The model 22-4 recorder/reproducer, 7½ inch reels, two speeds, 7½ IPS for those long programs. A basic 4-channel headphone monitor on the front panel to check those four tracks. Full SIMUL-

YNC and full TASCAM reliability. We took it just about everything else.

Where are the micpreamps? We put them in the System 20 mixer where you said they belonged. We gave the MM-20 two balanced mic inputs so you can use professional high quality mics without adaptors, four line level sections so you can play back all four tracks without disturbing a mic setting, and six buses in three stereo pairs so you can assign each group of signals to the right place without constant repatching.

With the 22-4 and the basic MM-20 mixer, you are in the overdub business. Add the Model 22-2 high speed (15/7½ IPS) two-track or high quality mix downs.



## New Companies

• Continued from opposite page

**Menkin Television** has formed a joint venture with **Fox/Lorber Associates** to obtain production deals for cable and subsidiary marketplaces. Head of Menkin Television is Steve Menkin, formerly vice president of

**International Harmony Inc.**, a film and video distribution firm. Address: 60 Gramercy Park, New York, N.Y. 10010; (212) 420-0350.

★ ★ ★

**Tour De Force Artists Ltd.**, formed by Media Concepts Inc., for

booking. Head of the firm is Jonathan R. Hunter. Address: 20 E. First St., Mt. Vernon, N.Y. 10550; (914) 699-4003 or (914) 237-2121.

★ ★ ★

**Advanced Alternative Media**, formed by Mark Beaver, for book-

ing, management and promotion of progressive rock acts. Address: 277 Church St., New York, N.Y. 10013; (212) 226-1473.

★ ★ ★

**MCI Music**, formed by Chip Rigo and Michael Berman, for publish-

ing. Address: 20 E. First St., Mt. Vernon, N.Y. 10550; (914) 699-4003 or (914) 237-2121.

★ ★ ★

**Tempe Records**, formed by Ray Peck. First release is "Maxine"/"Desperate" by the Mechanix. The firm's distribution arm is Kiderian Record Distributors. Address: 15 W. Geneva, Tempe, Ariz. 85281; (602) 966-3040.

★ ★ ★

**American Commercial Enterprises**, (A.C.E.), a jingle company formed by Joe Costanzo. Address: 377 Plainfield St., Westbury, N.Y. 11590; (516) 333-7898.

★ ★ ★

**B Major Music**, formed by Brendan Okrent, former professional manager of the Special Music Group and general professional manager of Glotzer Management's publishing division. Address: 4628 Fulton Ave., Sherman Oak, Calif. 91423; (213) 995-1215.

★ ★ ★

**Intense Records**, formed by Michael Bashkin, Rich Barker and Glenn Barker. First release is "Radio Dial"/"It's True," by pop/new wave group Broken English. Address: 2421 W. Pratt, Chicago, Ill. 60645; (312) 465-3889.

★ ★ ★

**Video Disc Tech**, formed by David Moldaur, for state-of-the-art record plating. Address: 750 Eighth Ave., New York, N.Y. 10036; (212) 997-0063.

★ ★ ★

**Paris International Records & Filmworks Inc.**, formed by Ray Martinez, for dance and r&b music. First release is "Put A Rainbow In Your Heart" by Angie. Address: 8228 N.W. 56th St., Miami, Fla. 33166; (305) 592-6085.

★ ★ ★

**Down South Productions Inc.**, formed by Gary Propper, Debra Montgomery and Herb Cohen, for advertising, entertainment promotion and production. The firm handles concerts, sports and trade shows. Address: 424½ N. Dixie Highway, Lake Worth, Fla. 33460; (305) 586-0001.

★ ★ ★

**David A. Braun—A Professional Corp.**, a legal firm serving the entertainment industry, formed by David A. Braun and Marsha Gleeman. Braun was most recently president and chief executive officer of PolyGram Records. Address: 2049 Century Park E., Century City, Calif.; (213) 556-8102.

★ ★ ★

**Rob Curtis Entertainment**, 5193 Xanoga Avenue, Woodland Hills, Calif. 91364, has been formed by concert promoter Robby Greene and talent/business manager Alta Christopher. The firm is handling Bruce Fisher and Bob Stein, both songwriters, but intends to broaden its scope.

★ ★ ★

**FHL Communications**, a full-service public relations, promotion and advertising firm serving entertainment as well as corporate accounts, has been formed by Frank H. Lieberman. Marilyn Arthur, former publicist with Casablanca Records and partner in Keator/Arthur Public Relations, has joined the firm as an associate. Address: 15910 Ventura Blvd., Encino, Calif. 91436; (213) 906-1068.

JUNE 12, 1982, BILLBOARD



Since the basic MM-20 includes a full professional style patch bay right on the top panel, you patch it yourself and save! We used our best quality parts, but we left out the switches. You can patch SYSTEM 20 into other components like the TASCAM 122 two-track master cassette recorder, our 124 Syncaset or our multi-image stereo plus cue 133.

### SERIES 20 ADDS ON, AND ADDS UP

Add the ME-20 to expand to six mic inputs. Add the PE-20 four-section equalizer. With its two sweepable controls, plus fixed 10K shelving you can straighten out almost any audio problem. Complex EQ can be accom-

plished by cascading two or more sections to get more "sweep" EQ points. Add the MU-20 meter bridge to see what you are doing. You can patch SERIES 20 components into any other TASCAM product and expand your system.

### OUR BASIC BOTTOM LINE! QUALITY AND RELIABILITY!

SERIES 20 offers you first quality recording at the lowest cost per input and track in the industry. And you can take that to the bank!

At TASCAM, we make the broadest line in the industry. From SYSTEM-20 and the PORTASTUDIO, all the way to the 85-16B 16 track recorder and the M-16 24 input console.

TASCAM means cost effective, bottom-line business. Multitrack, multi-image, and much more. Talk to your dealer to get our basics working on your bottom line.

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**TASCAM**  
TEAC Production Products

**New LP & Tape  
Releases, p.18**



# Classical

## Pro Arte, Quintessence Return Former Pickwick Labels Back In Mart Via Intersound

By IS HOROWITZ

NEW YORK—Pro Arte and Quintessence product, in marketing limbo since last February, returns to the merchandising pipeline this week.

With the sale of the Pickwick labels to Intersound Inc., a new company headed by former Pickwick executive Don Johnson, buttoned down after almost four months of negotiation, stock is again moving out to dealers under a mixed distributor/direct sales program. New releases are planned for this month and July.

Physical inventory acquired in the deal comprises some 1.4 million disks and tapes, now gradually being transferred to warehouse facilities set up by Intersound in Minneapolis, headquarters of the new

company. There are about 300 titles in the active Quintessence midline catalog, and 115 items in the top-of-the-line Pro Arte series.

Until current inventory is exhausted product will retain its Pickwick identification on label and jacket, says Johnson, with re-pressings and new titles to identify Intersound as the source.

Overall price of the acquisition, including responsibility for contracts with suppliers as well as inventory, is understood to have come to almost \$2 million.

Major product sources for Pro Arte material will continue to the Supraphon, Harmonia Mundi Germany and Seon Musikfilm. These are all "exclusive long-term" deals, says Johnson. There will also be oc-

casional co-productions with Pro Arte of Munich, as well as albums produced wholly by the domestic company.

Forty-five new Pro Arte titles will be released before the end of the year, says Johnson, with the first batch of five due out by June 15.

Among selections upcoming are a Mahler Symphony No. 8 and a complete "Ma Vlast" by Smetana, both digital productions by Supraphon featuring Vaclav Neumann and the Czech Philharmonic. Harmonia Mundi will supply a digital Beethoven Seventh on period instruments performed by the Collegium aureum, and from Seon will come Bach harpsichord concertos played by Gustav Leonhardt.

An early co-production will offer the first in a new series of chamber operas, this a work by Donizetti, "Il Comanella." On its own, Pro Arte will release a Lukas Foss/Aaron Coplan album, with Yehudi Menuhin as soloist and Orson Welles as narrator.

Seven Melodiya reissues will be released on the \$5.98 Quintessence line on July, with an additional 10 slated for September. Latter release will include a number of digitals, offered at what may well be a new low list for the configuration, \$7.98.

Price to multi-outlet retailers, racks and subdistributors for the \$5.98 Quintessence line is \$2.85, informs Johnson. These users will pay \$4.95 for Pro Arte analog, listing at \$9.98, and \$6.06 for digital Pro Arte, listing at \$12.98.

Independent distributors already signed by Intersound, according to Johnson, include Alpha in New York, Schwartz Bros. in Washington and Baltimore, Western Record Sales in San Francisco, Pacific Record Sales in Seattle, and MS Distribution in Chicago. Outlets in the Southeast and Southwest will be sold direct, he adds.

On the Intersound executive roster with Johnson are Steve Vining, director of a&r and production, and Bill Nelson, director of finance and operations. Martin Basart is regional sales manager based in New York, with Wayne Novak holding a similar post in Los Angeles. A mid-west rep, working out of Chicago, is yet to be named.

Those holding a financial interest in the new company include C. Charles Smith, former president of Pickwick now with Windsor Marketing, and Larry Goldberg of Largo Music, the Baltimore-based rackjobbers.

Intersound is located at 14025 23rd Ave. North, Minneapolis, Minn. 55441. (612) 559-4166.

### BUSKERS PLAN 'OUT-OF-STORE'

NEW YORK—When Deutsche Grammophon artists the Cambridge Buskers stop by at the Tower outlet in Berkeley this week it will be for an "out-of-store" appearance. They'll meet their record public on the street, as has been their custom.

Michael Copley, flutes and pennywhistle, and accordionist Dag Ingram make up the DG crossover attraction, now on their first concert tour of the U.S. Their first DG album, "A Little Street Music," is to be followed next month by "Not Live From New York."

Concerts are slated in San Francisco, Fort Worth, Dallas, Omaha and Menomonie, Wis., June 9-18.

### INCORRECT LABEL BLANK

## RCA Dumps LP Run

NEW YORK—RCA Records has destroyed a first pressing order of one of its prime new audiophile titles because the wrong label blank was used by the West German pressing plant, Teldec.

The offending label identified the James Levine recording of the Mahler Seventh Symphony with the Chicago Symphony as a ".5" half-speed mastered production, a designation reserved for high quality older recordings.

The Mahler, of course, is a new digital recording.

RCA also acknowledges a Tel-

dec label error which slipped through the quality control sieve involving the recent reissue in imported pressings of the Jascha Heifetz recording of the Brahms Violin Concerto, with Fritz Reiner as conductor. The vintage performance dating back some 25 years was a digital recording, according to the label.

Of course, this release was an analog recording mastered at half-speed.

In both the above cases, information on the jacket itself was correct.

## Int'l Distributors Gets Toshiba EMI Line

NEW YORK—After several months of testing, International Book & Record Distributors here has integrated Toshiba EMI classical imports as a staple of its product mix.

Some 40 titles are now being stocked, mainly historic items in the "Great Recordings of the Century" series. More are to be added, says Tom Faitos, classics assistant.

Featured artists include such early recording stalwarts as Artur Schnabel, Edwin Fischer, Alfred Cortot, Jacques Thibaud, Wanda Landowska and Elizabeth Schumann.

Suggested list price of the Japanese imports is \$13.98. Dealers are charged \$7.64, less pertinent discounts.

Also new to the distributor's import product pool is a series of recordings by Arturo Toscanini dating from the '40s and early '50s, processed by RCA in the U.K. All are half-speed mastered, list at \$9.98, and sell to retailers at \$5.64.

In all, International Book & Record stocks some 24 imported classical lines, comprising approximately 1,600 separate titles.

## Classical Notes

Van Cliburn Competition winner **Andre-Michel Schub**, a Moss Music Group artist, made his London debut last month. A sponsor was the Tandy Corp., parent of Radio Shack. . . . Members of **Chamber Music America** are being offered a low-cost insurance program covering their instruments "against all risks." . . . Telarc Records has retained **Nathan J. Silverman** of Chicago as public relations counsel.

The 1982 Nonesuch Commission Awards, each worth \$2,500, have been given to four ensembles to sponsor works by young American composers. Recipients are the **Boehm Quintette**, **Da Capo Chamber Players**, the **New Music Con-**

**sort** and the **20th Century Consort**. . . . The **San Francisco Symphony** has purchased a Ruffatti organ for installation in its Davies Hall. The instrument, said to be the largest ever for a U.S. concert hall, will be joined later by a smaller tracker organ, still to be purchased. Both are certain to figure prominently in future recording plans.

**Roger Sessions**, at 85 one of the elder statesmen of American music, won a Pulitzer prize for his "Concerto for Orchestra." Another award went to **Martin Bernheimer** of the Los Angeles Times for music criticism. And a special Pulitzer citation went to avant-gardist **Milton Babbitt** for "his life's work as a seminal American composer."

**Zubin Mehta**, conductor of both the New York Philharmonic and the Israel Philharmonic, will have the complements of both orchestras on stage at once June 3 in New York in a mammoth performance of Berlioz's "Symphonie Fantastique." It's all to benefit endowment funds of the orchestras. . . . Recent master classes given by **Andres Segovia** at the Metropolitan Museum of Art in New York were filmed for later television broadcast by **Nathan Kroll**, who filmed the guitarist in a similar role more than a decade ago, as well as once frequently shown master classes by **Jascha Heifetz** and **Pablo Casals**.

### Bachauer Piano Competition Set

CHICAGO—The Sixth Gina Bachauer International Piano Competition, sponsored by the Utah Symphony, gets underway June 21 in Salt Lake City. Approximately half of 60 participants are from foreign countries, with Japan in the lead with six contestants. Russia and West Germany will be represented by four each.

Billboard®			Survey For Week Ending 6/12/82 (Published Once A Month)	
Best Selling			Classical LPs™	
This Week	Last Report	Weeks on Chart	TITLE, Artist Label & Number	
1	1	17	PACHELBEL: Janon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSL0 594	
2	3	30	BEETHOVEN: Violin Concerto in D (Perlman, Gullini), Angel DS-37471	
3	5	44	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006	
4	NEW ENTRY		PLACIDO DO INGO SINGS TANGOS: Placido Domingo DG Digital 2 36 416	
5	8	9	A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414	
6	2	131	PACHELBEL: Janon Paillard Chamber Orchestra, RCA FRL 1-5468	
7	4	331	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233	
8	6	109	PAVARTTI'S GREATEST HITS London, PAV 2003/4	
9	NEW ENTRY		GLASSWORKS: The Philip Glass Ensemble CBS FM-37215	
10	7	48	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241	
11	9	57	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692	
12	10	35	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019	
13	11	26	HOLST: The Planets (Karajan), DG Digital 2532019	
14	12	9	BRAHMS: Violin Concerto Perlman, Angel 1 37286	
15	NEW ENTRY		LUCIANO: Luciano Pavarotti London PAV 013	
16	13	5	HAYDN: The Six Last Sonatas Glenn Gould, CBS Masterworks Digital 12M-36947	
17	14	135	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560	
18	15	5	THE BEST OF PAVARTTI Luciano Pavarotti, London PAV 2009	
19	NEW ENTRY		BOLLING: Concerto For Classical Guitar and Jazz Piano CBS FM-37261	
20	16	17	RAVEL: Daphnis Et Chloe (Dutoit), London Digital LDR 71028	
21	17	5	JOHN GAY: The Beggar's Opera National Philharmonic Orchestra (Bonyngue), London Digital LDR 72008	
22	19	21	MAHLER: Symphony No. 8 (Ozawa), Philips 6769-069	
23	NEW ENTRY		THE TANGO PROJECT: Schimmel Sahl Kurtis, Nonesuch Digital D-79030	
24	18	30	BOLLING: Toc Suite For Trumpet & Jazz Piano (Andre, Bolling), CBS SM 36731	
25	21	13	PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228	
26	20	5	MAHLER: SYMPHONY No. 9 Berlin Philharmonic (Karajan), DG Digital 2707-125	
27	24	44	LIVE FROM LICOLON CENTER Sutherland, Harne & Pavarotti, New York City Opera Orchestra (Bonyngue), London Digital LDR 72009	
28	31	5	BRUCKNER: Symphony No. 4 Chicago Symphony Orchestra (Solti), London Digital LDR 71038	
29	30	5	PROKOFIEV: Romeo And Juliet Suite Philadelphia Symphony Orchestra (Muti), Angel Digital DS-37776	
30	29	5	COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano New York Philharmonic (Bernstein), CBS Masterworks MY-37257	
31	26	13	BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199	
32	27	170	ANNIE'S SON: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061	
33	NEW ENTRY		HANDEL: Roy: Fireworks Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500768	
34	22	5	ERIK SATIE: The Piano Music Of Erik Satie Philippe Entenont, CBS Masterworks Digital IM 37247	
35	23	5	BRAHMS: Ballade Michelangeli, IG 2532017	
36	28	35	HOLST: The Planets The Philharmonic and Ambrosian Singers (Rattle), Angel DS 37817	
37	25	5	BACH: The Brandenburg Concertos (Marriner) Philips 6769-158	
38	32	9	TCHAIKOVSKY Trio Perlman, Ashkenazy, Harrell, Angel 37678	
39	NEW ENTRY		HANDEL: Water Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500691	
40	NEW ENTRY		STRAUSS: Alpine Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015	

## Dutch Disk, Tape Sales Off In '81 Drop Is 5.5 Million Units; Dollar Decrease Is 4 Million

By WILLEM HOOS

AMSTERDAM — Dutch record and tape sales fell from 45.5 million units in 1980 to just 40 million units last year, according to a report by the NVPI, local branch of the International Federation of Producers of Phonograms and Videograms (IFPI).

However, this 5.5 million unit drop translates into a financial loss of "only" \$4 million because the average retail price of product increased in 1981 over the previous year.

Figures have been falling in the territory since 1978—the year of the disco boom—when the industry achieved its highest turnover since World War II, at \$248 million. The NVPI report estimates the 1981 figures to be in line with those of 1966-67, a \$36 million drop from the peak year of '78.

General economic recession coupled with home taping, piracy and the fact that the record has lost some of its impact as a leisure-time product are the reasons given for such poor performance.

### Fest Cancelled

WARSAW—This year's "Warsaw Autumn" event, one of the most important international festivals of contemporary music in Europe, has been called off owing to what are described as "technical difficulties."

Due to take place in September, the event was first organized in 1956, and has taken place, with only one break, every year since.

### HIGH QUALITY PRODUCT

## Pirated Cassettes Are Flooding Greek Mart

ATHENS—A flood of high quality pirate cassettes of newly-released international repertoire has hit the Greek market, threatening summer sales of non-domestic product and taking the industry here by surprise.

Though cassette piracy has been a major problem in Greece for many years and claims an estimated 60% of the total cassette market, the slick, new cassettes of international repertoire currently inundating Athens stores represent a new element in the illicit market.

The bogus cassettes first appeared in early May. Their artwork is generally good, they play for 46 minutes and they invariably feature one or two more tracks than the original, legitimate album. They retail for the drachma equivalent of \$3 to \$4—compared with \$5.50 for legal product—and their wholesale price is believed to be around \$2.

Each cassette bears an IBM logo but the Athens office of IBM says the tapes have no connection with the multinational giant, which is planning legal action to prevent the misuse of its logo.

No one has yet determined the source of manufacture of the pirate tapes. Hong Kong and Singapore have been mentioned as possible countries of origin, but some observers think they may be produced locally. WEA, one of the hardest hit companies, believes the most likely source is Singapore. Both WEA and CBS, also a major victim, have ordered their sales staff to obtain samples of the pirate material for close examination.

The antipiracy squad of the Greek branch of the IFPI, headed by law-

yer Stelios Elliniadis, is now investigating the case at the request of Sol Rabinowitz, the CBS managing director who heads up the local group of IFPI.

Rabinowitz says confiscations are expected soon, "thanks to the most co-operative attitude of the Greek police."

Meanwhile, IFPI member companies are considering whether to put pressure on retailers to ditch the pirate product by threatening to cut off supplies of legitimate product unless shelves are cleared of pirate cassettes by a certain date.

The number of Dutch consumers buying international pop repertoire increased from 59% in 1980 to 61% last year. Indigenous repertoire represented only 24% in 1981 compared with 26% in 1980. Classical repertoire remained stable at 11% as did the miscellaneous sector at 4%.

Although the average retail price of records in Holland is increasing, says the report, the average retail price of other leisure products like books, magazines, live shows and cinemas is increasing faster.

This then, together with a slower turnover and higher production costs, is believed to be the main reason why so many Dutch record companies are far from flourishing.

Although record company market shares cannot be measured accurately in Holland—because some companies are not affiliated with the NVPI—it would seem that the international majors dominate.

EMI-Holland, CBS-Holland and Phonogram-Holland took the top three positions last year, with 19.4%, 14.8% and 14.6% of the market respectively.

Ariola Benelux/Fleet was fourth (13.1%), Polydor fifth (11.5%), WEA sixth (8.2%), CNR seventh (6.9%), RCA eighth (4.8%), and Inelco ninth (3.2%), with various companies making up the balance.

LONDON—Efforts are continuing to draw China into the international community of nations adhering to worldwide copyright and other conventions.

Dr. Arpad Bogsch, director-general of the World Intellectual Property Organization, was received May 10 this year in Beijing by Yao Yi Lin, one of two vice premiers of the State Council of the People's Republic. During the audience, matters of mutual interest were discussed, including patents for invention, trademarks and copyright.

Dr. Bogsch is in Beijing to open two courses organized by WIPO. One is on copyright and is organized at the request of the National Publishing Administration of China. The second is a legal training course on trademarks organized at the invitation of the General Administration for Industry and Commerce. Both courses started mid-May with around 150 Chinese participants in each.

Warner-Pioneer releases Atlantic soul in a series because series sell better. Instead of just buying one or two or four or five, soul fans usually buy the whole series, the label claims. Prior to the series of 10 from December, 1981 to February, 1982, a series of 12 was released in 1979 and another 12-LP series in 1980.

Because the first doowop carnival last year was so successful, a second will be held in July, and Nagashima said the carnival will help to sell Atlantic soul.

As for contemporary black artists, George Benson's "The George Ben-

son Collection," released here in Japan in the end of 1981, has gone to nearly 100,000 copies.

Randy Crawford's "Pastel Highway," released in April, has already sold 10,000 copies, helped considerably by her recent 13-city tour. Most of the concerts were sponsored by Mitsubishi. Crawford wrote and composed the song for the tv commercial for Mitsubishi's Cordia car.

Prince's newest album, "Sexuality," released in the end of 1981, is now popular, a welcome contrast to the poor sales of Prince's first two albums.

Yasumi Kobayashi, chief of Warner-Pioneer's special sales section, says that inquiries are being received from record companies in other countries about the possibility of pressing old product in large quantities in Japan and then import-

ing and selling such product in their markets.

JVC released reissues of 18 albums in the September-December 1981 period, including five Stevie Wonder albums, three by Diana Ross, five by Michael Jackson and the Jackson Five and five by Grover Washington. The list price is 2,000 yen (\$8.33).

Five albums, which are not being released in the U.S., are slated to be put on sale on June 21, including one each by Gladys Knight & the Pips, Marvin Gaye, Stevie Wonder, Jimmy Ruffin and the Temptations. All these reprints are Motown product.

Shusaku Minami of JVC's international record division says that more young people are listening to soul because they are no longer restricting themselves to only certain



JAPANESE HONOR—Daryl Hall and John Oates receive an award from Ad Lib, a Japanese music publication, naming them the best adult contemporary rock duo for 1981. Joining in the ceremony at Electric Lady Recording Studios in New York are, from left, manager Tommy Mottola; Minoru Ishijima of RVC Corp., RCA's joint venture company in Japan; Oates; Hall, RVC president Masatoshi Yasukouchi; and RCA's Jorge Pino.

## SACEM Chief Wins Case Vs. Corsican Newspapers

PARIS — Jean-Loup Tournier, head of the French copyright body Societe des Auteurs, Compositeurs de Musique (SACEM), has won his case against two newspapers over their coverage of the occupation of a SACEM office in Corsica for three months last year.

The office was occupied from September to early January by a group of composers on the French Mediterranean island seeking either Corsican representation on the SACEM board, or the establishment of a regional board on the island.

Work in the office was completely halted by the otherwise peaceful occupation, which only ended on January 6, when parliament in Paris voted wider power for Corsica.

In their reports of the issue, two of the island's newspapers, Nice Matin and Corse Matin, printed allegations by the Corsican composers—who are also SACEM members—against Tournier charging fraud, diversion of funds and failure to represent the best interests of SACEM members.

Nice Matin was ordered to pay about \$900 and Corse Matin to print the judgment of the Paris High Court.

And while the action, by only a handful of Corsican composers joined by a number of folk groups, was seen as political, they are also known to have been seeking the establishment of an independent rights agency on the island. This

would mean that rights payments would stay in Corsica, but according to SACEM in Paris, most of the estimated 380 Corsican songwriters now live on the French mainland.

Police did not pursue the case and SACEM took no action against the composers, mainly because they were members, albeit recent ones, of the society.

The Corsican movement was backed by similar occupations of SACEM offices in the south of France at Montpellier (which lasted 15 days), and Avignon (which lasted only one day following police intervention). These were carried out by independent activists.

### Anti-Reagan Fest Held In Holland

AMSTERDAM — A "Rock Against Reagan" festival was held at the Sarphati Park here, June 6, as part of a Series of West European protests against the U.S. President's foreign policy and his visit to Europe this month.

Various local acts appeared during the eight-hour event, and three Amsterdam cinemas screened a number of U.S. war films, including "Apocalypse Now" and "The War-game."

Festival slogans were: "Stop Reagan's War Policy," "No Nuclear Armament in Europe," and "No U.S. Intervention In Latin America."

## Black Music's Popularity Growing In Japan

• Continued from page 87

Tonight," Barbara Lynn & Bettye Swan's "Elegant Soul," "A Touch Of Soul Vol. 1" and "A Touch Of Soul Vol. 2." List price is 2,300 yen (equivalent \$9.58 by current exchange rates).

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Shusaku Minami of JVC's international record division says that more young people are listening to soul because they are no longer restricting themselves to only certain

types of music. Music tastes are changing and widening.

Minami points out that Rick James and Smokey Robinson are good examples. Before, albums by these two artists sold only 2,000-3,000, but now the sales totals are 10 times that amount. This is true of James' "Street Songs" and Robinson's "Being With You."

Minami says that Stevie Wonder's "Hotter Than July," which was released in November, 1980, is still continuing to sell. Sales were boosted considerably when Wonder came to Japan in March, 1981 as a guest singer in the 10th Tokyo Music Festival. Also continuing to sell steadily is "Endless Love" by Diana Ross and Lionel Richie.

"Standing Tall" by the Crusaders with Joe Cocker is very popular, and Minami estimates total sales, including imports, at close to 300,000.



## British Techno-Pop Makes Major Gains

By DAVID FARRELL

TORONTO—British techno-pop repertoire is having a major impact in the Canadian market, both on radio and at retail, and record companies are originating new concepts to further the popularity of the new music here.

CHUM-AM in Toronto has been instrumental in creating a demand for the new wave of music, along with CFNY-FM, which is also located in this market. Between these two stations can be heard the likes of Pete Shelley, XTC, Flock of Seagulls, Split Enz, Haircut One Hundred, the Motels, Spandau Ballet, Classix Nouveaux, Duran Duran, Soft Cell, Human League, Altered Images, the Clash, Orchestral Manoeuvres, Stiff Little Fingers and others.

More recently, CHUM-FM has loosened its playlist to include a greater depth of British pop records by the above acts and, to a lesser extent, so has Q-107, the other big FM rocker in the city.

This has been felt at retail, but record companies have had to be aggressive to help break the records. According to one national sales rep, when the movement toward the new music first started, retailers were very wary, still feeling sour about the disco backlash that left a lot of unsold stock sitting around on racks and in warehouse spaces across the country.

Today the story has changed. Among top sellers for Sam The Record Man's flagship store on Yonge St., one of the nation's largest volume record outlets, include Human League, the Jam, Haircut One Hundred, Split Enz and Visage.

The Toronto market is not alone in its support of the new sounds, however. At A&A Records in Vancouver, another major record retail outlet, top sellers include Split Enz, Talking Heads and the "Cat People" soundtrack, which has become a national top 20 album on the strength of David Bowie's included single, "Putting Out Fire With Gasoline."

Recent national top five hits have included "Tainted Love" by Soft

Cell, "Don't You Want Me" by the Human League and "Every Little Thing She Does Is Magic" by the Police; regional hits have included "Senses Working Overtime" by XTC, "Johnnie Are You Queer" by Jose Cotton, "It's My Party" by Dave Gaskin and Barbara Gaskin, plus two top five hits for the Go-Go's.

PolyGram has been considered prominent in breaking the new wave of British pop acts, the lion's share of titles coming from the Virgin stable, distributed nationally by the label. Part of the launch for acts like Soft Cell, Orchestral Manoeuvres In The Dark, the Human League and Canada's Kate & Anna McGarrigle has been a series of 12-inch singles, retailing for the same price as a seven-inch, with limited press runs. Collectors have snapped up the disks, and radio call-outs to retailers have picked up on the brisk sales.

The company has now gone a step further with the concept, introducing the first in a new series of 10-inch singles, again priced to sell competitively with seven-inch product. The general pattern is to let the 12-inch go first, then when stock is bought, release the seven-inch to retail. Seven-inch copies are generally made available to radio at the same time the 12-inch is serviced.

Meanwhile, Capitol-EMI is set to launch a new music sampler which includes four tracks by four acts on a seven-inch, 33 r.p.m. single. Tagged "The New British Invasion," the promotion features new tracks by Thomas Dolby, Duran Duran, Classix Nouveaux and Talk Talk. All four have new album product, and Capitol is discounting the sampler single for 59 cents, the suggested list price. The packaging includes graphics of the four albums and a short biographical paragraph about the acts. The samplers are shipped in browser boxes and supplemented with point-of-purchase materials. The single sampler is part of a larger catalog promotion featuring British acts, but specifics on the complete campaign have yet to be announced.

## Touring Acts Hit Latin Mart

TORONTO—South America is becoming a viable touring market for Canadian acts, according to local agent Vinny Cinquemani of Platinum Artists.

First act to open up the market and show its profitability, he says, was Saga, who started off playing several shows in Puerto Rico and then headlined two shows in Caracas in a 9,000-seat outdoor arena.

The Venezuelan dates were booked direct by the act's Toronto-based management, but Cinquemani has been in negotiations with South American concert producer Phil Rodriguez for the past 15 months, generating interest in domestic bands via videotapes, copies of current album releases and statistical information on the acts, ranging from boxoffice grosses through to press clips.

Now the fruits of the long-distance negotiations are paying off. Cinquemani recently met Rodriguez in Caracas as Winnipeg rock act Harlequin became Platinum's first act to headline a local concert date. The group has racked up solid success in this market, largely through two successful selling albums and a

top 40 hit, "Innocence." The act's third CBS album is just about to be released in the U.S. and Canada, produced by Jack Douglas, who is credited as producer of the last album and hit single.

The agent has two dates booked for Harlequin in Caracas, and says it's a groundbreaker for the act and others to follow. He admits the freight and travel costs are high, but argues that the dates will pay for themselves and the next time round should show even bigger dividends. "Hopefully, Harlequin will sell some records for their work. It is highly unusual for a Canadian act to get domestic release in South America, but CBS has ordered in parts for the second album, based on the success the imports have done."

On a larger scale, Cinquemani is working on what he terms a "major" South American tour for rock trio Triumph, also Canadian, signed to Attic in this part of the world and to RCA in all other territories. If all goes according to plan, Triumph will do multiple dates in Venezuela, Brazil, Argentina ("if the Falklands fighting is over"), plus Puerto Rico and the Dominican Republic.

FOR CLAUDE LÉLOUCH FILM

## Lai, Legrand Team In Soundtrack

By MICHAEL WAY

PARIS—Top French composers Francis Lai and Michel Legrand have teamed up for the first time for the soundtrack album to "Les Uns Et Les Autres," the new Claude Lelouch movie which is to be premiered in New York June 16. PolyGram will release the LP in the U.S.

In France, the RCA triple-album soundtrack has already topped the one million sales mark, according to publishers Editions 23, while RCA's videocassette of the film has sold in excess of 8,000 units.

Starring James Caan and Geraldine Chaplin, the movie is being shown with sub-titles in the U.S., since so much of its content is musical. Lai and Legrand share credits, though it was Lai who penned the title song, performed by Nicole Croisille with lyrics by Pierre Barrouh.

Legrand, meanwhile, arranged and orchestrated the soundtrack as a whole, which was recorded at Burbank in L.A. and Davout Studio in Paris. He also conducted a number of classical works featured in the film, notably a vocal version of Ravel's "Bolero," and also sang one of

his own titles, "Un Parfum De Fin De Monde."

Legrand, who has just released his first self-penned album in 10 years, on WEA, says one of the main challenges in the score was to write three modern American-style themes and moreover to write all the music required before seeing the film. He describes the movie concept as "very interesting, because of the strong musical impact," and calls Francis Lai "such a good melodist."

Unlike Legrand, Lai habitually composes before film footage is available. For him, the chief problem was to arrange his theme tune in a range of musical styles from 1937 to the present day. He says he found the collaboration with Legrand stimulating, and on the latter's assessment of him he says: "I am very

attached to melody. I aim for the timeless melody for which you can make all kinds of arrangements, and also I attempt to achieve a 'signature' in my writing, just like Nina Rota has, for instance."

Lai, who has composed for more than 50 films, including "Love Story" and "A Man And A Woman," is now working on the next Lelouch movie, which deals with the love affair between legendary French singer Edith Piaf and world champion boxer Marcel Cerdan. He and Charles Aznavour are writing half a dozen new songs in the Piaf style.

Legrand, meanwhile, is currently writing a concerto for two pianos which he hopes to record with French classical pianist Philippe Entremont.

## Importer Criticizes BPI Guide

LONDON—The British Phonographic Industry's recently published dealer guide to parallel imports has come under attack from John Deacon, managing director of

importer Conifer.

He argues that the guide is too negative in tone and that it is worded so as to ignore the existence of legitimate specialist importers. As Conifer is the only company of its type to hold BPI membership, Deacon says he "would have appreciated the courtesy of seeing a proof copy prior to publication."

And while he agrees that the guide's explanation of copyright law is accurate, he objects that it doesn't make a clear distinction between dubious parallel imports and those brought in by such companies as Harmonia Mundi, TOL, Parnote, Conifer, IMS and others.

"Our importing is carried out with full cooperation from the record companies," says Deacon, "and often at their specific request."

Paul Acott-Stevens, director of TOL, which imports only completely foreign-owned product, said he too was concerned at the guide's apparent suggestion that to ensure safety from prosecution, dealers should avoid stocking imports altogether.

## Radio France, Gaumont Link For Classical Label

PARIS—In the first alliance between French state radio and a privately owned company, Radio France has joined forces with Gaumont in a new company to be known as Musifrance, which will compete with Deutsche Grammophon and Philips in the classical field.

Gaumont is to hold 60% of the shares, and Radio France 40%. A new production of "Carmen" is planned for this year, and in 1983 Musifrance will release a series of six albums of contemporary music to celebrate the 20th anniversary of French classical station France Musique and the 30th anniversary of the Erato label.

Gaumont's decision to move into this area follows its mixed experience with the Joseph Losey movie of "Don Giovanni." Primarily a film producer, the company entered the record field only a few years ago, and for this reason the soundtrack of

its Losey production was distributed by CBS.

While the financial success of the film was, in the words of Gaumont president Toscan Du Plantier, "very limited," the album went on to sell 200,000 copies, and Gaumont resolved that in future it would handle such operations itself.

For the best chance of success, access to France's top orchestras was seen as essential, and Radio France was therefore a natural partner, since it runs two permanent orchestras—the Orchestra National De France and the Nouvel Orchestra Philharmonique—as well as a number of choral groups.

## Montreux Jazz Festival Offers Variety Of Sounds

MONTREUX—The 16th International Jazz Festival of Montreux opens its doors July 9 with a concert of New Music by Tom Tom Club, Talking Heads and Laurie Anderson that aptly illustrates the broad musical scope of the Claude Nobs organized event. And the fortnight of modern music that follows on the shores of Lake Geneva will confirm how far Nobs has escaped from the jazz purists.

The first weekend will see Brazilian sounds with Milton Nascimento, Wagner Tisco and Alceu Valença, followed by reggae from Jimmy Cliff, Culture and Gilberto Gil. From July 12-15 rock dominates with Climax Blues Band, Mink DeVille, the Lounge Lizards, German new wave band Ideal, and Swiss New Wavers Vera Kaa and Ping Pong among others. Rickie Lee Jones, Yellow Jackets and Crossfire are also set to appear.

The Blues Marathon of July 17 will feature J.B. Hutto, Luther Johnson Jr., Sugar Blue, Koko

Taylor and Sippie Wallace, followed by a performance by Jackson Browne and his band. U.S. big bands take the stage July 19-20, with Dizzy Gillespie among those guesting and a Salute to Lionel Hampton will feature, besides the old maestro himself, Mose Allison, Lou Donaldson, Jay McShann and the Kansas City Stompers.

Other star names on the program are Dave Brubeck, B.B. King, Carmen McRae, Billy Cobham, Eric Gale, Chico Freeman, Lester Bowie, Eddie Gomez, Mike Brecker, Martha Bass, Pete Erskine among many more, while the final night's Tribute To Detroit will showcase the Marcus Belgrave Sextet, Jimmy Giuffre, Charles Lloyd and the Modern Jazz Quartet.

Around the festival many free concerts with Swiss and foreign groups will be staged in a special tent near the Casino, and Claude Nobs is also hoping for some of the spontaneous "super sessions" among visiting musicians.



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Bob Summer, Jack Craigo  
Joe Mansfield, John Betancourt, Larry Gallagher  
and All of RCA's Execs. and Staff\*  
for the Phenomenal job (again) on

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#2 Single Billboard (4th week)  
"Success ..." L.P.: #2 Album Billboard (3 weeks)  
Platinum, and heading for Double (Triple?)

And Now... the New Single  
"WHAT KIND OF FOOL AM I"  
☆ 51 Billboard (2nd week in)

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Frank O'Donnell, Tony Montgomery, Jerry Wagner, Bob Heatherly, Charlie Hall, Bill Graham, Jim Yates, John Rucker  
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Barry Gross, Don Wardell, Marge Meoli, Kathy Hope, Jan Peterson, Rosemary Peluso, Karen Post  
And All the Branch Managers and Fantastic RCA Sales and Promotion Force



# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 5/29/82

This Week	Last Week	SINGLES
1	1	HOUSE OF FUN, Madness, Stiff
2	2	GOODY TWO SHOES, Adam Ant, CBS
3	16	TORCH, Soft Cell, Some Bizzare
4	3	ONLY YOU, Yazoo, Mute
5	6	THE LOOK OF LOVE, ABC, Neutron
6	5	FANTASY ISLAND, Tight Fit, Jive
7	9	MAMA USED TO SAY, Junior, Mercury
8	12	HUNGRY LIKE THE WOLF, Duran Duran, EMI
9	7	I WON'T LET YOU DOWN, PhD, WEA
10	4	A LITTLE PEACE, Nicole, CBS
11	8	FORGET ME NOTS, Patrice Rushen, Elektra
12	14	ISLAND OF LOST SOULS, Blondie, Chrysalis
13	11	GIRL CRAZY, Hot Chocolate, Rak
14	17	CLUB COUNTRY, Associates, Associates
15	30	I'VE NEVER BEEN TO ME, Charlene, Motown
16	10	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Epic
17	15	THE MEANING OF LOVE, Depeche Mode, Mute
18	13	WE HAVE A DREAM, Scottish World Cup squad, WEA
19	21	3 X 3 (EP), Genesis, Charisma
20	19	THE NUMBER OF THE BEAST, Iron Maiden, EMI
21	28	THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis
22	37	FIREWORKS, Slouxsie & Banshees, Polydor
23	18	INSTINCTION, Spandau Ballet, Reformation
24	35	I'M A WONDERFUL THING (BABY), Kid Creole & Coconuts, Ze/Island
25	24	CANTONESE BOY, Japan, Virgin
26	20	SHOUT! SHOUT! (KNOCK YOURSELF OUT), Rocky Sharpe & Replays, Chiswick
27	32	THE BACK OF LOVE, Echo & Bunnymen, Korova
28	33	BRAVE NEW WORLD, Toyah, Saffair
29	NEW	WORK THAT BODY, Diana Ross, Capitol
30	22	PROMISED YOU A MIRACLE, Simple Minds, Virgin
31	29	LOVE IS ALL IS ALL RIGHT, UB40, Dep International
32	27	TOTTENHAM, TOTTENHAM, Tottenham Hotspur FA Cup Team, Rockney
33	39	AFTER THE GOLDRUSH, Prelude, After Hours
34	34	TEMPTATION, New Order, Factory
35	31	SUSPICIOUS MINDS, Candi Station, Sugarhill
36	36	PINKY BLUE, Altered Images, Epic
37	26	THIS TIME (WE'LL GET IT RIGHT), England World Cup Squad, England
38	NEW	I WANT CANDY, Bow Wow Wow, RCA
39	23	HE WAS REALLY SAYING SOMETHING, Bananarama & Fun Boy Three, Deram
40	25	EBONY AND IVORY, Paul McCartney & Stevie Wonder, Parlophone
ALBUMS		
1	NEW	AVALON, Roxy Music, EG/Polydor
2	1	COMPLETE MADNESS, Madness, Stiff
3	2	RIO, Duran Duran, EMI
4	8	NIGHT BIRDS, Shakatak, Polydor
5	4	TUG OF WAR, Paul McCartney, Parlophone
6	6	LIVE IN BRITAIN, Barry Manilow, Ariola
7	9	THE NUMBER OF THE BEAST, Iron Maiden, EMI
8	3	CHARTBUSTERS, Various, Ronco
9	NEW	THE HUNTER, Blondie, Chrysalis
10	21	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
11	11	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
12	5	THE EAGLE HAS LANDED, Saxon, Carrere
13	13	CHARIOTS OF FIRE, Vangelis, Polydor
14	12	SULK, Associates, Associates
15	15	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor
16	7	COMBAT ROCK, Clash, CBS
17	18	ARE YOU READY, Bucks Fizz, RCA
18	10	HOT SPACE, Queen, EMI
19	14	PELICAN WEST, Haircut One Hundred, Ariola
20	17	LOVE SONGS, Barbra Streisand, CBS
21	16	1982, Status Quo, Vertigo
22	19	SELECT, Kim Wilde, Rak
23	20	PINKY BLUE, Altered Images, Epic

24	23	DIAMOND, Spandau Ballet, A&M
25	25	PEARLS, Elkie Brooks, A&M
26	26	STRAIGHT FROM THE HEART, Patrice Rushen, Elektra
27	NEW	EYE IN THE SKY, Alan Parsons Project, Ariola
28	27	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
29	29	FUN BOY THREE, Chrysalis
30	35	ALL FOR A SONG, Barbara Dickson, Epic
31	NEW	THE DRUM, Japan, Virgin
32	NEW	THE SLIDE AREA, Ry Cooder, Warner Bros.
33	22	SHAPE UP AND DANCE/ANGELA RIPPON (VOLUME TWO), Angela Rippon, Lifestyle
34	NEW	FRIENDS IN LOVE, Johnny Mathis, CBS
35	37	DARE, Human League, Virgin
36	31	SKY 4-FORTHCOMING, Sky, Ariola
37	33	PHD, PhD, WEA
38	NEW	4, Foreigner, Atlantic
39	32	THE CHURCH OF HAWKWIND, Hawkwind, RCA
40	28	PORNOGRAPHY, Cure, Fiction

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 5/29/82

This Week	Last Week	SINGLES
1	1	EBONY AND IVORY, Paul McCartney & Stevie Wonder, CBS
2	2	867-5309/JENNY, Tommy Tutone, CBS
3	4	HEAT OF THE MOMENT, Asia, WEA
4	3	DON'T TALK TO STRANGERS, Rick Springfield, RCA
5	6	ROSANNA, Toto, CBS
6	7	I'VE NEVER BEEN TO ME, Charlene, Quality
7	9	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
8	8	EMPTY GARDEN, Elton, WEA
9	11	CRIMSON & CLOVER, Joan Jett & Blackhearts, CBS
10	5	DON'T YOU WANT ME, Human League, PolyGram
11	13	BODY LANGUAGE, Queen, WEA
12	10	WHEN IT'S OVER, Loverboy, CBS
13	16	THE OTHER WOMAN, Ray Parker Jr., PolyGram
14	12	I LOVE ROCK 'N' ROLL, Joan Jett & Blackhearts, CBS
15	15	'65 LOVE AFFAIR, Paul Davis, PolyGram
16	NEW	WHO CAN IT BE NOW, Men At Work, CBS
17	17	CHARIOTS OF FIRE, Vangelis, PolyGram
18	NEW	HURTS SO GOOD, John Cougar, Riva
19	14	FREEZE-FRAME, J. Geils Band, Capitol
20	18	FANTASY, Aldo Nova, CBS

## ALBUMS

1	1	ASIA, Asia, WEA
2	2	TUG OF WAR, Paul McCartney, CBS
3	3	SUCCESS HASN'T SPOILED ME YET, Rick Springfield, RCA
4	4	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, CBS
5	9	BUSINESS AS USUAL, Men At Work, CBS
6	6	FREEZE-FRAME, J. Geils Band, Capitol
7	NEW	DIVER DOWN, Van Halen, Warner Bros.
8	5	CHARIOTS OF FIRE, Vangelis, PolyGram
9	NEW	HOT SPACE, Queen, Elektra
10	NEW	TIME AND TIDE, Split Enz, A&M

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 6/7/82

This Week	Last Week	SINGLES
1	4	EBONY AND IVORY, Paul McCartney & Stevie Wonder, EMI
2	2	DA DA DA ICH LIEB DICH NICHT, Trio, Mercury
3	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
4	3	ROSEMARIE, Hubert Kah, Polydor
5	5	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
6	6	DER KOMMISSAR, Falco, Gig
7	8	SOMMERSPROSSEN, UKW, Teldec
8	10	VIEW FROM A BRIDGE, Kim Wilde, Rak
9	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
10	15	CARBONARA, Split, CBS
11	9	SHIRLEY, Shakin' Stevens, Epic
12	14	FELICITA, Al Bano & Romina Power, Baby
13	17	UNA NOTE SPECIALE, Alice, EMI
14	21	ON THE ROAD AGAIN, Barabas, Hansa

15	11	THE LION SLEEPS TONIGHT, Tight Fit, Jive
16	12	DOWN UNDER, Men At Work, CBS
17	16	HURRA, HURRA, DIE SCHULE BRENNT, Extrabreit, Reflektor
18	18	I WON'T LET YOU DOWN, PhD, WEA
19	29	TAXI, Jawoll, Phonogram
20	NEW	OH SHOBBOY DOO DOO LANG, Aneka, Hansa
21	13	ALBANY, Roger Whittaker, Aves
22	NEW	HIP HAP HOP, Spargo, Polydor
24	22	DAS MODELL, Kraftwerk, Kling Klang
25	20	SKANDAL IN SPERRBEZIRK, Spider Murphy Gang, Electrola
26	NEW	FANTASY ISLAND, Tight Fit, Teldec
27	19	UND GANZ DOLL MICH, Rolf & Seine Freunde, Polydor
28	23	EIN JAHR (ES GEHT VORAN), Fehlfarben, EMI
29	NEW	MORE THAN THIS, Roxy Music, Polydor
30	NEW	STORIE DI TUTTI GORNI, Ricardo Fogli, Ariola

## ALBUMS

1	1	EYE IN THE SKY, Alan Parsons Project, Ariola
2	2	'5555, Split, CBS
3	6	TUG OF WAR, Paul McCartney, EMI
4	4	DIE SCHOENSTEN MELODIEN DER WELT, Orchester Anthony Ventura, Ariola
5	17	HOT SPACE, Queen, EMI
6	3	TRIO, Trio, Mercury
7	8	ICH WILL LEBEN, Peter Maffay, Metronome
8	7	MEINE HOEHPUNKTE, Hubert Kah Mit Kapelle, Polydor
9	NEW	KEULE, Udo Lindenberg, Teldec
10	11	OL ESPANA, Michael Schanze Die Fussball Nationalmannschaft WM '82, Ariola
11	5	DOLCE VITA, Spider Murphy Gang, Electrola
12	9	FIVE MILES OUT, Mike Oldfield, Virgin
13	10	BERLIN: A CONCERT FOR THE PEOPLE, Barclay James Harvest, Polygram
14	15	DIE FROEHLICHE HAMSTERPARADE, Fred Sonnenschein U.S. Freunde, Hansa
15	13	4, Foreigner, Atlantic
16	18	BEST MOVES, Chris Burgh, A&M
17	14	IHRE GROESSTEN ERFOLGE, Extrabreit, Reflektor
18	NEW	PER ELISA, Alice, EMI
19	16	ARCHITECTURE AND MORALITY, Orchestral Manoeuvres In The Dark, Ariola
20	12	FUER USSZESCHNIGGE, BAP, Musikant

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 6/7/82

This Week	Last Week	SINGLES
1	2	MICKEY, Toni Basil, Radialchoice
2	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation
3	3	EBONY & IVORY, Paul McCartney & Stevie Wonder, Parlophone
4	9	KEY LARGO, Bertie Higgins, Epic
5	4	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
6	7	IT MUST BE LOVE, Madness, Stiff
7	6	FOREVER NOW, Cold Chisel, WEA
8	5	BODY AND SOUL, Jo Kennedy, Mushroom
9	8	BELIEVE IT OR NOT, Joey Scarbury, Elektra
10	10	BE GOOD JOHNNY, Men At Work, WBE
11	17	THE LION SLEEPS TONIGHT, Tight Fit, Jive
12	NEW	I'VE NEVER BEEN TO ME, Charlene, Motown
13	14	ONE PERFECT DAY, Little Heroes, EMI
14	11	WHAT ABOUT ME, Moving Pictures, WBE
15	18	LOVE PLUS ONE, Haircut One Hundred, Ariola
16	19	FREEZE-FRAME, J. Geils Band, EMI America
17	12	SENSES WORKING OVERTIME, XTC, Virgin
18	NEW	CLASSIC, Adrian Gurvitz, Rak
19	15	BLUE EYES, Elton John, Rocket
20	NEW	TEMPORARY HEARTACHE, Swanee, WEA

## ALBUMS

1	1	1982 WITH A BULLET, Various, EMI
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For Spanish-language hits in Spanish-speaking countries, see Billboard En Español.

2	4	TUG OF WAR, Paul McCartney, Parlophone
3	2	HITWAVE '82, Various, Polystar
4	9	DARE, Human League, Virgin
5	3	CIRCUS ANIMALS, Cold Chisel, WEA
6	6	CHARIOTS OF FIRE, Vangelis, Polydor
7	5	TIME AND TIDE, Split Enz, Mushroom
8	7	DAYS OF INNOCENSE, Moving Pictures, WBE
9	8	BUSINESS AS USUAL, Men At Work, CBS
10	10	JAMES BOND'S GREATEST HITS, Various, Liberty
11	12	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation
12	13	JUMP UP, Elton John, Rocket
13	11	GRASSHOPPER, J.J. Cale, Mercury
14	15	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
15	16	DURAN DURAN, Duran Duran, EMI
16	19	FIVE MILES OUT, Mike Oldfield, Virgin
17	NEW	ASIA, Asia, Geffen
18	14	WITHOUT YOU, Various, K-tel
19	17	SECRET POLICEMANS OTHER BALL, The Music, Various, Island
20	18	STARSTRUCK, Original Soundtrack, Mushroom

## ITALY

(Courtesy Germano Ruscitto)  
As of 6/3/82

This Week	Last Week	ALBUMS
1	1	LA VOCE DEL PADRONE, Franco Barriato, EMI
2	2	COCCIANTE, Richard Cocciante, RCA
3	4	BODY TALK, Imagination, Panarecord
4	5	TUTTA SAN REMO 82, Various, EMI
5	3	ALIBI, America, EMI
6	10	HOLLYWOOD HOLLYWOOD, Roberto Vecchioni, CGD-MM
7	12	TUG OF WAR, Paul McCartney, EMI
8	7	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
9	6	ARIA PURA, Al Bano & Romina Power, Baby/CGD-MM
10	17	THE NUMBER OF THE BEAST, Iron Maiden, EMI
11	15	STUDIO 54 VOL. 4, Various, CGD-MM
12	13	COLLEZIONE, Riccardo Fogli, Paradio/CGD-MM
13	8	RENAISSANCE, Village People, Vop/CGD-MM
14	9	PRENTA PER SESSANTA, Various, CGD-MM
15	18	GUARDA CHI SI VEDE, Ron, Spagetti/RCA
16	NEW	MESSAGGIO, Alice, EMI
17	NEW	CUORE MATTO, Barbara Boncompagni, PolyGram
18	NEW	VIVI, Gianni Togni, Paradio/CGD-MM
19	14	SCHIAVO SENZA CATENE, Marco Ferradini, Spagetti/RCA
20	11	E... PENSO A TE, Ricchi E. Poveri, Baby/CGD-MM

## NETHERLANDS

(Courtesy Stichting Nederlandse)  
As of 5/6/82

This Week	Last Week	SINGLES
1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	2	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
3	5	CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, Rams Horn
4	7	GIRL CRAZY, Hot Chocolate, RAK
5	6	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, Electrola
6	4	A LITTLE BIT FURTHER AWAY, Kokomo, CBS
7	8	BLUE EYES, BZN, Mercury
8	3	ROSANNA, Toto, CBS
9	NEW	SHARAZAN, Al Bano & Romina Power, Baby
10	NEW	DO YOU WANNA WANNA, Dolly Dots, WEA
ALBUMS		
1	1	TUG OF WAR, Paul McCartney, Odeon
2	6	HOT SPACE, Queen, EMI
3	4	EYE IN THE SKY, The Alan Parsons Project, Ariola
4	5	IV, Toto, CBS
5	2	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
6	9	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor
7	3	BUSINESS AS USUAL, Men At Work, CBS
8	NEW	SELECT, Kim Wilde, Rak
9	8	1+9+8+2=20, Status Quo, Vertigo
10	NEW	CHARIOTS OF FIRE, Vangelis, Polydor

## SWEDEN

(Courtesy GLF)  
As of 6/3/82

This Week	Last Week	SINGLES
1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	2	EBONY AND IVORY, Paul McCartney, Parlophone
3	3	SHIRLEY, Shakin' Stevens, Epic
4	5	VIEW FROM A BRIDGE, Kim Wilde, Rak
5	8	CAT PEOPLE, David Bowie, Backstreet
6	4	OH JULIE, Shakin' Stevens, CBS
7	NEW	YOU'RE IN THE ARMY NOW, Bolland, CBS
8	7	OGON SOM GLITTRAR, Freestyle, SOS
9	NEW	JUST AN ILLUSION, Imagination, R&B Records
10	6	DAG EFTER DAG, Chips, Martann
ALBUMS		
1	1	TUG OF WAR, Paul McCartney, EMI
2	2	YES BOX ALLRIGHT, Hanson DeWolfe United, SWS/Martann
3	3	EBBA GROEN, Miltur
4	4	MODIGA AGENTER, Freestyle, SOS
5	NEW	SELECT, Kim Wilde, Rak
6	NEW	HOT SPACE, Queen, EMI
7	5	7 LYCKLIGA ELEFANTER, Dag Vag, Silence
8	NEW	EYE IN THE SKY, Alan Parson Project, Ariola
9	NEW	COMBAT ROCK, Clash, CBS
10	9	NUMBER OF THE BEAST, Iron Maiden, EMI

## BELGIUM

(Courtesy Humo Magazine)  
As of 6/1/82

This Week	Last Week	SINGLES
1	1	EIN BISSCHEN FRIEDEN, Nicole, RCA
2	4	I LOVE ROCK AND ROLL, Joan Jett, Vogue
3	NEW	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
4	9	EBONY AND IVORY, Paul McCartney and Stevie Wonder, EMI
5	2	SI TU AIMES MA MUSIQUE, Stella, Ariola
6	7	VIEW FROM A BRIDGE, Kim Wilde, EMI
7	8	DOWN UNDER, Men At Work, CBS
8	NEW	JUST AN ILLUSION, Imagination, WEA
9	NEW	BLUE EYES, Elton John, Rocket
10	NEW	CRAZY GIRL, Hot Chocolate, EMI
ALBUMS		
1	NEW	SELECT, Kim Wilde, Rak
2	2	TURA 82, Will Tura, Polydor
3	NEW	TUG OF WAR, Paul McCartney, EMI
4	NEW	JUMP UP, Elton John, Rocket
5	1	ARCHITECTURE AND MORALITY, O.M.D., Virgin

## NORWAY

(Courtesy Dagbladet)  
As of 6/1/82

This Week	Last Week	SINGLES
1	1	ADIEU, Jahn Teigen, RCA
2	NEW	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
3	2	EBONY & IVORY, Paul McCartney, Epic
4	5	SHIRLEY, Shakin' Stevens, Epic
5	4	ONE STEP FURTHER, Bardo, Epic
6	3	OH JULIE, Shakin' Stevens, Epic
7	8	BODY LANGUAGE, Queen, EMI
8	7	VIEW FROM A BRIDGE, Kim Wilde, EMI
9	NEW	LITTLE ANGEL EYES, The Girls, Studio B
10	NEW	MORE THAN THIS, Roxy Music, Polydor
ALBUMS		
1	1	TUG OF WAR, Paul McCartney, EMI
2	3	HOT SPACE, Queen, EMI
3	2	MODIGA AGENTER, Freestyle, EMI
4	5	1982, Status Quo, PolyGram
5		



# IRON MAIDEN

New Album New Cassette

## THE NUMBER OF THE BEAST

World Sales exceed 1,000,000

### CHART POSITIONS

USA: TOP 40 (BILLBOARD)

U.K.: No 1

TOP TEN: JAPAN, GERMANY, FRANCE,  
NEW ZEALAND, SWEDEN, HOLLAND,  
BELGIUM, AUSTRIA, CANADA,  
DENMARK, FINLAND, NORWAY.



## THE BEAST ON THE ROAD

After their phenomenal sell out tour success in Europe the beast now ranges across the USA.

- |                          |                               |                            |                           |                              |
|--------------------------|-------------------------------|----------------------------|---------------------------|------------------------------|
| May                      | 7 Knoxville, Tennessee        | 29 New York City, New York | 24 Calgary, Canada        | 13 Houston, Texas            |
| 11 Flint, Michigan       | 8 Columbus, Georgia           | 30 Long Island, New York   | 25 Calgary, Canada        | 14 Dallas, Texas             |
| 12 Lansing, Michigan     | 9 Tallahassee, Florida        | July                       | 27 Regina, Canada         | 16 San Antonio, Texas        |
| 14 Detroit, Michigan     | 11 Memphis, Tennessee         | 2 Chicago, Michigan        | 28 Winnipeg, North Dakota | 17 Odessa, Texas             |
| 15 Kalamazoo, Michigan   | 12 Jackson, Missouri          | 4 East Troy, Wisconsin     | 29 Fargo, North Dakota    | 18 El Paso, Texas            |
| 16 Fort Wayne, Indiana   | 13 Mobile, Alabama            | 6 Rockford, Illinois       | 30 Minneapolis, Minnesota | 20 Albuquerque, Arizona      |
| 18 Toledo, Ohio          | 15 Little Rock, Arkansas      | 7 Cedar Rapids, Iowa       | 31 Springfield, Illinois  | 21 Phoenix, Arizona          |
| 20 Cincinnati, Ohio      | 16 Tulsa, Oklahoma            | 9 St. Louis, Missouri      | August                    | 22 Boulder, Colorado         |
| 22 Cleveland, Ohio       | 18 Shreveport, Louisiana      | 10 Kansas City, Kansas     | 1 Indianapolis, Indiana   | 28 READING FESTIVAL U.K.     |
| 23 Indianapolis, Indiana | 19 Oklahoma City, Oklahoma    | 11 Des Moines, Iowa        | 3 Cleveland, Ohio         | Sept                         |
| 25 Merrillville, Indiana | 22 Ottawa, Canada             | 14 Salt Lake City, Utah    | 4 Columbus, Ohio          | 1 Long Beach, California     |
| 26 Davenport, Iowa       | 23 Toronto, Canada            | 16 Seattle, Washington     | 5 Louisville, Kentucky    | 3 Sacramento, California     |
| 29 Des Moines, Iowa      | 24 Kingston, Canada           | 17 Anaheim, California     | 6 Louisville, Kentucky    | 4 Oakland, California        |
| June                     | 25 Quebec, Canada             | 20 Vancouver, Canada       | 7 Evansville, Indiana     | 7 Boise, Idaho               |
| 1 Atlanta, Georgia       | 26 Montreal, Canada           | 21 Victoria, Canada        | 8 Nashville, Tennessee    | 8 Missoula, Montana          |
| 2 Nashville, Tennessee   | 27 Philadelphia, Pennsylvania | 22 Edmonton, Canada        | 9 Memphis, Tennessee      | 10 Spokane, Washington State |
| 3 Birmingham, Alabama    | 28 Pittsburg, Pennsylvania    | 23 Edmonton, Canada        | 10 Little Rock, Arkansas  | 11 Portland, Oregon          |
| 5 Huntsville, Alabama    |                               |                            |                           |                              |

+ 40 MORE DATES TO BE CONFIRMED FOR THE END OF OCTOBER.

ALBUMS ALSO AVAILABLE **KILLERS • IRON MAIDEN**



## Pop

**CHICAGO—16, Full Moon/Warner 23689-1. Produced by David Foster.** Chicago's first album for WEA after a decade with CBS is filled with the distinctive hooks that made it the top American band throughout most of the '70s. The group's cool vocal sound contrasts with the hot, horn-sparked arrangements on a series of tunes ranging from midtempo ballads to catchy car-radio rockers. Bill Champlin, formerly of Sons Of Champlin, is the group's newest member, replacing Donnie Dacus, who stepped in following the death of Terry Kath in 1978.

**ROXY MUSIC—Avalon, EG/Warner Bros. 1-23686. Produced by Rhett Davies & Roxy Music.** Their first album via EG's new Warner linkup finds the remaining triumvirate of Bryan Ferry, Phil Manzanera and Andy Mackay offering one of their strongest collections of songs to date. What was dismissed in the early '70s as one of glitter's more calculated moments now looms as a source for much of new rock's recent shape and substance, from the dance undercurrents and world-weary lyrical bent to the understated balance of guitars and synthesizers, but it's Ferry's romanticism, both as crooner and writer, that explains the seductive yet stately power of "More Than This," "Take A Chance With Me" and the haunting title track.

**THE ALAN PARSONS PROJECT—Eye In The Sky, Arista AL9599. Produced by Alan Parsons.** Well in the tradition of Pink Floyd's orchestrally and technically perfect pop/rock progressivism is the Alan Parson's Project latest LP. It explores no new fields, but what it does, it renders perfect. There is absolute AOR clarity here, but for all of its sophistication, it seems to lack soul. It's an impressive gold-printed cover, though.

**RONNIE MILSAP—Inside, RCA AHLI-4311. Produced by Ronnie Milsap and Tom Collins.** Given Milsap's longtime r&b and country roots, it's somewhat disappointing that he would choose to settle for an album as predictable as this one. "Inside" is a pleasant enough endeavor, with Milsap layered under sufficient orchestrated arrangements and soaring female choirs to satisfy even the most insatiable MOR fan. But with the exception of "I Love New Orleans Music," "Any Day Now" and "He Got You," there are no surprises here. That said, however, Milsap's stock at softer pop and a/c formats is sufficiently strong to augur quick radio acceptance, and the newer fans gained through recent a/c crossovers, his new pop conservatism may be a plus. Move over, Barry Manilow.

## Soul

**LARRY GRAHAM—Sooner Or Later, Warner Bros. BSK 3668. Produced by Larry Graham.** Rock bassist turned pop balladeer Graham picks up the beat on "Don't Stop When You're Hot," a Sly Stone-tinged chugger that's already gathering momentum, and "Sooner Or Later." As funky as Graham can get down, so can he slow down and mellow out. His golden baritone on "You're My Girl" has that "One In A Million" ambience, and between the two styles, Graham is sitting pretty.

## Country

**GEORGE STRAIT—Strait From The Heart, MCA 5320. Produced by Blake Mevis.** Strait continues to mine a strong vein of traditional, sometimes Texas-influenced country material. He handles the honky-tonk and heartbreak themes tastefully, exhibiting a flexible vocal range that manages a slight raspiness when the lyrics call for it. The clear production leaves a nice aural space for vocals and instrumental solos, especially on "The Only Thing I Have Left" and "Steal Of The Night."

**PATSY CLINE & JIM REEVES—Remembering, MCA 5319. Produced by Owen Bradley, Chet Atkins & Bob Ferguson.** Although the label has chosen to pull "I Fall To Pieces," this album's only "duet" number between Cline and Reeves, the real value of the LP lies in the scope of its solo cuts. Both Reeves and Cline were legends even in their time, and after their deaths (both in small-plane crashes: Cline in 1963, Reeves a year later), their music continued to haunt the country charts. As a collector's item showing the real heritage from which today's mass-appeal country has sprung, "Remembering" rates an A-plus.

## Jazz

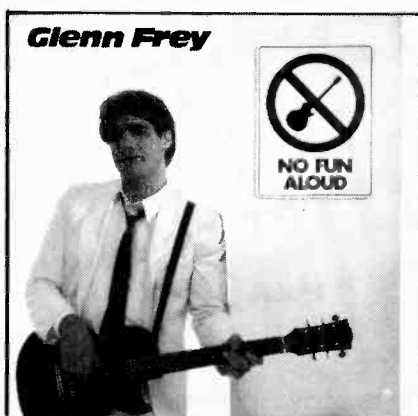
**BILLY COBHAM'S GLASS MENAGERIE—Observations & Elektra/Musician E1-60123. Produced by Bill Cobham.** Cobham's early emergence as a fusion pioneer adds automatic visibility to this debut, which marks not only the drummer's first for the Bruce Lundvall-directed label but the first LP

## Spotlight



**BLONDIE—The Hunter, Chrysalis CHR 1384. Produced by Mike Chapman.** The best way to remain eclectic yet pursue a single purpose is to find an artistic and thematic concept embracing the two goals, which is what Blondie has done with "The Hunter," the sextet's first formal concept LP. By focusing on "the theme of searching, hunting or pursuing one's own Mt. Everest," the project enables the band to follow its own broadening musical instincts into rap, AOR rock, new wave, electro-pop and even calypso (on the first single, "Island Of Lost Souls") while coming up with commercial contenders in nearly every category. Yet that lofty ambition, as well as lyrics straddling such extreme as science fiction and classic soul (on the title song, a cover of the Smokey Robinson gem, "The Hunter Gets Captured By The Game"), still finds them maintaining their uniquely wide-eyed detachment throughout.

**ROLLING STONES—Still Life (American Concert 1981), Rolling Stones Records COC 39113 (Atlantic). Produced by The Glimmer Twins.** Last summer's blockbuster stadium tour has been sifted down into a shrewd single-disk package rather than a more ambitious (and costlier) multiple, suggesting this collection of familiar hits and raw but rock-hard covers like "Twenty Flight Rock" and the Miracles' "Going To A-Go Go," the first single, could prove tonic at retail. Past Stones live sets haven't matched their studio works for sales longevity, and this edition, like its predecessors, punches up crowd responses to the occasional detriment of clarity, but the outlook is still strong. The tidal wave of media attention for the tour itself and a successful live cable simulcast could spell added buyer interest, as could the chance to hear generally taut live versions of recent hits like "Start Me Up" and "Shattered," as well as early chestnuts like "Time Is On My Side."



**GLENN FREY—No Fun Aloud, Asylum E160129. Produced by Glenn Frey, Allan Blazek, Jim Ed Norman.** The first solo album by a former Eagle since the group officially disbanded reflects most of the qualities that made the Eagles one of the most popular acts of the '70s. Frey has an unerring instinct for commercial pop textures, on both uptempo rockers ("Partytown" and Frankie Ford's "Sea Cruise," a frequent Eagles encore number) and soft, caressing ballads ("The One You Love"). Frey co-wrote half the album with Jack Tempchin and also collaborated on one tune with Bob Seger. The hardest part may well be picking the followup singles, now that the joyful, midtempo "I Found Somebody" is relaying its soulful optimism into chart momentum.

outing for the four young players who comprise Menagerie. Both the guitar/keyboard frontline and Cobham's sympathetic vocabulary of rock and r&b percussive accents aim this squarely at fusion's most popular pathways, auguring substantial crossover potential.

**DEXTER GORDON—American Classic, Elektra/Musician E1-60126. Produced by Michael Cuscuna.** The veteran tenor sax stylist's first for the new E/A jazz label boasts guest spots for Grover Washington Jr., featured here on soprano sax, and organist Shirley Scott, but it's still Gordon's laconic phrasing and big tone that will be the immediate lures. With Washington, he taps a warm interplay between crisp soprano motifs and lissome tenor, while Scott's reedy organ riffs add a classic jazz-blues feel that could prove timely in crossover circles.

## First Time Around

**GREG COPELAND—Revenge Will Come, Geffen GHS 2010 (Warner). Produced by Jackson Browne.** The voice is untrained, if appealing, and the melodies verge on the predictable in their simplicity. No matter: Copeland's taut lyrics virtually carry this maiden effort on their own, suggesting that producer Browne has again found a fresh vindication for California's singer/songwriters, much as he did six years ago with Warren Zevon. Here, the distinction lies in Copeland's social and political themes, fleshed out in raucous rockers ("Full Cleveland," "Used"), brooding ballads ("El Salvador" and the title song) and even a Dylanesque electric blues ("At The Warfield"). Copeland's moralism may be a tough sell at radio, but expect critical plaudits for what looks like a career in the making.

**BOBBY McFERRIN, Elektra/Musician E1-60023. Produced by Linda Goldstein.** It's likely Al Jarreau's multi-market ac-



## soul

**RANDY CRAWFORD—Windsong, Warner Bros. 23687-1. Produced by Tommy LiPuma.** Crawford's tremulous, high-leaping style again shines against the sleek pop backdrop of LiPuma's lucid production, studded by strong guest performances melding rock and r&b elements with traces of jazz. It's all tied to a predominantly romantic clutch of solid songs from Bill LaBounty, John Bettis, Smokey Robinson, Don Covay, Marvin Hamlisch and Carole Bayer Sager, Stevie Wonder and Leon Russell—in short, gourmet goods.

## country

**JERRY CLOWER—Dogs I Have Known, MCA 5321. Produced by Snuffy Miller.** As he proclaims at the opening of the "Puppy Love" track, "none of us has ever been loved by an earthly creature until we've been loved by a dog," and so Clower sets forth on 15 stories involving dogs. Familiar characters used in previous Clower jokes reappear here, including the Ledbetters, and the LP is replete with Clower's inimitable yells, hoots and guffaws.

## jazz

**CLIFFORD BROWN/MAX ROACH—Pure Genius, Vol. 1, Elektra/Musician E1-60026. Produced by Max Roach.** The promise that the new Musician label would include unearthed rarities from historical sources began on a strong note with the initial release's unreleased live Charlie Parker sides. This collection of live performances privately owned by the widow of trumpeter Brown is an auspicious addition, boasting exquisite performances by Brown, drummer Roach, tenorist Sonny Rollins and pianist Richard Powell that more than compensate for the sometimes occluded sonics.

**BUD POWELL—Inner Fires, Elektra/Musician E1-60030. Produced by Bill Potts.** Arranger Potts provided the label with a coup when he turned up stunning Charlie Parker tapes, and this collection of 1953 performances by the late pianist and his daunting trio with Charlie Mingus and Roy Haynes makes any bop loyalist eager to hear what else Potts' vaults may hold. Devoted largely to standards, the program offers some fleet, involving playing from Powell as well as a consistent ensemble interplay that's mesmerizing.

**DIZZY GILLESPIE—The Source, Jazz Man JAZ5021. Produced by Arnaud DeFroberville.** There are but four cuts on this LP, made in Paris in 1973 with a band featuring Kenny Drew, Kook Clarke, Johnny Griffin, Niels-Henning Orsted Pedersen and Humberto Canto in support of Gillespie's daring, scrambling bop trumpet. But 13½ minutes of "Manteca" is a bit much. Diz has made, and almost certainly again will make, albums superior to this.

**CLARK TERRY—Color Changes, Jazz Man JAZ5046. Produced by Nat Hentoff.** Seven times taped by trumpeter and flugel-hornist Terry in 1960 in New York now pop up 22 years later. Terry receives strong backup from Jimmy Knepper, Yusef Lateef, Tommy Flanagan, Julius Watkins and others. A first rate performance by all, with excellent annotation by the producer.

**ART TATUM—The Genius, Jazz Man JAZ5024. Produced by Alan Bates and John McKellan.** Twelve 1944-45 solo piano tracks by the late Toledo virtuoso are dubbed from ARA masters, and while the sound quality is not ideal, the LP once again demonstrates Tatum's mastery of the keyboard. "Song Of The Vagabonds" and "Poor Butterfly" are particularly dazzling cuts, but all 12 are remarkable. Notes by Alun Morgan are exemplary.

**OSCAR PETTIFORD—Blue Brothers, Jazz Man JAZ5036. Produced by Alan Bates.** Taped in Copenhagen back in 1959-60, these eight titles remind how gifted the late Pettiford was as a bassist. Five Danish musicians accompany him on "Willow Weep For Me" and seven originals. There's nothing truly spectacular here, just simple, easy-swinging jazz with a nod to trumpeter Allan Botschinsky and tenor saxist Erik Nordstrom for pleasing solo bits.

**THE VERY BEST OF STEPHANE GRAPPELLI—Picc-A-Dilly Pic3525. Producer uncredited.** Now 73, Grappelli rules the roost among jazz fiddlers since the death of Joe Venuti. Here he serves up a dozen standards on his 18th century Gagliano, but nowhere on the LP jacket is there information as to when and where the album was recorded, and with whom. Still, for the many 1982 fans of Grappelli, it's a valuable entry.

**STAN GETZ—Forest Eyes, Jazz Man JAZ5014. Produced by Jurje Haanstra and Ruud Jacobs.** Nine titles, none of them evergreens, make up this odd grab-bag featuring Getz and his tenor saxophone. The LP was made in Holland in '79 and, for all of Stanley's deft blowing, is not one of his most satisfying disks. But Getz admirers will want it, nonetheless.

(Continued on page 99)

## Billboard's Recommended LPs

### pop

**TOM VERLAINE—Words From The Front, Warner Bros. BSK-3685. Produced by Tom Verlaine.** The Television founder's third solo album extends the stark arrangements and spidery guitar excursions that were blueprinted by that pioneering new wave quartet and have since made Verlaine's own LPs critical favorites. His impressionistic lyrics and raw vocal stance may still keep Verlaine at AOR's frontier, but his power as a player and enviable consistency make him a must for serious rock fans.

**REGGAE SUNSPLASH '81—Original Soundtrack Album, Elektra E1-60035. Produced by Jay Steinberg.** Billed as "A Tribute To Bob Marley," this double LP from the movie, recorded live in Jamaica, features some of the best of post-Marley reggae in Mighty Diamonds, Third World, Black Uhuru, Dennis Brown, Steel Pulse, I-Threes, Eek-A-Mouse, Gregory Isaacs, Melody Makers, Carlana Davis and Sheila Hutton.

**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.**



# General News

## Former Disk Execs Find Excitement In Home Video

• Continued from page 70

chaser comes into a store you have to convince him to buy and make sure he keeps coming back we're selling sizzle as well as steak."

During Peisinger's initial foray into video with Time-Life, he was involved with the Kinks video—an early home music video cassette.

"I was able to borrow a lot of record industry tricks for promotion and marketing," he remembers. "We cross merchandised with Arista Records. They are not a supergroup but I bet many of the majors would be astounded if they knew the figures we did on that. I'd like to see the music video segment expand. We owe it to ourselves to begin developing an awareness that video can be a medium for releasing more than old movies."

Assistance on this story provided by Laura Foti in New York.

"It's a whole new set of challenges," adds Michael Olivieri, Vestron sales vice president, who spent close to 10 years with Warner Bros. Records and was a member of the initial Warner Home Video team. "The benefit of coming to the consumer electronics business from the prerecorded music business is that you learn about marketing packaged goods, entertainment, retail stores, point-of-purchase material—some of which the consumer electronics business has not learned about. We're taking the best of both worlds and making it a hybrid."

Adds Susan Senk, Vestron's director of marketing/press relations: "The whole feeling had changed in the record industry." Her last post was manager of creative services, East Coast for PolyGram.

"The record industry was not exciting," she goes on. "The layoffs seemed continuous. People were not smiling and just going through the motions. I don't mean to put the record industry down, but it changed dramatically."

"The video industry reminds me of the record business 10 years ago. The video industry will change 65 times in the next five years and that's exciting."

Comments David Bean, president of Pacific Arts Video Records (formerly Pacific Arts as a record label): "It's certainly very different as a business on the street. We're looking at 30-60 days payables, not 120 day payables. And there are no returns; that's a major difference. When we sell a product, we know it's sold."

"But the business techniques are similar in terms of promotion and marketing. That's why we call our product a video record. We provide stereo audio and give you the option of a picture. As Michael Nesmith points out, the magic of a vinyl analog record has gone away. I'm not sure the LP is something people want to acquire anymore. The video

industry now is a lot like the record industry in 1955 when things were bubbling and kids started discovering Elvis Presley, Bo Diddley and others. You can feel the buzz. What's enjoyable is that people are 'discovering' a product like 'Elephant Parts.' You can feel the consumer awareness growing."

And Michael Nesmith, founder of Pacific Arts, former Monkee and solo recording artist, has observed: "The only people who really understand where all this is going are record people."

Jim Gianopolous, West Coast

head of business affairs for RCA SelectaVision Videodisks, has yet another perspective. He was head of business affairs for ASCAP.

"It provides opportunities," he notes, "to be much more creative in packaging and structuring deals. It encourages you to be more creative. We're in the vanguard; we're breaking new ground. I had an affinity for music and I wanted to be where the action was. That led to me to where I'm at."

Paul Culberg, newly appointed sales director at Media Home Entertainment, who was previously with

Paramount Home Video and was once vice president of marketing for Cream Records and before that with Elektra, comments: "I had become somewhat disenchanted with the record industry. It was especially frustrating for a small label to try and break product given what's happened to radio. Record labels were becoming more corporate and more political bureaucratic games were being played."

"The video industry is more of a street level business because you don't have radio, tours and hot managers. And if you are selling previ-

ously exposed product, such as movies, then you have to be able to make your marketing, merchandising and promotion sizzle. There's still a small VCR population so major consumer advertising campaigns won't be effective yet. You must emphasize point-of-purchase. There are similarities between the two industries. We're both selling entertainment and a packaged good."

Culberg indicates he is already cultivating his music connections by attempting to cross promote a Media title with Capitol Records since a Capitol act appears on the cassette.

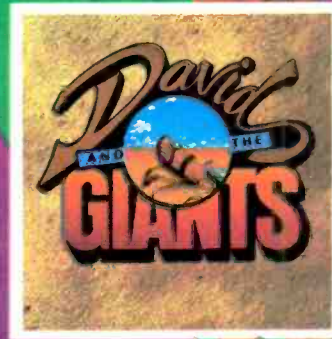
# Make Gospel Music Priority This Summer



**Ben Moore**  
PURIFIED  
JU37724



**Carman**  
CARMAN  
JU37743



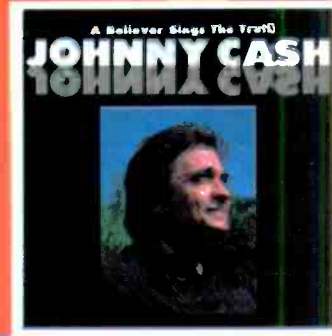
**David and The Giants**  
DAVID AND THE GIANTS  
JU37936



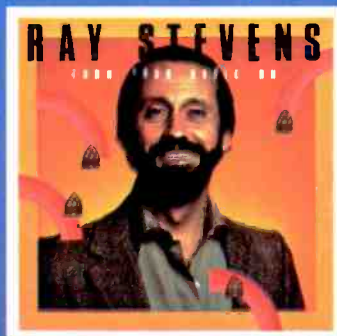
**Bob Bennett**  
MATTERS OF THE HEART  
JU37966



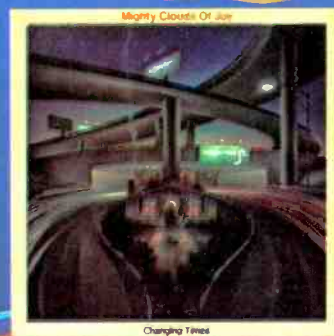
**James Vincent**  
WAITING FOR THE RAIN  
JU37910



**Johnny Cash**  
A BELIEVER SINGS THE TRUTH  
PU38074



**Ray Stevens**  
Turn Your Radio On  
PU38075



**Mighty Clouds of Joy**  
CHANGING TIMES  
RU37707



**The Statler Brothers**  
COUNTRY GOSPEL  
PU37709

## Annual Meeting

• Continued from page 10

on legal matters affecting publishers, and Al Shulman of Silverman & Shulman will summarize legal action against infringers of both print and recordings.

Al Brackman, chairman of NMPA's public relations committee, will summarize public relations operations and he will be followed by reports from Ralph Peer II, chairman of the awards committee, and Arnold Broido, chairman of the printed product committee. A cocktail reception starts at 5 p.m.

IRV LICHTMAN



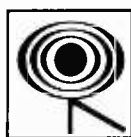
CONTACT YOUR CBS REPRESENTATIVE





# HALF THE TOP TEN. ON COLUMBIA RECORDS.

- ★ **1** **"EBONY AND IVORY"—Paul McCartney**  
18-02860 with additional vocals by Stevie Wonder†
- ★ **5** **"ALWAYS ON MY MIND"—Willie Nelson**  
18-02741
- ★ **7** **"ROSANNA"—Toto**  
18-02811
- 9** **"867-5309/JENNY"—Tommy Tutone**  
18-02646
- ★ **10** **"IT'S GONNA TAKE A MIRACLE"—Deniece Williams\***  
18-02812



**OUR THANKS  
TO EVERYONE WHO MADE THIS ACHIEVEMENT POSSIBLE.**

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WHERE DOES

# ROSANNE CASH

GO FROM HERE?

## "SOMEWHERE IN THE STARS"



J.C. 36965



FC 37570

A year ago ROSANNE CASH was JOHNNY CASH'S daughter, just releasing her second album. Today, ROSANNE CASH is a superstar, with three consecutive #1 country hits to her credit, in addition to a national top 20 pop hit, and a gold album. The stage is set for something very special. "SOMEWHERE IN THE STARS"

Once again produced by her Husband, RODNEY CROWELL ... this is an album filled with beautiful new songs and emotions. From a lady who became a new Mother, and a big Star, all in the same year. ROSANNE CASH, "SOMEWHERE IN THE STARS" featuring the single, "AIN'T NO MONEY" (18-02937) on Columbia Records and Tapes.

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**ANNOUNCING**  
**OUR MOVE TO**  
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---

**NOW IN PRODUCTION**  
Polymedia producing with Al McKay  
Producer/Writer/Guitarist  
for Earth, Wind & Fire  
and Taste of Honey, Co-Producing  
Polymedia producing with David (Was) Weiss  
Producer/Composer  
Was (Not Was), Co-Producing

---

Jeffrey Jampol, Exec. Producer  
David Goldstein, A&R/Producer  
Alan R. Jampol, Sr. Vice President/  
General Counsel

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# Billboard TOP LPs & TAPE

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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	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	
☆	1	5	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS				36	38	10	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98		71	71	6	JUNIOR JI Mercury SRM-1-4043 (Polygram)	POL		8.98	SLP 16	
☆	3	11	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA		8.98		37	37	7	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	SLP 2	☆	83	3	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS				
☆	4	6	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98		☆	42	4	ORIGINAL CAST Dream Girls Geffen GHSP 2207 (Warner Bros.)	WEA		8.98	SLP 34	☆	73	8	A TASTE OF HONEY Ladies of The Eighties Capitol ST-12173	CAP		8.98	SLP 14	
☆	5	3	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tama 6002TL2	IND		13.98		39	17	46	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		☆	89	4	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		
5	2	12	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA		8.98		40	43	16	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		75	24	14	BUCKNER & GARCIA Pac-Man Fever Columbia XRC-37941	CBS	●			
☆	7	16	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA		6.98		41	45	14	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	76	33	10	GREG KINN BAND Kihntinued Beserkley E-160101 (Elektra)	WEA		8.98		
☆	9	13	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	●		CLP 1	42	18	31	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	CAP	▲	8.98		77	77	31	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA		8.98		
☆	8	17	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS				☆	65	3	CHEAP TRICK One On One Epic 38021	CBS				78	56	12	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	SLP 7	
☆	11	8	TOTO Toto IV Columbia FC 37728	CBS				44	44	14	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98		79	57	10	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	SLP 18	
☆	10	6	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98		☆	59	8	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98		80	81	10	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98		
☆	13	8	RAY PARKER JR. The Other Woman Arista AL 9590	INO		8.98	SLP 6	46	50	7	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS				81	76	13	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 25	
☆	12	12	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			47	47	9	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98		☆	82	90	5	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
☆	14	16	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98		48	54	10	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98		☆	83	91	4	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	SLP 33
☆	14	10	SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98		49	49	5	THE O'JAYS My Favorite Person P.I.R. FZ 37999 (Epic)	CBS			SLP 10	84	84	43	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	SLP 42	
☆	15	15	JOURNEY Escape Columbia TC 37408	CBS	▲			50	51	11	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS				☆	99	3	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98		
☆	16	16	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98		51	52	11	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	SLP 8	86	86	13	WAR Outlaw RCA AFL1-4208	RCA		8.98	SLP 38	
☆	19	6	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		☆	58	3	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	SLP 12	☆	94	5	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		
☆	27	6	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98		53	53	10	KROKUS One Vice At A Time Arista AL 9591	IND		8.98		☆	88	88	40	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA	▲	8.98	
☆	22	7	PATRICE RUSHEN Straight From The Heart Elektra EI 60015	WEA		8.98	SLP 4	☆	60	4	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	SLP 49	89	61	40	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS	▲			
☆	23	9	DENIECE WILLIAMS Niecey ARC/Columbia 37952	CBS			SLP 5	55	55	23	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98		90	62	35	GENESIS Abacab Atlantic SD 19313	WEA	●	8.98		
☆	21	21	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98		☆	87	3	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98		91	85	29	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98		
☆	25	7	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98		57	20	19	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS				92	63	13	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			SLP 31	
☆	26	47	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		☆	79	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS				☆	101	9	VARIOUS ARTISTS The Dukes Of Hazzard Scotti Bros. FZ 37712 (Epic)	CBS				
☆	29	11	THE DAZZ BAND Keep It Alive Motown 6004ML	IND		8.98	SLP 3	☆	70	6	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98		94	97	64	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 11	
☆	34	3	.38 SPECIAL Special Forces A&M SP-4888	RCA		8.98		☆	75	3	SOUNDTRACK Annie Columbia JS 38000	CBS				95	95	15	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249	IND		8.98	SLP 19	
☆	31	3	QUEEN Hot Space Elektra EI-60128	WEA		8.98		☆	62	30	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	●			96	78	10	THE BEATLES Reel Music Capitol SV 12199	CAP		9.98		
☆	27	28	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		63	64	34	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		☆	NEW ENTRY		GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98		
☆	30	20	SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)	WEA		8.98		☆	NEW ENTRY		KANSAS Vinyl Confessions Kirsner FZ 38002 (Epic)	CBS				98	98	17	SHALAMAR Friends Sotat S-28 (Elektra)	WEA		8.98	SLP 13	
☆	32	8	THE MOTELS All Four One Capitol ST-12177	CAP		8.98		65	48	35	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	SLP 26	☆	NEW ENTRY		THE CLASH Combat Rock Epic FE 37689	CBS				
☆	35	6	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98		☆	74	5	CHANGE Sharing Your Love RFC/Atlantic SD 19342	WEA		8.98	SLP 15	100	96	23	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)	WEA		8.98	SLP 45	
☆	39	3	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98		☆	80	2	RICHARD SIMMONS Reach Elektra EI-60128	WEA		8.98		☆	101	108	4	TIMEPIECES Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL		8.98	
☆	46	2	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	SLP 9	68	68	63	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	SLP 29	102	66	11	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS				
☆	36	10	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98		69	69	9	TALKING HEADS The Name Of This Band Is The Talking Heads Sire 2SR 3590 (Warner Bros.)	WEA		12.98		103	82	61	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98		
☆	40	20	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		70	72	33	QUARTERFLASH Quarterflash Geffen GHS 2903 (Warner Bros.)	WEA	●	8.98		104	92	66	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA	▲	8.98		
☆	41	5	BLUE OYSTER CULT Extra Terrestrial Lives Columbia KG 37946	CBS																				

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)



## Heartland Beat

• Continued from page 9

40 dates are announced beginning June 12 with the **Beach Boys**. Reserved seats are generally \$12.50 or \$15. Wisconsin audiences have their own outdoor venue. The **Alpine Valley Music Theatre** returns with rock and country performances in a Budweiser Supergroups lineup. The 20,000 capacity theatre also draws from the greater Chicago market. And rounding out the al fresco music scene is Highland Park, Ill.'s **Ravinia Festival**, now in its fourth decade. The classical cornucopia is the renown attraction but Ravinia's green lawns also are a backdrop for a large number of folk-rock, jazz and fusion performances.

★ ★ ★

Lamont Cranston Band dominated the second annual Minnesota Music Awards presentation (Billboard, May 29). Twin Cities music fans voted the members winners in six solo instrumental categories and the RCA act also snared top group honors. Voting was organized by City Pages magazine and 1,000 persons attended the awards show May 24. Other winners were: **Prince** (musician of the year), **Billy Peterson** (jazz instrumentalist), **Samoa** (jazz band), **J.D. Steele Singers** (gospel group/individual), **Mary Jane Alm** (female vocalist), **Doug Maynard** (male vocalist), **T.C. Jammers** (new band), **Bob Meide** (drummer), **Sky Blue Water Boys** (country/country rock), **the Time** (r&b/funk/soul), **Leo Kottke** (acoustic guitar), **Koer-**

**ner, Ray and Glover** (folk group), **Middle Spunk Creek Boys** (bluegrass band), **the Suburbs** "Credit In Heaven" (album). Also honored for its support of Minnesota Music was Coffeehouse Extempore, now in its 17th year.

★ ★ ★

There weren't any yellow flags or pit stops during the Memorial Day Weekend "500" run by Chicago's WMET-FM. This is the third consecutive year the Metromedia rock station has broadcast a tabulation of the 500 all-time best rock songs based on listeners' cards. The WMET Top Ten for '82 is 1) "Stairway To Heaven" (Led Zeppelin), 2) "Born To Run" (Bruce Springsteen), 3) "Start Me Up" (Rolling Stones), 4) "Won't Get Fooled Again" (the Who), 5) "Free Bird" (Lynyrd Skynyrd), 6) "Abacab" (Genesis), 7) "L.A. Woman" (Doors), 8) "Roxanne" (Police), 9) "Open Arms" (Journey), 10) "Brown Sugar" (Rolling Stones).

★ ★ ★

The amusement park judgment of rock music may be thumbs up today. One of the biggest theme parks, Marriott's Great America, will rock under the roller coaster each Friday night June 18 to July 23. Groups announced are **Survivor**, **Tommy Tune**, **the Waitresses**, **Franke & the Knockouts**, **C.C. & the Red Bank Rockers** featuring **Clarence Clemons** and **Larry Gatlin & the Gatlin Brothers**. Show admission is \$2 once in-

side the park located between Chicago and Milwaukee.

★ ★ ★

Libations, hors d'oeuvres and new releases were on tap at Sound Video Unlimited, May 18, as one-stop head **Noel Gimbel** and major branch and indie vendors invited record store managers to relax and listen to a selection of prime new cuts. According to coordinator **Linda Done-wald**, the listening bash may become a regular... A giant oldies record show and sale will be held June 12-13 in Union, Ill. but special playback gear is needed to sample these back tracks. The records are mostly acoustical 78s including many Edison cylinders. The event's sponsor, **Seven Acres Antique Village & Museum**, boasts of one of the world's largest collections of rare antique phonographs, records and memorabilia.

★ ★ ★

Champaign, Ill.'s **RS Distributing** is a resource for independently produced Midwest rock product. Newest releases are by groups the **Rocking Clones** on **Edible Records** ("Love In The Twilight Zone"/"Kidnapped") and **Kool Ray** and the **Polaroidz**, **Stuff Records** ("Day In-Day Out"/"This Time"). Congratulations to **Rockford, Ill.'s Charlotte's Web** on its 10th anniversary in May. The **Web**, located in a converted church, is open approximately 20 nights each month presenting a cavalcade of folk, rock, reggae, jazz, ethnic and comedy.

## Chartbeat

• Continued from page 6

- The 12 Year Old Genius," Tamla, August, 1963 to "Songs In The Key Of Life," Tamla, January, 1977.
8. **Nat "King" Cole, 12 years and four months.** "King Cole Trio," Capitol, March, 1945 to "Love Is The Thing," Capitol, July, 1957.
9. **Bing Crosby, 12 years and three months.** "Going My Way," Decca, October, 1945 to "Merry Christmas," Decca, January, 1958.
10. **Beach Boys, nine years and 10 months.** "The Beach Boys Concert," Capitol, December, 1964 to "Endless Summer," Capitol, October, 1974.
11. **Led Zeppelin, nine years and 10 months.** "Led Zeppelin II," Atlantic, December, 1969 to "In Through The Out Door," Swan Song/Atlantic, October, 1979.
- One final note: If Stevie Wonder's "Original Musiquarium" LP beats the odds and hits No. 1 (it inches up this week to number four), Wonder will leap into second place on this list of pop's all-time long distance runners.

★ ★ ★

That's Incredible: Recently we told you that **Nicole's** "A Little Peace" was the 500th No. 1 single in Britain since 1952, when the **New Musical Express** (and later **Music Week**) began keeping tabs on such things. The title of Nicole's hit is more than a little ironic, given the current situation in the South Atlantic.

But it gets even more ironic. As **Jeff Silverman** points out in his sensational Page 2 column in the **Los Angeles Herald Examiner**, the 400th No. 1 single in Britain was "Don't Cry For Me Argentina" by **Julie Covington**. . . If the 300th was "God Save The Queen," we're going to get into a new line of work.

★ ★ ★

We Get Letters: When we pointed out recently that "Ebony & Ivory" was **Stevie Wonder's** first No. 1 hit in the U.K., we told you the names of his three number two hits. **Cynan Rees**, a reader in Hong Kong, points out that we omitted a fourth, "Happy Birthday," which peaked at number two last August.

"Tut, tut," chides Rees. "Remember, even from Hong Kong, we're keeping an eye on you."

That's what we're afraid of.

PAUL GREIN

## Video Station Profits Rise

LOS ANGELES—The Video Station, a franchise concept of 397 independently owned affiliated video specialty outlets, reported profits of \$236,713, accounting for net income of 16 cents per share, on revenues of \$7,583,000 for the six months ending March 31, 1982.

The over-the-counter security topped 1981 in all categories when revenue for the same period was \$7,496,000, producing profits of \$54,208 and a net income per share of 4 cents.

In addition to its independent dealers, the firm also supplies video software to 750 other video-related outlets in the U.S. and Canada.

## Gersh Relocates

NEW YORK—Richard Gersh Assoc., the public relations firm, has moved to expanded quarters at 311 W. 57th St. here. Phone remains the same: (212) PL 7-1101.

## Lifelines

## Births

Boy, **Jim**, to **Kay and Dan Moran**, May 10 in **Oklahoma City**. Parents are the co-founders of the 56-store **Sound Warehouse** retail chain.

★ ★ ★

Boy, **Jesse Lee**, to **Geneva and Russell Smith**, May 20 in **Nashville**. Father records for **MSS/Capitol Records** and is the former lead singer of the **Amazing Rhythm Aces**.

★ ★ ★

Girl, **Alison Blair**, to **Dino and Bobbie Matela**, May 20 in **Buffalo**. Father is program director of **WZIR Buffalo**.

★ ★ ★

Boy, **Charles Crowder**, to **Jody and Malinda Powers**, May 25 in **Columbus, Ga.** Father is musical coordinator for **Paul French & Partners** and is a songwriter for **SongCrafter Music**.

★ ★ ★

Girl, **Brittany Rose**, to **Shelley and David Cole**, May 23 in **Los Angeles**. Father is a recording engineer at **Capitol Records**.

★ ★ ★

Girl, **Hillary Jane**, to **Constance Brown Geller Plimsoul Rea** and **Steven X. Rea**, May 12 in **Los Angeles**. Father is freelance music journalist and food critic; mother is former label promotion and publicity executive.

★ ★ ★

Boy, **Francois**, to **Louise and Paul Levesque**, May 5 in **Montreal**. Father is manager of **Mahogany Rush** and **Frank Marino**.

★ ★ ★

Boy, **David Atkinson**, to **Patricia and Paul Wells**, April 16 in **Los Angeles**. Father is executive assistant at **CMH Records**.

★ ★ ★

Girl, **Julina Lucille**, to **Donna and Julian Wright**, April 6 in **Ft. Lauderdale**. Father is DJ at **WRRD**.

★ ★ ★

Boy, **Jeremy Michael**, to **David and Jay Bluestein**, May 8 in **Toronto**. Father is president of **The Agency**.

★ ★ ★

Boy, **Geoffrey Alexander**, to **Michael and Katina Kay**, April 22 in **Toronto**. Father is an agent at **The Agency**.

## Marriages

**John Van Nest** to **Karla Kelleman**, April 24 in **Sierra Madre, Calif.** He is studio manager for **Allen Zentz Recording** in **Los Angeles**.

★ ★ ★

**Judith Edmunds** to **Nick Leonelli**, May 30 in **New York**. She is production coordinator for **Amundo Enterprises**.

## Deaths

**Robert Beaumont**, 32, of the **Olomana** group in **Hawaii**, of a drug overdose, March 15 in **Waimanalo**. **Olomana** recently won six awards in **Hanohance** competition for recording excellence in **Honolulu**.

★ ★ ★

**J. Muriel Chlanda**, 65, of cancer, May 24 in **Long Island**. She was the mother of **Sheila Chlanda**, director of secondary promotion and trade relations at **CBS Records**. **Widower** is retired musician **Joseph Chlanda**. In lieu of flowers, donations can be made in her memory to the **T.J. Martel Foundation**.

★ ★ ★

**Harry B. Brinck**, 88, of cardiac arrest, May 8 in **Butte, Mon.** President of **H. B. Brinck Inc.**, he was a 60-year veteran of the coin machine industry.

## New LP/Tape Releases

• Continued from page 18

**VIOLIN CONCERTO IN A MINOR, BWV 1041; VIOLIN CONCERTO IN E, BWV 1042; HAYDN: VIOLIN CONCERTO IN C, H. VILLA NO. 1**  
Grumiaux, English Chamber Orch., Leppard  
LP Philips Sequenza 6527 120.....\$6.98  
CA 7311 120.....\$6.98

**BETHOVEN, LUDWIG VAN**  
Symphony No. 2 In D Major (Op. 36); Fidelio Overture; King Stephen Overture  
London Symp. Orch., Monteux  
LP London Treasury STS 15518.....\$5.98  
CA STS 15518.....\$5.98  
Symphony No. 9 In D Minor (Op. 125) ("Choral")  
Harper, Watts, Young, McIntyre, London Symp. Chorus & Orch., Stokowski  
LP London Treasury STS 15538.....\$5.98  
CA STS 15538.....\$5.98

**BERLIOZ, HECTOR**  
Beatrice Et Benedict  
Cotrubas, Minton, Domingo, Fischer-Dieskau, Orchestre de Paris, Barenboim  
LP DG 2707 130 (2).....\$21.96

**CHOPIN, FREDERIC**  
Piano Works, Vol. 7: Sonata No. 2 In B Flat Minor, Op. 35—"Funeral March"; Scherzo No. 3, Op. 39; 4 Mazurkas, Op. 41 & 2 Polonaises, Op. 40  
Ashkenazy  
LP London CS 7235.....\$10.98  
CA CS 7235.....\$10.98

**BRAHMS, JOHANNES**  
Symphony No. 1 In C Minor, Op. 68  
Vienna Symp. Orch., Sawallish  
LP Philips Sequenza 6527 130.....\$6.98  
CA 7311 130.....\$6.98

**DVORAK, ANTONIN**  
Czech Suite, Op. 39; Visek: Sinfonia In D  
English Chamber Orch., Mackerras  
LP Philips Sequenza 6527 129.....\$6.98  
CA 7311 129.....\$6.98

**HANDEL, GEORGE FRIDERIC**  
La Resurrezione  
Kirkby, Kwella, Watkinson, Partridge, Thomas, Academy of Ancient Music, Hogwood  
LP L'Oiseau-Lyre digital D256D 3 (3).....\$38.94  
Sonatas For Flute & Continuo  
Bennett, Academy of St. Martin Chamber Ensemble  
LP Philips digital 6514 096.....\$12.98  
CA 7337 096.....\$12.98

**HAYDN, FRANZ JOSEPH**  
"Paris" Symphonies Nos. 84 & 85  
Academy of St. Martin-in-the-Fields, Marriner  
LP Philips 6514 117.....\$10.98  
CA 7337 117.....\$10.98  
"Paris" Symphonies Nos. 86 & 87  
Academy of St. Martin-in-the-Fields, Marriner  
LP Philips digital 6514 122.....\$12.98  
CA 7337 122.....\$12.98

**LISZT, FRANZ**  
Hungarian Rhapsodies Nos. 2 & 12; Liebestraum: La Campanella  
Dichter  
LP Philips 6514 073.....\$10.98  
CA 7337 073.....\$10.98  
Piano Concerto No. 1 In E Flat Major; Piano Concerto No. 2 In A Major  
Davis, Royal Philh. Orch., Downes  
LP London Treasury STS 15562.....\$5.98  
CA STS 15562.....\$5.98

**LITKEI, ERVIN**  
Peace & Remembrance (Concerto For Piano & Orch.)  
Reeves, London Philh. Orch., Ebbinghouse  
LP Mercury SRM-1-1198.....\$6.98

**MOZART, WOLFGANG AMADEUS**  
Apollo Et Hyacinthus, K. 38  
Auger, Mathis, Wulkopf, Schwarz, Johnson, Salzburg Mozarteum Orch., Hager  
LP DG 2707 129 (2).....\$21.96  
Cosi Fan Tutte (Highlights)  
Janowitz, Fassbaender, Prey, Schreier, Vienna Philh., Boehm  
LP DG 2537 037.....\$10.98  
CA 3306 037.....\$10.98  
Don Giovanni (Highlights)  
Milnes, Schreier, Tomowa-Sintow, Zylis-Gara, Vienna Philh., Boehm  
LP DG 2537 050.....\$10.98  
CA 3306 050.....\$10.98  
"Great" Mass In C Minor, K. 427  
Hendricks, Perry, Schreier, Luxon, Vienna Singverein, Berlin Philh., Karajan  
LP DG digital 2532 028.....\$12.98  
CA 3302 028.....\$12.98  
The Marriage Of Figaro (Highlights)  
Janowitz, Mathis, Troyanos, Prey, Fischer-Dieskau, Orch. Of The Deutsche Oper Berlin, Boehm  
LP DG 2537 023.....\$10.98  
CA 3306 023.....\$10.98  
Sinfonia Concertante For Violin & Viola (K. 364); Concertone In C Major (K. 190)  
Loveday, Shingles, Brown, Kaines, Academy of St. Martin-in-the-Fields, Marriner  
LP London Treasury STS 15563.....\$5.98  
CA STS 15563.....\$5.98

**MUSSORGSKY, MODEST**  
Pictures At An Exhibition; Tchaikovsky: 1812 Overture  
New Philharmonia Orch., Royal Philh. Orch., Stokowski  
LP London Treasury STS 15558.....\$5.98  
CA STS 15558.....\$5.98

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

## Bubbling Under The HOT 100

- 101—BIG BAND MEDLEY, Meco, Arista 0686  
102—NO ONE LIKE YOU, Scorpions, Mercury 76153 (Polygram)  
103—TOO LATE, Junior, Mercury 76150 (Polygram)  
104—DON'T STOP WHEN YOU'RE HOT, Larry Graham, Warner Bros. 50056  
105—DO THE DONKEY KONG, Buckner and Garcia, Columbia 18-02867  
106—SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M 2411  
107—I RAN, A Flock Of Seagulls, Jive/Arista 12001  
108—FALLEN ON HARD TIMES, Jethro Tull, Chrysalis 2613  
109—ME AND THE BOYS, Bonnie Raitt, Warner Bros. 7-29992  
110—ONE HELLO, Randy Crawford, Warner Bros. 7-29998

## Bubbling Under The Top LPs

- 201—EYE TO EYE, Eye To Eye, Warner Bros. BSK 3570  
202—THE SHERBS, Defying Gravity, Atco SD 38-146 (Atlantic)  
203—GEORGE JONES, Still The Same Ole Me, Epic FE 37106  
204—LEE GREENWOOD, Inside And Out, MCA MCA 5305  
205—THE MONROES, The Monroes, Alfa A&E 15015  
206—THE RITCHIE FAMILY, I'll Do My Best, RCA AFL1-4323  
207—GANG OF FOUR, Songs Of The Free, Warner Bros. BSK 1-23683  
208—JEFFREY OSBORNE, Jeffrey Osborne, A&M SP 4896  
209—AXE, Offering, Atlantic SD 38-148  
210—MALO, Malo V, Traq 107

# 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	105	28	LOVERBOY Loverboy Columbia JC 36752	CBS	▲			169	104	26	PAUL DAVIS Cool Night Arista AL 9578	IND		8.98	
106	93	19	THE WAITRESSES Wasn't Tomorrow Wonderful Polydor PD-1-6346 (Polygram)	POL		8.98		170	160	18	DONNIE IRIS King Kool MCA MCA 5237	MCA		8.98	
107	100	33	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	MCA	▲	8.98		171	152	53	AIR SUPPLY The One That You Love Arista AL 9551	IND	▲	8.98	
108	102	38	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98		172	NEW ENTRY		FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS			
109	106	13	XTC English Settlement Virgin/Epic ARC 37943	CBS				173	177	4	SPARKS Angst In My Pants Atlantic SD 19347	WEA		8.98	
110	110	86	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98		174	183	2	SOUNDTRACK Victor/Victoria Mercury MG-1-5407 (Polygram)	POL		8.98	
111	103	29	THE CARS Shake It Up Elektra SE-567	WEA	▲	8.98		175	174	4	MOTOR HEAD Iron Fist Mercury SRM-1-4042	POL		8.98	
112	NEW ENTRY		THE MARSHALL TUCKER BAND Tuckerized Warner Bros. BSK 3684	WEA		8.98		176	178	9	BOBBY CALDWELL Carry On Polydor PD 16347	POL		8.98	SLP 50
113	NEW ENTRY		RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98		177	128	30	ROD STEWART Tonight I'm Yours Warner Bros. BSK 3602	WEA	▲	8.98	
114	114	4	BRASS CONSTRUCTION Attitudes Liberty LT-51121	CAP		8.98	SLP 21	178	132	29	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)	IND		8.98	
115	123	3	AMBROSIA Road Island Warner Bros. BSK 3638	WEA		8.98		179	157	32	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	SLP 46
116	116	15	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98		180	180	7	DON WILLIAMS Listen To The Radio MCA MCA 5306	MCA		8.98	
117	127	2	THE CHIPMUNKS Chipmunk Rock RCA AFL1-4304	RCA		8.98		181	175	17	THE B-52'S Mesopotamia Warner Bros. Mini 3641	WEA		5.99	
118	111	27	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲			182	155	7	THE BEATLES Beatles 1962-66 Capitol SKBD 3403	CAP		14.98	
119	109	39	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	●		CLP 23	183	172	16	MIKE POST Television Theme Songs Elektra EL-60028	WEA		6.98	
120	113	17	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA	●	8.98	CLP 9	184	185	2	NINA HAGEN Nunsexmonkrock Columbia ARC 38008	CBS			
121	118	16	SOUNDTRACK Fame RSD RX-1-3080 (Polygram)	POL	▲	8.98		185	186	4	MAYNARD FERGUSON Hollywood Columbia FC 37713				
122	122	6	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS				186	156	7	THE BEATLES Beatles 1967-70 Capitol SKBD 3404	CAP		14.98	
123	115	15	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 5	187	159	17	SMOKEY ROBINSON Yes Its You Lady Tami 600112 (Motown)	IND		8.98	SLP 35
124	124	39	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP	●	8.98		188	184	5	ROBERT PALMER Maybe It's Live Island ILPS 9665 (Warner Bros.)	WEA		8.98	
125	126	12	THE JAM The Gift Polydor PD-1-6349	POL		8.98		189	182	4	GIRLSCHOOL Hit And Run Stiff USE 18	IND			
126	119	21	THE WHISPERS Love Is Where You Find It Solar S-27 (Elektra)	WEA		8.98	SLP 22	190	NEW ENTRY		SOUNDTRACK Conan The Barbarian MCA MCA 6108	MCA		8.98	
127	137	3	HERB ALPERT Fandango A&M SP-3731	RCA		8.98		191	192	23	LAKESIDE Your Wish Is My Command Solar S-26 (Elektra)	WEA		8.98	SLP 32
128	141	3	LAURIE ANDERSON Big Science Warner Bros. BSK 3674	WEA		8.98		192	125	27	GROVER WASHINGTON JR. Come Morning Elektra SE-562	WEA		8.98	SLP 52
129	131	6	HANK WILLIAMS, JR. High Notes Elektra EL-60100	WEA		8.98		193	193	4	T.G. SHEPPARD Finally Warner/Curb BSK 3600	WEA		8.98	
130	130	59	BILLY SQUIER Don't Say No Capitol ST 12146	CAP	▲	8.98		194	144	19	PRISM Small Change Capitol ST-12184	CAP		8.98	
131	112	30	SKYY Skyline Salsoul SA-8548 (RCA)	RCA	●	8.98	SLP 37	195	179	6	STARS ON Stars On Long Play III Atlantic SD 19345	WEA		8.98	
132	138	9	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98		196	187	69	JOURNEY Captured Columbia KC-2-37016	CBS	▲		
133	134	8	LOU ANN BARTON Old Enough Asylum EL-60034 (Elektra)	WEA		8.98		197	189	37	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617	POL		10.98	
134	135	419	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98		198	191	5	B.B. KING Love Me Tender MCA MCA 5307	MCA		8.98	
135	121	81	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP	▲	9.98		199	NEW ENTRY		SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	SLP 57
								200	181	11	CAROLE KING One To One Atlantic SD 19344	WEA		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	150
Air Supply	171
Alabama	41, 94
Aldo Nova	8
Herb Alpert	127
Ambrosia	115
Laurie Anderson	128
Ashford & Simpson	52
Asia	2
Atlantic Starr	78
B-52's	181
Lou Ann Barton	133
Beatles	96, 182, 186
Pat Benatar	161
Blasters	55
Blue Oyster Cult	35
Karla Bonoff	50
Bob Wow Wow	82
Brass Construction	114
Buckner & Garcia	75
Bobby Caldwell	176
Cameo	79
Cars	111
Change	66
Charlene	36

Charlie Daniels Band	102
Cheap Trick	43
Chipmunks	117
Eric Clapton	101
Clash	99
William Boots Collins	152
Ry Cooder	113
John Cougar	18
Marshall Crenshaw	85
Miles Davis	166
Paul Davis	169
Dazz Band	24
John Denver	81
Neil Diamond	72, 135
Dregs	138
Duran Duran	154
Sheena Easton	91
Dave Edmunds	46
Maynard Ferguson	185
Richard Dimples Fields	95
A Flock Of Seagulls	74
Dan Fogelberg	89
Jane Fonda	58
Foreigner	24
Frank Barber Orchestra	136
Frankie & The Knockouts	48
Gap Band	97
Genesis	90
Gris School	189
Go-Go's	39
Greg Kihn Band	76

Sammy Hagar	28
Nina Hagen	184
Haircut One Hundred	45
Daryl Hall & John Oates	108, 155
Herbie Hancock	157
Hear	60
Carol Hensel	149, 178
Bertie Higgins	40
Human League	6
Donnie Iris	170
Iron Maiden	33
Jam	125
Rick James	92, 158
Al Jarreau	84
Waylon Jennings	123
Jim Carroll Band	156
Joan Jett	16
J. Geils Band	42
Elton John	17
Quincy Jones	68
Journey	15, 196
Junior	71
Kansas	64
B.B. King	198
Carole King	200
Kool And The Gang	65
Krokus	53
Lakeside	191
Le Roux	137
Huey Lewis And The News	13
Little River Band	124
Jeff Lorber	162

Loverboy	12, 105
Melissa Manchester	87
Barbara Mandrell	159
Marshall Tucker Band	112
Johnny Mathis	148
Paul McCartney	1
Missing Persons	151
Motels	29
Motor Head	147
Rolling Stones	7, 119
Juice Newton	31
Olivia Newton-John	107
Stevie Nicks	27
Oak Ridge Boys	120
O'Bryan	139
O'Jays	49
Jane Olivor	144
One Way	51
Ozzy Osbourne	62, 103, 122
Outlaws	160
Robert Palmer	188
Graham Parker	80
Ray Parker Jr.	11
Cat People	47
Pat Metheny Group	54
Pink Floyd	134
Pleasure	164
Point Blank	132
Police	63, 110
Mike Post	183
Prince	179
Prism	194

Richard Pryor	21
Quarterflash	70
Queen	26
Rainbow	30
Bonnie Raitt	116
Reddings	163
REO Speedwagon	147
Smokey Robinson	29
Kenny Rogers	142, 168
The Rolling Stones	88, 197
Diana Ross	145
Royal Philharmonic Orchestra	77
Patrice Rushen	19
Scorpions	14
Shalamar	98
T.G. Sheppard	193
Richard Simmons	67
Simon And Garfunkel	44
Ricky Skaggs	167
Sky	131
Soft Cell	34
Soundtracks:	
Anti	61
Conan The Barbarian	190
Dream Girls	38
Fame	121
Soup For One	199
Victor/Victoria	174
Split Enz	173
Sparks	59
Rick Springfield	5, 104

Squeeze	56
Billy Squier	130
Stars On	195
Rod Stewart	177
Barbra Streisand	118
Talking Heads	69
A Taste Of Honey	73
Temptations	37
Third World	92
Tom Tom Club	100
Toto	9
Triumph	165
Trouble Funk	140
Jethro Tull	22
Tommy Tutone	57
Vangelis	10
Van Halen	3
Various Artists	93, 146
Whitlakers	106
Narada Michael Walden	143
War	86
Dionne Warwick	83
Grover Washington Jr.	192
Whispers	126
Kim Wilde	153
Deniece Williams	20
Don Williams	180
Hank Williams, Jr.	129
Stevie Wonder	4
XTC	109
Frank Zappa	172
38 Special	25

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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## Producers' Group Bows Flair, Showdown Labels

By IRV LICHTMAN

NEW YORK—The Producers' Group, a recording entity created earlier this year by former United Artists Records chief Max Youngstein and singer Mel Torme (Billboard, May 8), has established two labels, Flair for pop releases and Showdown for the country market.

As previously announced, MCA will handle distribution in the U.S. and Canada, with the first two Flair albums due July 1. They are Mel Torme's "Encore At Marty's," taped at the New York showcase in March, and Ruth Brown's "The Soul Survives," recorded at the Blues Alley in Washington, D.C. in February. Trombonist Bob Brookmeyer has also been signed to Flair.

According to Norman Schwartz, another industry veteran, who is chief operating officer, both albums, listing at \$8.98, carry more than 30 minutes of music per side. This length, Schwartz explains, requires a

particularly high level of pressing and duplication, which Schwartz says is being achieved at Waddell in Los Angeles for pressings, and ASR for cassettes.

Showdown, the country music wing, is currently negotiating its initial artist thrust through Cliffie Stone, head of the division.

Schwartz and the firm's financial officer, Marham Sindeband, are located in New York at 200 W. 57th St., while Chairman Youngstein, Stone, Dale Sheets, president, and Torme (who also oversees artists signings) are located at 3518 Cahuenga West in Los Angeles.

The company is presently looking to lock up foreign deals and plans a "private placement" with the SEC for a stock issue, according to Schwartz.

Schwartz notes that the Torme album will benefit from the singer's 28-city tour with the Kool Jazz Festival.

Warner Bros. Records is the latest major to alter its product numbering to achieve the same identifying number for both catalog and bar code. Shelving its familiar system of three-letter prefixes and four-digit numbers, Warner has begun using a six-digit series in which the first five numbers are the product number, with the final digit a configuration code. That means bar code scanners will "read" the last number to determine if the merchandise is an LP (identified by a 1), cassette (4), 7-inch single (7), 8-track (8) or 12-inch single (0). Lou Dennis, sales vice president, confirmed the strategy behind the move, which differs from such similar bar code-compatible systems as those offered through CBS and Capitol in Warner's deletion of any alphabetical prefixes.

Lieut. Gov. Mike Curb, who Track believes to be the industryite achieving the highest U.S. political slot to date, is neck-and-neck with fellow Republican George Deukmejian in the race for governor. As the California primary nears, it's virtually a question of who will have the best and most tv spots on the tube.

The New York Daily News backs the industry solidly in a series of 14-by-21-inch posters of rock stars in Sunday editions. It's including the "Gift Of Music" logo on each. Rick Springfield kicked off the series, with Van Halen, Paul McCartney and Blondie also featured in that order, while Queen is featured July 25. . . . In an informal survey of Integrity Entertainment, National Record Mart, Alta Distributing, Penguin Feather, the Record Bar, Music Plus, Q Records and Stark Record Service (separate story, page 1), accessories buyers voted as follows for their chain's best-selling blank tape brands: TDK, 33 points; Maxell, 32; Memorex, 19; BASF, 8; Fuji, 3 and Tracs and Loran, 1 each. Buyers ranked brands from first to fourth, with several choosing less than four. A first pick received four points, while a fourth was worth a single point.

Capitol Records' prexy Don Zimmermann denied a report that the label would follow CBS' lead in the abolition of list prices. He confirmed that the label explored that possibility, but said it hasn't been discussed in the past couple months. . . . Sharp-eyed folk noted the listing of available merchandising materials from Chrysalis indie distributors to promote the new Blondie album. According to the label's Steve Schmerler, Chrysalis expects the same kind of in-store support for other major acts' albums coming up.

The MMO Group, Irv Kratka's 30-year-old jazz enterprise, including Inner City Records, filed for Chapter XI in U.S. Bankruptcy Court here May 28. The company lists assets of \$475,000 and secured debts of \$190,000,

and unsecured debts of \$510,000, as of May 20. It also states it anticipates a gross profit of \$70,000 in the coming month. The bankruptcy proceedings have been assigned to Judge Roy Babbitt. . . . A Chapter 7 petition for involuntary bankruptcy has been filed against the Shelby Singleton Corp. in the U.S. Bankruptcy Court for the Middle District of Tennessee, on behalf of the Music Performance Trust Fund, the Phonograph Manufacturers' Special Payments Fund and Carl Perkins. Attorney Steve Miller, who represents all three parties, says their combined claims against the Singleton Corp. are "in excess of \$150,000." He has also made application for the appointment of an interim trustee to take over the corporation pending a hearing on the claims. . . . ASCAP's Nashville membership meeting, originally scheduled for June 15 at the Maxwell House Hotel, has been rescheduled for Monday, June 14 (5 p.m.) at the same site.

Edited by JOHN SIPPEL

## Back Track

30 years ago this week: MCA's Jules Stein appealed to the national AFM convention to allow Los Chavales de Espana to work in the U.S. . . . Eddy Arnold replaced Perry Como's show on CBS-TV. . . . Gordon McLendon's Liberty Broadcasting web went into bankruptcy. . . . SAG prexy Ronald Reagan authored a Billboard piece, entitled "Will TV Lay Golden Eggs or Cook Actors' Goose?" . . . Mercury inked Dick Jurgens' ork. . . . Washington's Irving Feld booking r&b talent on Chesapeake Bay cruises. . . . Jackie Gleason took his tv package on theater tour at a reported \$25,000 weekly against a percentage.

20 years ago this week: Labels were studying a special discount near distributor price for rackjobbers. . . . CBS readying a fall launch for its own label in Europe. . . . Porky Chedwick, Pittsburgh's top black DJ, and his manager, Tim Torme, releasing an r&b reissues album on Ricky label. . . . Handleman Co. opened a branch in Philadelphia.

10 years ago this week: Henry Droz joined WEA as national accounts manager. Rick Blackburn appointed national sales director for Columbia Records, with Jim Tyrrell helming sales for Epic and Columbia custom labels. . . . Buddah Records' co-president Neil Bogart eyeing a move to the Coast. . . . Detroit was the top U.S. breakout burg. . . . Former DJ Mickey Shorr was becoming the top prerecorded tape retailer in Detroit. . . .

## Swedes Upset With Low Blank Tape Levy Share

By LEIF SCHULMAN

STOCKHOLM—The Swedish record industry has reacted with predictable bitterness over the government's proposal to implement a levy on blank audio and videotape from Sept. 1 (Billboard, May 29).

The International Federation of Producers of Phonograms and Videograms (IFPI), in conjunction with local rights societies NCB and STIM have been campaigning for a levy on blank audio cassettes for years, with the intention of compensating rights owners for losses attributed to home taping.

But the levy proposed by the government will provide record companies, copyright organizations and the musicians union with only a fraction of the amount anticipated.

From a total of around \$24 million which the levy is expected to raise annually, \$8 million will go to support "local culture." Of this figure, just \$1.6 million will be returned to rights owners.

Stig Anderson, president of Polar Music here, believes the proposed amount of compensation to the music industry is virtually worthless. "The whole idea of a levy is to compensate those who are actually suffering," he says. "And I just hope the music business here will unite to fight the proposal."

The levy on videocassettes will be \$6 on a 120-minute cassette and \$9 on a 180-minute tape. It is believed that the market will slump dramatically if the levy is introduced.

The Magnetic Tape Institute, representing the interests of blank tape manufacturers and importers, says 1.9 million blank videocassettes

were sold here last year, worth about \$40 million at retail value.

Forecasts for 1982 have dropped though, from 2.7 million units before the announcement of the levy proposal, to just two million tapes—mostly sold before Sept. 1.

Anders Appelquist of the MTI says his members are expecting a rush on blank tape sales before September. "Of course we're very much opposed to the form of the government's proposed levy," he says. "In fact, we'd be prepared to pay the \$1.6 million to copyright owners without any government involvement at all."

## Price Wars Spark More Blank Tape Ad \$\$

• Continued from page 1

The powerful chain, which has 66 outlets between San Diego and Santa Barbara, has competitors nipping at its heels, with University Stereo offering the TDK SA 90 at \$2.19 in one offer. Mitch Perliss, who handles accessories for Show Industries, the City 1-Stop/Music Plus stores' conglomerate, sees the price war continuing. "The manufacturers today are almost forcing us to buy quantity to get a price. It's forcing a glut of product that will naturally carry prices down," Perliss avers.

Dickey and some of his peers expect the advertising and merchandising dollars to continue from blank makers. They note that TDK and Maxell already have plants producing tape in the U.S., with rumor strong that other leading lines will be following suit soon. The need to maintain the U.S. market, therefore, becomes increasingly important.

All interviewed enjoy the liberty which tape manufacturers provide in spending marketing allowances. These allowances are made on a percentage basis, normally from 4% to 6% of net monthly billing. Most of the dollars go to print, but a goodly portion flows into chain-created employee-incentive and consumer contests.

"Tape is marketed like the record business used to operate," Ned Berndt of Q Records, Miami, asserts. He's taken an unusual route with his bucks. "Direct mail, take it right to

the customer's home. I usually make a self-mailer, four pages, in which I like to feature an exciting new concept. Maxell is coming with a first-timer. It's a two pack that for the first time mixes a UDXL with an XLS, the new better grade of tape. It's a subtle promotion in which they hope to upgrade the customer to the new, better-grade tape."

Berndt also likes the low-cost full-page ad rates in college newspapers. Recently he bought a \$230 b&w page in a Tampa area college paper, featuring a special tape deal. The ad sold more than 4,500 units, so compelling that Berndt had to cancel a sustained radio spot campaign on a local station because the store was already out of merchandise.

The 130 Camelots favor print over electronic media, two to one, according to Dwight Montjar. He uses tv in the Tampa-St. Petersburg area only, where Stark has a cluster of a dozen outlets. He also works consistent employee and customer programs. He likes the current Sony jacket program for employees. The Scotch deal on video tapes also is intriguing to him, because for five tapes purchased, the customer gets a write-in blank, which, when sent in, gets a freebie. He likes deals where a manufacturer takes full responsibility for fulfillment of the premium.

Steve Marmaduke of the Western Merchandisers' 96 stores also likes print. He's mixed as many as seven to 10 different brands in an ad, saying the ploy worked well.

Harmony House blank sales are up because of easy access to the product near cash registers in the Detroit outlets, along with continuous customer or employee spotlights, according to John Beers. Policy is to alternate TDK, Maxell, Memorex and Fuji promotions. And, BASF, too, scored well with a consumer entry drawing, where the winners got a \$400 Kenwood deck and 100 Prof II 90 cassettes, respectively, he said.

Alta Distributing's racked locations do best when tape buyer Gene Stevens schedules print ads in the discount chains' tabloid inserts in

dailies. He feels blank tape business has grown 20% in the past year for the Salt Lake city branch of the big rackjobber-one-stop.

Mike Sheble of the nine Penguin Feather locations in a 50-mile radius of the Washington metro area sticks to AOR radio with his tape marketing allowance. He uses WWDC, WAVA and WHFS, all FM, equally. "We tried some tv, it was good, and we should return to it," the boss of the chain states. He thinks Maxell developed the smartest promotional angle when they set up an inter-chain contest, involving about 10 different firms in his area. The best store in each chain got a Panasonic VCR and the grand prize winner got an international junket for two.

Jim Grimes of National Record Mart/Oasis got good mileage recently when he mated Memorex blanks with Savoy carrying cases in an employee contest. "We've about run the gamut with employee contests. We need some new ideas," he admits, however.

The Record Bars' Reade White-Spunner likes to rotate contests fortnightly. She feels good increases in blank tape volume require constant prodding of employees. She thinks placement in the store, too, is imperative. She compliments Maxell for the self-merchandising corrugated container which they have developed. She is emphasizing blank audio tape during her portion of the annual convention this year at Hilton Head, S.C.

## Survey Keys On 'Tune-Outs'

• Continued from page 3


morous patter and the like—to listeners. Request lines and hearing current hits scored highest in that component of the survey, with a 64% and a 59% responding in that order.

Certain completed parts of the first-time national radio survey have been released over the last nine months, beginning with a preliminary presentation focusing on the importance of listener mood in station listening preferences.

Rob Balon released further sections of the report at the National Assn. of Broadcasters radio programming conference Aug. 17.



# "Three Sides Live" a two record fantasy from Genesis

"Three Sides Live." A specially priced 2-record set of Genesis in concert. Featuring a 4th side of previously unreleased studio tracks. Includes the single, "Paperlate."  
On Atlantic Records and Cassettes.  SD 2-2000 Produced by Genesis. 4053

Genesis  
Three Sides Live

Manufacturer's suggested retail price: \$10.98

## Genesis on tour:

**AUG. 1** Civic Center, Peoria, IL., **2-3** Poplar Creek Aud., Chicago, IL., **6-8** Greek Theater, Berkeley, CA., **9-10** The Forum, Los Angeles, CA., **11** Arizona Veterans Memorial Coliseum, Phoenix, AZ., **13** Reunion Arena, Dallas, TX., **14** The Summit, Houston, TX., **15** The Myriad, Oklahoma City, OK., **16** The Checkerdome, St. Louis, MO., **18** Pine Knob, Detroit, MI., **19** Merriweather Post, Columbia, MD., **20** Venue to follow, Northeast Area, **21** JFK Stadium, Philadelphia, PA., **22-23** Forest Hills Stadium, Forest Hills, NY., **26** Saratoga Performing Arts Center, Saratoga, NY., Toronto, Canada, **29** Jerry Park, Montreal, Canada





# Quincy Jones Is Trying To Save Your Job.



## How You Can Help.

We need a new law passed in Washington. This law recognizes that home taping is here, but also recognizes that we who created the music should receive a royalty from the blank tapes and recorders sold which take our music.

**Quincy Jones believes the future of recorded music may rest on the passage of this law.** The greatest coalition in the history of the music community\* agrees.

Active people are now needed. People who can send a post card, or make a phone call. (No money's being asked for).

**Laws don't get passed just because they're right. They have to be right and loud.**

**That's where you come in. Right now, we need loud.**

Loud, from people who want to save their jobs, save their industry, and save the variety and abundance of our music.

### Our Gang

The performers: AFM, AFTRA.

The writers: AGAC, ASCAP, ASUC (University Composers), BMI, MPA (Music Publisher's Assn.), NAPM (Popular Music), NSAI (Nashville Songwriters), NMPA, SESAC, SRS (Songwriter's Resources).

The engineers: SPARS.

The music trade: NARM, RIAA.

The National Music Council: 61 national music organizations: 1,500,000 members.

The music supporters: BMA (Black Music Assn.), CMA, GMA (Gospel Music), NMA (Nashville).

### What to Do

If you're interested, we have an "Instruction Manual" ready.

If you're not interested, who do you think should be?

TO: **QUINCY JONES**  
Coalition to  
**SAVE AMERICA'S MUSIC**  
888 West Seventh Avenue, 9th Floor  
New York, New York 10106



I'm ready to do my bit. Send me your Instruction Manual on how to combine good technology with the future of our music.

Name \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

\*The Coalition to SAVE AMERICA'S MUSIC covers over two million people, over one thousand different companies, and probably you. Look who's together on this: