

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

July 31, 1982 • \$3 (U.S.)

'AIRLINE' CONCEPT Ad-Free Cable Radio Planned

By LAURA FOTI

NEW YORK—Commercial-free 24-hour radio, in five formats, is on the way via a joint venture pay service from John Doremus Inc. (JDI) and Satellite Syndicated Systems (SSS). The two plan to launch a customized service this November in country, comedy, Broadway/Hollywood, big band and '50s/'60s hits formats, with 15 to 35 more formats to come in the future, they say.

The service can only be offered in markets that have been wired for cable, since it must go through a

cable hookup. However, the service goes through FM radio, and will appear on the subscriber's FM band. Doremus claims the sound quality will be better than normal FM radio, except with the comedy format, which will be mono.

The first formats were chosen because of their connection to airline music. Chicago-based JDI is the largest syndicator of in-flight music through its "Music in the Air" service, as well as a syndicator to more
(Continued on page 56)

FOR CLUB & TV USE

Are Fees In Video Clip Future?

This is the second of a two-part series examining the activities of record labels' video departments. The first documented the increased use of video clips to promote music and artists.

NEW YORK—Should clubs and television (cable or otherwise) pay for the use of label-originated video clips? This is a center of controversy

as "promotional" videos, three to five minutes long, have become an increasingly important part of such outlets' programming mix.

Video clips, although short, don't come cheaply: it costs between \$20,000 and \$40,000 to produce a typical example. Record companies find the funding for these projects in
(Continued on page 26)

NARM 'Gift' Promo Gets Four-City Test

By IRV LICHTMAN

NEW YORK—NARM and its "Gift Of Music" ad agency have embarked on extensive research, including a November tv test in four cities, that's seen as crucial to implementation of the trade association's proposed institutional campaign next year.

Key results will be presented at the association's Florida convention in April and, explains Joe Cohen, NARM executive vice president, if the gathered research supports it, manufacturers will be asked to "kick in" more funding.

Currently, participating manufacturers have forwarded \$250,000 to "Gift Of Music" coffers, based on a ½ cent contribution per album sold through Feb. 1. Cohen says he anticipates a total contribution of \$1.5 million by the end of the year, although he and Mike Reingold, senior vice president of the ad agency selected, Boston-based Humphrey Browning MacDougall, agree that greater annual funding would be required to initiate a broad national campaign. The fundraising effort

was originally targeted to bring in \$2 million in its first year.

Motown Records, according to Cohen, remains the most prominent hold-out in providing "Gift Of Music" funding, although Cohen adds that "we're not letting up" on convincing the label to participate. Cohen notes that Motown has been
(Continued on page 14)

Seek 'Betamax' Audio Fee Tie

By BILL HOLLAND

WASHINGTON — Record companies and allied copyright owners saw a light at the end of the tunnel last week, as a key senator began circulating a proposed amendment aimed at breaking the deadlock which has stalled legislative moves to compensate the music industry for losses attributed to home audio
(Continued on page 54)

Carroll Consultancy Plans To Expand KROQ Formula

By DOUGLAS E. HALL

NEW YORK—Programmer Rick Carroll, whose adventurous AOR format at KROQ-FM Pasadena has taken the station close to parity with traditional Los Angeles leaders KMET and KLOS (Billboard, July 10), is working on consultancy deals to revamp the programming of an ailing AOR outlet in the New York area, and to create—with an established consulting firm—a joint ven-

ture for a new, AM version of his KROQ format.

Carroll was in New York last week in pursuit of these goals, and to participate in the New Music Seminar (separate story, page 3). His current clout derives not only from the ratings success of KROQ, but also from its apparent ability to sell records. A number of labels testify to this, in-
(Continued on page 7)

BILLBOARD'S INTERNATIONAL TALENT FORUM

8

Billboard's International Talent Forum 8 will be held September 8-10, 1982 at the Newporter Hotel, Newport Beach, California—just one hour south of Los Angeles airport. This year's forum will have a solid keynote, some hot topics, heatedly debated with audience participation, one-on-one luncheons, showcases, some special awards and special low hotel room rates have been secured for all attendees. Register now for Early Bird rate. It's going to be a HOT Forum, but only if YOU attend. Advertisement

—Inside Billboard—

- **ALBUM OLDIES RADIO** is how Arista's Clive Davis sarcastically described most current AOR programming in his speech at last week's New Music Seminar in New York. Keynote Malcolm McLaren was even more critical of this and other aspects of the music business. Conference coverage: pages 3, 14, 16, 31, 56.

- **RETAILERS DIFFER** about labels' handling of jazz repertoire at mid-line. While most agree that the price point generally means more sales, it's felt that many of the "right" titles are still not available. Manufacturers are urged to scour their vaults more carefully. Page 15.

- **BLANK TAPE SALES** in both audio and video were underestimated for 1980, according to the International Tape/Disc Assn. The RIAA claims that opponents of home taping royalty legislation have been relying on this "artificially low false data" to support their anti-royalty position. Page 3.

- **RETAIL PENETRATION** of new music produced by independent and often tiny labels can best be accomplished when those labels organize firm marketing plans. Their distributors must also be informed, to help support sales and promotion activities. Page 14.

- **AOR FORMATS** on the West Coast and in some Midwest markets are showing substantial strength in the latest round of spring Arbitrons made available. In one region, three prominent consultants are slugging it out as the format's audience increases. Page 16.



"Abominog." The return of the masters of metal, URIAH HEEP, in all their axe-wielding glory. "Abominog" (SRM-1-4357), the new Uriah Heep album featuring "On The Rebound" and "That's The Way That It Is." On Mercury. Marketed by PolyGram Records. (Advertisement)

(Advertisement)

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Their 1st album, "Turn It Loud."
On Atco Records and Cassettes.



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 CAPITOL RECORDS

NEW YORK—About 1,200 participants at the third New Music Seminar were praised for their pioneering spirit by Clive Davis, president of Arista Records, and chastised by keynote speaker Malcolm McLaren, manager of Bow Wow Wow, for making music that has become more safe, complacent and non-subversive than the music made by the original rock'n'roll rebels.

However, in his speech, "The Death Of The Sales Ethic In The Cassette Age," McLaren said that "the possibility of change in the music industry lies in the ascendancy of the cassette over the standard LP." The cassette, he said, was "the perfect image of the modern nomad."

The seminar, held this year at the Sheraton Centre Hotel, attracted 1,000 paid attendees as well as about 200 non-paying panelists and guests. The two-day event, Monday and Tuesday (19-20), featured seminars on radio, retail and venues (separate stories, pages 14, 16, 31, 56) as well

Davis Hails, McLaren Rails As 1,200 Gather At New Music Meet

By ROMAN KOZAK

as sessions on press, a&r, video, producers, pool directors and law.

Entertainment was provided by Gang of Four, Haircut 100, Africa Bambaataa & Soul Sonic Force, Balistic Kisses and Fashion.

Observers of the seminar noted that the sessions were more professional and more upbeat than in previous years, with participants buoyed by recent successes of such acts as the Go-Go's, Human League, Soft Cell, Haircut 100, Clash and others, and especially by the ascendancy of KROQ-FM in Los Angeles. New music, it was often noted at the sessions, is becoming part of the mainstream.

Clive Davis told the seminar, "We

need more KROQs. We need more pioneers and innovators. We all need to be shaken up. That's where the visionaries come in. And that's where you come in. Boy, do we all need new music seminars. Never was it more welcome."

In his speech, Davis also attacked the current state of AOR radio—"yes, album oldies radio"—which has "led to such a terrible state for music itself that one has to cry out in rage."

"We are a critical juncture. There is vast competition for the consumer's dollar when he turns to the world of leisure time. So we all have to be fit and feisty and challenging and provocative and imaginative

and unpredictable if we are to compete with Atari. Do these adjectives fit the programming of today's AOR stations? Why are there no Spielbergs and Lucases in this field, plotting new and imaginative territory, and why is AOR radio closer to Lawrence Welk than to PacMan?" Davis asked.

But, said Davis, when there is a cultural void, creative people fill that void. Hence, the dance rock clubs and KROQ were born. "And hallelujah for that. For though it's not the art of Dylan or the Beatles or Presley or Hendrix, it's new and different and there is a response. And so we get the Human League, and Soft Cell, and Flock of Seagulls, and

Haircut 100, and Clash and Squeeze, and there's many more on the way. The floodgates will open. The tide can't be stemmed. The word of mouth that ushered in the original term 'underground' is spreading the word about all these names. Youth, the lifeblood of the industry, can't be disenfranchised any longer by the power of advertising only wanting to reach the over-25 group."

In his keynote address, McLaren, who founded the Sex Pistols, noted that the new music acts now emerging have lost the "sex, style and subversion" which always made rock'n'roll both dangerous and yet "magical" and commercially viable.

"This is the attitude of most of the English kids creating new wave music," said McLaren. "They don't feel the concern to dig their heels in with a definite viewpoint. Like the early Clash, or the Sex Pistols. Or Rolling Stones, Janis Joplin, the Doors, Elvis

(Continued on page 56)



DUDE'S DAY—Michael Jackson gets a welcoming buss from Peggy Lipton Jones as husband Quincy Jones, right, looks on during the July 15 gala conferring him with the City of Hope's Spirit of Life Award. Seen at left is producer/director Steven Spielberg, one of Jones' guests at the Beverly Hilton bash, while Lester Sill, Screen Gems/EMI Music chief, can be seen in the background, applauding.

K-tel Activating Arrival Lab For Original U.S. Releases

By IS HOROWITZ

NEW YORK—K-tel International has activated its Arrival label to serve as a vehicle for marketing original recordings in the U.S.

The first domestic album to bear the logo ships to the trade next week in a merchandising effort that will target record and tape retailers and racks, in addition to traditional K-tel variety store and mass discount merchandiser accounts.

The album is "Baroque Connection," a variation of the "Hooked On..." theme developed by K-tel and licensed for sale in this country to RCA Records. A single taken from the album is already moving out to radio seeking exposure, and will also be offered for sale.

Mickey Elfenbein, K-tel executive vice president, denies the move is an attempt to establish a full-fledged label that would sign and develop new artists and thus compete head-on with other manufacturers. Nor will it replace the kind of relationship it has effected with RCA.

He describes Arrival rather as an "offshoot" of K-tel's usual manner of operation, but one that "will be confined to marketing concepts that do not lend themselves to television campaigns."

K-tel normally deals in material licensed from other labels and programmed in packages tailored for promotion via television. Some of the albums are sold by direct mail, but most are retailed through special display racks and bins located in host stores to which tv viewers are directed.

The company's creation of the "Hooked On" concept represents a recent involvement with original recordings. Three such packages have been licensed to RCA here and others may follow the same licensing route so long as consumer interest in

(Continued on page 54)

Royalty Decision Stirs Legal Row AGAC Seeks Reversal Of 'Who's Sorry Now' Judgment

By IRV LICHTMAN

NEW YORK—A protracted legal battle is envisioned over a U.S. district court judge's decision here to grant a music publisher post-termination mechanical royalties on recordings made before termination (Billboard, July 24).

The American Guild of Authors & Composers is supporting the appeal in defense of writers or their estates who recapture copyrights for the 19-year extension period granted by the 1976 Copyright Act. According to Lewis Bachman, executive director of AGAC, funds, mainly from writers, are being received by AGAC to seek a reversal of Judge Edward Weinfeld's decision in the Second Circuit U.S. Appeals Court. "We're getting \$5 to \$1,000 contribution, much like our efforts to get an increased mechanical rate from the Copyright Royalty Tribunal," Bachman declares.

The issue of pre-termination mechanical income is considered financially vital to authors (or their estates) who recapture standard copyrights, since these songs are receiving far fewer new recordings than in the past.

Judge Weinfeld's decision centered on conflicting claims between Mills Music and Ted Snyder Music, which had recaptured the late composer Ted Snyder's one-third share in "Who's Sorry Now?" from Mills. Mills claimed it was entitled to new royalties generated from recordings

of the song made under Mills license, while the Snyder interests claimed such income.

Confronted with conflicting claims, the Harry Fox Agency, which collects mechanical royalties,

BLACK RETAIL PROGRAM SET

NEW YORK—The Black Music Assn. retailer program will be unveiled at a black music meeting in Atlanta Aug. 21, according to BMA executive director George Ware.

At the Jack the Rapper conference Aug. 19-22, a BMA seminar on retailing will outline a plan that calls for the development of seven regional pilot co-op efforts. Last weekend in Chicago, St. Louis retailer Ted Hudson met with members of the Chicago retail community about forming a regional cooperative operation (Billboard, July 24).

"At this point, we are working on the details of the program, so that we will have a complete plan when we reach Atlanta," says Ware. "We're not building unreasonable expectations about the plan. We are going to present a framework that retailers in the various regions can work with if they wish. We don't want people who come in with a defeatist attitude.

"The hope is that we'll provide some kind of undergirding for black retailers."

RIAA Lashes Out At ITA '80 Sales Figure Revision

By LAURA FOTI

NEW YORK—The International Tape/Disc Assn. (ITA) has made available blank audio and video tape sales figures for 1981, and in doing so has revised its 1980 audio figures. This revision has evoked an outcry from the RIAA.

The ITA claims blank audio cassettes sold at retail and through bulk and industrial outlets amounted to 225.8 million units for 1980, rather than the 189.6 million units originally reported last year. Hence, the 1981 figures just announced, 238.8 million units, mean an increase of 6% instead of 21% (latter percentage would have applied if the old figures were used).

RIAA president Stan Gortikov points out that the 1980 189.6 million units figure represents a 15% "understatement" (a 29 million-unit error). "Opponents of home taping royalty legislation have been relying on this artificially low false data to support their own stance," he says.

The ITA claims its tape statistics committee discovered the error had been made because the number of imported cassettes from areas other than Japan and Mexico had been underestimated.

Dollar sales of audio cassettes were up 14% using the new ITA figures, from \$253.1 million in 1980

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For The Record

Because of an error in tabulation, Tree International should have been listed as the top country music publisher in the rankings which appeared in Billboard's July 10 publishing spotlight. Our apologies to Tree for the mistake—and our congratulations for the accomplishment.

Also, our congratulations to Nashville's No. 1 pop music publisher, House of Gold. Ranked in the top 10 of the nation's hottest pop publishers, House of Gold led all other Nashville-based pop publishers, while ranking No. 2 as the most successful country music publisher. The country rankings were decided by the close margin of 29 points out of 6,200 (based on chart positions and the number of weeks on the charts).

A&M Targets Cassettes In Sales Program

By SAM SUTHERLAND

LOS ANGELES—A&M Records is zeroing in on the growing cassette market via a current sales program pushing its 30 top-selling tape titles with discounts, extra dating, advertising and store merchandising.

Although the July 19-Aug. 6 campaign follows within weeks of a sales push for top albums in LP configuration only, the label claims its "Red Hot Cassette Sale" is inspired directly by the shift toward cassette among album buyers.

According to David Steffen, label sales vice president, the idea of a cassette-only push has been in the works for some time. "Actually, we decided last year that we wanted this program, but we didn't get one organized quickly enough to do it sooner," he notes, adding that July was picked for the launch after reviewing the label's overall release schedule and its available marketing dollars.

The program will offer A&M's 30 best selling cassettes, based on past sales, and Steffen notes that the artists represented—including the Police, Supertramp, Styx, Herb Alpert, the Carpenters, Squeeze, Quincy Jones, Cat Stevens and others—represents older titles as well as recent hits.

A discount "in excess of 7%" and Nov. 15 billing (60 days additional dating for those buying at the plan's launch) are the centerpiece of the campaign. Store merchandising includes distribution of 50,000 red price stickers, to be tagged on product spines to flag product in dealer bins.

A generic poster, featuring a poster girl with a Walkman-type personal player, is being used, and Steffen reports an advertising fund is being made available. Ad commitments will be centrally monitored from A&M's home office here, with regional sales offices to disburse and monitor outlays.

Ad mats and order forms are also being supplied.

Steffen indicates the program could become a label perennial, depending upon response, although he adds that timing may be varied according to release schedule if the cassette push becomes an annual campaign.

New LP & Tape Releases, p. 14

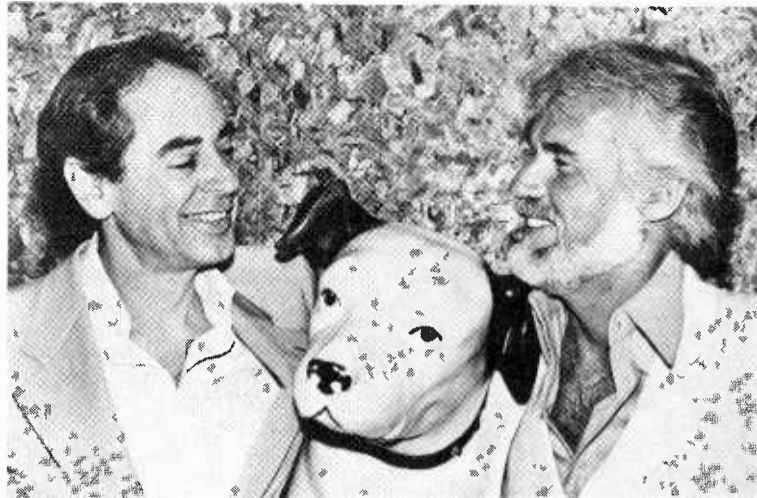
Piracy Fight Gains Ground In Italy Tougher Laws Lead To Fines, Prison Terms For Offenders

By DANIELE CASTELLI

MILAN—The Italian record industry believes that the antipiracy laws introduced a year ago, with much tougher penalties for those convicted of manufacturing or handling illegal product, are effective.

Not only are more and more offenders being trapped, due to increased vigilance by the authorities, but punishment, including prison sentences and hefty fines, is being meted out surprisingly swiftly.

The new laws meant that convicted pirates face prison sentences from three months to three years and fines from roughly \$500 to \$5,000



NEW PACT—RCA Records president Bob Summer, left, welcomes Kenny Rogers to the label (Billboard, July 3). Rogers' first RCA album is slated for 1983.

GETS 'STARDUST' FORMAT

WAPE Shifting To Big Bands

JACKSONVILLE—WAPE, a legendary AM rocker that was once affectionately known as the Ape until it went into a country format little more than a year ago, is changing again to the satellite-delivered "Stardust" format from Satellite Music Network.

The shift comes Friday (30) to a format which features the hits of the 1940s and '50s, including some 'big band sounds. Program director Doug Wilson will continue to do mornings, a post he moved into early

this month when Greaseman left for WWDC-FM (DC-101) Washington, as reported, and Doug Carter will continue in afternoon drive.

General manager Rick Marcellan says that no staffers are being fired as a result of the switch to satellite service, but he does note that Greaseman is not being replaced and that economics figure in the reasons for the shift.

The drop to a 3.9 in the latest Arbitron did not figure in the station's *(Continued on page 56)*

HOUSE PANEL BUCKS SENATE

Royalty Exemption Tabled

By BILL HOLLAND

WASHINGTON — Barely two weeks after the U.S. Senate passed an amendment buried in an unrelated copyright bill to exempt nonprofit veteran and fraternal organizations from paying music performance royalties, the House subcommittee on courts, civil liberties and the administration flatly tabled a similar measure.

Although no one would speak on the record, there was a bit of resentment on the part of the House subcommittee that the Senate version had bypassed considerable committee study and attention over the last 20 years, most of it indicating that such an exemption would erase some of the gains won by copyright owners and the music industry in the new Copyright Act which became effective in 1978.

The House measure, introduced this year by Rep. Bill Young (R-

Fla.), was tabled by a motion voted on by most of the subcommittee members with the understanding that the matter would be discussed further in an upcoming joint Senate House conference.

Both ASCAP and BMI were shocked by the Senate action two weeks ago (Billboard, July 17). Ed Cramer, president of BMI, said he was worried about "the impetus it will give every other group seeking exemption from the law" when he was contacted about the Senate vote. Hal David, president of ASCAP, remarked that "any exemption weakens the value of all copyrights."

Representatives from both ASCAP and BMI had called on the House subcommittee members before the motion to table to present their views and their opinion about the Senate vote.

(Billboard, Sept. 20, 1981).

In aggravated cases, under the new laws the minimum sentence is one year's imprisonment and a fine of a million lire, or around \$800.

Normally, the Italian legal process is extremely slow, particularly where more important cases are concerned. But because the maximum prison sentence for record piracy offenses is three years, today's offenders can be tried in a lower grade of court, before a "pretore" judge, where the action is commendably faster and where the immediacy of the sentencing and subsequent publicity can have a salutary effect on other pirates.

In Genova, on Dec. 23, 1981, 350

illegally produced cassettes were confiscated by police from the roadside stall of a trader obviously cashing in on the pre-Christmas sales boom. The trader, Giovanni Zeuli, was sentenced, on April 7, to three months in prison and was fined \$450.

During the same carefully-planned raid, Francesco Mastroieni was arrested on a similar offense and was in court three months later, when he was jailed for two months and fined \$300.

Just 15 days after the new law officially came into operation, Felice Tanorella was arrested in Vicenza, caught in possession of 500 counter-

(Continued on page 47)

Executive Turntable

New appointments at Billboard see **Earl Paige** named to the newly created post of retailing editor and **Laura Foti** upped to video editor. Paige, who was special issues editor, will be based in Los Angeles. Foti, who was pro equipment & services editor/associate video editor, will be based in New York. She succeeds **Jim McCullaugh**, who exits to become the editor-in-chief of Software Merchandising, a new publication focusing on computer software.

Record Companies

Ian Thomas, who has been acting joint director of the International Federation of Producers Phonogram and Videogram (IFPI) with **Gillian Davies** since December last year, is appointed director general and chief executive of the federation. Thomas joined IFPI in 1968; he is London-based. Davies has been appointed associate director and chief legal adviser.

Rich Fitzgerald named national promotion director at Geffen Records in Los Angeles. He was vice president and general manager of Network Records. . . . **Gloria J. Calbreath** upped to director of a&r administration at A&M Records in Los Angeles. She has been with the label since 1979, serving most recently as a&r administration manager.

Paul Lovelace joins Capitol/EMI Records in Nashville as country promotion director, succeeding **Gerrie McDowell**, who returns to Dallas to do regional country promotion for the label. Lovelace was West Coast regional country promotion director for MCA Records.

Steven Backer upped to manager of college marketing for CBS Records in New York. He was supervisor of college promotion. . . . **Henry Marquez** named art director for EMI America/Liberty Records in Los Angeles. He succeeds **Bill Burks**, who was named director of creative services for Capitol Records. Marquez was senior designer for Capitol.

Marketing

At WEA in Los Angeles, **Cory Connery** named branch marketing coordinator; **Jim Fisher** upped to sales manager of video products for the West Coast, Alaska and Hawaii; **Patricia Dignam** appointed video sales rep for Hollywood, San Fernando Valley, Ventura County and Las Vegas; and **Paul Newnham** named national director of accounting. All have been with their respective divisions of the corporation.

Publishing

Samuel S. Trust appointed chief executive of the ATV Music Group worldwide. Based in Hollywood, he will spend several months in the U.K. supervising the reorganization of the U.K. and European operations. Trust has served as president of the firm's U.S. and Canadian divisions for the past nine years. . . . **Bob Stabile** joins Chappell Music in Los Angeles as West Coast creative manager. He was with Warner Bros. Music for nine years, serving most recently as general manager. . . . **Lyn Jackson** named West Coast director of tv and film repertory for ASCAP in Los Angeles. She has served as music consultant for various feature films and tv specials.

Video/Pro Equipment

Russell C. Greene named president of Magnetic Tape International in Gardena, Calif. He was executive vice president of SICO. . . . **Charles A. Quinn** named division vice president of operations for RCA's consumer electronics division in Indianapolis. He has been with RCA since 1965, serving most recently as division vice president of materials and facilities. . . . **Jud Schwartz** named associate producer/marketing representative for Video Music Projects in New York. . . . **Ken Fay** joins Harrison Systems in Nashville as a factory marketing representative. He has been in the audio business for 14 years, serving at Scully, Dolby and Martin Audio, among others. . . . **Sonny Borja** named national sales manager for Nautilus Recordings in San Luis Obispo, Calif. He has held various sales positions with the firm. . . . **Walter Thurman** named West Coast sales for the graphics systems area of Raytheon's equipment division in Sudbury, Mass. . . . **Sandy Taylor** named vice president/director of technical marketing services, including film, video, music and digital recording for Digital Sound Recording in Los Angeles. She was administrative vice president and general manager of Anchor Leasing.

Related Fields

Virgil Roberts named president of Dick Griffey Productions in Los Angeles. He will continue to serve as executive vice president and general counsel for Solar Records and the Griffey group of companies.

Vince Murray named director of research and development at Capitol Records' Glenbrook Plant. He was manager of quality control and process engineering. . . . **Sue Markland Jones** named public relations and promotions director for James Brown Enterprises in Augusta, Ga. She was a public information specialist at the Univ. of South Carolina and was a freelance journalist. . . . **Roxanne Brown** upped to sales administrator of licensing and merchandising for Viacom in New York. She was executive secretary in the department. . . .

Marty Ostrow named publisher of The Record, Straight Arrow Publishers' monthly music magazine. He was director of record and film merchandising for Rolling Stone Magazine, The Record's sister publication. . . . **J. Roman Babiak** named executive director of the American Music Conference in Wilmette, Ill. He was director of communication services.

Billboard (ISSN 0006-2510) Vol. 94 No. 30 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

BEWARE SUBURBAN VOODOO!



Paul Carrack casts a spell with his solo debut, "Suburban Voodoo." He's the man whose song "How Long" went all the way to #1 for Ace and whose hot, soulful voice has been haunting the airwaves again with "Tempted," the big hit for Squeeze.

"Suburban Voodoo" is a potent combination of musical talent. Besides Carrack, whose vocal and keyboard prowess were powerful forces for Squeeze, the album is produced by Nick Lowe, with songs co-written by Lowe, Carlene Carter, Squeeze colleagues Chris Difford and Glenn Tilbrook, as well as Roxy Music members Neil Hubbard and Alan Spenner.

Who needs "Suburban Voodoo"? You do! You do! But be forewarned—"Suburban Voodoo" may bring new life to your living room.

**PAUL CARRACK'S "SUBURBAN VOODOO."
BE WARY OF IT! ON EPIC RECORDS AND TAPES.**



RE 38161

Produced by Nick Lowe at Rockfield Studios and Mixed at Eel Pie. Issued under license from Riviera Global Records Productions Limited. "Epic" are trademarks of CBS Inc. © 1982 CBS Inc.



Chartbeat

Big Mac Back On Track; Chicago Loops Into Top 10

By PAUL GREIN

Fleetwood Mac's "Mirage" (Warner) vaults to number three in its third chart week, already surpassing the number four peak of the band's last studio LP, "Tusk." This is the highest chart position Fleetwood Mac has attained since "Rumours" posted its 31st and last week at No. 1 in January, 1978.

The group's "Hold Me" also holds at number four this week, looking to become its second No. 1 single. "Dreams" hit the top in June, 1977.

★ ★ ★

Last Laugh: If Fleetwood Mac is rallying back from a moderate career slump, Chicago is back from a major one. The group hadn't even cracked the top 50 since "No Tell Lover" in early 1979, but this week makes an impressive return to the

top 10 with "Hard To Say I'm Sorry," which vaults from 11 to six. It's Chicago's 13th top 10 single; its first since "Baby What A Big Surprise" in late 1977.

Chicago, of course, was on Columbia from the time it made its first chart impression in May, 1969, until about a year ago. But this record is its debut for Full Moon/Warner. It's also Full Moon's first top 10 hit through Warner distribution. Johnny Lee's "Lookin' For Love" reached the top 10 on Full Moon/Asylum, as have four Dan Fogelberg hits on Full Moon/Epic.

"Hard To Say I'm Sorry" was co-written by producer David Foster and Chicago bassist Peter Cetera, who also wrote the group's last two

(Continued on page 58)



POWERFUL PAIR—George Benson and back-up vocalist Vicki Randle duet on a number at a recent Greek Theatre performance.

TV, PUBLISHING ARMS PLANNED

21 Label Sets Initial LPs; Haayen Details Int'l Thrust

By IRV LICHMAN

NEW YORK—With a predetermined international flavor to its roster of contemporary acts, 21 Records launches its first product in the U.S.

The label, a partnership of U.S.-based Fred Haayen and Willem Van Kooten of Benelux' CNR (Billboard, April 17), with a minority share held by PolyGram, bows under PolyGram manufacture and distribution via an album and single by Ireland's Paul Brady, and a 12-inch single by France's Romanelli. The latter release, titled "Chain Reaction," is being marketed for a limited time at a regular \$1.99 singles price, according to Haayen. Brady's album, "Hard Station," contains the single, "Crazy Dreams."

"We truly mean to be an inter-

national label with guarantees of worldwide releases," explains Haayen, adding that other elements of the company will include a tv production company, a publishing firm, 21 Music, with ASCAP and BMI affiliations, and a record production company.

So far, Haayen, former key executive at PolyGram and WEA International, is involved in various forms of distribution with acts also from the U.S., Canada, U.K. and Benelux.

From the U.S., 21 is marketing outside the U.S. the current black hit, "Planet Rock," by Soul Sonic Force on the Tommy Boy label; and to-be-released singles by veteran performer/writer Tommy James and new singer/writer from Los Angeles, Kristen Lee.

For the world outside of the U.S. and Canada, 21 has Canada's Cheri, already a success with "Murphy's Law" in the U.K.

From the U.K., the label has world rights to product by Loz Netto's Bzar, produced by Colin Thurston, and singer Ronnie Bond. And an act originally brought to stardom by Haayen, Golden Earring, will be marketed by 21 in Benelux, with individual label agreements in other territories.

Haayen, operating out of offices here at 161 W. 54th St., says the tv production company, bowing Sept. 1, has already set one-hour "profiles" with six key acts, although official signings are yet to be made. These programs will be offered through cable tv and for home video cassettes/disks via a major home video firm.

Haayen notes that the tv production wing will not produce programs with 21 acts to avoid "conflicts. This division will have its own objectives."

As for 21's production wing, Haayen says it's on the brink of a "production/logo" link with a key label. In this association, Haayen says he and the label's top executives will jointly select product flow.

Abroad, 21 is seeking to appoint a&r executives in various territories. Also, a CNR marketing and promotion team will coordinate activities with PolyGram's own staffers.

Haayen says both the publishing and video divisions do not involve participation by PolyGram, adding that an administration deal for the publishing entity is nearing completion.

Caprice Exec Guilty Of Fraud

NASHVILLE—Don Lewis, president of Caprice Records, pleaded guilty to wire fraud charges July 19 in U.S. District Court in Baltimore.

Lewis allegedly attracted some 450 would-be singing stars, who responded to his advertising in newspapers nationwide, into signing "deals" with Caprice that cost them \$3,000 each. The singers were given free auditions, supposedly to be sent to Nashville producers, and were promised in their contracts that they would be sent to Nashville to make records.

According to Assistant U.S. Attorney James Rothschild, about 20 Maryland citizens paid the \$3,000. The state is the first to file criminal charges against Lewis, who was named in a Tennessee civil suit. Tapes made for singers contracted to Lewis were never sent to Nashville, according to Rothschild, and records were never made.

Sentencing is scheduled for Sept. 9 by U.S. District Judge James Miller. Lewis faces six months in prison under the plea bargain, and the maximum penalty for wire fraud is five years in prison plus a \$1,000 fine.

FM-TV Puts Radio Format On The Tube

NEW YORK—The FM radio format is being translated to the TV screen, with the launch of "FM-TV" by Franklin Video and Cable Services here. The company, sister to ATI Video which produces USA Network's "Night Flight," has signed an agreement with broadcast syndicator On The Air.

"FM-TV" begins this week, with broadcasts in various cities around the U.S. Date and time of broadcast depends upon local stations. So far, 50 markets have signed up to air the two-hour shows.

There will initially be four programs, utilizing concert footage, interviews and other music video shorts. "The show is fast-paced and broad," says Franklin Video president Jeff Franklin. "Music is not hard to put on TV if you can cut it where you can maintain interest levels."

Radmus Moves

NEW YORK—Radmus Publishing Inc. and affiliated companies (Celta Music, Musrad Publishing and Radmus Productions) have a new address: c/o Larry Shayne Enterprises, 250 W. 57th St., Suite 2421, New York, N.Y. 10019; telephone (212) 957-9330.

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Noted Arranger Bill Justis Dead At 55

NASHVILLE—Music City lost one of its most colorful and beloved characters when Bill Justis died July 15 at his home here, after a brief illness. He was 55.

Justis' arranging skills through a 30-year career brought him together with many prominent rock'n'roll and country performers. A professional jazz musician and arranger who served as Sun Records' musical director in Memphis in the '50s, he worked with neophyte talents such as Elvis Presley, Jerry Lee Lewis, Charlie Rich, Roy Orbison, Johnny Cash and Carl Perkins, helping to define the future of these rock trendsetters.

One of his own rare excursions into recording came in 1957, when he waxed an original sax instrumental, "Raunchy," for the Phillips International label. A major pop and country hit, the record was also regarded as one of the first in a series of rock instrumentals which paved the way for the success of the Champs, the Ventures and Duane Eddy.

After this million-seller, Justis experimented with his own short-lived label, Play Me, and in 1960 moved to Nashville, entrenching himself firmly on the local front as a premier arranger and musical director. He assembled string and horn sections for a procession of artists peopling

(Continued on page 39)

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Carroll Consultancy Moves To Expand KROQ Formula

• Continued from page 1

cluding Capitol, which reports that when the Pasadena station recently went on the Missing Persons album, it suddenly sold 70,000 copies in the market. Reportedly, no one else in Los Angeles was playing the record.

Carroll says he's also negotiating to consult MTV, and that he'll be recommending to all his clients that they simulcast all MTV specials. Due to a relationship which began informally, he says, KROQ and MTV share about 40% of the music they air—music that other AORs don't offer, Carroll claims.

Carroll, the former program director of KROQ, is now working with that station as his flagship. Along with his partners Marty Schwartz, previously AOR national promotion director for Elektra/Asylum, and KROQ music director Larry Groves, Carroll is now talking to five stations in the top 12 markets. Schwartz is serving as sales and promotion director for the new company, and Groves is national music director.

Assistance in this story provided by Al Senia in Los Angeles.

In these days of extensive research, Carroll's format is all gut, he says. "I personally program 99% of the sound." On KROQ, he has a playlist of 53 records in rotation ranging from 90 minutes to three hours. His key to a fresh sound: "We go on records quickly and we go off them quickly."

He traces his programming ability to working under Bill Gavin at KLIV San Jose when Carroll was a teenager and Gavin was consulting the station. The advice he picked up then: put a record in which you believe in power rotation even if it isn't selling. And that's what Carroll does today, he says, describing his programming as "the crossover format of the '80s. I don't want to be labeled AOR. We go from top 40 to urban contemporary."

In addition to new music acts such as A Flock Of Seagulls and Haircut 100, the format also includes the Pretenders, Devo, the Go-Go's, Rolling Stones, the Who, and the Beatles. Of the older music, Carroll says, "It's the lyric content that's important. Some of these songs have a vision of honesty."

Also: "Hang On Sloopy" by the McCoys, "Dirty Water" by the Standells, Chuck Berry, and "lots of Motown." But the music mix is 90% currents. Not only does Carroll select 99% of the music, but he pre-programs it, and sets up the sequence of records.

"For the stations we consult, I envision that we will do 80% of the programming, with them being responsible for the other 20% to expose new and local talent," he explains.

Carroll notes that in the Midwest he will offer more conservative programming featuring such groups as Journey. A New York station consulted by Carroll would include "Super Freak," Prince and the Thompson Twins. There would be more of a dance element to the sound.

"Basically everyone has done an excellent job on the top 200 oldies. 70% of the music being played by

AORs today is all oldies. This is fine for a one or two (Arbitron) book surge," Carroll reasons, "but you have a burnout factor. AOR has peaked because of the music being

played."

He also complains other AOR stations are "not serving youth. They want to hear the new music. There are a lot of good, lesser known rock

bands. The only reason they're lesser known is because no one is playing them." Carroll says his station has helped break lesser known L.A. bands like Wink, the Sights and

Wavelength.

Much of the programmed music is highly danceable. "This is the new disco format without the backlash," he explains.

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Nostalgia Kid Vid

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13/16	1/2	Altec Corporation	—	5	9/16	1/2	9/16	+ 1/16
42	26 3/4	ABC	7	1994	41 3/4	41 1/4	41 1/4	— 3/4
35 1/2	25 1/4	American Can	6	334	28 1/2	27 3/4	28 1/4	+ 3/8
7 1/2	4	Automatic Radio	6	15	7 1/4	7 1/4	7 1/4	+ 1/4
47 1/2	33 1/2	CBS	6	912	40	39 1/2	41	+ 3/4
7 1/4	5	Craig Corporation	21	6	6 1/2	6 1/2	6 1/2	Unch.
59 1/4	47	Disney, Walt	15	1638	83	51 1/2	52 1/2	+ 1 1/4
4	2 1/2	Electrosound Group	—	—	—	—	2 1/2	Unch.
7 1/4	3 1/2	Filmways, Inc.	—	205	7 1/2	7 1/2	7 1/2	+ 1/4
17	11 1/2	Gulf + Western	3	675	11 1/2	11 1/2	11 1/2	Unch.
15 1/2	10 1/4	Handleman	6	18	13 1/2	13 1/2	13 1/2	Unch.
6 1/4	1 1/2	Integrity Entertainment	4	10	2 1/2	2 1/2	2 1/2	+ 1/4
7	4 1/4	K-tel	7	4	4 1/4	4 1/4	4 1/4	+ 3/8
59	36	Matsushita Electronics	8	31	41	39 1/2	40 1/2	+ 3/4
67 1/2	38	MCA	17	373	67 1/2	66 1/2	66 1/2	— 1/2
57 1/2	48 3/4	3M	10	1060	56 1/2	56	56 1/2	+ 1/4
69 1/2	49	Motorola	13	2630	69 1/2	68 1/2	68 1/2	+ 3/4
40 1/2	30	North American Phillips	5	36	36	35 1/2	35 1/2	— 1/2
10 1/2	6 1/4	Orrox Corporation	—	34	8 1/4	8 1/4	8 1/4	— 1/4
16 1/2	10 1/2	Pioneer Electronics	17	3	11 1/2	11 1/2	11 1/2	— 1/4
23 1/2	15 1/2	RCA	9	3771	19 1/2	18 1/2	19 1/2	— 3/4
18	11 1/2	Sony	9	764	12 1/2	12 1/2	12 1/2	+ 1/4
34 1/2	22 1/2	Storer Broadcasting	12	2145	25 1/2	24 1/2	25	— 3/4
3 1/2	2	Superscope	—	5	3	2 1/2	2 1/2	— 1/4
34 1/2	27 1/4	Taft Broadcasting	8	10	31 1/2	31 1/2	31 1/2	— 1/4
63 1/2	43 1/4	Warner Communications	10	2842	48 1/4	46 1/4	47 1/4	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Kustom Elec.	800	1 1/2	1 3/4
Certron Corp.	9000	7/8	15/16	Recoton	—	2 1/4	3 1/4
Data Packaging	—	6	6 1/2	Reeves	—	—	—
Josephson Int'l	1100	9 1/4	9 3/4	Commun.	3180	30	3 1/4
Koss Corp.	3100	4 1/2	4 3/4	Schwartz Brothers	—	2 1/4	2 3/4

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

Music Arm Boosts Thorn EMI Division Reports 12-Month Profit Of \$62.4 Million

By PETER JONES

LONDON—Thorn EMI's music division, which includes EMI Records and Capitol Records, posted a substantial increase in profits in the 12 months to March, 1982: \$62.4 million, compared to \$34.7 million the previous year. Figures reflect exchange rates of \$1.70 to the pound sterling at time of writing.

The newly released statistics offer sharp contrast to the music division's depressed condition two years ago, while boosting the parent company's profit profile beyond most expectations.

Full Thorn EMI group profits for the 1981-82 year's trading were \$179.2 million, as against \$160.3 million the previous year.

Chairman Sir Richard Cave is quick to single out the music division for its effort in boosting its profits some four-fifths higher in the year, most of its improvements coming from European areas.

He says: "Significant profit improvement has been achieved despite a lack of growth in the market. But the results reflect the benefits of previous rationalization measures,

strong worldwide management and the growing development of excellent repertoire."

In the overall group home entertainment sector, he says that Thorn EMI's Ferguson division "improved upon the previous year's performance to produce good results," notably with the TX range of color television receivers.

Cave adds that the Royal Wedding here boosted both television and videorecorder sales. The group's television rental companies remained market leaders in the U.K., with expansion overseas. "Demand

for videorecorders and the prerecorded video cassettes again exceeded expectations and it's a buoyant business," he says.

The video software side of Thorn EMI is being developed further by heavy investment, with the video programs department establishing itself in Europe, the U.S. and Australia.

But, he admits, commitments made in earlier years together with "recent trends in the film business have resulted in losses. Both our cin-

(Continued on page 46)

Overseas Payment Delays Anger German Publishers

By WOLFGANG SPAHR

HAMBURG—German music publishers are growing increasingly angry at delays in rights payments from overseas, and particularly from the U.S. and Britain. This was one of the main themes to emerge at the annual meeting of the German Music Publishers' Assn., held late last month in Lunenburg and attended by 150 representatives of 300 member companies.

Other plans and problems under discussion included the slashing of local and federal cultural budgets, relations with emergent new media, and the heel-dragging of the German government over new legislation to protect author and publisher rights more effectively.

A considerable number of members reported experiencing delays in the accounting of foreign copyright societies, and having to chase up payments. Some suggested that GEMA, which takes pride in the punctuality of its own payments to overseas counterparts, might in future be a little less punctual, as a form of mild sanction.

Some were at a loss to understand the very low accounts given by overseas societies for German-author titles which they knew for a fact had been weeks in foreign charts. Publisher Karl-Heinz Klempnow, chief executive of Youngster Music, suggested all members should give GEMA sufficient information on their overseas activities for it to protect their interests. He also proposed a central file of titles for the whole of Europe: too often, he said, insufficient care was taken abroad to identify the German songs.

Hans Sikorski explained that these problems were largely due to the negative balance between

GEMA's outgoing payments to foreign territories and its income from them.

A general feeling held that concert promoters should be paying more in licenses to GEMA. Currently, only 1% of the promoter's very considerable earnings from a major concert went to the authors, and this was felt to be unfair. An increase in the share will be demanded.

Problems with advertising agencies who use familiar titles in their ads were also discussed. Several legal actions were underway and several publishers expressed themselves ready to take the matter all the way to the Federal High Court. On plagiarism, Dr. Hanser-Strecker of B. Schott's and Sons spelt out the difficulty of protecting au-

(Continued on page 46)

Audiofidelity Profits Rise

NEW YORK—Audiofidelity Enterprises showed a net profit increase in the fiscal year ended March 31, according to Danny Pugliese, chairman of the board.

The 30-year-old label operation, traded Over-The-Counter, showed a net profit of \$278,292 or 28 cents per share compared with the previous fiscal year's \$102,327 or 10 cents per share. The fiscal 1982 figures were based on 10,070,500 average shares outstanding as against 9,439,300 in fiscal 1981.

Pugliese reported that operating revenue doubled during the same period to \$4,545,147 as compared to \$2,269,928 a year earlier.

Cable Watch

Video Music Channel Offers Flexibility

By LAURA FOTI

If syndication works for radio and television, why not cable tv? That's the thinking behind the Video Music Channel in Atlanta, which provides two to 15 hours of programming per week to 2.5 million homes in 40 markets.

The two-year-old company offers flexibility to cable operators in its programming, making it different from services such as MTV. "We have different types of arrangements with different systems," says David Less, vice president of syndication services.

"We don't need a whole channel; we can divide with another service, split ad time, lease or barter—there are a number of options. If operators lease the service, it's the cheapest thing they can get on cable."

Less sees cable tv as a boon to the home entertainment industry, particularly music. "It allows tv to live up to the potential of providing varied entertainment. With stereo cable, there's no need to listen to the radio any more—just turn on the tv and close your eyes!"

An important aspect of the Video Music Channel, and one that has

wide-reaching implications, is its ability to provide local origination programming. It's already doing it in its local Atlanta; Less says, "We're on eight hours a day now and are expanding to 24."

"Local origination is important because markets differ. There are not homogenous tastes around the country." Local origination also makes cable music—and the Video Music Channel—potentially strong competitors of local radio. The channel gives concert information and, when the group Asia appeared in Atlanta recently, VMC shot an interview and got it on the air even before the concert had started.

Less sees VMC expanding local origination far beyond its hometown. "We can go national with local origination," he says. "It's an expensive venture, but it's a better idea." Expenses involved would include a complete video studio in each market.

The Video Music Channel has these facilities in Atlanta including a 750-seat theater, and even uses them for outside work such as commercials. "We can do production at a fraction of what it would cost elsewhere," Less says.

VMC's programming flexibility extends to black music and other formats that do not turn up on AOR-oriented MTV. "We can put together a strong r&b show," says Less. "In fact, we provide Black Entertainment Television with all the clips they use."

Wide Variety Of Music On Cable In August

NEW YORK—As part of their summer schedule, cable programmers have included plenty of music in the mix. Besides some repeats this month, there are also a number of premieres, including special interviews with members of Fleetwood Mac on MTV.

Bravo has a performance by Dave Brubeck and of the operetta "The Mikado"; sister service Escapade/Playboy features an interview with Merle Haggard; Showtime follows "Country Music Goes To England"; Home Box Office debuts Earth, Wind & Fire and Johnny Cash concerts.

Aug. 1 is MTV's first birthday, and the channel has planned a New Year's party for itself—a repeat of its New Year's Eve special with Karla DeVito, David Johansen and Bow Wow Wow. Other specials during the month include the documentary "Jimi Plays Berkeley" on Aug. 6.

Aug. 7 and 8 is "Billy Squier Weekend," opening with a showing of a concert taped last November, followed the next evening by an interview with performance footage. Friday the 13th will be marked by a showing of the rock horror classic "Phantom Of The Paradise" starring Paul Williams and directed by Brian DePalma. The next night there's a .38 Special concert, and on the 15th Volunteer Jam with Charlie Daniels, Wet Willie, the Allman Brothers and .38 Special.

A Go-Go's concert, taped last Dec. (Continued on page 45)

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Virgin To Bow Indie German, Dutch Firms

By JIM SAMPSON

MUNICH—Britain's Virgin Records will open independent companies in West Germany and the Netherlands Sept. 1 with marketing and a&r responsibilities. Ariola, which currently markets Virgin in these territories, will retain sales and distribution tasks.

Virgin's expansion is not unexpected. The label provided a steadily increasing share of Ariola's sales, with Germany's most charted album in 1981 (by Mike Oldfield) plus the current No. 1 single (by Orchestral Manoeuvres In The Dark).

In Munich, Virgin's managing director will be Udo Lange, now running Ariola Germany's international division. He says he is assembling a "relatively small team" and wants to keep his roster small. "Among musicians, Virgin has a very good image as an uncon-

(Continued on page 49)

JOINT VENTURE

MTV Names Rockbill As Official Program Guide

NEW YORK—Rockbill, a new monthly publication (Billboard, June 5) distributed at 70 clubs in 32 cities, is the official program directory for MTV. The premiere issue, out about two weeks, contains six pages of promotional material on the cable music channel.

"It's a joint venture between us and MTV," says Rockbill publisher Jay Coleman. "We're hoping it will be instrumental in helping us both grow." MTV hopes the distribution of Rockbill in cities where the channel is not available will spur interest and help the channel to spread. In addition, MTV hopes to glean new subscribers in those markets already served.

"MTV is available in only two-thirds of the cities that Rockbill reaches, so this is a way for them to build interest around the country," says Coleman. The channel has also

begun a strong advertising drive.

Sixty-second commercials will begin airing more than 40 times a week on MTV beginning in August, promoting Rockbill and offering a year's subscription for \$12, \$3 less than the regular price.

Coleman says Rockbill will have a circulation of 500,000 through clubs alone, plus subscriptions.

The editorial to advertising ratio is about 65/35 and will remain that way, according to Coleman. Rockbill emphasizes new and developing artists, such as X, Marshall Crenshaw and Jim Carroll. An up-front section to begin with the second issue will feature music news and notes. The magazine has a two-week lead time.

"There's virtually no airplay for new artists," says Coleman. "This is a way to expose them. Record companies have to be more innovative."

The Rhythm & The Blues Ballard Brings Color To Bay Area Country

By NELSON GEORGE

P.J. Ballard works the midnight to 6 a.m. slot at San Francisco's country station KSAN. She plays Merle Haggard, Crystal Gayle, the Gatlin Brothers and Dolly Parton, just like everybody else on the station, but with an extra ounce of charm for country-loving Bay Area night owls.

That's nice, you say, but what does that have to do with "The Rhythm & the Blues"? Well, Ballard, country DJ, is black.

"Whenever I'm introduced to someone black, they go into total shock," says Ballard. "They go 'Country? What country? How did you ever get into that?' I just tell them it's a long story."

For Ballard it began seven years ago when she left a full-time job at

Crown Zellerbach paper company to pursue a broadcasting career. "I'd always liked speaking into microphones, going back to when I'd read church announcements over radio as a child," she recalls. For a time, Ballard had worked as a dispatcher for a Bay Area police department.

She says, "I didn't quit my job immediately, but kind of eased out of it. First I took some broadcasting classes and visited some broadcast outlets to gain experience." A demo tape snagged Ballard a voiceover commercial for Teleprompter Television. Through that tape, she became friendly with personnel

(Continued on page 38)

JULY 31, 1982, BILLBOARD

TERRY BROOKS

12" COLOR VINYL

NEW SINGLE: DANCIN' WOMAN

BILLBOARD, September 12, 1981

Billboard's Recommended LPs

TERRY BROOKS & STRANGE—High Flyer, Star People (Tone). Produced by Terry Brooks. Basically a one-take LP that was mixed the next day and mastered the day after that. "High Flyer" belies its quickie production with some dense suburban hard rock featuring Brooks on vocals and guitar. Behind him are bass, drums and keyboards. This LP is good guitar-heavy AOR rock that need not take a back seat to anything released by the majors. **Best cuts:** "Child in the City," "High Flyer," "What Kind of Man."

S.U.R.E. SHOT

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- only dance orientated rock
- Jan. 25, 1982 #6 "Child of The City"
 - Feb. 1, 1982 #4 "Child of The City"
 - Feb. 14, 1982 #2 "Rock 'N' Roll Women"

BILLBOARD, August 16, 1980

Billboard's Recommended LPs

TERRY BROOKS & STRANGE—To Earth With Love, Star People SPROOOS. Produced by Terry Brooks. The black & white cover looks mystical/arty/tolkie, but inside is some of the best and freshest head banging hard rock heard in a long time. Singer/guitarist Brooks has keyboards, bass and drums behind him, and from there he picks up where Aerosmith left off. **Best cuts:** "Bottom Line," "Mister Strange," "Down and Dirty Blues."

"Terry Brooks is capable of the most devastating heavy metal on vinyl..." Ken Hall, ROCKS OFF! MAGAZINE

"HIGH FLYER" by TERRY BROOKS

PRIORITY ALBUM and ARTIST on C.G.D., ITALY

July '82 SOUNDS MAGAZINE in England

"HIGH FLYER" #9 Compiled from sales of 50 stores all over the U.K.

IMPORTS

- 1 TOO FAST FOR LOVE, Motley Crue, Leathur
- 2 VINYL CONFESSIONS, Kansas, CBS
- 3 OFFERING, A&A, WEA
- 4 LIGHTENING TO THE NATIONS, Diamond Head, Wolf
- 5 THRILL OF THE KILL, Hunt, Passport
- 6 METAL MASSACRE, Various Artists, Metal Blades
- 7 NO RESERVATIONS, Blackfoot, Antilles
- 8 APB, Artemis Pyle Band, MCA
- 9 HIGH FLYER, Terry Brooks And The Strange, Starpeople

"High Flyer" and "To Earth With Love" SPR 0013 SPR 0005

SHANE WILDER ASSOCIATES (Hollywood) NEGOTIATING TERRY BROOKS AMERICAN RECORD RIGHTS WITH A MAJOR RECORD LABEL

Project 3 Adds Big Band Midliner

NEW YORK—Project 3 Records, which launched its \$5.98 midline Seagull label last month with five titles, has added a novel big band medley album in the series.

Two of Project 3's top-selling albums, 2-LP volumes of Enoch Light & the Light Brigade's "Big Band Hits Of The 30's, 40's, 50's," have had their 48 selections edited by label president Herb Linsky for presentation on a single album, "Big Band Fever."

Members of the orchestra directed by Light, who founded Project 3, include Bob Rosengarden, Mel Davis, Walt Levinsky and Lou McGarity.


The Seagull line, like Project 3 distributed through Arista Records, bowed with five albums last month, although the packages are not necessarily identical to their original counterparts. They include "Guitar Jamboree" with Tony Motolla, "Good Night My Love" with Bobby Hackett, "Dance Away The Pounds" with the Mel Davis Orchestra, "Oh, Lonesome Me" with Dinah Shore and "Blowin' In The Wind" with Enoch Light & the Light Brigade.

In another development, Linsky reports that the Insight line of big-band era albums, 15 in all, have joined the \$5.98 midline price category. Both Seagull and Insight are also available on cassettes and both lines are stickered with Arista's midline slogan, "Priceless Music. Priced Less."

A&M Awards Scholarship

NEW YORK—The A&M Records Scholarship for 1982, first revealed by Herb Alpert and Jerry Moss at the NARM convention this year, has been awarded to Patrick Fortney, whose mother is employed as a clerk at The Record Shop in Omaha, Nebraska.

The \$20,000 contribution by Alpert and Moss to the NARM Scholarship Foundation generates a \$6,000 scholarship each year for four years from 1982-85. At a NARM Scholarship Foundation dinner, the two executives were honored that evening on the occasion of A&M's 20th anniversary.



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Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

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

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

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

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

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

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Vol. 94 No. 30

Commentary

Books: Rock's New Partner

By MADELEINE MOREL

In these times of economic recession, when both the recording and the book publishing industry are undergoing hardships, it seems ironic that one of the few flourishing areas is a crossover of both industries: rock'n'roll publishing.

In three years of rapid growth, rock publishing has expanded from a very specialized area concentrated on by several new, innovative publishing houses such as Delilah, Eel Pie, Proteus and Rolling Stone Press, to a highly lucrative area into which major publishers such as Dell, Knopf, McGraw-Hill and Random House have entered.

Since advertising budgets are either non-existent or too low, we publishers have had to work out of necessity with diverse branches of the rock music industry in order to promote our books. And, indeed, the mutual cooperation offered in crossover promotions has proved to be beneficial to us all. In these times, related industries must recognize the benefits of working together.

Crossover promotion and merchandising methods have become more ambitious and more frequent as the various branches of the music industry expand and the dollar investment increases. Simon & Garfunkel's "Concert In The Park" LP, for example, was released in conjunction with the HBO special. MTV has already mounted several promotions for such artists as REO Speedwagon and Journey with radio simulcast tie-ins. Yet, we are made to believe that music cable and radio are arch rivals.

Similarly, the rock book publishing industry has joined forces in crossover promotions with remarkable success. Not only has the additional exposure of product been highly beneficial, but association with rock titles by FM radio stations, record companies, cable tv and magazines has implicitly given our rock book industry endorsement, an important factor in selling to the consumer.



Morel: "Out of necessity, music retailers are becoming less wary of new merchandise."

'A natural liaison results between three different industries — cable, recording and book publishing'

Especially close have been rock publishers and radio stations, particularly FM. It is now common practice for publishers to give copies of books to radio stations for on-air giveaway. Sometimes, programming is even developed around the subject of a new title.

Record companies frequently join forces with book publishers in doing double giveaways, most frequently in conjunction with the release of a new LP. Ironically, the first time this liaison was formed, the opposite was the case: the year that Springsteen's long-awaited LP, "The River," failed to be released, 1979, CBS donated many catalog LPs in a joint promotion with the biography.

Giveaways are not the only bind between publishers and radio. Frequently, authors of rock titles, many of them well-known themselves as rock critics and contributors to popular rock magazines and newspapers, give interviews at the time of publication of their books.

It seems that most FM stations enjoy the association with writers, for not only are they conducted by individual, local stations, but most of the mushrooming radio syndication companies are also willing to do book-related interviews.

As is the case with radio programming, syndication companies will sometimes build major shows around the subject matter of a book, whether it be biography, history, analysis or trivia. One enterprising young company combines the two and automatically donates titles (acquired free from publishers) to participating radio stations with weekly syndicated quiz.

By natural progression, rock publishers are now starting to work in a similar manner with the expanding rock music cable tv field, particularly MTV. A natural liaison results between three different industries—cable, recording and book publishing.

Another angle of what strikes me as the increasing liaison between the book and music industry is the investment-involved partnerships between music and book publishers. Heavily editorialized sheet music of the most popular rock songs in which both publishers have creative input seems to be on the increase, with, I believe the most ambitious project so far being "The Compleat Beatles," a joint venture between ATV Music and Delilah Communications.

Naturally, we rock book publishers are now anxious to have our books distributed through record stores, which is obviously the most efficient way to target our audience.

Initially, record and music stores refused to carry books; however, with what I believe to be the paucity of good, new recorded material, this new merchandise seems to be increasingly welcome. In a similar manner, book wholesalers and retailers are gradually starting to sell videotapes.

It is hardly surprising that this new crossover in merchandising is not without its headaches in inventory and marketing control. Discounts are very different; on-consignment sales can be problematic, as can display and racking. However, I believe

that out of necessity, music retailers are becoming less wary of new merchandise.

Finally, just as book/movie tie-ins have become common practice, movies and videofilms are now being made for cinema distribution, cable TV and eventual retail, based on the biographies of rock stars. Hollywood is rumored to have three Jim Morrison movies underway.

Furthermore, with the increase in video outlets, rock publishers are also making an investment in the movie and video film field by developing rock books themselves for dramatization.

The rapprochement of so many similar industries is leading more and more often to the crossover in personnel from one field to another which, I think, can only contribute to a more rounded marketing approach.

I recognize that in this ever-expanding field, rock publishing is a mere pawn. However, it is painfully clear that we friendly enemies of the entertainment business will have to work together more and more closely in order to survive.

Madeleine Morel is director of publicity & promotion for Delilah Communications, book publishing firm based in New York City.

Letters To The Editor

Congressional Demons

It would be totally remiss for Sen. William Proxmire not to award a "Golden Fleece" to Rep. Robert Dornan for his outrageous demonic message bill.

It seems to me there's something more demonic in the ranks of Congress when some of its members apparently demand sex in return for continued employment. Surely, it would be a gas to have taped some of those sleazy solicitations and pressed them onto vinyl. Demonic message label attached, of course.

Tom Buck
West Sacramento, Calif.

Beware Of Sharing

As director of the only one-stop in the San Fernando Valley region I would like to congratulate Billboard on its coverage of record rentals and on its general anti-taping stance. However, I feel that although millions of

unit sales are lost to the heinous acts of record taping and rental, far more are lost due to record sharing.

Now, I know this concept may seem slightly ludicrous, but hear me out. When someone attends a concert, the ticket he purchases entitles him alone to admission. He can't bring along a group of friends. By the same token, why does buying an album entitle someone to invite as many people as he desires to share in the listening?

I realize it would be unrealistic to expect legislation to alleviate this problem. But why can't this industry start a massive public relations campaign making it clear that records are a personal experience meant only for the individual purchasing the LP.

Every time someone has a few friends over to listen to an album we lose the potential sale of possibly four or five units. If the entire industry adopted a campaign along these lines I'm sure many of our so-called ills

would be cured. Remember, "Music is a personal experience, don't share it."

Richard Foss
Sounds Good Records & Tapes
Chatsworth, Calif.

The Buck Stops Here

Does Motown really think dealers are going to pass its 10% discount to consumers? Not me! I think we're just getting back what they took from us in increases over the past two or three years.

Now that the economy is bad and little product is moving, the big companies are trying to stimulate sales with their so-called deals and discounts. Yes, Motown, thanks for your 10% discount and especially RCA for its Real Deal LPs, which I sell for \$6.99—no discount.

Larry Bojin
DJ's Records
Norfolk, Va.

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

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Getting New Music Into Stores Meet Emphasizes Need For Strong Marketing Thrust

By ROMAN KOZAK

NEW YORK—Problems in getting new music into retail outlets, particularly that produced by independent and often tiny labels, were discussed in depth at the New Music Seminar here Tuesday (20) at panels devoted to distribution and marketing, independent labels, and retail. Venue was the Sheraton Center Hotel.

Commented Marty Scott, president of JEM Records and moderator of the distribution and marketing panel, "It's been said that it's the easiest thing in the world to make a record, and the hardest thing to sell it."

Others on the panel were Chris Knab of San Francisco's 415 Records, Barry Kobran of New York's Important Records, Epic's Ron McCarrell, Bob Rufici of RCA, Gefen's Ed Rosenblatt, Steve Shmerier of Chrysalis, and retailer Norman Hunter of New York's Record Bar.

The members of the panel stressed the importance of having a marketing plan in putting out new releases, and especially noted that independents must let their distributors know what they are doing in order to coordinate activities and to indicate that the label is viable with product, so as not to get lost in the flood of new releases.

"There are so many releases that it is as important for me to decide which records I am not going to buy as it is to figure how many of each I will buy of those that I want," said Hunter, who is the buyer for the Record Bar chain. He also pointed to one of the problems with indie distributors in regard to releases and payments. "I may refuse product from label A from a distributor because I may have problems with label B from the same distributor in terms of returns or something else, even though label A had nothing to do with it," he said. "It happened when we had problems with A&M's distributors and A&M was coming out with 'Frampton Comes Alive.' We would take only a small amount. But then if a record gets big enough,

then the negotiations can be damned. Hit records solve a lot of problems."

The importance of cassettes was underlined at the panel, with Scott noting that the alternative record stores which are the most aggressive in selling new music are surprisingly reluctant to get strongly behind cassettes.

Schmerier noted that among the problems in selling cassettes is the fact that while albums get heavily merchandised and displayed, cassettes are usually somewhere lumped together in back. He said it would be better if albums and cassettes of the same title were displayed together.

Much of the session on independents was devoted to the various panelists telling the story of their particular labels. Moderator was Tom Silverman of Dance Music Report, and the panelists were Bob Biggs of Slash Records, Jay Boberg of IRS Records, Ray Caviano of RFC Records, Neil Cooper of Reach Out Int'l. Records, Danny Glass of Sam Records, Stan Hoffman of Prelude Records, Howie Klein of 415 Records, Cory Robbins of Profile Records, and Eric Dufaure of Cachalot Records.

With such a variety of labels, different executives pointed to different problems in their business. Caviano noted the greater competition looming from the majors releasing more "street music." Cooper said radio stations and clubs were not geared to play cassettes, which is the only product he releases. A number of panelists complained about the lack of airplay, but Hoffman is worried about burnout, especially in New York, with three giant urban contemporary radio stations getting immediately on his releases but then playing them to death within three weeks.

A common theme was distribution and payment, and the key that was seen to that is to maintain a consistent product flow. With that, sooner or later the label will be paid.

A problem brought up at the label session and then carried on to the re-

tailoring panel was the fact that many hot 12-inch releases, which are readily available in the Northeast, simply cannot be found in other parts of the country. Even major label branches don't carry their own 12-inchers, it was said.

Bruce Godwin, of the Record Rack in Houston, who was on the floor for the indie panel and was a panelist on the retail session, suggested buying that product from New York based one-stops.

Moderator of the retail panel was Dave Weise of RCA. Other panelists were Wresch Dawidjian of Record & Tape Ltd. in Washington, Diane Dragone of Star Records in San

(Continued on page 45)



Billboard photo by Chuck Pulin
X-CITED FANS—Members of X autograph posters during an in-store visit to the Record Factory in Greenwich Village. The Elektra group was in New York for a concert date at the Palladium.

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

- AVERAGE WHITE BAND**
Cupid's In Fashion
LP Arista AL9594
- BARBIERI, GATO**
Bahia
LP Fania JM 6080
- BLACK UHURU**
Black Sounds Of Freedom
LP Greenleaves GREL23
- CARRACK, PAUL**
Suburban Voodoo
LP Epic ARE 38161No List
CA AET 38161No List
- CLARKE, STANLEY**
Let Me Know You
LP Epic FE 38086No List
CA FET 38086No List
- COLEMAN'S, ALBERT, ATLANTA POPS**
Just Hooked On Country
LP Epic FE 38184No List
CA FET 38184No List
- CONNIFF, RAY, & THE SINGERS**
The Nashville Connection
LP Columbia FC 38072No List
CA FECT 38072No List
- DAWGS**
My Town
LP Star Rhythm LP102

- DAY, ARLAN**
I Surrender
LP Pasha ARZ 37693No List
CA AZT 37693No List
- DeBARGE**
All This Love
LP Gordy 6012GL
- EEL-A-MOUSE**
Wa-Do-Dem
LP Greenleaves GREL31
- EL GRAN COMBO**
Nuestro Aniversario
LP Combo RCCLP-2026
- FLESH EATERS**
Forever Came Today
LP Ruby JRR805
- GILLEY, MICKEY**
Put Your Dreams Away
LP Epic FE 38082No List
BT FEA 38082No List
CA FET 38082No List
- HAYES, BONNIE, with THE WILD COMBO**
Good Clean Fun
LP Slash SR-112
- HUMAN SWITCHBOARD**
Coffee Break
CA ROIR/Reachout Int'l A-110\$ 9.98
- ISLEY BROTHERS**
The Real Deal
LP TNeck FZ 38047No List
BT FZA 38047No List
CA FZT 38047No List
- JACKSON, JERMAINE**
Let Me Tickle Your Fancy
LP Motown 6017ML
- LEER, THOMAS**
Letter From America
LP Cherry Red/Chachalot ARIPE 1
- LUNCH, LYDIA**
13-13
LP Ruby JRR806
- MANZANERO, ARMANDO**
Otra Vez Romantico
LP RCA RLK 17020
- MECO**
Swingtime's Greatest Hits
LP Arista AL9605
- MEISNER, RANDY**
Randy Meisner
LP Epic FE 38121No List
CA FET 38121No List
- NEWMAN, JIMMY C.**
Cajun Country
LP Delta DLP1144
- NON-FICTION**
Don't Bet Your Love
LP Mega REC-2002\$ 6.98
- OZONE**
L'il Suzy
LP Motown 6011ML
- PENDERGRASS, TEDDY**
This One's For You
LP Philadelphia Int'l FZ 38118No List
CA FZT 38118No List
- PICKETT, CHARLIE, & THE EGGS**
Live At The Button
LP Open OPEN LONG 1
- REDD, SHARON**
Redd Hot
LP Prelude PRL14106
- RIOT**
Restless Breed
LP Elektra E160134
- RODS**
Wild Dogs
LP Arista AL9601
- ROSSLYN MOUNTAIN BOYS**
Lone Outsider
LP Schizophonic SR-0001No List
- SANTANA**
Shango
LP Columbia FC 38122No List
BT FAC 38122No List
CA FCT 38122No List
- SCIENTIFIC AMERICANS**
Load & Go!
CA ROIR/Reachout Int'l A-111\$ 9.98

- STEEL PULSE**
True Democracy
LP Elektra E160113
- STUART, MARTY**
Busy Bee Cafe
LP Sugar Hill 3726
- TIMS, ALFONIA, & HIS FLYING TIGERS**
Future Funk/Uncut
CA ROIR/Reachout Int'l A-112\$ 9.98
- TWINS**
Passion Factory
LP Handshake FW 38166No List
CA FWT 38166No List
- VARIOUS ARTISTS**
Bay State Rock, Vol. 1: An Anthology Of Massachusetts Rock'n'Roll
LP Star Rhythm LP101
- VARIOUS ARTISTS**
New York Thrash
CA ROIR/Reachout Int'l A-113\$ 9.98
- VENDETTA**
Vendetta
LP Epic ARE 37971No List
CA AET 37971No List

JAZZ

- CACIA'S, PAUL, BIG BAND**
All In Good Time
LP Alexander Street Music ALX2400
- D'RIVERA, PAQUITO**
Mariel
LP Columbia FC 38177No List
CAFCT 38177
No List
- HARPER, HERBIE**
Revisited
LP Sea Breeze SBD101
- HENDERSON, PATRICK**
This Is Love
LP Priority JU 38169No List
CA JUT 38169No List
- JARREAU, AL**
1965
LP Bainbridge BT 6237\$ 8.98
CA BT 6237\$ 8.98
- MILES, BUTCH, SEXTET**
Salutes Gene Krupa
LP Famous Door HL142
- MILLER, EDDIE, & JOHNNY VARRO**
Street Of Dreams
LP Magna Graphics Jazz MJ101
- PEAGLER, CURTIS, GROUP**
For Basie & Duke
LP Sea Pea 5001
- VARRO, JOHNNY**, see Eddie Miller

GOSPEL

- CATHEDRALS**
Something Special
LP Canaan 9890
- DINO**
Encore
LP Light 5809
- TALBOT, TERRY**
On Wings Of The Wind
LP Birdwing 37975
- WILLIAMS BROTHERS**
Brother To Brother
LP Myrrh 6717

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.

NARM 'Gift' Gets Four-City Test Results Seen As Crucial To Campaign Implementation

• Continued from page 1

highly cooperative in usage of "Gift Of Music" merchandising aids and logos in ads.

Immediately following its selection by a five-member steering committee in April, the agency's research and account management staffers personally visited manufacturers, racks and retailers in New York, Los Angeles and Minnesota as an initial phase in extending music industry research already conducted under Mickey Kapp's direction at Warner Communications Inc. "We found that 'Gift Of Music' was a living, breathing idea," says Reingold.

The core of the test-city campaign in Portland, Ore., Cincinnati, Phoenix and Greensboro, N.C. will be based, however, on a series of focus group studies already conducted in Chicago and Boston and currently being analyzed by HBM. "We already see greater opportunities for recording gift-giving than NARM realized," claims Reingold.

Specific campaign direction for the test markets will be finalized at an Aug. 2 meeting here of the "Gift

Of Music" steering committee, a unit of the "Gift Of Music" advisory board composed of five industryites: John Marmaduke, Morris Baumstein, Lou Fogelman, Bob Reitman and Mark Schulman.

In October, HBM will conduct a "quantitative" study nationally among 1,200 participants, to impact greatly on 1983 plans to launch the institutional campaign, if approved at the convention.

"The target audience," explains Cohen, "are those who give gifts of any sort between \$5 and \$25. If they are making gifts of recordings of one of every five gifts they give, we want it to increase to at least two out of five."

The four-city test will cover a period of six weeks, taking it well into the Christmas season. In addition, pre-campaign and post-campaign tracking studies over the phone are part of the test, among 1,200 people covering a wide age group.

While financial considerations played a role in the selection of the test markets, Reingold contends that "we didn't want to test in extreme

markets, either the worst or the best."

According to Reingold, the quantitative national study is regarded as the "very first about gift-giving in America." NARM conventioners will be informed of this study and the pre- and post-tracking surveys.

HBM bills about \$80 million a year and services such accounts as Parker Bros., Stanley Works, A&W root beer, and Acushnet, which manufactures Titleist golf balls. It was chosen among 35 agencies interviewed by Shelley Cooper, executive director of "Gift Of Music Inc.," who then passed on eight recommendations to the "Gift Of Music" advisory board, which then selected HBM after three agencies made case history ad presentations. This group is composed of 12 manufacturers and three merchandisers.

"We're looking at 'Gift Of Music' as a brand," comments Reingold.

As for monies collected, they are being confidentially gathered by the New York CPA firm of Touche Ross and are invested in repurchase agreements.

Retailing

Jazz Midlines Are A Mixed Bag Dealers Divided Over Labels' Choice Of Repertoire

LOS ANGELES—Midline album catalogs have virtually rescued older pop titles at the majors, but when it comes to jazz repertoire, key dealers are divided over how this increasingly potent price point has been handled.

On the plus side, those polled in a survey of key jazz dealers in different regions agree that the pairing of venerable jazz titles with a more attractive price spells more turns in sales. In some instances, claim some respondents, the shift to \$5.98 list prices may also allow given selections to stay in the market longer, since they might otherwise be deleted owing to insufficient demand to justify their sale at full list.

On the other hand, some retailers feel that the majors have varied in their approach to the category, and argue that development of saleable jazz midlines remains a checkered proposition when marketers aren't properly educated as to the true market potential for a given title.

At Tower Records' Sunset Strip store, a landmark location that has long boasted one of Los Angeles' most impressive jazz departments, David Reyes notes that CBS' pioneering \$5.98 midline catalog included jazz from the outset—a commitment Reyes feels points up the potential increase in sales volume for the right catalog titles at that price.

"In fact, almost all the Miles Davis catalog items are now mid-

lines," says Reyes, "and they always move. Some of his older classics, like 'Sketches Of Spain,' I can't even keep in stock—that album probably sells three times what it did when it was still front line."

Other majors have been slower to exploit the midline equation, Reyes contends. "With most of the others, it was secondary in coming around," he says. "MCA, for example, took a while, and WEA was slow with jazz, too."

MCA's reactivation of its Impulse catalog, secured when MCA purchased ABC Records, has reversed the situation, in Reyes' view, in that the Impulse midlines now move briskly. But Reyes still sees one of WEA's biggest potential jazz assets as underutilized: "Atlantic has great material in the vault, and not enough of it has been brought into the midline."

With Tower's size allowing a large floor plan, Reyes reports that midline titles are double-binned, with copies carried both in the midline product islands near the register as well as in the regular jazz section by artist. And as a major retailer that can command ad dollar commitments from its vendors, he notes that jazz artists are included in the store's print layouts for midline sales ads. No special jazz midline promotions are used, however.

More critical of midlines' total spectrum of music is John Penney of Record Theatre in Buffalo. While

Penney, too, sees CBS and MCA as astute in their development of strong jazz lines at \$5.98, he sees most other majors as needing expanded catalogs.

"There's a tremendous amount of important jazz catalog that's been generated just since the '50s, and most of which is hard to find," argues Penney, who cites the practical disappearance of Blue Note's seminal catalog as perhaps the most glaring example of a line unrepresented at retail yet still in demand.

Overall, Penney believes many major label marketers err in selecting midline jazz titles because they lack an adequate knowledge of the artists and selections represented in older catalog material; "On the one hand, many labels aren't getting the right titles out when they do put jazz into a midline; on the other, some labels have put so many out in a single release that it's hard to know which ones to order."

Midline pricing may not have yielded as dramatic an upsurge in sales for older titles, simply because jazz catalog didn't undergo as severe a decline as pop album lines did in the late '70s, allows Penney. But the lure of lower prices, while less crucial when dealing with loyal jazz fans, may be enhanced in the current marketplace by a trend toward higher list prices for new releases.

Penney notes that a move toward \$9.98 list product, as seen for ECM's

(Continued on page 34)



WILLIAMS IN-STORE—Deniece Williams signs copies of her album, "Nlecy," during a recent in-store appearance at Manhattan's Disco-Mat. Looking on are Columbia's Fred Richardson and Gloria Barley.

CREDIT COUNSEL REPORT

Peaches Payoff To Hit \$8 Mil Over Five Years

LOS ANGELES—The projected payoff to Peaches/Nehi Distributing creditors of approximately \$8 million by 1987 (Billboard, April 17) is supported in correspondence from creditors' committee counsel Irving Sulmeyer.

A breakdown of cash flow and expenses, accompanying the July 7 letter, forecasts \$10,664,092 intake against a first year's (June-June 1983) gross expenses of \$512,571. If annual expenses average out at the first year's level, operational cost would be around \$2.5 million, leaving an \$8 million melon, out of which would also be paid legal and administration costs over the 60-month period.

Biggest put in the pot is the estimated \$5,316,284 which would

come from five-year notes of Five-Star Entertainment, \$2,074,081; Sound Entertainment, \$307,700; United Records & Tape, \$2,054,896; Bromo, \$2,054,896 and Craig Products/Tom Heiman, \$180,000. These entities acquired former Peaches stores. The report estimates another \$184,127, might be forthcoming, but is under dispute.

Second largest income is expected from rental income from the Richmond, Fraser, Mich. and Fort Lauderdale stores, from which \$1,249,012 is expected. The IRS is expected to refund \$100,000. From the Lake Arrowhead real estate, Sulmeyer anticipates \$644,200. A little over \$400,000 would stem from cash in advance of shipments. Contingent income is estimated at \$619,064.

JOHN SIPPEL

Margins, Price-Cutting Are Key U.K. Dealer Concerns

LONDON—British record and tape retailers continue to worry about preferential margins given to the multiples (i.e., department and/or variety store chains with record departments, such as Woolworths) and about fierce price-cutting in the marketplace itself.

This was evident at two special "open" meetings held in Birmingham and London by the Record & Video Retailers' Organization (RAVRO).

A casual count of attendees showed up another problem: retail apathy toward such gatherings. Despite repeated announcements in the trade press, and a mailout to 6,000 via EMI Records, only 30 retailers,

representing less than half that number of businesses, turned up. Seasoned observers of retail here, however, say that this has been a problem for years for organizers and dealer associations.

Among those who did attend the London and Birmingham events, talk was tough. Retailers were urged: get down to facts, not theories, about the state of the business; go for small-scale action rather than large-scale talk; plan for future tough times instead of nostalgically recalling "the good old days."

Small local bulk-buying schemes to earn more record company discount for the independents were commended as one way out of the slump. And Alan Davison, new RAVRO chairman, and secretary Arthur Spencer-Bolland, were urged to keep the association alive, despite the poor attendances.

It was strongly urged that the record companies should help the indie trade to "re-educate the public about the true value of records" through advertising campaigns.

Additionally, it was decided that RAVRO should renew its long-running efforts to persuade the British Phonographic Industry that dealers deserve and should get a proportionate share of any upcoming income from a levy on hardware or blank tapes.

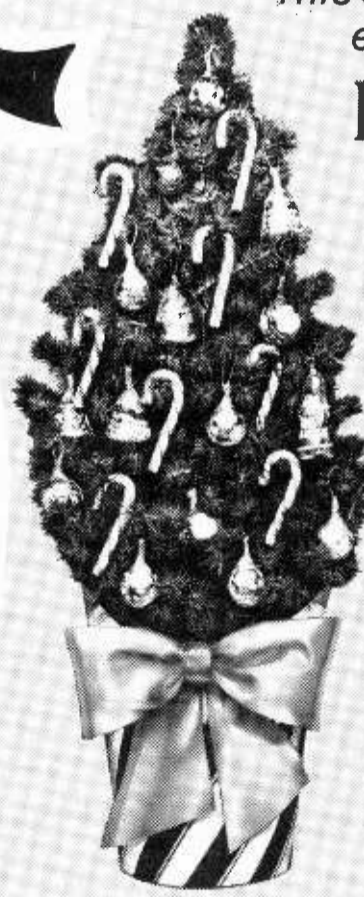
Ballesteros Purchases Casa Frago Chain

SAN JUAN—Sergio Ballesteros, owner of Puerto Rico's seven-store retail chain Supermercado de Discos, has bought the Casa Frago retail chain. Casa Frago, which racks over 100 stores in this country and includes 20 of its own stores, accounts for approximately 20% of sales on the island.

Ballesteros also serves as consultant for the Puerto Rico region to Caytronics Corporation, which distributes Latin American product in the U.S. and Puerto Rico.

*This Christmas delight your clients,
employees and associates with...*


Live Baby Alberta Spruce Tree



Have you been giving fruit, cheese, or steaks? They are quickly eaten and soon forgotten. This year, try something entirely different — our decorated *Live Baby Alberta Spruce Tree*. It is ecologically sound, stunningly handsome, and compliments the donor as much as the recipient. At the end of the holiday season, the fragrant tree can be repotted for patio or replanted in yard. You and your firm's thoughtfulness will be remembered for years to come! We ship these trees in our thoroughly field-tested cartons directly to your full gift list. We guarantee 100% perfect delivery. If anything goes wrong, we replace immediately, of course. For sample order or information, call us today or write in full confidence. We are one of the largest Christmas tree growers in the country and the only ones specializing in decorated live miniature trees.

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Radio

Coast, Midwest Are AOR Hotbeds Spring Arbitrons Show Format Gaining Mart Strength

By DOUGLAS E. HALL

NEW YORK—AOR formats on the West Coast and in some Midwest markets are showing substantial strength in the latest round of spring Arbitrons made available.

Seattle/Everett/Tacoma can be considered a particularly interesting market, where the three big AOR consultants—Lee Abrams, Jeff Pollack and John Sebastian—are battling head to head.

Abrams, of Burkhart/Abrams/Michaels/Douglas, is in the lead with KISW, which has a 7.5, unchanged from its rating in the winter and down from 8.7 a year ago. Sebastian is pushing KZOK hard to a 5.4 from 3.9 in the winter and 2.3 a year ago. Pollack has a 3.2 at KZAM, up from 3.0 in the winter and 2.8 a year ago.

Seattle is one of several West Coast AOR strongholds. Other markets where the format does well include San Jose, Sacramento and Eugene/Springfield. The twin Oregon cities show the "SuperStars" station KZEL up to 16.3 from 10.6 in the fall and 7.6 a year ago. In San Jose, three stations are battling over the AOR listenership: KSJO, KOME and KEZR, and the total listenership to this format is increasing. A year ago, the total AOR share was 15.2. Now it's up to 17.7.

With the help of Sebastian, KSJO has climbed to a leadership position of 8.5 from 8.1 in the winter and 2.0 a year ago. This has apparently hurt KOME and KEZR, which is sliding somewhat to AC these days. KOME has rebounded to a 5.3 from a low of 3.8 in the winter, but it's below the 7.6 it enjoyed a year ago. KEZR is down to 3.9 from 4.3 in the winter and 5.6 a year ago. Of KOME, consultant and Billboard ratings commentator Kent Burkhart comments, "We'll know in the next book if they can compete with KSJO. They're giving it a hard charge."

In Sacramento, "SuperStars" KZAP is flying high with a 13.7, but the big news in this market is the jump of KXOA-FM, also known as Easy Rock K-108. Among those surprised at the jump to 9.8 from 5.8 in the winter is program director Art Schroeder. "We've been running a very established AC station. We're consistent. We've not modified the format. We've had the same personalities for the past six years or more." Using tv spots and billboards, Schroeder actually expected a 7 share in the fall. "The strongest competition from a formatic standpoint is KSFM," he says. KSFM certainly felt the pressure. The station dropped from 7.9 in the spring and fall of last year to 4.7.

In other developments in the

Seattle market, the classical format on KING-FM is outpulling the AC format on KING-AM. The FM has a 3.1, down from 3.9 in the winter, but up from 3.2 a year ago. The AC AM station stands at 2.4, up from 2.0 in the winter, but down from 4.1 a year ago.

Burkhart notes "a disrupting factor in this market" in KUBE, with a Hot 100 format that has bested Pat O'Day's KYYX. Although KUBE peaked last fall with a 5.3—now down to 4.1—it is way ahead of last year's 1.9. In the same period, KYYX has tumbled to 1.7 from 4.5. Similarly formatted KNBQ is off too, to 2.6 from 3.6 in the winter and 4.2 a year ago.

The weak showing of KING-AM as opposed to its classical music sister FM outlet is another example the problems the latest Arbitrons show the AM band having.

Similar problems show up in Atlanta, Memphis, Miami and Charlotte. In Atlanta, traditional market leader WSB-AM is down to 8.7 despite the help of play-by-play Atlanta Braves baseball. The station had a 12.1 two years ago and had slipped to 10.2 by the fall. Country WPLO-AM has been beaten by country WKHX-FM. WPLO is down to 4.1 from 5.5 in the fall and 6.5 a year ago. WKHX is up to 7.8 from 5.3 in the fall and 3.5 a year ago. WSB-FM, which dropped beautiful music in favor of AC in February, hasn't made too much progress. It has a 4.1 versus a 3.8 in the fall and 4.3 a year ago. But the new AC signal seems to have set back WLTA, which is down to 4.8 from 7.0 in the fall and 7.4 a year ago.

Burkhart has high praise for urban contemporary WVEE and similarly formatted WAIL in New Orleans. "Urban does well in the Southland," Burkhart says. Both have good vertical programming (long periods spent listening).

WVEE is up to 11.5 from 10.3 in the fall and 8.9 a year ago. WAIL is up to 12.9 from 10.6 in the fall and 8.4 a year ago. In Atlanta, AOR and Hot 100 formats are not strong. "SuperStars" WKLS-FM is down to 6.2 from 8.7 in the fall and 10.7 a year ago.

(Continued on page 19)

College Radio Split On Goals?

NEW YORK—With 95% of the nation's college radio stations situated in the 88 to 92 kHz range, a panel of prominent college programmers addressed the difficulty in achieving greater market penetration at a New Music Seminar session Monday (19).

Moderator Robert Haber of Progressive Media magazine urged the gathering to act as radio programmers first and college programmers second. "There was a time when college directors were wined and dined and a station could be bought—literally. Then labels started cutting back on their service. Now college radio is at a precipice. It can either do something great, or it can sit at a plateau."

He suggested that college stations "mix and match" their programming with greater frequency via

(Continued on page 24)

WBLS Gets Mr. Magic, 'Rap Attack'

NEW YORK—WBLS-FM, in a programming coup, has hired Mr. Magic, the popular WHBI-FM air personality here whose late night "Rap Attack" show has galvanized young adult listeners in the metropolitan area since 1979.

Magic debuted Friday (23) in the 12-2 a.m. slot, replacing program director Frankie Crocker's "Quiet Hour" program, and Saturday (24) from 8-12 p.m.

"Frankie was wise enough to go back to the streets," says Magic, whose show has broken many rap and dance-oriented releases for independent labels on the strength of his dedicated teen following. "He just told me to be the same as I was at HBI, which means learning to blend into his format. I'm pretty excited, and feel very fortunate, because when I was a kid I looked up to him, the same way young people today admire Dr. J (basketball star Julius Erving)."

Magic views the station's commitment to his show as a potential turnaround for the fortunes of the rap industry, noting that he expects other urban outlets to follow suit.

LEO SACKS

Format Turntable WAYS Gets Talk Format

Faced with a 50% decline and more in the audience share in two years, Sis Radio has decided to take WAYS-AM Charlotte into a talk format using ABC's new satellite-delivered Talk Network and CBS News and Sports.

"Our ratings weren't that bad," says company president Sis Kaplan (see separate story). The station's share has fallen to 4.6 from 9.7 two years ago. "I think this is the proper direction for AM and I want to be first to do it."

Kaplan, who is also president of the National Radio Broadcasters Assn., says she believes that the future of music on the AM dial "depends on the market," but she adds, "It does not have the future that it does on FM."

While some jocks will probably be leaving, Robert Murphy's "Murphy In The Morning" will continue, but he plays few records. Program director Scott Slade and operations manager Larry Sprinkle will continue in these posts while dropping their on-air duties. Both will continue to be involved in WAYS' sister station, AOR SuperStars WROQ.

The new format will include a local sports program from 6 to 8 p.m. that is in place now and is hosted by John Kilgo. A local newblock will be developed from 4 to 6 p.m.

★ ★ ★

Burkhart/Abrams ends its association with AOR KQRS-FM Minneapolis as a "SuperStars" station

(Continued on page 18)



PYTHON AT PLJ—Monty Python members Graham Chapman, center, and Terry Gilliam, right, stop by WPLJ New York to tape an introduction for the station's exclusive advance screening of the film. Listening in on the taping is DJ Tony Pigg, who hosted the special screening.

AT NEW MUSIC SEMINAR

Music Mix Is Vital, Say Urban Format Panelists

NEW YORK—Panel discussion on urban contemporary radio at the New Music Seminar in New York last week (separate coverage, pages 3, 56) was more notable for the absence of five promised speakers than for the points made by the panelists who spoke. Venue was the Sheraton Center Hotel here.

Stan Hoffman, vice president of Prelude Records, was a last-minute substitution for moderator Barry Mayo of WRKS-FM New York, and he made the most of a truncated panel that included Carlos DeJesus

of Gotham market leader WKTU-FM, Barry Richards of WAIL-FM New Orleans, and Joe Tamburro of WDAS-FM Philadelphia.

Other no-shows included Steve Smith of KUKQ Phoenix, Jerry Bolding of WJPC Chicago, George Ware of the Black Music Assn., and Sonny Joe White of WXKS Boston, whose flight from Logan Airport was reportedly cancelled Tuesday (20) due to heavy rains.

According to DeJesus, WKTU gives "everything a shot, although

(Continued on page 18)

FOR AOR STATIONS

Hattrik Bows Promo Tool Arm

ST. LOUIS—High Visibility Inc., a promotion wing of Bob Hattrik Communications, has been formed to make promotional tools for AOR stations.

Currently available through High Visibility are concert guides, T-shirts, albums, neon signs and a syndicated rock calendar.

The concert guides are 100-page, slick four-color booklets geared toward different markets, containing interviews with concert promoters; seating charts for concert halls, sports stadiums and theaters; race track information; night clubs; and interviews with local personalities. The guides, available to stations on a barter basis will carry national advertising. Bill Moir, vice president of Bob Hattrik Communications, says that the prototype of the guide cost \$45,000 for 25,000 copies.

The firm has also inked an exclusive long-term agreement with Bill

Graham's San Francisco-based Winterland Productions for radio T-shirt merchandising. After obtaining a license from a station, High Visibility will set up a retail network within the market, channeling T-shirts to record stores and large chains. The firm will also handle inventory for the radio stations.

Also available to stations are:

- Neon signs of station's call letters, ranging from \$100-\$400.

- Syndicated calendars carrying important events in rock history and carrying the station's call letters.

- Post-1968 rock classics albums compiled from original masters obtained through record companies. The album covers will carry the station's call letters.

"A lot of stations don't have promotion directors," says Moir. "We are providing them with a way to reinforce their market position in a cost effective manner."

National Programming

Source Soars Via Elton B'cast

In what is being described as the most successful show in the history of the network, NBC's *Source* is pointing with pride to a 15.9 share among adults 18-24 for the Elton John broadcast that was carried by 246 stations on July 7.

The rating was developed by a Bruskin/Omnitel survey of the show. *Starfleet Blair*, which produced the program, estimates 15 million tuned in to John's first live broadcast in 12 years.

Other Bruskin figures show an 18.4 rating for men 18-24, an 11.0 rating for men 18-34, a 10.4 for adults 18-34, a 9.8 for women 18-34 and an 8.8 for men 18-49.

★ ★ ★

Mutual president Marty Rubenstein has gotten himself on the program of the Concert Music Broadcasters Assn., which meets at Tanglewood in Lenox, Mass. Aug. 4-8 to save his plans for a National Sym-

phony Orchestra series which is to debut Sept. 26.

Mutual had hoped to feed the shows live on a barter basis on Sundays at 3 p.m., but the network has run into clearance problems due to stations' demand for cash and stations' reluctance to clear Sunday afternoons which have been used to broadcast local concerts.

★ ★ ★

(Continued on page 18)

Zapped!

A MAJOR NEW MOTION PICTURE STARRING TEEN IDOLS, SCOTT BAIO AND WILLIE AAMES IS NOW A SENSATIONAL SOUNDTRACK ALBUM. PRODUCED BY GRAMMY WINNING CHARLES FOX, ZAPPED! FEATURES SONGS BY DAVID POMERANZ, PLAIN JANE, RICK DERRINGER, THE KEANE BROTHERS, WHAT, THE TWISTERS, THE GREG MATHIESON PROJECT AND DEVINSTATED.

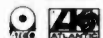


featuring the single,
"GOT TO BELIEVE
IN MAGIC" RY 7-99992
by David Pomeranz

**ZAPPED!
ORIGINAL MOTION PICTURE SOUNDTRACK
ON REGENCY RECORDS AND CASSETTES.**

Regency

Distributed by Atco Records.
A Division of Atlantic Recording Corp.



Zapped! is an Embassy Picture Release.

RY 38-152



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Satellite Nets Help Spread The Clear Channel 'Disease'

This is the first part of a three-part special report by Rollye Bornstein.

LOS ANGELES—If you've been in the radio industry for any length of time, it's highly probable that you're suffering from The Disease. Although its manifestation differs widely from individual to individual, its early onset bears striking similarities in all the cases I've studied.

You'll probably recall the first symptoms emerging in your early teens. They came only at night, after the lights were out and Dad had closed the bedroom door. In the quiet dark room you'd fumble softly for the radio, pull it under the covers and as everyone in the neighborhood was falling asleep, you'd be coming alive in a whole new world. The world of clear channel radio. A world that was fresh and new, exciting and distant, and whatever you wanted it to be. With a twist of the dial you were in New York or Chicago, Seattle or Cincinnati.

It was alluring, tempting and verriy addictive. And it wasn't long before you were struck down in your prime, a victim of The Disease.

You wanted to shop at Dennison Clothiers, Route 22, Union, New Jersey. You sent off to Holiday Inn's Inc. in Memphis for a picture of Dolly Holliday (and then wondered if it was her). You ordered John R's record package from Randy's Record Mart. You heard the Wolfman on XERF. You even sent off for a piece of the original cross. You were hooked. Any further doubts regarding the state of your sanity were quickly erased when you told the folks that you'd like to visit Little Rock 'cause KAAY made it sound so good.

As The Disease progressed, you grew up, submitted your soul to a job in this industry, and the initial symptoms subsided. The only time you dialed around for distant stations was when you drove across the country, U-Haul, spouse and kids in tow, to greet your next opportunity. . . . in Butte. That should have cured it right there.

Perhaps that's been a while, but just in case you're reading this stranded at a truckstop on I-80 in Iowa, you may need to know what's out there.

You'll be comforted to know that at present the clear channels are just where you last left them. And in some cases, so are the announcers. But they're joined these days by the new kids on the block. Satellite networks. Actually the concept is anything but new. Radio's heyday in the '30s and '40s centered around a local station's ability to join a network and rebroadcast the national programming being offered. The gimmick here is high quality instantaneous transmission via satellites—and networks are milking it for all it's worth. And why not? It's worth quite a lot.

The guy you're most likely to encounter is **Larry King**. He's all over the place. There are parts of the country where it's possible to hear Larry on a dozen different stations at once. Whether you want to or not. In case you've missed him (and if you have, check to see if you qualify as a Guinness record holder), "The Larry King Show" is heard each week-night on about 250 Mutual Broadcasting System affiliates. It runs live from midnight to 5:30 Eastern time and the first three hours are re-fed from 2:30 to 5:30 for West Coast outlets.

The first hour contains an interview with a topical guest who usually spends the next two hours fending phone calls on the air from listeners. The remaining two-and-a-half hours are dubbed "Open Phone America" where Larry takes calls on any topic, providing he likes it. "The Larry King Show" is interesting in several ways. It is the third such overnight effort attempted by Mutual. Perhaps you remember their first two—Herb Jepko's Nightcaps from KSL Salt Lake City, stories of which could fill this entire page; and Long John Candy out of New York. By far, Larry King is the most successful. Heard in all 50 states, listeners who phone must pay for the call to Mutual's studios in Washington, D.C. (which greatly increases the intelligence and economic level of the callers and cuts down on pranks, while saving the network a bundle). His guests are first rate. Only a handful of local stations will ever have access to some of the folk King comes up with. Of course, he also has the traveling troupe of authors and peddlers, but by far the most unique thing about The Larry King Show, is Larry King. If you've heard him you like him. Or you hate him. But it's rare that you're standing anywhere in the middle.

If you hate him you may want to try NBC's **Talk Net**. Presently they're up and running on over 75 stations and growing all the time. From 10 until midnight Eastern Time and re-fed again from 3 to 5 a.m., you can catch **Bruce Williams**. Bruce is a fascinating combination of incredible knowledge and amazing warmth. Bruce has one topic: financial advice, and in these economic times it's a winner. Financial advice may sound dry in print, but watch out! This show is infectious. And if you're concerned that those financially troubled souls can't stand the strain of a phone call to New York where Talk Net originates, rest assured that they have provided all callers with a toll free 800 number.

Following Bruce on Talk Net is **Sally Jesse Raphael** from midnight to 3 (Eastern) and she too possesses an undeniable likability. Her show is devoted to personal advice, the kind you usually find on programs hosted by psychologists. But unlike the usual shrink rap by some condescending doctor who comes across light years apart from the callers in social stature and intellect, Sally is real. She understands her callers because she is one of them, and it shows.

But maybe you're rich and adjusted, or at least don't want to be reminded that you're not. Then check out the night time offerings from **ABC Radio Enterprises**. Capitalizing on the proven success of KABC's Talkradio format, they're doing a similar number on satellite with over 20 affiliates to date including New York's WABC. If you've found **Ira Fastell** or **Ray Briem**, you've found ABC. Ira, dubbed by his fans as "the walking encyclopedia," is on the air from 9 p.m. to midnight and Ray Briem, who handles hot issues and interviews (and has been dubbed all sorts of things by his fans depending on how vehemently they agree or disagree with him at the moment), is on from midnight to 6 a.m. Re-

(Continued on page 24)

New On The Charts



ADRIAN BELEW
"Lone Rhino" (LP)—★

Although "Lone Rhino" is Adrian Belew's first solo venture, the singer/songwriter/guitarist has worked with Frank Zappa, David Bowie, Robert Fripp, Brian Eno, Talking Heads, King Crimson and the Yellow Magic Orchestra, among others.

Born in Covington Ky., Belew joined a Beatles cover group called the Denims as a drummer during his teens. He later switched to guitar, playing the lounge club circuit prior to joining a Nashville band called Sweetheart in 1976. Zappa saw one of the group's performances and asked Belew to become a member of his band.

After stints with Zappa, Bowie and Eno, Belew formed his own group, Ga-Ga. While touring with the Talking Heads, Chris and Tina Weymouth asked Belew to work with them on their debut Tom Tom Club album. During the subsequent recording sessions at Island Records' Compass Point Studio, Island president Chris Blackwell asked Belew to sign with the label. For more information about Belew, contact Island Records, 444 Madison Ave., New York, N.Y. 10022; (212) 355-6550.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the country and black charts, see pages 39 and 36.

Format Turntable

• Continued from page 16

and goes over to **WCCO-FM** to consult that station in an AC format.

★ ★ ★

WEMP Milwaukee is switching from Schulke II, a syndicated MOR foreground format in a beautiful music presentation, to Drake-Chenault's HitParade, an MOR format that emphasizes music of the 1950s, '60s and '70s.

★ ★ ★

KLAZ-FM Little Rock has dropped its Hot 100 format in favor of an urban contemporary presentation. Rhonda Curtis continues as p.d. and there are no changes in the jock lineup.

★ ★ ★

KIXI-AM Seattle has dropped the "Music Of Your Life" format and installed a similar MOR fare, "Stardust," offered by the Satellite Music Network.

Music Mix Vital To Urban Format

• Continued from page 16

every now and then we miss a record. But we have two and a half million listeners, and if we don't get a favorable reaction to something we play, we have to move on." Asked what makes the station unique, he responded that he looks for records that urban competitors WRKS and WBLS-FM aren't programming, such as imports. "We like to create the excitement," he noted.

Tamburro said he resists the "urban" moniker because his programming thrust is geared specifically to the black community. "But that doesn't mean we don't want white listeners or don't play pop records," he explained. "I have to see black sales on a pop record first before I add it, though. I never played the Human League because my store reports told me blacks weren't buying 'Don't You Want Me.' Yet, I'm starting to see black sales response to Steve Miller's 'Abracadabra.'"

Richards, whose self-described "salt-and-pepper" staff has helped the station climb to number one in

the New Orleans market, said he programmed for "the streets." "We're an urban station, but the concept is 100% different than the New York-to-Washington-to Philadelphia sound. I look at the playlists in those markets and a lot of the tunes are monsters, such as Gino Soccio's 'It's Alright.' But they just don't make it for us. New Orleans likes funk and ballad music."

Like DeJesus, Tamburro said that he doesn't "like to force anything" on the listener. "There are a lot of things I hate, but I play them anyway," he said. "I'm not in the position to deny a hit. If you want to stay commercial, you have to take your audience along slowly, slower than clubs or record people might like. If George Clinton was happening two years ago, we have to replace him with the Soft Cells and the Yazooos." He concluded with the following aside: "I once told my listeners, jokingly, that the next record gets good after the first three minutes. The thing is, they don't want to wait that long."

LEO SACKS

National Programming

• Continued from page 16

"The number one rock station isn't going to promote CBS," and with that comment, according to Dave Nelson, co-producer of "The Rock 'n' Roll Show," WPLJ backed out of a plan to simulcast in New York a tv show that got aired twice over the July 17-18 weekend on WCBS-TV. Nelson and his partner Denny Somach quickly moved the simulcast to WNEW-FM, arch AOR

rival of WPLJ. With the simulcast on WNEW Nelson and Somach were forced to drop WPLJ jock Carol Miller as the Rock Report host for the New York show. The show's overall host Mark Goodman did the 90-second feature within the program. Miller was used in the show in other markets. This show is serving as a pilot which Nelson and Somach expect to develop.

Out Of The Box

HOT 100/AC

LOUISVILLE—One of the strongest new adds at WHAS-AM, according to assistant music director Gary Mudd, is **Paul McCartney's** "Take It Away" single (Columbia). "It's a super song," says Mudd, "very well balanced. The music doesn't outweigh the lyrics." He's also hot on "American Music" by the **Pointer Sisters** (Planet), which he calls "a good summer fun sound," and **Elton John's** "Blue Eyes" (Geffen), which reminds him of the singer's first hit, the ballad "Your Song."

AOR

HONOLULU—KDUK-FM program director Bill Mims is very enthused about "Danger City," a new single by the Seattle group **TKO** on the independent Seawest label. "It's a very strong heavy rock cut, and that's what we're all about," he says. Mims also notes interest in "I Ran" by **A Flock of Seagulls** (Jive/Arista) and "Words" by **Missing Persons** (Capitol). "Our type of station wouldn't have fooled around with these groups last year, but they seem to represent a new AOR sound. Club reaction to 'I Ran' was extremely strong, and 'Words' is the type of tune that alienates you at first. But after two listens, most people are hooked, and it's taken off like a rocket."

BLACK/URBAN

DETROIT—New records by **Goodie** and **Vanity Six** have the sound of their mentors all over them, notes Brenda Smith, WGPR-FM's assistant music director. Goodie's "Do Something" on Total Experience was produced by the Gap Band, and Smith says the uptempo dance track is catching on fast with her listeners. "Nasty Girls," a cut from the forthcoming "Vanity 6" LP on Warner Bros., is also generating interest on the strength of production and arrangement chores by the pop wunderkind Prince. "It's definitely his type of thing," says Smith. "It just sounds nasty." She also likes the instrumental side to Eddie Murphy's 12-inch single, "Boogie In Your Butt" (Columbia) which she calls "a nice change of pace."

COUNTRY

MORRIS, Minn.—"Amtrak (Ain't Coming Back)" by **Billy Joe Shaver** (Columbia) is the singer "at his best," says KMRS music director Larry Best. He's also supporting **Karen Taylor's** "Country Boy's Dream" (Mesa), which he calls "back-to-the-roots country," and **Dave Rowland's** "Women and Wine" (Elektra), which the programmer likens to the singer's work with the sugar duet. Best adds that he's big on **Johnny Cash's** "Georgia On A Fast Train" and the remake of "Song Of The South" by Tom T. Hall and Earl Scruggs (Columbia).

LEO SACKS

Radio

Arbitrons Show AOR Strong In Coast, Midwest Markets

• Continued from page 16

ago. WQXI-FM, which leans to Hot 100 with an AOR presentation, is down to 8.0 from 8.6 in the fall and 8.9 a year ago. Hot 100 WZGC (Z-93) is down to 9.5 from 12.6 in the fall and 10.6 a year ago. Burkhart says this is "for no apparent reason. It's a good sounding station."

In Memphis, Burkhart finds country KWAM-FM "playing havoc with the AMs in the market." KWAM is up to 8.3 from 2.4 in the fall and 0.8 a year ago. Similarly formatted WMPS-AM and WMC-AM are down to 3.1 and 7.2, respectively. WMPS is down from 4.0 in the fall and 6.9 a year ago and WMC is down from 7.9 in the fall and 11.8 a year ago. Country WLVS-FM is down too, to 3.8 from 4.2 in the fall and 5.2 a year ago.

Another AM versus FM story in this market concerns AC stations WHBQ-AM and WRVR-FM. WHBQ is down to 2.1 from 3.8 in the fall and 4.4 a year ago, while WRVR is up to 8.3 from 6.6 in the fall and a year ago.

In Miami, Burkhart notes that the 1.0 scored by AC 50 kw WGBS is "awful." The station is down from 2.0 over the past year. Burkhart also points to a tug of war between Hot 100 WHYI (Y-100) and similar formatted, but AOR leaning WINZ-FM. Y-100 has a 6.0 and WINZ has a 5.4. In the fall, Y-100 had a 5.4 and WINZ had a 5.8.

Another sad AM story is in Charlotte, where AC WAYS has lost half of its audience share in two years. The station, which is about to change format (see separate story), is down to 4.6 from 5.9 in the fall and 8.7 a year ago. The heavy hitters in this market are AC WBT-AM with an 11.3 and country WSOC-FM with a 13.7. WAYS sister station, AOR "SuperStars" WROQ, is up to 10.7 from 8.5 in the fall and 10.7 a year ago.

Beside his above comment about WAIL in New Orleans, Burkhart believes the drop to 8.6 by Hot 100 WEZB is a fluke. The station is down from 11.5 in the fall and 10.3 a year ago. Black stations are doing well in this market. WBOK is up to 3.2 from 1.7 and 1.8 and WYLD is up to 3.2 from 1.9 and 1.6.

Turning to Dallas-Ft. Worth, Burkhart asks, "Who would have thought there would be so much AOR here five years ago?" He notes KTXQ and KZEW are "in a dead heat" with KZEW ahead by a hair with 6.4 and KTXQ just behind with a 6.3. A year ago, the stations had a 5.0 and 4.6 respectively.

Burkhart calls mellow KMGC "a real results getter." The station is up to 4.0 from last year's 2.8.

The big story in Minneapolis-St. Paul is WLOL which switched over the past nine months to an uptempo Hot 100 format from mellow and climbed to a 10.0 share. One observer calls it Paul Christy's version of Hot Hits. Christy is the consultant. WLOL is up from 4.2 in the fall and 4.4 a year ago. WLOL spent a \$200,000 promotion budget to establish the new format. The station also has a new morning drive team, John Hines and Bob Berglund, who is the p.d. One key to the new format is the playing of 10 records in a row. Burkhart notes KSTP-FM is "hanging tough against WLOL." KS-95, as it is known, has a 12.2, down from 14.8 in the fall, but almost flat with last year's 12.4.

Burkhart/Abrams winds up its association with KQRS-FM as a "Su-


perStars" station with a 4.6, down from 6.0 in the fall and 5.6 a year ago. Country WDGY is up to 8.5 in this market from 6.4 in the fall and 7.1 a year ago.

Burkhart finds Denver-Boulder another of those strong Western AOR markets. KBPI still leads in this category with a 7.2, but had a 9.9 a year ago and Burkhart finds it has

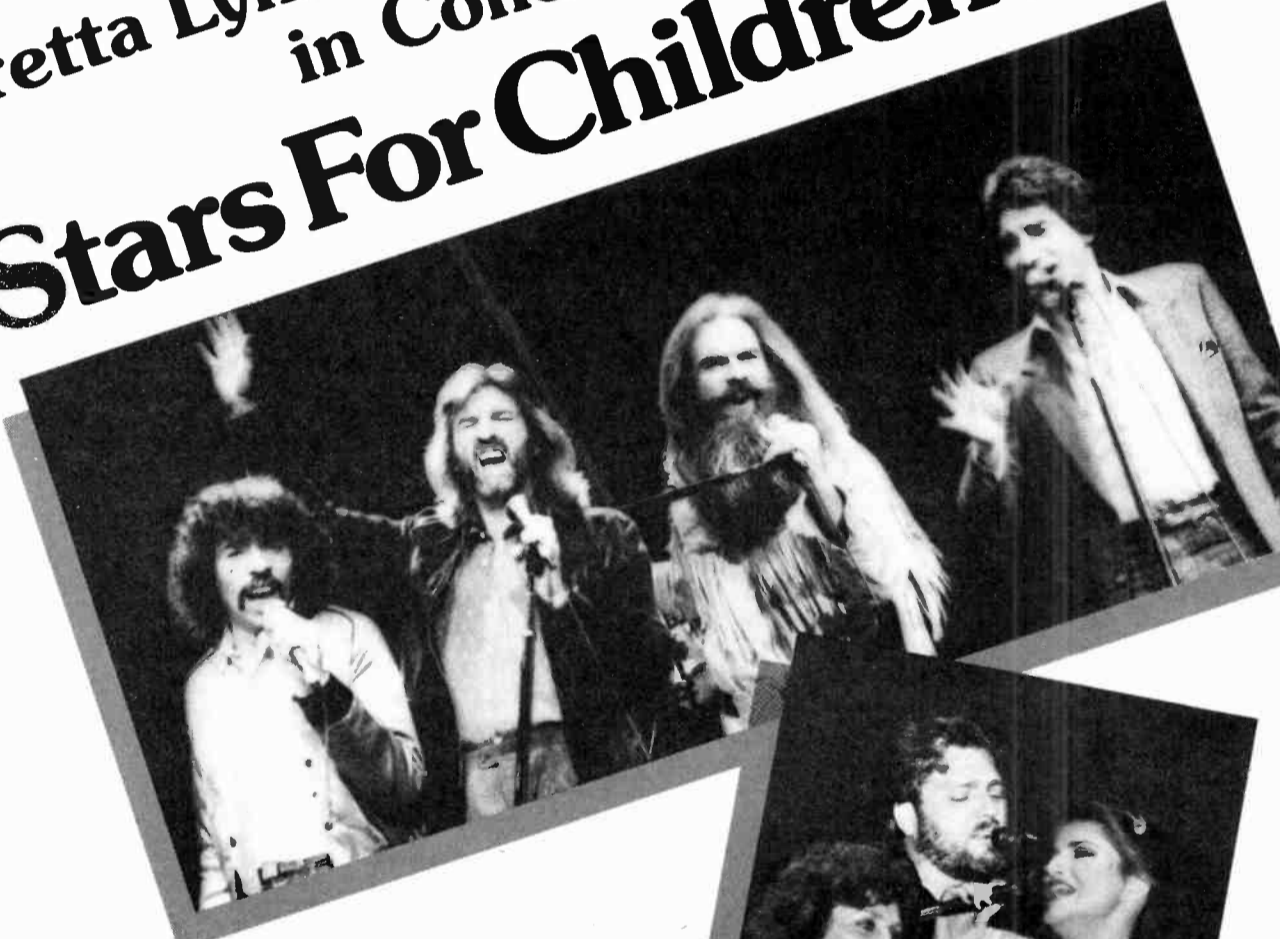

"been hurt by KPKE." KPKE is up to 5.8 from 1.8 a year ago. Meanwhile, AOR KAZY is up to 6.2 from 5.7 a year ago.

Burkhart believes that Indianap-

olis should be another "strong AOR market." But WFBQ, which just signed up with Sebastian, is down to 8.8 from 11.2 and 10.3. WNAP is down to 5.2 from 7.6 and 10.0.




The Oak Ridge Boys Loretta Lynn • Sylvia • Con Hunley in Concert at Stars For Children IV


Recorded at the Reunion Arena in Dallas, Texas in front of a record-breaking sellout crowd of 20,000. THE SILVER EAGLE takes great pride in presenting two programs featuring the highlights of this special benefit concert aiding in the prevention of child abuse:

—August 7—Loretta Lynn and Con Hunley
—August 14—The Oak Ridge Boys and Sylvia

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On over 400 of America's top country stations—
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The Oak Ridge Boys Stars for Children, Inc. is a non-profit organization dedicated to the prevention of child abuse. Contributions are tax-deductible.

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/13/82)

PRIME MOVERS-NATIONAL

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- FLEETWOOD MAC—Hold Me (Warner Bros.)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

★ **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

- ASIA—Only Time Will Tell (Geffen)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MEN AT WORK—Who Can It Be Now (Columbia)

BREAKOUTS-NATIONAL

- JACKSON BROWNE—Somebody's Baby (Asylum)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)
- BARRY MANILOW—Oh Julie (Arista)

Pacific Southwest Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- FLEETWOOD MAC—Hold Me (Warner Bros.)
- A FLOCK OF SEAGULLS—I Ran (Jive/Arista)

● TOP ADD ONS

- ASIA—Only Time Will Tell (Geffen)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- 707—Mega Force (Boardwalk)

●● BREAKOUTS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- WALTER MURPHEY—Theme From E.T. (MCA)
- BARRY MANILOW—Oh Julie (Arista)

KKXX-FM—Bakersfield

- ★ PAUL McCARTNEY—Take It Away 14-4
- ★ ALDO NOVA—Foolin' Yourself 22-12
- ★ KENNY ROGERS—Love Will Turn You Around 18-9
- ★ ASIA—Only Time Will Tell 28-18
- ★ BILLY IDOL—Hot In The City 30-22
- STRAY CATS—Stray Cat Strut
- JACKSON BROWNE—Somebody's Baby
- A FLOCK OF SEAGULLS—I Ran A
- BARRY MANILOW—Oh Julie A
- MISSING PERSONS—Words B
- ELTON JOHN—Blue Eyes B
- JOHN COUGAR—Jack And Diane B
- QUEEN—Calling All Girls B
- SCORPIONS—No One Like You B
- SAMMY HAGAR—I Only Want To Be With You X
- NICOLETTE LARSON—I Only Want To Be With You X
- FLEETWOOD MAC—Gypsy X
- ROBERT PLANT—Burning Down One Side X
- TED NUGENT—No No No X

KIMN-AM—Denver

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ FLEETWOOD MAC—Hold Me 10-4
- ★ CHICAGO—Hard To Say I'm Sorry 11-5
- ★ THE STEVE MILLER BAND—Abracadabra 14-10
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 20-13
- 707—Mega Force
- ASIA—Only Time Will Tell
- MEN AT WORK—Who Can It Be Now A
- HERB ALPERT—Route 101 A
- THE GO-GO'S—Vacation X
- MELISSA MANCHESTER—You Should Hear How She Talks B
- JOHN COUGAR—Jack And Diane B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- KIM WILDE—Kids In America X
- DONNA SUMMER—Love Is In Control X
- BILLY IDOL—Hot In The City X
- GENESIS—Paperlate X
- A FLOCK OF SEAGULLS—I Ran X

KOAO-FM—Denver

- ★ CHICAGO—Hard To Say I'm Sorry 12-7
- ★ DARYL HALL AND JOHN OATES—Your Imagination 16-9
- ★ GLENN FREY—I Found Somebody 18-12
- ★ PATRICE RUSHEN—Forget Me Not 19-13
- ★ KENNY ROGERS—Love Will Turn You Around 25-19
- JOHN COUGAR—Jack And Diane
- ELTON JOHN—Blue Eyes
- JIMMY HOGAN—Love Or Let Me Be Lonely A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- THE POINTER SISTERS—American Music B
- THE GO-GO'S—Vacation B
- BILLY IDOL—Hot In The City B
- HERB ALPERT—Route 101 X
- DONNA SUMMER—Love Is In Control X
- MEN AT WORK—Who Can It Be Now X
- EDDIE MONEY—Think I'm In Love X
- A FLOCK OF SEAGULLS—I Ran X
- STEVE WONDER—Do I Do B

KLUC-FM—Las Vegas

- ★ CHICAGO—Hard To Say I'm Sorry 11-7
- ★ AIR SUPPLY—Even The Nights Are Better 15-8
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 19-15
- ★ THE POINTER SISTERS—American Music 24-21
- ★ PAUL McCARTNEY—Take It Away 23-23
- JOHN COUGAR—Jack And Diane
- ASIA—Only Time Will Tell
- ELTON JOHN—Blue Eyes A

KFI-AM—Los Angeles

- ★ THE GO-GO'S—Vacation 17-9
- ★ A FLOCK OF SEAGULLS—I Ran 27-17
- ★ THE STEVE MILLER BAND—Abracadabra 14-8
- ★ JEFFREY OSBORNE—I Really Don't Need No Light 22-16
- PAUL McCARTNEY—Take It Away 26-20
- 707—Mega Force X
- MARSHALL CRENSHAW—Someday, Someway X
- MEN AT WORK—Who Can It Be Now X
- GENESIS—Paperlate X
- HERB ALPERT—Route 101 X
- O'BRYAN—Still Water X
- FRANK ZAPPA—Valley Girls X
- ELTON JOHN—Blue Eyes X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- JOHN COUGAR—Jack And Diane X
- AMERICA—You Could Do Magic X
- JERRY REED—She Got The Goldmine X
- QUEEN—Calling All Girls X
- WALTER MURPHEY—Theme From E.T. X
- A&E—Now Or Never A
- STEVE WINWOOD—Still In The Game A
- RANDY MEISNER—Never Been In Love A
- CROSBY, STILLS AND NASH—Wasted On The Way B
- BILLY IDOL—Hot In The City B
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—An I'm Telling You I'm Not Going B
- MELISSA MANCHESTER—You Should Hear How She Talks B

KIQQ-AM—Los Angeles

- MICHAEL MURPHEY—What's Forever For A
- QUEEN—Calling All Girls A
- DOLLY PARTON—I Will Always Love You A
- THE CLASH—Should I Stay Or Should I Go A
- PETE TOWNSHEND—Face Dance Part II A
- JOE COCKER AND JENNIFER HOLLIDAY—Up Where We Belong A
- RANDY MEISNER—Never Been In Love A
- HERB ALPERT—Route 101 X
- QUEEN—Calling All Girls B
- SCORPIONS—No One Like You B
- MARCY LEVY—Close To Her X
- NICOLETTE LARSON—I Only Want To Be With You X
- FLEETWOOD MAC—Gypsy X
- ROBERT PLANT—Burning Down One Side X
- TED NUGENT—No No No X
- JOHN COUGAR—Jack And Diane X
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- KIM WILDE—Kids In America X
- DONNA SUMMER—Love Is In Control X
- BILLY IDOL—Hot In The City X
- GENESIS—Paperlate X
- A FLOCK OF SEAGULLS—I Ran X

KRTH-FM—Los Angeles

- ★ THE STEVE MILLER BAND—Abracadabra 8-3
- ★ FLEETWOOD MAC—Hold Me 11-7
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 16-12
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 20-17
- PAUL McCARTNEY—Take It Away 28-23
- WALTER MURPHEY—Theme From E.T.
- JACKSON BROWNE—Somebody's Baby
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
- AMERICA—You Could Do Magic A
- JERRY REED—She Got The Goldmine X
- HERB ALPERT—Route 101 B
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- BARRY MANILOW—Oh Julie B

KRLA-AM—Los Angeles

- ★ CHICAGO—Hard To Say I'm Sorry 19-11
- ★ A FLOCK OF SEAGULLS—I Ran 17-14
- ★ THE GO-GO'S—Vacation 20-17
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 30-23
- JEFFREY OSBORNE—I Really Don't Need No Light
- WALTER MURPHEY—Theme From E.T. A
- THE CLASH—Should I Stay Or Should I Go A
- MEN AT WORK—Who Can It Be Now A
- JOHN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- PAUL McCARTNEY—Take It Away X
- SMOKEY ROBINSON—Yes, It's You Lady X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- DARYL HALL AND JOHN OATES—Your Imagination X
- BILLY IDOL—Hot In The City X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—An I'm Telling You I'm Not Going X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X

- RED SPEEDWAGON—Keep The Fire Burnin' X
- RAY PARKER JR.—Let Me Go X
- THE CARIS—Victim Of Love X
- THE POINTER SISTERS—American Music X
- EDDIE MONEY—Think I'm In Love X
- EYE TO EYE—Nice Girls X
- MELISSA MANCHESTER—You Should Hear How She Talks B

KOPA-FM—Phoenix

- ★ AIR SUPPLY—Even The Nights Are Better 9-5
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 12-6
- ★ KARLA BONOFF—Personally 15-12
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 22-18
- ★ CHICAGO—Hard To Say I'm Sorry 24-20
- THE POINTER SISTERS—American Music
- BARRY MANILOW—Oh Julie
- JACKSON BROWNE—Somebody's Baby A
- MELISSA MANCHESTER—You Should Hear How She Talks B
- ELTON JOHN—Blue Eyes B
- THE ALAN PARSONS PROJECT—Eye In The Sky X

KGGI (99.1-FM)—Riverside

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10-1
- ★ EDDIE MONEY—Think I'm In Love 28-18
- ★ CHICAGO—Hard To Say I'm Sorry 9-7
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 16-13
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 20-15
- WALTER MURPHY—Theme From E.T.
- JACKSON BROWNE—Somebody's Baby
- PAUL DAVIS—Love Or Let Me Be Lonely A
- MADLEEN KANE—Don't Wanna Lose You A
- ROBERTA FLACK—I'm The One B
- BILL CHAMPLIN—Sara B
- BARRY MANILOW—Oh Julie B
- THE REDDINGS—(Sittin' On) The Dock Of The Bay X
- JEFFREY OSBORNE—I Really Don't Need No Light X

KCPX-AM—Salt Lake City

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 21-9
- ★ GLENN FREY—I Found Somebody 29-17
- ★ PAUL McCARTNEY—Take It Away 33-19
- ★ BILLY IDOL—Hot In The City 37-26
- ★ MEN AT WORK—Who Can It Be Now 38-27
- JERMAINE JACKSON—Let Me Tickle Your Fancy
- BILLY SQUIER—Emotions In Motion
- SYLVIA—Nobody A
- TOMMY TUTOR—Which Man Are You A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- DAYTON—Hot Fun In The Summertime A
- STEVE WINWOOD—Still In The Game A
- TORONTO—Your Daddy Don't Know A
- GREG KUH—Every Love Song X
- PETER MCCAIN—Dream Lover X
- AMERICA—You Could Do Magic X
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
- JOHN COUGAR—Jack And Diane B
- JERRY REED—She Got The Goldmine B
- MISSING PERSONS—Words B
- A FLOCK OF SEAGULLS—I Ran B
- RAY PARKER JR.—Let Me Go B
- BOBBY WINTON—Hurts To Be In Love B
- THE CARIS—Victim Of Love B
- A&E—Now Or Never B

KRSP-FM (FM-103)—Salt Lake City

- ★ RED SPEEDWAGON—Keep The Fire Burnin' 8-5
- ★ FLEETWOOD MAC—Hold Me 11-6
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 19-15
- ★ GLENN FREY—I Found Somebody 18-14
- ★ ASIA—Only Time Will Tell
- ★ MEN AT WORK—Who Can It Be Now
- ★ BILLY IDOL—Hot In The City B
- ★ MARSHALL CRENSHAW—Someday, Someway B
- QUEEN—Calling All Girls X
- A FLOCK OF SEAGULLS—I Ran X
- APRIL WINE—Enough Is Enough X
- SCORPIONS—No One Like You X
- PETE TOWNSHEND—Face Dances Part II X
- ROBERT PLANT—Burning Down One Side X
- TED NUGENT—Bound And Gagged X

KFMB-FM—San Diego

- ★ CHICAGO—Hard To Say I'm Sorry 7-1
- ★ THE STEVE MILLER BAND—Abracadabra 5-3
- ★ FLEETWOOD MAC—Hold Me 10-8
- ★ AIR SUPPLY—Even The Nights Are Better 13-9
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-10
- JACKSON BROWNE—Somebody's Baby
- STEVE WONDER—Do I Do B
- KARLA BONOFF—Personally B
- PATRICE RUSHEN—Forget Me Not B
- HERB ALPERT—Route 101 B
- RONNIE MILSAP—Any Day Now X
- KENNY ROGERS—Love Will Turn You Around X
- TOTO—Africa X

XTRA-AM—San Diego

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 2-2
- ★ DAZZ BAND—Let It Whip 4-4
- ★ THE STEVE MILLER BAND—Abracadabra 5-5
- ★ MISSING PERSONS—Words 7-6
- ★ RED SPEEDWAGON—Keep The Fire Burnin' X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- THE GO-GO'S—Vacation B
- GARY U.S. BONDS—Out Of Work B
- DAZZ BAND—Jack And Diane A
- EDDIE MONEY—Think I'm In Love X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- MEN AT WORK—Who Can It Be Now X

KRQQ-FM—Tucson

- ★ THE STEVE MILLER BAND—Abracadabra 1-1
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 4-2
- ★ THE MONROES—What Do All The People Know 18-10
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 21-12
- ★ CHICAGO—Hard To Say I'm Sorry 27-19

- MELISSA MANCHESTER—You Should Hear How She Talks B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- DARYL HALL AND JOHN OATES—Your Imagination B
- PAUL McCARTNEY—Take It Away B
- JOHN COUGAR—Jack And Diane A
- EDDIE MONEY—Think I'm In Love A
- MISSING PERSONS—Words A
- JACKSON BROWNE—Somebody's Baby A
- THE GO-GO'S—Cool Jerk X
- GARY U.S. BONDS—Out Of Work X
- STEVE WONDER—Do I Do X
- ASIA—Only Time Will Tell X
- THE POINTER SISTERS—American Music X
- MEN AT WORK—Who Can It Be Now X
- MARSHALL CRENSHAW—Someday, Someway X
- QUEEN—Calling All Girls X

KTKT-AM—Tucson

- ★ KENNY ROGERS—Love Will Turn You Around
- ★ THE POINTER SISTERS—American Music 17-12
- ★ PAUL McCARTNEY—Take It Away 19-14
- ★ ELTON JOHN—Blue Eyes 23-18
- ★ LESLIE PEARL—If The Love Fits Wear It 27-22
- EYE TO EYE—Nice Girls B
- JOHN DENVER—Seasons Of The Heart A
- BARRY MANILOW—Oh Julie A
- DR. HOOD—LoveLine X
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- JERRY REED—She Got The Goldmine X

Pacific Northwest Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- THE MOTELS—Only The Lonely (Capitol)
- ONE WAY—Cutie Pie (MCA)

● TOP ADD ONS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- THE POINTER SISTERS—American Music (Planet)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)

●● BREAKOUTS

- THE GAP BAND—You Dropped A Bomb On Me (Total Experience)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- DOLLY PARTON—I Will Always Love You (RCA)

KRLC-AM—Lewiston

- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ AIR SUPPLY—Even The Nights Are Better 2-2
- ★ FLEETWOOD MAC—Hold Me 4-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 8-5
- ★ KENNY ROGERS—Love Will Turn You Around 9-6
- DOLLY PARTON—I Will Always Love You
- JACKSON BROWNE—Somebody's Baby
- FRANKIE AND THE KNOCKOUTS—Morning Sun A
- BARRY MANILOW—Oh Julie A
- THE DUKES—Mystery Girl A
- ANNE MURRAY—Hey Baby A
- EYE TO EYE—Nice Girls B
- AMERICA—You Could Do Magic B
- NICOLETTE LARSON—I Only Want To Be With You B
- WALTER MURPHY—Theme From E.T. B
- CHUCK MANGIONE—Steppin' Out X
- DAVID ROBERTS—Boys Of Autumn X
- SYLVIA—Nobody X
- BLUE STONE—Single Again X

KCNR-FM—Portland

- ★ THE HUMAN LEAGUE—Don't You Want Me 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 3-2
- ★ FLEETWOOD MAC—Hold Me 9-5
- ★ CHICAGO—Hard To Say I'm Sorry 15-10
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 20-14
- THE POINTER SISTERS—American Music
- THE ALAN PARSONS PROJECT—Eye In The Sky
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10-3
- ★ ONE WAY—Cutie Pie 15-8
- ★ THE STEVE MILLER BAND—Abracadabra 19-12
- ★ THE MOTELS—Only The Lonely 20-14
- ★ STEVE WONDER—Do I Do 23-17
- JOHN COUGAR—Jack And Diane
- THE GAP BAND—You Dropped A Bomb On Me
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- SOUL SONIC FORCE—Planet Rock B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- DAYTON—Hot Fun In The Summertime B
- N.Y. EXPRESS—Hot On The Clue A

KUBE-FM—Seattle

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE MOTELS—Only The Lonely 6-3
- ★ SOFT CELL—Tainted Love 11-4
- ★ CHICAGO—Hard To Say I'm Sorry 20-11
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ THE POINTER SISTERS—American Music A
- ★ EDDIE MONEY—Think I'm In Love A
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A
- ★ STEVE WONDER—Do I Do B
- ★ PATRICE RUSHEN—Forget Me Not B
- ★ PAUL McCARTNEY—Take It Away B
- ★ THE GO-GO'S—Vacation B

KPLZ-FM—Seattle

- ★ HERB ALPERT—Route 101 10-4
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 14-7

- ★ KENNY ROGERS—Love Will Turn You Around 20-15
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 26-21
- ★ ELTON JOHN—Blue Eyes 30-23
- ★ PATRICE RUSHEN—Forget Me Not A
- ★ THE MOTELS—Only The Lonely A
- ★ ADRIAN GURVITZ—Classic A
- ★ AMERICA—You Could Do Magic A

KYYX-FM—Seattle

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 3-3
- ★ FLEETWOOD MAC—Hold Me 4-4
- ★ CHICAGO—Hard To Say I'm Sorry 5-5
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 6-6
- ★ RICK SPRINGFIELD—Calling All Girls A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- NICOLETTE LARSON—I Only Want To Be With You A
- JACKSON BROWNE—Somebody's Baby A
- RANDY MEISNER—Never Been In Love A
- BARRY MANILOW—Oh Julie A
- ALDO NOVA—Foolin' Yourself X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- HERB ALPERT—Route 101 X
- 707—Mega Force X
- JOHN COUGAR—Jack And Diane B
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) B
- MEN AT WORK—Who Can It Be Now B
- MARSHALL CRENSHAW—Someday, Someway B
- KIM WILDE—Kids In America B
- ASIA—Only Time Will Tell B

KJRB-AM—Spokane

- ★ FLEETWOOD MAC—Hold Me 13-9
- ★ CHICAGO—Hard To Say I'm Sorry 15-10
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 16-12
- ★ DARYL HALL AND JOHN OATES—Your Imagination 21-15
- CHUCK MANGIONE—Steppin' Out A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- BILLY SQUIER—Emotions In Motion A
- JACKSON BROWNE—Somebody's Baby A
- THE ROLLING STONES—Going To A Go Go X
- CHEAP TRICKS—She's Tight X
- THE GO-GO'S—Vacation X
- BILLY IDOL—Hot In The City X
- APRIL WINE—Enough Is Enough X
- MISSING PERSONS—Words X
- EDDIE MONEY—Think I'm In Love X
- MELISSA MANCHESTER—You Should Hear How She Talks B
- JOHN COUGAR—Jack And Diane B
- ASIA—Only Time Will Tell B

KTAC-AM—Tacoma

- ★ AIR SUPPLY—Even The Nights Are Better 12-6
- ★ CHICAGO—Hard To Say I'm Sorry 15-7
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay 20-9
- ★ PAUL McCARTNEY—Take It Away 27-14
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 29-15
- AMERICA—You Could Do Magic A
- WALTER MURPHY—Theme From E.T. A
- GREG GUDRY—Into My Love A
- CHRIS CHRISTIAN—Ain't Nothing Like The Real Thing A
- ROBERTA FLACK—I'm The One X
- JOHN DENVER—Seasons Of The Heart X
- LARRY LEE—Don't Talk X
- CAROLE KING—Read Between The Lines X

North Central Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)

● TOP ADD ONS

- ASIA—Only Time Will Tell (Geffen)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- ROBERTA FLACK—I'm The One (Atlantic)

●● BREAKOUTS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)

WCIR-FM—Beckley

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 2-2
- ★ CHICAGO—Hard To Say I'm Sorry 3-3
- ★ FLEETWOOD MAC—Hold Me 8-5
- ★ GARY U.S. BONDS—Out Of Work 18-9
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- MISSING PERSONS—Words A
- JOE FAGIN—Younger Days A
- JACKSON BROWNE—Somebody's Baby A
- BILLY IDOL—Hot In The City B
- KIM WILDE—Kids In America B
- THE REDDINGS—(Sittin' On) The Dock Of The Bay B
- A&E—Now Or Never B
- HERB ALPERT—Route 101 X
- CHRISTOPHER ATKINS—How Can I Love Without Her X
- THE CARIS—Victim Of Love X
- MARSHALL CRENSHAW—Someday, Someway X
- MEN AT WORK—Who Can It Be Now X
- ELTON JOHN—Blue Eyes X
- ASIA—Only Time Will Tell X

- QUEEN—Calling All Girls X
- JERRY REED—She Got The Goldmine X
- FRANKIE AND THE KNOCKOUTS—Morning Sun A

WYYS-FM—Cincinnati

- ★ CHICAGO—Hard To Say I'm Sorry 5-2
- ★ CROSBY, ST

Billboard Singles Radio Action

Based on station playlists through Tuesday (7/13/82)

Playlist Prime Movers ★
Playlist Top Add Ons ●

Continued from opposite page

CKLW-AM—Detroit

- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18.9
- ★ FLEETWOOD MAC—Hold Me 13-10
- ★ THE MOTELS—Only The Lonely 14-11
- ★ THE STEVE MILLER BAND—Abracadabra 25-19
- ★ EDDIE MONEY—Think I'm In Love 4
- ★ THE POINTER SISTERS—American Music
- ★ MEN AT WORK—Who Can It Be Now X
- ★ ALDO NOVA—Foolin' Yourself B
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy B

WKJJ-FM—Louisville

- ★ FLEETWOOD MAC—Hold Me 3-1
- ★ AIR SUPPLY—Even The Nights Are Better 4-2
- ★ CHICAGO—Hard To Say I'm Sorry 7-4
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 17-10
- ★ THE STEVE MILLER BAND—Abracadabra 19-11
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger)
- ★ HERB ALPERT—Route 101
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ THE POINTER SISTERS—American Music B

WBZZ-FM—Pittsburgh

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 6-1
- ★ TOTO—Rosanna 2-2
- ★ THE STEVE MILLER BAND—Abracadabra 3-3
- ★ JOHN COUGAR—Jack And Diane B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ JOHN COUGAR—Jack And Diane B
- ★ GARY U.S. BONDS—Out Of Work B
- ★ THE POINTER SISTERS—American Music X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X

WFFM-FM—Pittsburgh

- ★ FLEETWOOD MAC—Hold Me 11-6
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 13-7
- ★ GLENN FREY—Found Somebody 20-15
- ★ KENNY ROGERS—Love Will Turn You Around 26-19
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 27-20
- ★ JACKSON BROWNE—Somebody's Baby
- ★ THE MOTELS—Only The Lonely X
- ★ COOPER AND ROSS—I'm On The Outside Looking In
- ★ NICOLETTE LARSON—I Only Want To Be With You B
- ★ MICHAEL MURPHY—What's Forever For B
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay B
- ★ ROBERTA FLACK—I'm The One B
- ★ PAUL DAVIS—Love Or Let Me Be Lonely B

WXKX-FM—Pittsburgh

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 9-1
- ★ 38 SPECIAL—Caught Up In You 6-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 12-8
- ★ ASIA—Only Time Will Tell 18-13
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 27-21
- ★ REO SPEEDWAGON—Every Now And Then
- ★ GENESIS—Me And Virgil
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- ★ TORONTO—Your Daddy Don't Know A
- ★ AXE—Rock 'N' Roll Party In The Streets A
- ★ GLENN FREY—Party Town B
- ★ KANSAS—Play On X
- ★ CROSBY, STILLS AND NASH—Daylight Again X
- ★ MARSHALL CRENshaw—Someday, Someway X
- ★ FOREIGNER—Luann X
- ★ SPY'S—Don't Run My Life X

Southwest Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) (Scotti Bros.)
- AIR SUPPLY—Even The Nights Are Better (Arista)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

● TOP ADD ONS

- MICHAEL MURPHY—What's Forever For (Liberty)
- PAUL DAVIS—Love Or Let Me Be Lonely (Arista)
- JEFFREY OSBORNE—I Really Don't Need No Light (A&M)

BREAKOUTS

- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)
- BARRY MANILOW—Oh Julie (Arista)

KHFI-FM—Austin

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 21-16
- ★ DONNA SUMMER—Love Is In Control 27-22
- ★ JOHN COUGAR—Jack And Diane A
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ MARSHALL CRENshaw—Someday, Someway A
- ★ MEN AT WORK—Who Can It Be Now A
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ KIM WILDE—Kids In America B
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ BILLY IDOL—Hot In The City B
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X

WFM-FM—Baton Rouge

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 2-1
- ★ DONNA SUMMER—Love Is In Control 27-20
- ★ THE STEVE MILLER BAND—Abracadabra 4-2
- ★ CHICAGO—Hard To Say I'm Sorry 10-6
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 17-13
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky
- ★ ELTON JOHN—Blue Eyes
- ★ DOLLY PARTON—I Will Always Love You A
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ ASIA—Only Time Will Tell B

KZFM-FM—Corpus Christi

- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going A
- ★ MICHAEL MURPHY—What's Forever For A
- ★ JOHN DENVER—Seasons Of The Heart A
- ★ DOLLY PARTON—I Will Always Love You A
- ★ LAURA BRANIGAN—Gloria X
- ★ MIKE POST AND HERB PEDERSON—School's Out X
- ★ DAYTON—Hot Fun In The Summertime X
- ★ ODYSSEY—Inside Out X
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ JERRY REED—She Got The Goldmine X
- ★ THE CARS—Victim Of Love X
- ★ AMERICA—You Could Do Magic X
- ★ CHARLENE—It Ain't Easy Comin' Down X
- ★ THE JACK STREET BAND—Two Heart's B
- ★ JOHN COUGAR—Jack And Diane B
- ★ FOREIGNER—Luann X
- ★ AXE—Now Or Never B
- ★ BILLY IDOL—Hot In The City B
- ★ ADRIAN GURVITZ—Classic B
- ★ ALDO NOVA—Foolin' Yourself B

KLVJ-FM—Dallas

- ★ BARRY MANILOW—Oh Julie

KINT-FM—El Paso

- ★ APRIL WINE—Enough Is Enough 11-7
- ★ FOREIGNER—Luann 21-9
- ★ A FLOCK OF SEAGULLS—I Ran 13-8
- ★ RAY PARKER JR.—Let Me Go 25-13
- ★ AIR SUPPLY—Even The Nights Are Better 32-21
- ★ WALTER MURPHY—Theme From E. T.
- ★ GENESIS—Paperlate B
- ★ JOHN COUGAR—Jack And Diane B
- ★ AMERICA—You Could Do Magic B
- ★ STEVE FORBERT—When You Walk In The Rain B
- ★ CHRISTOPHER ATKINS—How Can I Live Without Her B
- ★ CHARLENE—It Ain't Easy Comin' Down B
- ★ HERB ALPERT—Route 101 A
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ SPY'S—Don't Run My Life A
- ★ BILLY SQUIER—Emotions In Motion A
- ★ TORONTO—Your Daddy Don't Know A
- ★ JOHN DENVER—Seasons Of The Heart A
- ★ STEVE WINWOOD—Still In The Game A

KEGL-FM—Ft. Worth

- ★ THE MONROES—What Do All The People Know 1-1
- ★ GENESIS—Paperlate 7-4
- ★ FLEETWOOD MAC—Hold Me 9-5
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 30-23
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 26-24
- ★ BILLY SQUIER—Emotions In Motion
- ★ FRANK ZAPPA—Valley Girls B
- ★ APRIL WINE—Enough Is Enough B
- ★ MARSHALL CRENshaw—Someday, Someway B
- ★ TOTO—Africa X
- ★ TED NUGENT—No No No X

KILE-AM—Galveston

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 8-1
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 7-2
- ★ FLEETWOOD MAC—Hold Me 16-7
- ★ CHICAGO—Hard To Say I'm Sorry 15-9
- ★ STEVE WONDER—Do I Do 19-11
- ★ ASIA—Only Time Will Tell
- ★ HERB ALPERT—Route 101
- ★ 707—Mega Force B
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ DAYTON—Hot Fun In The Summertime A
- ★ MISSING PERSONS—Words A
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay X
- ★ GENESIS—Paperlate X
- ★ APRIL WINE—Enough Is Enough X
- ★ KIM WILDE—Kids In America X
- ★ CHEAP TRICK—If You Want My Love X
- ★ TOMMY TUNONE—Which Man Are You X

KRLY-FM—Houston

- ★ SHALAMAR—I Can Make You Feel Good A

KFMK-FM—Houston

- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 6-4
- ★ KENNY ROGERS—Love Will Turn You Around 11-8
- ★ STEVE WONDER—Do I Do 7-6
- ★ AIR SUPPLY—Even The Nights Are Better 14-10
- ★ LESLIE PEARL—If The Love Fits Wear It 18-15
- ★ FLEETWOOD MAC—Hold Me
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B

KVOL-AM—Lafayette

- ★ FLEETWOOD MAC—Hold Me 7-1
- ★ THE STEVE MILLER BAND—Abracadabra 8-2
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 9-4
- ★ GLENN FREY—I Found Somebody 13-5
- ★ AIR SUPPLY—Even The Nights Are Better 12-6
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy
- ★ CARLY SIMON—Why
- ★ JOHN COUGAR—Jack And Diane A
- ★ ASIA—Only Time Will Tell A
- ★ MISSING PERSONS—Words A
- ★ QUEEN—Calling All Girls A
- ★ PAUL McCARTNEY—Take It Away B
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going B
- ★ HERB ALPERT—Route 101 B
- ★ TOMMY TUNONE—Which Man Are You X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ THE JACK STREET BAND—Two Heart's X
- ★ RAY PARKER JR.—Let Me Go X
- ★ JERRY REED—She Got The Goldmine X
- ★ LAURA BRANIGAN—Gloria X
- ★ FOREIGNER—Luann X
- ★ KIM WILDE—Kids In America X
- ★ APRIL WINE—Enough Is Enough X
- ★ 707—Mega Force X
- ★ GREG KINN—Every Love Song X
- ★ AXE—Now Or Never X
- ★ STEVE WINWOOD—Still In The Game A

WEZB-FM—New Orleans

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ FRANK ZAPPA—Valley Girls 9-5
- ★ FLEETWOOD MAC—Hold Me 10-6
- ★ CHICAGO—Hard To Say I'm Sorry 16-9
- ★ JOHN COUGAR—Jack And Diane 9-5
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- ★ JEFFREY OSBORNE—I Really Don't Need No Light
- ★ KENNY ROGERS—Love Will Turn You Around B

- ★ RAY PARKER JR.—Let Me Go A
- ★ PATRICE RUSHEN—Forget Me Nots X
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X

WTIX-AM—New Orleans

- ★ ELTON JOHN—Blue Eyes
- ★ PAUL DAVIS—Love Or Let Me Be Lonely
- ★ THE D'JAYS—Your Body's Here With Me A
- ★ LAURA BRANIGAN—Gloria A
- ★ MARSHALL CRENshaw—Someday, Someway A
- ★ BILL CHAMPLIN—Sara A
- ★ HERB ALPERT—Route 101 X
- ★ CARLY SIMON—Why X
- ★ ASHFORD AND SIMPSON—Street Corner X

WQVE-FM—New Orleans

- ★ CHICAGO—Hard To Say I'm Sorry 3-1
- ★ AIR SUPPLY—Even The Nights Are Better 9-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 10-6
- ★ KENNY ROGERS—Love Will Turn You Around 19-12
- ★ PAUL McCARTNEY—Take It Away 23-15
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going
- ★ MICHAEL MURPHY—What's Forever For
- ★ THE KINGSTON TRO—Looking For The Sunshine X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks B
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ ROBERTA FLACK—I'm The One B
- ★ BILL CHAMPLIN—Sara B

KOFM-FM—Oklahoma

- ★ MICHAEL MURPHY—What's Forever For
- ★ ROBERTA FLACK—I'm The One

KEEL-AM—Shreveport

- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ AIR SUPPLY—Even The Nights Are Better 4-2
- ★ KENNY ROGERS—Love Will Turn You Around 7-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 10-5
- ★ FLEETWOOD MAC—Hold Me 13-8
- ★ MICHAEL MURPHY—What's Forever For
- ★ PAUL McCARTNEY—Take It Away
- ★ PAUL DAVIS—Love Or Let Me Be Lonely A/B
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A/B
- ★ BOB BRAUN—There'll Never Be A Love Song As Beautiful As You X

Midwest Region

★ PRIME MOVERS

- THE STEVE MILLER BAND—Abracadabra

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

- FLEETWOOD MAC—Hold Me (Warner Bros.)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—Your Imagination (RCA)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- ASIA—Only Time Will Tell (Geffen)

BREAKOUTS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- PETE TOWNSHEND—Face Dances Part II (Atco)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)

KFYR-AM—Bismarck

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10-1
- ★ 38 SPECIAL—Caught Up In You 11-6
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 12-8
- ★ FLEETWOOD MAC—Hold Me 13-10
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 20-14
- ★ JOHN COUGAR—Jack And Diane A
- ★ DOLLY PARTON—I Will Always Love You A
- ★ JOG COCKER AND JENNIFER WARRNES—Up Where We Belong A
- ★ JOE FAGIN—Think I'm In Love X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X
- ★ THE POINTER SISTERS—American Music X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ KARLA BONOFF—Personally X
- ★ PAUL McCARTNEY—Take It Away X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ PATRICE RUSHEN—Forget Me Nots X
- ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- ★ KENNY ROGERS—Love Will Turn You Around X
- ★ THE GO-GO'S—Vacation X
- ★ EYE TO EYE—Nice Girls B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ ELTON JOHN—Blue Eyes B

WLS-AM—Chicago

- ★ CHICAGO—Hard To Say I'm Sorry 5-3
- ★ THE STEVE MILLER BAND—Abracadabra 3-5
- ★ FLEETWOOD MAC—Hold Me 17-9
- ★ THE GO-GO'S—Vacation 45-26
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 44-30
- ★ EDDIE MONEY—Think I'm In Love
- ★ AIR SUPPLY—Even The Nights Are Better

WLS-FM—Chicago

- ★ CHICAGO—Hard To Say I'm Sorry 5-3
- ★ THE STEVE MILLER BAND—Abracadabra 7-5
- ★ FLEETWOOD MAC—Hold Me 17-9
- ★ CHEAP TRICK—If You Want My Love 28-23
- ★ JOHN COUGAR—Jack And Diane A
- ★ GARY U.S. BONDS—Out Of Work B
- ★ PAUL McCARTNEY—Take It Away B

KMGK-FM—Des Moines

- ★ REO SPEEDWAGON—Keep The Fire Burnin' 12-2
- ★ FLEETWOOD MAC—Hold Me 15-3
- ★ CHICAGO—Hard To Say I'm Sorry 20-9
- ★ THE STEVE MILLER BAND—Abracadabra 24-15
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 28-18
- ★ SPY'S—Don't Run My Life
- ★ JACKSON BROWNE—Somebody's Baby
- ★ JOE JACKSON—Stepping Out A
- ★ JOE FAGIN—Younger Days A

- ★ RANDY MEISNER—Never Been In Love A
- ★ STEVE WINWOOD—Still In The Game A
- ★ MEN AT WORK—Who Can It Be Now B
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ ASIA—Only Time Will Tell B
- ★ THE ROLLING STONES—Going To A Go Go B
- ★ SQUEEZE—Black Coffee In Bed B
- ★ THE GO-GO'S—Vacation X
- ★ APRIL WINE—Enough Is Enough X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ THE HAWKS—If We Just Stick Together X

KIOA-AM—Des Moines

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 9-1
- ★ AIR SUPPLY—Even The Nights Are Better 14-7
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 12-8
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 17-11
- ★ THE STEVE MILLER BAND—Abracadabra 19-12
- ★ JOHN COUGAR—Jack And Diane A
- ★ ROBERTA FLACK—I'm The One A
- ★ BILL CHAMPLIN—Sara A
- ★ NICOLETTE LARSON—I Only Want To Be With You A
- ★ PAUL McCARTNEY—Take It Away B
- ★ PAUL DAVIS—Love Or Let Me Be Lonely B
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ LAURA BRANIGAN—Gloria X
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay X
- ★ QUEEN—Body Language X
- ★ JOE FAGIN—Younger Days X

WIKS-FM—Indianapolis

- ★ CHICAGO—Hard To Say I'm Sorry 7-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 19-16
- ★ EDDIE MONEY—Think I'm In Love 22-20
- ★ THE SHERMS—We Ride Tonight 24-21
- ★ BALANCE—Slow Motion 25-22
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- ★ JACKSON BROWNE—Somebody's Baby
- ★ AXE—Now Or Never X
- ★ TORONTO—Your Daddy Don't Know X
- ★ MARSHALL CRENshaw—Someday, Someway X
- ★ RANDY MEISNER—Never Been In Love A
- ★ JOHN COUGAR—Jack And Diane B

WVAP-FM—Indianapolis

- ★ ALABAMA—Take Me Down
- ★ MICHAEL MURPHY—What's Forever For A
- ★ ELTON JOHN—Blue Eyes A

KBEQ-FM—Kansas City

- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 10-6
- ★ FLEETWOOD MAC—Hold Me 15-10
- ★ DARYL HALL AND JOHN OATES—Your Imagination 22-19
- ★ CHICAGO—Hard To Say I'm Sorry 25-20
- ★ THE GO-GO'S—Vacation 28-24
- ★ BLONDIE—Island Of Lost Souls X

WISM-AM—Madison

- ★ PAUL McCARTNEY—Take It Away 19-9
- ★ THE POINTER SISTERS—American Music 25-15
- ★ KENNY ROGERS—Love Will Turn You Around 10-6
- ★ ELTON JOHN—Blue Eyes 26-16
- ★ DOROTHY MOORE—What's Forever For 30-20
- ★ NICOLETTE LARSON—I Only Want To Be With You A
- ★ BILL CHAMPLIN—Sara A
- ★ AMERICA—You Could Do Magic X

WZEE-FM—Madison

- ★ THE STEVE MILLER BAND—Abracadabra 3-1
- ★ CHICAGO—Hard To Say I'm Sorry 4-2
- ★ DAZZ BAND—Let It Whip 14-8
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 12-10
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 16-13
- ★ JOHN COUGAR—Jack And Diane
- ★ HERB ALPERT—Route 101
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ APRIL WINE—Enough Is Enough A
- ★ ASIA—Only Time Will Tell B
- ★ ELTON JOHN—Blue Eyes B
- ★ KIM WILDE—Kids In America B
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
- ★ MARSHALL CRENshaw—Someday, Someway X
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ GREG KINN—Every Love Song X

WKTI-FM—Milwaukee

- ★ CROSBY, STILLS AND NASH—Wasted On The Way 11-8
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 13-9
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 16-12
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 22-13
- ★ GARY U.S. BONDS—Out Of Work 21-17
- ★ JOHN COUGAR—Jack And Diane A
- ★ PATRICE RUSHEN—Forget Me Nots B
- ★ PAUL McCARTNEY—Take It Away B
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ GENESIS—Paperlate X
- ★ THE GO-GO'S—Vacation X
- ★ THE POINTER SISTERS—American Music X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky X
- ★ DONNA SUMMER—Love Is In Control X
- ★ ASIA—Heat Of The Moment X

KDWB-AM—Minneapolis

- ★ THE STEVE MILLER BAND—Abracadabra 12-7
- ★ KENNY ROGERS—Love Will Turn You Around 17-9
- ★ PATRICE RUSHEN—Forget Me Nots 18-14
- ★ HERB ALPERT—Route 101 20-15
- ★ ELTON JOHN—Blue Eyes 22-18
- ★ PAUL McCARTNEY—Take It Away A
- ★ THE POINTER SISTERS—American Music A
- ★ HARCUTY ONE HUNDRED—Love Plus One A
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ BILLY IDOL—Hot In The City X
- ★ EDDIE MONEY—Think I'm In Love X
- ★ JOE FAGIN—Younger Days X

WLLO-FM—Minneapolis

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 2-2
- ★ CHICAGO—Hard To Say I'm Sorry 13-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 14-8
- ★ PAUL McCARTNEY—Take It Away 25-16
- ★ BILL CHAMPLIN—Sara
- ★ ASIA—Only Time Will Tell
- ★ AMERICA—You Could Do Magic A
- ★ GENESIS—Paperlate B
- ★ EYE TO EYE—Nice Girls B
- ★ DONNA SUMMER—Love Is In Control B
- ★ MEN AT WORK—Who Can It Be Now B
- ★ BILLY IDOL—Hot In The City X
- ★ EDDIE MONEY—Think I'm In Love X

- ★ MARSHALL CRENshaw—Someday, Someway X
- ★ ADRIAN GURVITZ—Classic X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ LAURA BRANIGAN—Gloria X
- ★ QUARTERFLASH—Right Kind Of Love X
- ★ JOE FAGIN—Younger Days X
- ★ JOE JACKSON—Stepping Out X
- ★ HERB ALPERT—Route 101 X

WOW-AM—Omaha

- ★ AIR SUPPLY—Even The Nights Are Better 4-2
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 7-3
- ★ FLEETWOOD MAC—Hold Me 8-5
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 13-10
- ★ ELTON JOHN—Blue Eyes 14-12
- ★ JOHN COUGAR—Jack And Diane
- ★ MARSHALL CRENshaw—Someday, Someway
- ★ ASIA—Only Time Will Tell A
- ★ REO SPEEDWAGON—Keep The Fire Burnin' N
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go N
- ★ THE GO-GO'S—Vacation N
- ★ THE STEVE MILLER BAND—Abracadabra N
- ★ JOURNEY—Still Ride N
- ★ PATRICE RUSHEN—Forget Me Nots N
- ★ EDDIE MONEY—Think I'm In Love N
- ★ MEN AT WORK—Who Can It Be Now N
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) N

KSQJ-FM—St. Louis

- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 1-1
- ★ KARLA BONOFF—Personally 5-2
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 10-6
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 22-15
- ★ AIR SUPPLY—Even The Nights Are Better 26-17
- ★ DARYL HALL AND JOHN OATES—Your Imagination

KSTP-FM-KS-85—St. Paul

- ★ CHICAGO—Hard To Say I'm Sorry 4-3
- ★ FLEETWOOD MAC—Hold Me 8-5
- ★ THE STEVE MILLER BAND—Abracadabra 9-6
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 12-9
- ★ KENNY ROGERS—Love Will Turn You Around 14-11
- ★ GLENN FREY—I Found Somebody
- ★ DARYL HALL AND JOHN OATES—Your Imagination
- ★ PAUL DAVIS—Love Or Let Me Be Lonely A
- ★ THE POINTER SISTERS—American Music B
- ★ HERB ALPERT—Route 101 X

WSPT-FM—Stevens Point

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 14-8
- ★ THE STEVE MILLER BAND—Abracadabra 2-2
- ★ FLEETWOOD MAC—Hold Me 4-3
- ★ CHICAGO—Hard To Say I'm Sorry 7-4
- ★ PETE TOWNSHEND—Face Dances Part II
- ★ ELTON JOHN—Blue Eyes
- ★ ASIA—Only Time Will Tell A
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ GENESIS—Paperlate X
- ★ THE POINTER SISTERS—American Music X
- ★ FRANK ZAPPA—Valley Girls X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks B
- ★ MEN AT WORK—Who Can It Be Now B
- ★ JOHN COUGAR—Jack And Diane B

Billboard Singles Radio Action

Playlist Prime Movers

Playlist Top Add Ons

Based on station playlists through Tuesday (7/13/82)

Continued from page 21

- MELISSA MANCHESTER—You Should Hear How She Talks 22-18
- JOHN COUGAR—Jack And Diane A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- NICOLETTE LARSON—Only Want To Be With You A
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- GENESIS—Paperlate B
- KIM WILDE—Kids In America X
- ELTON JOHN—Blue Eyes B
- HERB ALPERT—Route 101 X
- DONNA SUMMER—Love Is In Control X
- THE ROLLING STONES—Going To Go Go X
- MISSING PERSONS—Words X
- DAYTON—Hot Fun In The Summertime X

WKCI-FM—New Haven

- KENNY ROGERS—Love Will Turn You Around 17-10
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 24-11
- CROSBY, STILLS AND NASH—Wasted On The Way 12-7
- THE MOTELS—Only The Lonely 13-8
- HERB ALPERT—Route 101 19-14
- ABRACADABRA—The Steve Miller Band
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- ROBERTA FLACK—I'm The One A
- AMERICA—You Could Do Magic A
- BARRY MANILOW—Oh Julie A

WKU-FM—New York City

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 7-5
- ARETHA FRANKLIN—Jump To It 19-16
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going 2-2
- HOWARD JOHNSON—So Fine 6-6
- ODYSSEY—Inside Out 10-7
- GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message
- PATRICK DORLEY FEATURING SYLVESTER—Do You Wanna Funk
- CHERYL LYNN AND LUTHER VANDROSS—It's Your World 7-5
- ROCKERS REVENGE—Walking On Sunshine B
- SHADES OF LOVE—Keep In Touch (Body To Body) B
- YAZOO—Situation B

WHEB-FM—Portsmouth

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 7-4
- CHICAGO—Hard To Say I'm Sorry 18-13
- THE STEVE MILLER BAND—Abracadabra 20-14
- THE GO-GO'S—Vacation 21-16
- REO SPEEDWAGON—Keep The Fire Burnin' 26-20
- JOHN COUGAR—Jack And Diane
- HERB ALPERT—Route 101
- BILLY IDOL—Hot In The City B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- ELTON JOHN—Blue Eyes B
- LESLIE PEARL—If The Love Fits Wear It X
- GARY U.S. BONDS—Out Of Work X

WPJB-FM—Providence

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 10-1
- GLENN FREY—I Found Somebody 12-4
- RICK SPRINGFIELD—What Kind Of Fool Am I 13-6
- THE STEVE MILLER BAND—Abracadabra 14-7
- FLEETWOOD MAC—Hold Me 16-9
- EDDIE MONEY—Think I'm In Love X
- ROBERTA FLACK—I'm The One A
- ELLISSON CHASE—Do You Want To Make Love? X
- HERB ALPERT—Route 101 X

WPRO-FM—Providence

- THE STEVE MILLER BAND—Abracadabra 9-6
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) 10-7
- CHICAGO—Hard To Say I'm Sorry 14-9
- BILLY IDOL—Hot In The City 20-14
- MELISSA MANCHESTER—You Should Hear How She Talks 21-15
- JOHN COUGAR—Jack And Diane A
- EDDIE MONEY—Think I'm In Love X
- REO SPEEDWAGON—Keep The Fire Burnin' B
- PAUL McCARTNEY—Take It Away B
- FLEETWOOD MAC—Hold Me B

WHFM-FM—Rochester

- FLEETWOOD MAC—Hold Me 11-3
- THE STEVE MILLER BAND—Abracadabra 12-5
- CROSBY, STILLS AND NASH—Wasted On The Way 16-10
- GENESIS—Paperlate 18-15
- MELISSA MANCHESTER—You Should Hear How She Talks 23-19
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- ASIA—Only Time Will Tell
- JOHN COUGAR—Jack And Diane B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- QUEEN—Call All Girls A
- TORONTO—Your Daddy Don't Know A
- BILLY SQUIER—Emotions In Motion A
- AXE—Now Or Never B
- JACKSON BROWNE—Somebody's Baby A
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X
- MISSING PERSONS—Words X
- A FLOCK OF SEAGULLS—I Ran A
- MEN AT WORK—Who Can It Be Now X

WBBF-FM—Rochester

- AIR SUPPLY—Even The Nights Are Better 1-1
- CHICAGO—Hard To Say I'm Sorry 6-2
- CROSBY, STILLS AND NASH—Wasted On The Way 8-4
- KENNY ROGERS—Love Will Turn You Around 11-6
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- CHICAGO—Hard To Say I'm Sorry 6-2
- CROSBY, STILLS AND NASH—Wasted On The Way 8-4
- KENNY ROGERS—Love Will Turn You Around 11-6
- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 12-9
- PAUL McCARTNEY—Take It Away A
- HERB ALPERT—Route 101 X
- FLEETWOOD MAC—Hold Me B
- ELTON JOHN—Blue Eyes B

WPST-FM—Trenton

- AIR SUPPLY—Even The Nights Are Better 14-7
- FLEETWOOD MAC—Hold Me 18-9
- CROSBY, STILLS AND NASH—Wasted On The Way 16-12
- MELISSA MANCHESTER—You Should Hear How She Talks 27-21
- THE GO-GO'S—Vacation 28-22
- A FLOCK OF SEAGULLS—I Ran A
- ELTON JOHN—Blue Eyes A
- BILLY SQUIER—Emotions In Motion A
- JACKSON BROWNE—Somebody's Baby A
- RANDY MEISNER—Never Been In Love A
- ASIA—Only Time Will Tell B
- JOHN COUGAR—Jack And Diane B
- AXE—Now Or Never B
- JOE FAGIN—Younger Days X

- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- MEN AT WORK—Who Can It Be Now B

WRCK-FM—Utica Rome

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- THE STEVE MILLER BAND—Abracadabra 2-2
- FLEETWOOD MAC—Hold Me 7-3
- CHICAGO—Hard To Say I'm Sorry 10-7
- CROSBY, STILLS AND NASH—Wasted On The Way 19-14
- BILLY SQUIER—Emotions In Motion
- JACKSON BROWNE—Somebody's Baby
- RICK SPRINGFIELD—Calling All Girls A
- MIKE OLDFIELD AND MAGGIE REILLY—Family Man B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- BILLY IDOL—Hot In The City B
- KIM WILDE—Kids In America B

WFTQ-FM—Worcester

- PAUL DAVIS—Love Or Let Me Be Lonely
- MICHAEL MURPHY—What's Forever For

Mid-Atlantic Region

PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky II) (Scotti Bros.)
- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

TOP ADD ONS

- BILLY IDOL—Hot In The City (Chrysalis)
- MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
- ASIA—Only Time Will Tell (Geffen)

BREAKOUTS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- BARRY MANILOW—Oh Julie (Arista)

WAEB-FM—Allentown

- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 22-11
- KENNY ROGERS—Love Will Turn You Around 21-16
- CHICAGO—Hard To Say I'm Sorry 7-3
- CROSBY, STILLS AND NASH—Wasted On The Way 15-9
- ELTON JOHN—Blue Eyes 29-12
- ROBERTA FLACK—I'm The One A
- DOLLY PARTON—I Will Always Love You A
- MICHAEL MURPHY—What's Forever For A
- THE MOTELS—Only The Lonely B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- THE POINTER SISTERS—American Music B
- JOE FAGIN—Younger Days B
- DR. HOOK—Love Line B
- KARLA BONOFF—Personality X
- BLONDIE—Island Of Lost Souls X
- HEART—This Man Is Mine X
- STEVE NICKS—After The Glitter Fades X
- BILL CHAMPLIN—Sara X
- NICOLETTE LARSON—I Only Want To Be With You X
- PAUL McCARTNEY & STEVE WONDER—Ebony And Ivory X
- THE ALAN PARSONS PROJECT—Eye In The Sky X

WFBG-FM—Altoona

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- THE STEVE MILLER BAND—Abracadabra 2-2
- FLEETWOOD MAC—Hold Me 3-3
- AIR SUPPLY—Even The Nights Are Better 4-4
- CHICAGO—Hard To Say I'm Sorry 5-5
- BILLY IDOL—Hot In The City A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- THE CLASH—Should I Stay Or Should I Go A
- BILLY SQUIER—Emotions In Motion X
- AMERICA—You Could Do Magic A
- MEN AT WORK—Who Can It Be Now B
- GREG KIHN—Every Love Song B
- TORONTO—Your Daddy Don't Know X
- MISSING PERSONS—Words X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- DAYTON—Hot Fun In The Summertime X
- LAURA BRANIGAN—Gloria X
- ROBERTA FLACK—I'm The One X
- AXE—Now Or Never X
- KIM WILDE—Kids In America X
- ALDO NOVA—Footin' Yourself X
- CARLY SIMON—Why X
- 707—Mega Force X
- APRIL WINE—Enough Is Enough X

WYRE-FM—Annapolis

- PAUL McCARTNEY—Take It Away 23-16
- LAURA BRANIGAN—Gloria 30-17
- JOHN COUGAR—Jack And Diane A
- DONNA SUMMER—Love Is In Control A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- JERRY REED—She Got The Goldmine A
- MEN AT WORK—Who Can It Be Now A
- ELTON JOHN—Blue Eyes B
- CARLY SIMON—Why B
- KIM WILDE—Kids In America B
- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X
- HERB ALPERT—Route 101 X
- MISSING PERSONS—Words X
- AXE—Now Or Never X

WCAO-FM—Baltimore

- CROSBY, STILLS AND NASH—Wasted On The Way 13-4
- KENNY ROGERS—Love Will Turn You Around 18-12
- CHICAGO—Hard To Say I'm Sorry 6-3
- MELISSA MANCHESTER—You Should Hear How She Talks 10-6
- NEIL DIAMOND—Be Mine Tonight 14-9
- JACKSON BROWNE—Somebody's Baby
- BARRY MANILOW—Oh Julie
- AMERICA—You Could Do Magic A
- BILL CHAMPLIN—Sara A
- JOHN DENVER—Seasons Of The Heart A
- KRIS KRISTIAN—Ain't Nothing Like The Real Thing A
- MICHAEL MURPHY—What's Forever For X
- MARSHALL CRENSHAW—Someday, Someway X
- JOE FAGIN—Younger Days X

- ROBERTA FLACK—I'm The One B
- PAUL DAVIS—Love Or Let Me Be Lonely B

WBSB-FM—Baltimore

- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- JOHN COUGAR—Hurts So Good 2-2
- FLEETWOOD MAC—Hold Me 13-6
- THE STEVE MILLER BAND—Abracadabra 15-11
- AIR SUPPLY—Even The Nights Are Better 18-15
- JOHN COUGAR—Jack And Diane
- ELTON JOHN—Blue Eyes B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- EDDIE MONEY—Think I'm In Love X
- ASIA—Only Time Will Tell X
- 707—Mega Force X

WFBR-FM—Baltimore

- ANDY SZULCINSKI—MD
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 4-1
- FLEETWOOD MAC—Hold Me 9-4
- AIR SUPPLY—Even The Nights Are Better 7-3
- CHICAGO—Hard To Say I'm Sorry 8-5
- CROSBY, STILLS AND NASH—Wasted On The Way 11-7
- JEFFREY OSBORNE—I Really Don't Need No Light
- ROBERTA FLACK—I'm The One
- JOE FAGIN—Younger Days B
- DOLLY PARTON—I Will Always Love You X
- BARRY MANILOW—Oh Julie A

WCCK-FM—Erie

- BILL SHANNON—MD
- CHEAP TRICK—If You Want My Love 5-2
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 12-7
- GENESIS—Paperlate 15-8
- APRIL WINE—Enough Is Enough 18-12
- LOVERBOY—Take Me To The Top 24-17
- BILLY IDOL—Hot In The City
- JOURNEY—Only Solutions
- LESLIE PEARL—If The Love Fits Wear It X
- ROBERTA FLACK—I'm The One X
- BILL CHAMPLIN—Sara X
- QUEEN—Calling All Girls X
- ASIA—Only Time Will Tell X
- JOHN COUGAR—Jack And Diane B
- FRANKE AND THE KNOCKOUTS—Morning Sun B

WKBO-FM—Harrisburg

- MELISSA MANCHESTER—You Should Hear How She Talks A
- THE POINTER SISTERS—American Music A
- PAUL McCARTNEY—Take It Away A

WGH-FM—Norfolk

- BOB CANADA—MD
- AIR SUPPLY—Even The Nights Are Better 1-1
- CROSBY, STILLS AND NASH—Wasted On The Way 3-2
- PAUL McCARTNEY—Take It Away 11-6
- HERB ALPERT—Route 101 9-7
- MELISSA MANCHESTER—You Should Hear How She Talks 10-8
- ROBERTA FLACK—I'm The One
- AMERICA—You Could Do Magic
- PAUL DAVIS—Love Or Let Me Be Lonely B
- STEVE FORBERT—When You Walk In The Room A
- GENESIS—Paperlate A
- STEVE WINWOOD—Still In The Game A
- RANDY MEISNER—Never Been In Love A
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
- KIM WILDE—Kids In America X
- BILLY IDOL—Hot In The City X
- MARSHALL CRENSHAW—Someday, Someway X

WQRK-FM—Norfolk

- BRUCE CARRAWAY—MD
- CHICAGO—Hard To Say I'm Sorry 5-1
- FLEETWOOD MAC—Hold Me 6-2
- MELISSA MANCHESTER—You Should Hear How She Talks 10-7
- AIR SUPPLY—Even The Nights Are Better 12-8
- RICK SPRINGFIELD—What Kind Of Fool Am I 20-16
- THE MOTELS—Only The Lonely A
- THE ALAN PARSONS PROJECT—Eye In The Sky A

WCAU-FM—Philadelphia

- ELAINE DELCATTI—MD
- THE GO-GO'S—Vacation 25-16
- GENESIS—Paperlate 28-19
- CROSBY, STILLS AND NASH—Wasted On The Way 35-25
- ELTON JOHN—Blue Eyes
- MELISSA MANCHESTER—You Should Hear How She Talks
- MISSING PERSONS—Words A
- 707—Mega Force A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- MEN AT WORK—Who Can It Be Now A
- JOURNEY—Still They Ride X
- KANSAS—Play The Game Tonight X
- MARSHALL CRENSHAW—Someday, Someway X
- JEFFREY OSBORNE—I Really Don't Need No Light X
- THE POINTER SISTERS—American Music X
- KENNY ROGERS—Love Will Turn You Around X
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- BILL CHAMPLIN—Sara X
- FRANK ZAPPA—Valley Girls X

WIFI-FM—Philadelphia

- DON CANNON/Verna McKay—MD
- FLEETWOOD MAC—Hold Me 12-5
- CROSBY, STILLS AND NASH—Wasted On The Way 16-11
- PAUL McCARTNEY—Take It Away 17-12
- THE GO-GO'S—Vacation 21-16
- GLENN FREY—I Found Somebody 22-17
- MELISSA MANCHESTER—You Should Hear How She Talks B
- THE POINTER SISTERS—American Music B
- BILLY IDOL—Hot In The City B
- EDDIE MONEY—Think I'm In Love X
- MISSING PERSONS—Words X
- CARLY SIMON—Why X
- CHEAP TRICK—If You Want My Love X
- ELTON JOHN—Blue Eyes X
- 707—Mega Force X
- AXE—Now Or Never X
- JOHN COUGAR—Jack And Diane
- BILL CHAMPLIN—Sara X

WRVQ-FM—Richmond

- BILL THOMAS—MD
- CHICAGO—Hard To Say I'm Sorry 9-1
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 8-2
- REO SPEEDWAGON—Keep The Fire Burnin' 14-8
- FRANK ZAPPA—Valley Girls 16-9
- PAUL McCARTNEY—Take It Away 24-17
- CROSBY, STILLS AND NASH—Wasted On The Way
- ASIA—Only Time Will Tell
- MARSHALL CRENSHAW—Someday, Someway A
- TOTO—Africa A
- MELISSA MANCHESTER—You Should Hear How She Talks B
- THE CLASH—Should I Stay Or Should I Go B

WPGC-FM—Washington, DC

- BRUCE KELLY—MD
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- AIR SUPPLY—Even The Nights Are Better 4-2
- CHICAGO—Hard To Say I'm Sorry 11-6
- THE MOTELS—Only The Lonely 13-8
- GLENN FREY—I Found Somebody 20-17
- ELTON JOHN—Blue Eyes
- JACKSON BROWNE—Somebody's Baby
- BILLY IDOL—Hot In The City A
- BARRY MANILOW—Oh Julie A

WRQX-FM—Washington, D.C.

- FRANK HOLLER—MD
- CHICAGO—Hard To Say I'm Sorry 10-6
- THE STEVE MILLER BAND—Abracadabra 16-11
- AIR SUPPLY—Even The Nights Are Better 12-9
- DARYL HALL AND JOHN OATES—Your Imagination 15-13
- PAUL McCARTNEY—Take It Away 18-16
- CROSBY, STILLS AND NASH—Wasted On The Way
- BILLY IDOL—Hot In The City
- ASIA—Only Time Will Tell A
- GENESIS—Paperlate B
- THE ALAN PARSONS PROJECT—Eye In The Sky B

WQXA-FM—York

- DAN STOOLE—MD
- AIR SUPPLY—Even The Nights Are Better 10-5
- CHICAGO—Hard To Say I'm Sorry 14-6
- FLEETWOOD MAC—Hold Me 15-7
- CROSBY, STILLS AND NASH—Wasted On The Way 21-14
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- MEN AT WORK—Who Can It Be Now A
- JOHN COUGAR—Jack And Diane A
- KIM WILDE—Kids In America A
- ASIA—Only Time Will Tell A
- QUEEN—Calling All Girls A
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- FRANK ZAPPA—Valley Girls X
- ELTON JOHN—Blue Eyes X
- GENESIS—Paperlate X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- HERB ALPERT—Route 101 B
- BILLY IDOL—Hot In The City B
- MARSHALL CRENSHAW—Someday, Someway B

Southeast Region

PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- FLEETWOOD MAC—Hold Me (Warner Bros.)

TOP ADD ONS

- ASIA—Only Time Will Tell (Geffen)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- MEN AT WORK—Who Can It Be Now (Columbia)

BREAKOUTS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- BARRY MANILOW—Oh Julie (Arista)
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me (Boardwalk)

WANS-FM—Anderson

- SAM CHURCH—MD
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- FLEETWOOD MAC—Hold Me 5-3
- REO SPEEDWAGON—Keep The Fire Burnin' 9-6
- CHICAGO—Hard To Say I'm Sorry 12-9
- AIR SUPPLY—Even The Nights Are Better 14-10
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- ELTON JOHN—Blue Eyes
- THE CLASH—Should I Stay Or Should I Go A
- ASIA—Only Time Will Tell B
- JOHN COUGAR—Jack And Diane B
- BILLY IDOL—Hot In The City B
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- MEN AT WORK—Who Can It Be Now B
- MARSHALL CRENSHAW—Someday, Someway B
- A FLOCK OF SEAGULLS—I Ran X
- HAIRCUT ONE HUNDRED—Love Plus One X
- AXE—Now Or Never X
- MISSING PERSONS—Words X

WISE-FM—Asheville

- JOHN STEVENS—MD
- ELTON JOHN—Blue Eyes
- APRIL WINE—Enough Is Enough X
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- MISSING PERSONS—Words B
- MEN AT WORK—Who Can It Be B
- HERB ALPERT—Route 101 B
- BILLY IDOL—Hot In The City B
- MARSHALL CRENSHAW—Someday, Someway B

WZGC-FM (Z-93)—Atlanta

- JOHN YOUNG—MD
- AIR SUPPLY—Even The Nights Are Better 11-5
- THE STEVE MILLER BAND—Abracadabra 13-7
- FLEETWOOD MAC—Hold Me 14-9
- THE GO-GO'S—Vacation 20-16
- MELISSA MANCHESTER—You Should Hear How She Talks 25-19
- JACKSON BROWNE—Somebody's Baby
- EDDIE MONEY—Think I'm In Love
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- MARSHALL CRENSHAW—Someday, Someway A
- RANDY MEISNER—Never Been Loved A

WQXI-FM—Atlanta

- JEFF McCARTNEY—MD
- CROSBY, STILLS AND NASH—Wasted On The Way 12-6
- MELISSA MANCHESTER—You Should Hear How She Talks 19-10
- THE STEVE MILLER BAND—Abracadabra 28-15
- ELTON JOHN—Blue Eyes 21-16
- JOHN COUGAR—Jack And Diane
- ASIA—Only Time Will Tell
- JACKSON BROWNE—Somebody's Baby A
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- PAUL DAVIS—Love Or Let Me Be Lonely X

WQXI-AM—Atlanta

- L.J. JACKSON—MD
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 11-1
- KENNY ROGERS—Love Will Turn You Around 14-10

- PAUL McCARTNEY—Take It Away 18-11
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- MELISSA MANCHESTER—You Should Hear How She Talks B
- ELTON JOHN—Blue Eyes B
- KENNY ROGERS—Love Will Turn You Around B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- JOE FAGIN—Younger Days X

WBQQ-FM—Augusta

- BRUCE STEVENS—MD
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- CHICAGO—Hard To Say I'm Sorry 2-2
- THE STEVE MILLER BAND—Abracadabra 5-3
- FLEETWOOD MAC—Hold Me 14-4
- SOUL SONG FORCE—Planet Rock 28-18
- KENNY ROGERS—Love Will Turn You Around B
- HERB ALPERT—Route 101 B
- THE POINTER SISTERS—American Music B
- ASIA—Only Time Will Tell A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- ELTON JOHN—Blue Eyes X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- KIM WILDE—Kids In America X
- EDDIE MONEY—Think I'm In Love X
- MARSHALL CRENSHAW—Someday, Someway X
- MEN AT WORK—Who Can It Be Now X
- BILLY IDOL—Hot In The City X
- RANDY MEISNER—Never Been In Love A
- JACKSON BROWNE—Somebody's Baby A

WCSC-AM—Charleston

- CHRIS BAILEY—MD
- FLEETWOOD MAC—Hold Me 8-2
- AIR SUPPLY—Even The Nights Are Better 9-6
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 12-7
- CHICAGO—Hard To Say I'm Sorry 19-8
- BILLY IDOL—Hot In The City 19-9
- MEN AT WORK—Who Can It Be Now
- HUMAN LEAGUE—Love Action
- WALTER MURPHEY—Theme From E.T. A
- ROBERTA FLACK—I'm The One A
- CHRISTOPHER ATKINS—How Can I Love Without Her X
- JACKSON BROWNE—Somebody's Baby A
- STEVE WINWOOD—Still In The Game A
- BARRY MANILOW—Oh Julie A
- ASIA—Only Time Will Tell X
- AXE—Now Or Never X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm

Singles Radio Action

Continued from previous page

- CHICAGO—Hard To Say I'm Sorry B
- THE GO-GO'S—Vacation B
- MELISSA MANCHESTER—You Should Hear How She Talks B

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 11-6
- ★ CHICAGO—Hard To Say I'm Sorry 14-8
- ★ JOHN COUGAR—Hurts So Good 5-3
- ★ FRANK ZAPPA—Valley Girls 7-5
- ★ ONE WAY—Cutie Pie 16-15
- ★ JOHN COUGAR—Jack And Diane
- ★ THE GO-GO'S—Vacation
- ★ MEN AT WORK—Who Can It Be Now A
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) A
- ★ AIR SUPPLY—Even The Nights Are Better B
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going B

WHYY-FM—Montgomery

- (Neil Harrison—MD)
- ★ FLEETWOOD MAC—Hold Me 12-4
- ★ DARYL HALL AND JOHN OATES—Your Imagination 17-12
- ★ GARY U.S. BONDS—Out Of Work 19-14
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 26-21
- ★ MICHAEL MURPHY—What's Forever For 30-25
- ★ JOHN COUGAR—Jack And Diane
- ★ FRANKIE AND THE KNOCKOUTS—Morning Sun
- ★ AMERICA—You Could Do Magic A
- ★ BARRY MANILOW—Oh Julie A
- ★ CHARLENE—It Ain't Easy Comin' Down X
- ★ JERRY REED—She Got The Goldmine X
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
- ★ RAY PARKER JR.—Let Me Go X
- ★ BILL CHAMPLIN—Sara X
- ★ THE GO-GO'S—Vacation B
- ★ ELTON JOHN—Blue Eyes B
- ★ PAUL DAVIDS—Love Or Let Me Be Lonely B
- ★ MARSHALL CRENSHAW—Someday, Someway B

WWXX-FM—Nashville

- (John Anthony—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 6-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-7
- ★ GLENN FREY—I Found Somebody 18-12
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 20-15
- ★ ELTON JOHN—Blue Eyes 30-21
- ★ ASIA—Only Time Will Tell
- ★ RANDY MEISNER—Never Been In Love
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ BILLY IDOL—Hot In The City B
- ★ MISSING PERSONS—Words A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going A
- ★ GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message A
- ★ MARSHALL CRENSHAW—Someday, Someway X
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
- ★ MEN AT WORK—Who Can It Be Now X

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ FLEETWOOD MAC—Hold Me 10-7
- ★ CHICAGO—Hard To Say I'm Sorry 13-8
- ★ GLENN FREY—I Found Somebody 14-11
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 19-16
- ★ RENE ROBERTS—Love Will Turn You Around
- ★ DOLLY PARTON—I Will Always Love You
- ★ AMERICA—You Could Do Magic A
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ NAZARETH—Love Leads To Madness A
- ★ RANDY MEISNER—Never Been In Love A
- ★ HUMAN LEAGUE—Love Action A
- ★ LAURA BRUNIGAN—Gloria X
- ★ JEFFREY OSBORNE—I Really Don't Need No Light X
- ★ THE CLASH—Should I Stay Or Should I Go X
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy X
- ★ JERRY REED—She Got The Goldmine X
- ★ JOSEPH WILLIAMS—Mamma X
- ★ MEN AT WORK—Who Can It Be Now X
- ★ CHRISTOPHER ATKINS—How Can I Live Without Her X
- ★ 707—Mega Force X
- ★ APRIL WINE—Enough Is Enough X
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going X
- ★ MISSING PERSONS—Words X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ HERB ALPERT—Route 101 X
- ★ BILLY IDOL—Hot In The City B
- ★ CHEAP TRICK—If You Want My Love B

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 25-4
- ★ CHICAGO—Hard To Say I'm Sorry 20-5
- ★ GLENN FREY—I Found Somebody 29-9
- ★ BILLY IDOL—Hot In The City
- ★ MEN AT WORK—Who Can It Be Now A
- ★ MARSHALL CRENSHAW—Someday, Someway A
- ★ JOHN COUGAR—Jack And Diane A
- ★ ELTON JOHN—Blue Eyes A
- ★ ASIA—Only Time Will Tell A
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ QUEEN—Calling All Girls A
- ★ LAURA BRUNIGAN—Gloria A
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ GARY U.S. BONDS—Out Of Work X
- ★ EYE TO EYE—Nice Girls X
- ★ HERB ALPERT—Route 101 X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

WSGA-AM—Savannah

- (Ron Fredricks—PD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-2
- ★ CHICAGO—Hard To Say I'm Sorry 11-3
- ★ FLEETWOOD MAC—Hold Me 16-6
- ★ AIR SUPPLY—Even The Nights Are Better 15-7
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 21-9
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy A
- ★ WALTER MURPHY—Theme From E.T. A
- ★ DOLLY PARTON—I Will Always Love You A
- ★ MISSING PERSONS—Words A

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ STEVE WORDER—Do I Do
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me
- ★ MARSHALL CRENSHAW—Someday, Someway A

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- Alone Again (Naturally), Gilbert O'Sullivan, MAM
- Brandy (You're A Fine Girl), Looking Glass, Epic
- If Loving You Is Wrong, Luther Ingram, Koko
- Daddy Don't You Walk So Fast, Wayne Newton, Chelsea
- Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, United Artists
- Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
- School's Out, Alice Cooper, Warner Bros.
- How Do You Do, Mouth & MacNeal, Philips
- Long Cool Woman, Hollies, Epic
- Layla, Derek & Dominos, Atco

POP SINGLES—20 Years Ago

- Roses Are Red, Bobby Vinton, Epic
- The Wah-Watusi, Orlons, Cameo
- Sealed With A Kiss, Brian Hyland, ABC
- I Can't Stop Loving You, Ray Charles, ABC
- The Stripper, David Rose & Orchestra, MGM
- Speedy Gonzales, Pat Boone, Dot
- Wolverton Mountain, Claude King, Columbia
- Breaking Up Is Hard To Do, Neil Sedaka, RCA
- Gravy, Dee Dee Sharp, Cameo
- Ahab The Arab, Ray Stevens, Mercury

TOP LPs—10 Years Ago

- Honky Chateau, Elton John, Uni
- School's Out, Alice Cooper, Warner Bros.
- Exile On Main Street, Rolling Stones, Rolling Stone
- Still Bill, Bill Withers, Sussex
- Greatest Hits, Simon & Garfunkel, Columbia
- A Song For You, Carpenters, A&M
- Lookin' Through The Windows, Jackson Five, Motown
- Big Bambu, Cheech & Chong, Ode
- Chicago V, Columbia
- Moods, Neil Diamond, Uni

TOP LPs—20 Years Ago

- Modern Sounds In Country & Western Music, Ray Charles, ABC
- West Side Story, Soundtrack, Columbia
- Stranger On The Shore, Mr. Acker Bilk, Atco
- Breakfast At Tiffany's, Henry Mancini, RCA
- Rome Adventure, Soundtrack, Warner Bros.
- Peter, Paul & Mary, Warner Bros.
- Blue Hawaii, Elvis Presley, RCA
- West Side Story, Original Cast, Columbia
- Best Of The Kingston Trio, Capitol
- George Maharis Sings, Epic

COUNTRY SINGLES—10 Years Ago

- It's Gonna Take A Little Bit Longer, Charley Pride, RCA
- Loving You Could Never Be Better, George Jones, Epic
- Bless Your Heart, Freddie Hart, Capitol
- Woman (Sensuous Woman), Don Gibson, Hickory
- Listen To A Country Song, Lynn Anderson, Columbia
- Delta Dawn, Tanya Tucker, Columbia
- Sweet Dream Woman, Waylon Jennings, RCA
- I've Found Someone Of My Own, Cal Smith, Decca
- There's A Party, Jody Miller, Epic
- Borrowed Angel, Mel Street, Royal American

SOUL SINGLES—10 Years Ago

- Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
- If Loving You Is Wrong, Luther Ingram, Koko
- Rip Off, Laura Lee, Hot Wax
- Baby Let Me Take You (In My Arms), Detroit Emeralds, Westbound
- Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, United Artists
- Pop That Thang, Isley Brothers, T-Neck
- Honky Tonk Part I, James Brown, Polydor
- Power Of Love, Joe Simon, Spring
- I'm Still In Love With You, Al Green, Hi
- I Miss You, Harold Melvin & Blue Notes, Philadelphia Int'l.

Radio

Vox Jox

Vallie Named EZ Programming VP

Dan Vallie is upped to vice president of programming for EZ Communications, effective Sept. 1. He succeeds the exiting Don LeBrecht. Vallie, who was national program director for the chain's contemporary stations and p.d. for WBZZ Pittsburgh, will relocate to EZ's Fairfax, Va. headquarters.

Stations in the EZ fold are WEZB New Orleans, WEZC Charlotte, WEZS Richmond, WEZR Washington and WBZZ. At WEZR, afternoon man Al Gaige and evening personality Dick Danley have switched shifts. Les Carpenter remains on the air from 6 a.m. to noon, while Sharon Coleman stays in the overnight slot.

★ ★ ★

By Saturday (31), only two music shows will air on WCKY Cincinnati. The station has been slowly moving toward news/talk for a year and a half. A contemporary/MOR show will run from 7 a.m. to noon on Sundays, hosted by Pete Matthews, and "Jazz Chronicles" will air 9 to 11:30 p.m. Saturdays. Graham Richards, one-time national program director for Storz Broadcasting, who has been doing weekends at the station, will now host a talk show.

★ ★ ★

Mike McGann has exited as p.d. of WTVN Columbus. A spokesman said that McGann was on the job for two days, then was called back to Pittsburgh for "personal reasons." He resigned several weeks later. Acting p.d. is Denny Nugent, who was programming assistant. ... Laura Gross steps down as promotions director at KRLA Los Angeles to assume a position at ABC Contemporary Network. Promotions coordinator for KRLA is now Ann Strohecker, who also continues as publicity director.

★ ★ ★

Erica Farber has been promoted to vice president of promotional sales development for McGavren Guild Radio. She joined the firm in 1980 as director of promotional sales development. ... Paul Boulais is the new program director at WFAN Mystic, Conn. He succeeds Eric Snow, who moves up to operations director. ... Jim Battan exits from the 9 p.m. to 1 a.m. shift at KPRI San Diego. Interim replacement is Liza Giles. ... At WBLI Patchogue, N.Y., Brooke Daniels is the new overnight person, while Rick Sommers is the new afternoon drive personality. Daniels was at WBAB Babylon, N.Y. and WTFM New York; Sommers was at WTKO Ithaca, N.Y.

★ ★ ★

John Bell joins WLUP-FM (the Loop) Chicago as all-night DJ. He was program director at WDEK Dekalb. ... Charlie Busch and Jeff Clark of KINK Portland have switched shifts. Busch is now on the air from 5:30 to 10 a.m., while Clark is handling the 2:30 to 7:00 shift. ... Len Cannon joins 93FM-WZAK Cleveland from 7 to 11 p.m. He was with WDMT Cleveland. ... Cathi Paige is upped to promotion director of KRQR San Francisco. She has been programming/promotion assistant since 1980.

For The Record

CLEVELAND—Program director of WZZP is Bob McKay. He was incorrectly identified in a story in the July 10 Billboard.

At CJCL Toronto, Dave Patrick is the new morning personality. He has been in radio and tv broadcasting for 25 years. Also joining CJCL in the evening slot is Scott Walker, who worked in the Winnipeg market for five years at CKRC and CJOB. ... Ken Cinco named FM operations manager at WDBO Orlando. He held a similar post at WJW Tampa/St. Petersburg. ... Bob Sawyer joins WPOE Greenfield, Mass. as program director.

★ ★ ★

Linda McArthur joins KYUU San Francisco as advertising and promotion manager. She was sales promotion manager for Stoneridge Mall in neighboring Pleasanton. KYUU recently sponsored a trip to the circus for 175 visually handicapped children and adults. Evening personality Jack Friday described the events for the station's guests via special radio-sets hooked up in the reserved seating area.

★ ★ ★

There's been some management changes at CRB Broadcasting. Mike Kirtner is the new general manager

and vice president of WAEB and WXKW Allentown. He was general manager of WTCR and WHEZ Ashland, Ky./Huntington, W.Va., and will continue as vice president of those operations. Succeeding him as general manager of WTCR and WHEZ is Mike Buxser, who was sales manager of WVAF Charleston, W. Va.

★ ★ ★

Ramsey Elliott has been elected vice president for corporate development for the Fuller-Jeffrey Group. He recently retired as executive vice president and director of McClatchy Broadcasting after 37 years with the firm. ... Kenneth O. Harris joins Broadcast Capital Fund Inc. (BROADCAST) as vice president for finance and administration. He was a senior associate for the financial and management consulting firm, Ferguson, Bryan & Associates. ... Gary Walsh joins the air staff of WNEB Worcester, Mass. He was at WTAG Worcester. ... Brett Stone is upped to program director of KYUF Uvaldi, Tex. He was music director and is on the air from 6 a.m. to 1 p.m.

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Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	ROBERT PLANT —Pictures At Eleven, Swan Song	1	1	9	SURVIVOR —Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
2	4	4	FLEETWOOD MAC —Mirage, Warner Bros.	2	4	5	EDDIE MONEY —Think I'm In Love, Columbia
3	9	6	EDDIE MONEY —No Control, Columbia (EP)	3	2	7	REO SPEEDWAGON —Keep The Fire Burning, Epic
4	2	18	ASIA —Asia, Geffen	4	3	8	GENESIS —Paperlate, Atlantic
5	8	8	SURVIVOR —Eye Of The Tiger, Scotti Bros.	5	6	4	ROBERT PLANT —Burning Down One Side, Swan Song
6	5	6	REO SPEEDWAGON —Good Trouble, Epic	6	5	14	JOHN COUGAR —Hurts So Good, Riva/Mercury (Polygram)
7	3	7	GENESIS —Three Sides Live, Atlantic	7	7	7	FLEETWOOD MAC —Hold Me, Warner Bros.
8	12	4	CROSBY, STILLS AND NASH —Daylight Again, Atlantic	8	20	14	ASIA —Only Time Will Tell, Geffen
9	7	6	PETE TOWNSHEND —All The Best Cowboys Have Chinese Eyes, Atco	9	11	9	THE STEVE MILLER BAND —Abracadabra, Capitol
10	6	13	.38 SPECIAL —Special Forces, A&M	10	12	6	APRIL WINE —Enough Is Enough, Capitol
11	14	14	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)	11	8	7	GLENN FREY —Party Town, Elektra/Asylum
12	11	5	APRIL WINE —Power Play, Capitol	12	17	10	707 —Megaforce, Boardwalk (12 inch)
13	13	8	GLENN FREY —No Fun Aloud, Elektra/Asylum	13	47	12	A FLOCK OF SEAGULLS —I Ran, Arista
14	15	11	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista	14	21	9	.38 SPECIAL —Chain Lightning, A&M
15	10	7	THE ROLLING STONES —Still Life, Rolling Stones Records	15	18	7	GARY U.S. BONDS —Out Of Work, EMI-America
16	18	9	THE STEVE MILLER BAND —Abracadabra, Capitol	16	16	5	CROSBY, STILLS AND NASH —Wasted On The Way, Atlantic
17	NEW ENTRY		BILLY SQUIER —Emotions In Motion, Capitol	17	13	4	THE GO-GO'S —Vacation, I.R.S.
18	16	7	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista	18	28	3	ROBERT PLANT —Pledge Pin, Swan Song
19	24	3	JUDAS PRIEST —Screaming For Vengeance, Columbia	19	42	3	ROBERT PLANT —Slow Dancer, Swan Song
20	20	15	THE MOTELS —All Four One, Capitol	20	25	2	FLEETWOOD MAC —Gypsy, Warner Bros.
21	28	2	SPYS —Spys, EMI/America	21	9	14	.38 SPECIAL —Caught Up In You, A&M
22	22	5	MEN AT WORK —Business As Usual, Columbia	22	15	8	THE ROLLING STONES —Going To A Go Go, Rolling Stones (Atlantic)
23	23	8	AXE —Offering, Atco	23	22	6	THE ALAN PARSONS PROJECT —You're Gonna Get Your Fingers Burned, Arista
24	17	10	KANSAS —Vinyl Confessions, Kirshner	24	38	3	JOAN JETT AND THE BLACKHEARTS —Summertime Blues, Boardwalk
25	21	7	JOHN WAITE —Ignition, Chrysalis	25	10	13	KANSAS —Play The Game Tonight, Kirshner (Epic)
26	25	7	GARY U.S. BONDS —On The Line, EMI-America	26	30	9	THE SHERBS —We Ride Tonight, Atco
27	19	14	VAN HALEN —Diver Down, Warner Bros.	27	35	4	ROBERT PLANT —Worse Than Detroit, Swan Song
28	47	2	SHOOTING STAR —Hang On For Your Life, Virgin/Epic	28	23	13	VAN HALEN —Dancing In The Streets, Warner Bros.
29	26	9	THE CLASH —Combat Rock, Epic	29	29	9	THE CLASH —Should I Stay Or Should I Go?, Epic
30	40	4	NAZARETH —2 X S, A&M	30	37	5	PETE TOWNSHEND —Face Dances II, Atco
31	NEW ENTRY		STEVE WINWOOD —Still In The Game, Island (12 inch)	31	50	7	AXE —Rock And Roll Party In The Streets, Atco
32	32	8	MARSHALL CRENSHAW —Marshall Crenshaw, Warner Bros.	32	45	2	PETE TOWNSHEND —Stardom In Action, Atco
33	27	5	THE GO-GO'S —Vacation, I.R.S. (12 inch)	33	24	10	THE MOTELS —Mission Of Mercy, Capitol
34	30	5	TED NUGENT —Nugent, Atlantic	34	43	3	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista
35	NEW ENTRY		TORONTO —Get It On Credit, A&M	35	19	3	NAZARETH —Love Leads To Madness, A&M
36	NEW ENTRY		URIAH HEEP —Abominog, Mercury	36	NEW ENTRY		FLEETWOOD MAC —Straight Back, Warner Bros.
37	29	18	SCORPIONS —Blackout, Mercury	37	NEW ENTRY		JUDAS PRIEST —You've Got Another Thing Coming, Columbia
38	31	12	THE SHERBS —Defying Gravity, Atco	38	34	7	FRANK ZAPPA —Valley Girls, Barking Pumpkin
39	NEW ENTRY		805 —Stand In Line, RCA	39	41	3	PAUL McCARTNEY —Take It Away, Columbia
40	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS —Summertime Blues, Boardwalk	40	58	7	JOHN WAITE —Change, Chrysalis
41	NEW ENTRY		JACKSON BROWNE —Somebody's Baby, Asylum (Elektra) (12 inch)	41	31	4	REO SPEEDWAGON —Stillness Of The Night, Epic
42	33	10	CHEAP TRICK —One On One, Epic (CBS)	42	49	3	STRAY CATS —Rock This Town, EMI-America
43	46	3	THE CLOCKS —The Clocks, Boulevard	43	NEW ENTRY		ASIA —Time Again, Geffen (Warner Bros.)
44	43	4	DAVID JOHANSON —Live It Up, Blue Sky (Epic)	44	44	2	THE CLASH —Rock The Casbah, Epic
45	36	8	SQUEEZE —Sweets From The Stranger, A&M	45	46	2	EDDIE MONEY —Shakin', Columbia
46	38	10	THE MONROES —The Monroes, Alfa	46	NEW ENTRY		CROSBY, STILLS AND NASH —Too Much Love To Hide, Atlantic
47	35	11	QUEEN —Hot Space, Elektra	47	40	18	ASIA —Heat Of The Moment, Geffen
48	39	9	HEART —Private Audition, Epic	48	32	14	THE MOTELS —Only The Lonely, Capitol
49	41	6	ROXY MUSIC —Avalon, Warner/EG	49	55	12	BOW WOW WOW —I Want Candy, RCA
50	34	10	707 —Megaforce, Boardwalk	50	36	11	SQUEEZE —Black Coffee In Bed, A&M
			Top Adds	51	27	10	CHEAP TRICK —If You Want My Love, Epic (CBS)
1			BILLY SQUIER —Emotions In Motion, Capitol	52	33	7	VAN HALEN —Little Guitars, Warner Bros.
2			STEVE WINWOOD —Still In The Game, Island (12 inch)	53	48	4	KANSAS —Right Away, Kirshner
3			JACKSON BROWNE —Somebody's Baby, Asylum (Elektra) (12 inch)	54	NEW ENTRY		STEVE FORBERT —Ya Ya (Next To Me), Nempere
4			URIAH HEEP —Abominog, Mercury	55	NEW ENTRY		THE LORDS OF THE NEW CHURCH —Open Your Eyes, I.R.S. (A&M)
5			SHOOTING STAR —III Wishes, Virgin/Epic	56	60	5	DAVID JOHANSON —Animals Medley, Blue Sky
6			TORONTO —Get It On Credit, A&M	57	NEW ENTRY		KING CRIMSON —Heartbeat, Warner
7			JON ANDERSON —Animation, Atlantic	58	51	4	PETE TOWNSHEND —Slit Skirts, Atco
8			SPYS —S.P.Y.S., EMI-America	59	14	18	SCORPIONS —No One Like You, Mercury
9			805 —Stand In Line, RCA	60	52	18	ASIA —Sole Survivor, Geffen
10			WARREN ZEVON —The Envoy, Asylum				

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

Radio

Satellite Nets Help Spread 'The Disease'

• Continued from page 18

Regardless of how you feel about Ray, ABC has provided you with a toll free number to tell him. (They have several daytime offerings as well including Owen Span, Dr. Irene Kasorla, Michael Jackson and Dr. Toni Grant).

If nothing appeals so far, check out **Ed Busch** and **Eric Tracy** on RKO Two's **America Overnight**. If you can find it, Ed is on from midnight to 3 (Eastern time) live from Dallas and Eric is on from 3 to 6 live from Los Angeles. Eric may be live from Los Angeles, but he's far from live in Los Angeles as no one is carrying the show here, so you're on your own on this one. We haven't heard it; all we know is it's a talk show.

But when the word "talk" has you reaching for a cassette, be advised that RKO One features "**Night Time America**" from midnight to 6 a.m. **Bob Dearborn** hosts this adult contemporary music and request show, and once again, it isn't on the LA. radio dial but as both RKO offerings are said to have about 100 affiliates, maybe you'll have better luck in finding one of them.

Or maybe you'll come across one of the offerings from the **Satellite Music Network**. Run by a group of people including Kent Burkhart, SMN has three formats up and running 24 hours a day on a total of about 150 stations: "Country Coast To Coast," "Stardust" (a nostalgia format) and "Star Stations" (featuring adult contemporary music). All three emphasize personality and local implementation. It's often difficult to realize that they are originating from the Chicago area. (In case you've always wondered how Ron Britton can do 20 custom IDs simul-

taneously without breaking his stride, they are prerecorded on cart for each affiliate and automatically fired at the local station by tones from the net). Try to find an SMN affiliate. If things are going right, it may be a while before you realize that you have.

A similar service is also on the air on 67 stations from Sunbelt's **Transtar Radio Network**. At This point it's concentrating on one format, personality adult contemporary, uplinking from Colorado Springs. If you happen to catch a Transtar affiliate in the middle of the night make note of the commercial breaks. As most stations are far from sold out in this time period, you're in for a treat. Unlike the usual PSAs traditionally used as filler, stations may opt to stay with the net and carry one of their many "coping features": lifestyle topics of 30- and 60-second lengths that not only appeal to their 25-34 year old target demo, but probably beat the heck out of most public service announcements we've heard.

But if it's Nashville you want, you can find that too. Even in California, on the **Music Country Network**. Originating from WSM, it's on the air from 10 p.m. to 5 a.m. (all time zones) featuring live interviews, open phones, personality, country music and Associated Press news, weather, and features, including interstate road reports. Grand Ole Opry announcer **Chuck Morgan** and country personality **Al Risen** host this AP/WSM joint venture which is currently heard on about 75 stations.

That ought to keep you occupied until you reach Nebraska, but if you still want to know about all the clear channels, wait for the next issue of Billboard. It's in there.

College Panel Split On Goals

• Continued from page 16

concert broadcasts and other special events. "Many stations feel the need to stick with an act long after they've exposed the group and the commercial stations have picked up the buzz," he said. "But that's when it's time to move on."

Each one of the speakers expressed their commitment to the dissemination of progressive new music. But they differed on the overall goals of college radio.

At WNYU-FM here, Sal Locurto said the outlet tries to maintain a standard of professionalism that will prepare staffers for "the real world." Similarly, Eddie Mathews of WRBB-FM Boston said he perceived his outlet as "a stepping stone."

In contrast, Tami Heide of WMBR-FM Boston and Wade Tolleson of WRUW-FM Cleveland said they viewed college radio as an extension of the community. "We're staffed by people who think of themselves as groundbreakers of new music," said Heide. "College radio is a challenge, and my message is to stay active in the community, dig, research, talk to bands, stay excited. There's nothing wrong with being a fan."

"We don't think of RUW as a stepping stone," argued Tolleson, noting that 40-65% of the station's programming is "new music" and that 75% of the material is independ-

ently released. "So we're unique more for depth than breadth. There's a way to add historical perspective and still make the music enjoyable."

Locurto, a host of WNYU's popular "New Afternoon Show," said the secret to the station's success was its "consistency." "You hear the same thing, day after day," he explained. "It's the best way to keep an audience." Michael Lev of WNUR-FM Evanston added that while his station isn't formatted, air personalities are required to program "new music" at least 50% of the time. And Pete Standish of KUSF-FM San Francisco noted that although the outlet does not operate 24 hours a day, it relies on "a dedicated following" to walk "a fine line between popular and esoteric" programming.

"College radio is a step in the right direction," concluded Larry Braverman, a college promotion representative for Elektra Records in New York, who said the label services over 300 such stations nationally. "Time after time, college radio has shown how valuable it is in that it will either take a band under its wing and expose the group in the market, or force a major AOR station on the record." **LEO SACKS**

New LP & Tape Releases, p. 14



PLANT BANTER—Robert Plant, left, discusses his debut solo album, "Pictures At Eleven," with Dan Formento of NBC's "The Source."

CMA Taps DJ Finalists

NASHVILLE—The Country Music Assn. has announced finalists for its Disk Jockey of the Year awards, to be presented Oct. 11 during CMA week here.

The nominees for major markets (Arbitron markets 1-50) are: Bill Coffey of KSD, St. Louis; Joe Flint of KSOP, Salt Lake City; Chuck Morgan of WSM, Nashville; Lee Shannon of WQIK, Jacksonville, Fla.; and Nancy Turner, WMAQ, Chicago.

Medium market (Arbitron markets 51-150) nominees are: Jerry Adams of KFDI, Wichita; Jarrett Day of KSO, Des Moines; Dan Spice of KWEN, Tulsa; Tim Williams of KOKE, Austin; and Dave Young of WNOX, Knoxville.

Nominees from small markets

(Arbitron markets 151 and over) are: Billy Dilworth of WLET, Toccoa, Ga.; Jay Larry James of KHUT, Hutchinson, Kan.; Tom Reeder of WKCW, Warrenton, Va.; Al Snyder of WNVL, Nicholasville, Ky.; and Raymond "Cousin Ray" Woolfenden of WPWC, Dumfries, Va.

These results were tabulated by the accounting firm of Deloitte, Haskins & Sells from ballots sent to all CMA members in May. DJs receiving at least five nominations were then listed on the second ballot, which was then sent to members in the DJ and radio/tv categories who pick the finalists. Winners will be chosen by a panel of anonymous broadcast industry leaders, who will review airchecks.

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.

July 26, **Charly McClain**, Country Closeup, Narwood Productions, one hour.

July 26, **Mel Torme**, Music Makers, Narwood Productions, one hour.

July 26, **Juice Newton**, Hot Ones, RKO Radio-shows, one hour.

July 26, **Crosby, Stills & Nash**, part two, Inner-view Inner-View Network, one hour.

July 26, **Eddie Money**, Rockline, Global Satellite, Network, 90 minutes.

July 26, **Greatest Guitarists**, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

July 30-Aug. 1, **Shooting Star**, the Source, NBC, one hour.

July 30-Aug. 1, **Rock Year 1965**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

July 30-Aug. 1, **the Captain and Tennille**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

July 30-Aug. 1, **Leon Everette**, Weekly Country Music Countdown, United Stations, three hours.

July 30-Aug. 1, **Kansas**, Off The Record, Westwood One, one hour.

July 30-Aug. 1, **Randy Crawford**, Special Edition, Westwood One, one hour.

July 30-Aug. 1, **Steve Wariner**, Live From Gilley's, Westwood One, one hour.

July 31, **Supertramp**, Supergroups, ABC Rock Radio Network, two hours.

July 31, **Kris Kristofferson, Billy Swan**, Silver Eagle, ABC Entertainment Network, 90 minutes.

July 31, **Sylvia**, Country Sessions, NBC, one hour.

July 31-Aug. 1, **Colin Blunstone, Mark Lapidus**, the Shirelles, Soundtrack Of The 60s, Watermark, three hours.

Aug. 2, **Greatest Drummers**, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 2, **Mills Brothers—A Tribute To Harry Mills**, Music Makers, Narwood, one hour.

Aug. 2, **Alabama**, Country Closeup, Narwood, one hour.

Aug. 2, **Alabama**, Musicstar Specials, RKO Radio-shows, one hour.

Aug. 6-8, **Herman's Hermits**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Aug. 6-8, **Ted Nugent**, Off The Record, Westwood One, one hour.

Aug. 6-8, **Johnny Bristol**, Special Edition, Westwood One, one hour.

Aug. 6-8, **Kieran Kane**, Live From Gilley's, Westwood One, one hour.

Aug. 6-8, **Sammy Hagar**, In Concert, Westwood One, one hour.

Aug. 6-8, **Rock Year 1966**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Aug. 6-8, **Sylvia**, Weekly Country Music Countdown, United Stations, three hours.

Aug. 6-8, **Robert Plant, Led Zeppelin**, part one, the Source, NBC, two hours.

Aug. 7, **Loretta Lynn, Con Hunley**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Aug. 7, **Sheena Easton**, On Stage Tonight, CBS RadioRadio, 90 minutes.

Aug. 7, **Dottie West**, Country Sessions, NBC, one hour.

Aug. 7-8, **Billy Preston, Don Berrigan**, Songs About Dancing, Soundtrack Of The 60s, Watermark, three hours.

Aug. 8, **Z.Z. Top, Krokus**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Aug. 9, **The Producers—Eddy Offord**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 9, **Harry James**, Music Makers, Narwood, one hour.

Aug. 9, **Razzy Bailey**, Country Closeup, Narwood, one hour.

Aug. 9, **REO Speedwagon**, Hot Ones, RKO Radio-shows, one hour.

Aug. 13-15, **Cheap Trick**, Off The Record, Westwood One, one hour.

Aug. 13-15, **the Reddings**, Special Edition, Westwood One, one hour.

Aug. 13-15, **Rock Year 1967**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Billboard®

Survey For Week Ending 7/31/82

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TOP 50 Adult Contemporary

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)	WEEKS AT #1
1	1	8	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	2
2	3	8	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
3	5	6	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
4	2	13	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
5	6	11	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
6	9	5	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
7	8	8	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
8	11	6	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
9	12	6	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
10	10	12	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
11	4	12	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
12	14	5	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
13	18	4	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
14	14	11	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
15	7	15	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
16	25	3	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
17	15	8	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
18	26	3	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
19	22	7	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
20	20	7	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
21	17	11	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)	
22	16	14	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)	
23	19	20	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
24	27	4	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickoft, BMI)	
25	23	17	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
26	32	3	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, EMI)	
27	31	4	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
28	21	14	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
29	29	5	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
30	NEW ENTRY		YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
31	39	2	AIN'T NOTHING LIKE THE REAL THING, YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
32	36	2	ONLY THE LONELY The Motels, Capitol 5114 (Clean Sheets, BMI)	
33	37	2	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
34	28	11	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)	
35	24	16	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)	
36	NEW ENTRY		I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
37	30	8	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
38	NEW ENTRY		STILL THEY RIDE Journey, Columbia 18-02883 (Weed High Nightmare, BMI)	
39	33	7	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)	
40	NEW ENTRY		EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
41	34	15	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Freees/JSH, ASCAP)	
42	38	21	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertoones/Fox Fanfare/Carol Bayer Sayer, BMI)	
43	35	11	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)	
44	40	17	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)	
45	41	18	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)	
46	42	10	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)	
47	45	12	TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)	
48	47	12	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)	
49	44	5	AFTER THE GLITTER FADES Stevie Nicks, Modern 7405 (Atlantic) (Welsh Witch, BMI)	
50	49	13	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)	

☆ 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).

Survey For Week Ending 7/31/82

Billboard®

Chart Breakouts

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Country Hot 100

- ★ **JOAN JETT AND THE BLACKHEARTS**
Do You Wanna Touch Me, Boardwalk 11-150-7
- ★ **JACKSON BROWNE**
Somebody's Baby, Asylum 7-69982 (Elektra)
- ★ **AMERICA**
You Can Do Magic, Capitol 5142

- ★ **MICKEY GILLEY**
Put Your Dreams Away, Epic 03055
- ★ **OAK RIDGE BOYS**
I Wish You Could Have Turned My Head, MCA 52095
- ★ **ANNE MURRAY**
Hey Baby, Capitol 5145
- ★ **KAREN BROOKS**
New Way Out, Warner Bros. 729958

- ★ **RICK JAMES**
Hard To Get, Gordy 1634 (Motown)
- ★ **GOODIE**
Do Something, Total Experience 8202 (Polygram)
- ★ **DAZZ BAND**
Keep It Alive, Motown 1622

- ★ **AMERICA**
You Can Do Magic, Capitol 5142
- ★ **ROBERTA FLACK**
I'm The One, Atlantic 4068
- ★ **JOURNEY**
Still They Ride, Columbia 18-02883
- ★ **SURVIVOR**
Eye Of The Tiger, Scotti Bros. 5-02919 (Epic)

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

FOR CLUB & TV USE

Are Fees In Video Clip Future?

• Continued from page 1

their promotion, artist development, marketing and international budgets. But some say they feel monies paid out are never recouped, even through increased record and tape sales.

Unquestionably, video clips are, at least in part, a promotional tool for the record company, to increase an act's visibility and to break new acts. But cable tv and clubs also benefit from free use of the clips. "Home Box Office pays for short subjects," says one label executive. "They say our clips are promotional, but I don't buy it. They're filling up their air time."

Labels are willing to let the situation continue this way, but not forever, most say. In the future, as MTV and other predominantly music video outlets become more profitable, labels will expect a piece of the pie.

"We're giving away a lot of stuff

that's everyone else's lifeblood," states Bert Miller, A&M's national artist development coordinator. "MTV's statistics show viewers buy albums based on what they've seen on the channel, and we know that's true, but no way does it make up for our costs. We're just not selling enough records to offset all the costs."

"There are ways to turn video into a profit center," Miller believes, "and I think that will happen, but I'm not sure how yet. We're trying to re-evaluate our policies because we have to make sure we're spending our money in the right fashion."

Atlantic's Perry Cooper, senior director of artist relations, publicity and tv, believes video can pay for itself through increased record sales. "I don't think video clips per se will be paid for, but full-length shows are, and many clips are taken from those anyway. We wouldn't make a clip unless it helped with our ultimate goal, which is to sell records."

CBS Records also sees clips as purely promotional. "We've never made money off clips," says David Benjamin, vice president for business affairs. He adds, though, "It does bother me that MTV and other outlets don't pay for the clips. I'm hoping things will change. They have to."

"Eventually," Benjamin believes, "'MTV' and 'Night Flight' and the others will make money and you can change the way things are. Now it's a question of survival, and we do want to help. But when they make money, we'll start asking for some."

He explains, "The clips are legitimate pieces of programming. When a star has a tv show on, it's an advertisement for that star. That doesn't mean he doesn't get paid for doing the show. Creative people should be paid for their work. The economic climate is not right now, but I have great hopes. We sell ourselves and our artists short if we don't see video as art."

RCA's vice president of merchandising, Jack Chudnoff, points out, "MTV is the only vehicle now, but as things become more competitive and there are other places for us to go, we'll be in a big business. And it's not too far down the road. On services where music is a large part of the mix, we will expect to be paid. Filler on HBO, however, is promotional."

Robynne Modiano, head of video and club promotion for IRS Records, sees MTV as strictly promotional. "Video should be a promotional tool," she says. "It's not necessary to be paid for it because it makes an artist more visible to the public. MTV definitely affects record sales. We don't see video as a source of revenue."

PolyGram, at first a holdout when MTV began operation a year ago, now supplies the channel with video clips. Says Len. Epand, vice president of press and artist relations, "Our perception has really changed with our putting clips on cable. Our promotion and marketing people see it as an equivalent of getting a record played on a radio station. We are finding sales off video play. We can't expect to win the battle of being paid for use of our clips, so we're giving it a shot as record promotion."

Epand adds, "Everyone wants a video done these days; with tightening radio formats there's a lot of pressure to do new videos on acts that in the past wouldn't have merited them by the nature of their sales. It's gotten so we have to consciously plan our year of video releases and see which artists merit it." Video production at PolyGram is up one-third this year over last.

"Making money will come from the kind of project Chrysalis did with Blondie: compilations. I'd like to put out a 'Best Of Rock' package, 'Best Of R&B,' and so on, but the complexities are many."

Most labels have no plans to start charging clubs for the right to show their video clips. "I can't picture clubs paying," says IRS's Modiano. "If we charged, it would cut down on the visibility of our artists." But A&M's Miller foresees possibly charging at least for transfer costs, and others agree this is a possibility.

Theoretically, says Chudnoff of RCA, "If video clips are a major part of a club's entertainment, responsible for their profit, that profit should be shared." The mechanics of such payment, however, would be unwieldy, especially since much of what is shown in clubs is taped directly off cable and tv.

LAURA FOTI



TRIBUTE TAPING—Bob Marley's sister and mother rehearse backstage at Gusman Cultural Center, Miami for a tribute to the late singer. Instant Replay Video cameraman Tom Brunstetter gets it on tape. Also appearing were the Wailers, Rita Marley and the I Threes, the Melody Makers and Nadina Sutherland. Producers were John Robson and Cory James, director Rob Goodridge.

Billboard [®] Survey For Week Ending 7/31/82

Videocassette Top 25 Rentals

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These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

TITLE
Copyright owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	1	6	STAR WARS	20th Century Fox Video 1130
2	2	6	ON GOLDEN POND	20th Century Fox Video 9037
3	6	3	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
4	4	8	ARTHUR	Orion Pictures, Warner Home Video 72020
5	9	5	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
6	8	8	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
7	3	8	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
8	7	5	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
9	10	5	TAPS	20th Century Fox Video 1128
10	11	5	PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
11	5	13	SUPERMAN II	D.C. Comics, Warner Home Video 61120
12	13	3	RAGTIME	Paramount Pictures, Paramount Home Video 1486
13	12	22	CLASH OF THE TITANS	MGM/CBS Home Video 700074
14	NEW ENTRY		AN AMERICAN WEREWOLF IN LONDON	(ITA) Universal City Studios Inc., MCA Distributing Corp. 77004
15	15	16	FOR YOUR EYES ONLY	20th Century-Fox Video
16	16	3	MODERN PROBLEMS	20th Century Fox, Video 1129
17	17	8	BODY HEAT	The Ladd Co., Warner Home Video 70005
18	14	10	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
19	20	3	GHOST STORY	Universal City Studios Inc., MCA Distributing Corp. 7700 ⁰
20	NEW ENTRY		JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corp. 042
21	19	18	CANNONBALL RUN	Vestron VA-6001
22	21	10	HALLOWEEN II	Universal City Studios Inc. MCA Distributing Corp. 77005
23	18	10	ONLY WHEN I LAUGH	Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
24	NEW ENTRY		PERSONAL BEST	Warner Brothers Pictures, Warner Home Video 61242
25	25	14	THE HOWLING	20th Century-Fox Video 4075

MATERIAL SHORTAGE SEEN

U.K. Videotape Demand Hurts Audio

By NICK ROBERTSHAW

LONDON—Increasing demand for videotape is putting pressure on manufacturers and causing some shortages of supplies among audio tape duplicators according to leading industry figures here.

Henry Pattinson, head of the audio video division at BASF UK, says: "Everybody's making videotape. The market has exploded; it uses substantially more width of course, and it's more profitable. Britain is the biggest duplicating country in the world for video right now. The result is something of a shortage of good quality prerecorded cassette tape material."

The situation is in part due to an exodus of manufacturers from the audio tape sector in recent years. "Agfa, which had a 30% market share, pulled out late last year," says Pattinson. "Scotch quietly left the market the year before. Pyral collapsed and so on. The fact is that for years the duplicating companies have screwed down the suppliers: holding the prices constant for

something like seven years. So now that video has come along the manufacturers are saying, thank you very much, we're off."

The extra-long-play C120-type cassette tape has been the main casualty. Jack Florey, commercial director of CBS Special Products, says: "With all suppliers switching priorities to videotape, we have experienced some problems, and although it was not a declared policy, in the early part of the year we were recommending customers not to come to us with C120 orders at peak times."

"We had to go to Europe to get C120 pancakes, and even in West Germany we couldn't get much. Of course we don't issue any pre-recorded material ourselves in that length, we just make cassettes for one or two customers, like Reader's Digest, who use it in their box-sets."

In fact, C120 has in recent years largely given way to the more practical C90, both in the blank tape and pre-recorded markets. "The price jumps dramatically beyond C90," says Florey, "because of the manufacturing difficulties. Unit throughput drops with the extra length of manufacturing time and there's a very big jump in eventual price, so that when you come to compare the selling margins it doesn't look so good. It's more sensible to put the material on shorter lengths."

Pattinson agrees. "You are talking about a very thin tape, less than one-fifth the width of a human hair."

(Continued on page 29)

MGM/UA Sets Beatles Video

NEW YORK—MGM/UA Home Video has set a fall release for "The Compleat Beatles," a two-hour video program featuring music, interviews, film clips, animations and live performances by the group.

The program was produced by Delilah Films, a subsidiary of Delilah Communications, in association with Patrick Montgomery and Archive Films. Delilah last year published "The Compleat Beatles," a two-volume edition of Beatles sheet music, photographs and text, in association with ATV Music.

The film features interviews with producer George Martin, arranger Milton Okun, Bruce Johnson of the Beach Boys, Roger McGuinn of the Byrds and the late Brian Epstein, as well as film clips from "A Hard Day's Night" and "Help" and footage from the group's legendary Hamburg appearance and first U.S. press conference.

Nouveaux Video Cassettes Set

LOS ANGELES—The first videocassettes to be produced by David Chackler's new Nouveaux Video, Ltd., firm are expected in early August.

Arny Schorr is vice president and general manager of the company, located at 7250 Beverly Blvd., Los Angeles 90036.

Chackler, a veteran of the recording industry, says his firm will specialize in the manufacture and distribution of features, children's and music-related programming.

Video

'Take Off' Latest Entry Of San Francisco Videowest

By JACK McDONOUGH

SAN FRANCISCO—The latest moves in Videowest's ever-expanding sphere of activities includes the New York premiere of the company's already established series "Backstage Pass" and the debut of its new series, "Take Off."

Videowest has also completed production for Elektra/Asylum of a rock video piece with the Greg Kihn band on "Happy Man," the first (and charted) single from the "Kihntinued" LP.

For the July 10 New York premiere of "Backstage Pass" on WPIX, Videowest created a special edition that included a profile of "E.T."/"Poltergeist" director Steven Spielberg and interview/feature/performance segments with Asia and Rick Springfield.

"Backstage Pass" is distributed by Filmways (Billboard, May 1), which has placed the show in Boston, Chicago, Detroit, Cincinnati and other markets.

"Take Off," another half-hour entertainment magazine, made its debut on July 3 on San Francisco's PBS outlet KQED (original broadcast Saturday 11 p.m., rebroadcast Sunday 11:30 p.m.) and will appear nationally on basic cable systems carrying the USA Network. The series already has programs in the can featuring a wide range of musical acts, including Jackson Browne, Chaka Khan, Grateful Dead, John

Hiatt, X, Sparks, Heart, Rachel Sweet, Hazel O'Connor, Billy Burnette, Ian Hunter, Psychedelic Furs and Oingo Boingo.

"Take Off" will also feature segments on video art itself, including interviews on the subject with Todd Rundgren and Michael Nesmith; a piece on a collector of '50s television sets; a discussion on the TV wasteland with Jerzy Kozinski and Harlan Ellison; and a look at game show junkie TV Bob Bodine.

Rounding out the programming are items such as a look at L.A.'s Tropicana Hotel which caters to rockers, a feature on Timothy Leary and a showing of Penelope Spheeris' film on L.A. punk, "The Decline Of Western Civilization."

The Kihn piece for Elektra was produced by Tawn Mastrey and Erik Nelson and directed by Joe Dea, with camera work by Joe Vertino and John Torcassi. Post-production is in progress at Varitel Video, San Francisco.

Videoteosto Group Formed In Finland

HELSINKI—Finnish actors, composers and musicians have formed a new organization to protect their interests in the fast expanding local video software field.

Known as Videoteosto, the group's main purpose is to control the granting of licenses to those wanting to duplicate and distribute videocassette copies of Finnish-made movies.

Behind Videoteosto itself lie three pre-existing organizations, Suomen Naytelijaliitto, Suomen Muusikkosten Liitto and Teosto, the latter taking care of the everyday running of the operation through its own facilities.

One initial task will be to begin serious negotiations with film producers over terms of copying and royalty compensation. Videoteosto has set a target of compensation for every actor and musician performing on film amounting to between 8%-10% of retail value, as is the case with audio software.



REALISTIC TAPE—Radio Shack is getting into the blank videotape business, with the introduction of SuperTape later this year. A T-120 will list for \$16.95; a Beta L-500 will be \$14.95. In quantities greater than a dozen, unit prices will be \$1 less.

Japanese VCR Production Rises

TOKYO—Production of domestic-use video tape recorders in the first five months of this year in Japan totaled 4.86 million units, up a massive 68.6% on the January-May period of 1981, according to statistics compiled by Electronic Industries Assn. of Japan (EIAJ).

Exports during this period came to 3.85 million units, an increase of 74.1% on the previous year. VTR production during the month of May itself was 986,000 units, down 2.9% from April, but up 58.5% on May in 1981.

Again, exports in May were 718,000 units, down 14.5% on the preceding month's figures, but 44.1% up on May last year. The EIAJ report says this is the first time the year-to-year growth on respective monthly figures had slipped below a 50% mark since February, 1977.

Color television set production in the January-May 1982 period totaled 4.3 million units, down 8.5% from the tally for the first five months of 1981. Exports of color tv units in the same period came to 1.77 million units, a downturn of 13.5% over the previous year.

Color tv set production in the month of May was 902,000 units, a decline of 6.8% compared with May of 1981, and this was the sixth consecutive month of decline since December 1981.

Exports in the color tv set in May were down to 338,700 units, down 20.3% compared with the same month last year.

Pirated Tapes Seized In U.K.

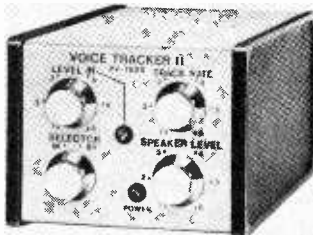
LONDON — Following complaints from customers about the quality of videocassettes rented from a video club in the north of England, British Videogram Association lawyers raided the premises and removed around 700 printed tapes.

Titles involved included "Boys From Brazil," "Sting" and "Kramer vs. Kramer." Plaintiffs in the action are 15 video companies, all members of BVA, who allege that Patrick Barry Pearson was renting the cassettes through the International Video Club (U.K.), based in Doncaster.

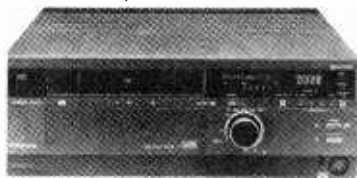
New Products



TAPE PUSHER—The Memorex video counter display is one of two new video displays available through the firm's sales reps. It holds 48 videocassettes.



TWICE AS FAST — The Voice Tracker II from Showtime Video Ventures condenses audio and video recorded material and plays it up to twice normal speed with intelligible sound. Suggested retail is \$337.



HALF-INCH—Panasonic's latest 1/2-inch VHS videocassette recorder utilizes four heads to assure perfect tracking at any speed. It features program access, front loading, two-track audio with Dolby noise reduction and 13-function wireless remote control.



VIDEO AGGRESSION—MegaMania (A Space Nightmare) is a new video game cartridge slated to ship from Activision in September.

Jay Joins Firm

LOS ANGELES—Barton Jay is a new partner in ownership of Sunward Video Services here, involved in CMX offline editing, convergence cutting and remote truck facilities.

Jay's title is director of business affairs.

Retailers And Sales Reps Win Vestron Video Prizes

NEW YORK—Vestron Video has named the winners in its "Good Guys Wear Black" display contest. Prizes were given to retailers and to distributors' sales reps for best in-store display featuring the Vestron title.

Entrants were also required to tie in the "Good Guys" display with one other Vestron title, and to use Vestron-supplied materials.

First prize winner is Gary Gloss of Channel 4 Home Video Center in Canton, Ohio and sales rep Phil Hei-

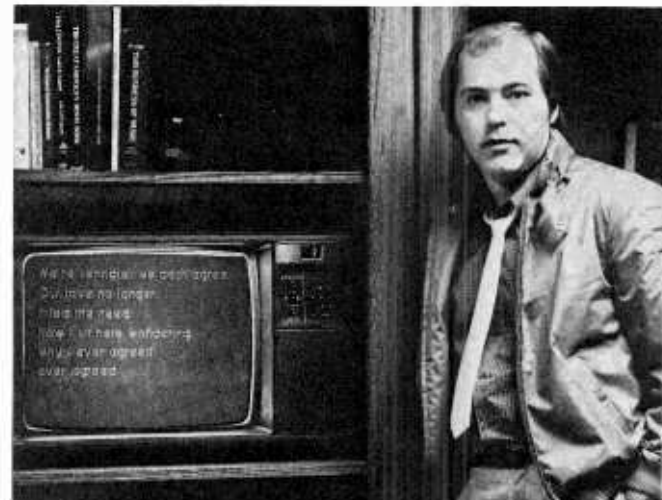
ser of Commtron. Gloss designed a large wall poster with Chuck Norris' face. (Norris is the movie's star). The display also included "Loving Couples," for which a second piece of original art was designed.

Second prize winner Judy Wilson of Wilson's Movieland in Brighton, Mich., also designed two original pieces of art, the second for "The Changeling." The display uses a number of boxfronts and posters and emphasizes the wheelchair from the "Changeling." Sales rep is John Thompson of Video Trend.

Songwriter James Lloyd:

"Musicable™ is a Breakthrough"

"I've been writing tunes for years, but the most difficult part has always been getting the right people to hear my demos. As a result of my tune being on MusiCable™, two companies called specifically asking to hear more of my material."



Billboard Magazine called MusiCable™ "The 1st known TV Song Demo Program." The program is a one hour compilation of commercial releases and high quality studio demos from throughout the United States. The artist does not appear on the program; instead a computer generated lyric sheet is displayed on the screen with the song on the sound track. A phone number is displayed inviting the Music Industry viewer to call for more information on any artist or tune. The program can only be seen in the Hollywood/Beverly Hills/West L.A. Area. If you're buying or selling tunes, why not tune in and see for yourself?

VOLUME TWO

Tues., Aug. 3rd & Wed. Aug. 4th
10 PM—Channel 10

VOLUME THREE

Tues., Sept. 7th & Wed. Sept. 8th
9 PM—Channel 10

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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	9	ON GOLDEN POND	20th Century Fox Video 9037	7
2	2	11	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042	
3	3	3	RAGTIME	Paramount Pictures, Paramount Home Video 1486	
4	9	3	GOLDFINGER	20th Century-Fox, Video 4595	
5	4	10	ROCKY II	20th Century Fox Video 4565	
6	6	12	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310	
7	5	5	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005	
8	7	8	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367	
9	8	12	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
10	11	8	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
11	10	6	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008	
12	12	3	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040	
13	17	18	AEROBICISE	Paramount Pictures, Paramount Home Video	
14	13	15	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005	
15	25	12	MODERN PROBLEMS	20th Century-Fox Video 1129	
16	18	21	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000	
17	26	19	THE HOWLING	20th Century-Fox Video 4075	
18	21	29	CLASH OF THE TITANS	MGM/CBS Home Video 700074	
19	19	16	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586	
20	29	33	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004	
21	16	9	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000	
22	30	9	SO FINE	Warner Brothers Pictures, Warner Home Video 11143	
23	15	17	ONLY WHEN I LAUGH	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462	
24	35	2	MAKING LOVE	20th Century Fox Video 1146	
25	14	4	HAIR	20th Century Fox Video 4593	
26	22	18	DUMBO	Walt Disney Home Video 24	
27	24	5	CASABLANCA	United Artists, 20th Century Fox Video 4514	
28	NEW ENTRY		THE BORDER	Universal City Studios Inc., MCA Distributing Corp. 71007	
29	NEW ENTRY		MAGIC	Blay Video 1501	
30	20	5	THE CHANGELING	Vestron VA-6006	
31	23	7	HARDCORE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10250	
32	32	11	GALLIPOLI	Paramount Pictures, Paramount Home Video 1504	
33	NEW ENTRY		THE LAST DETAIL	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357	
34	27	38	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460	
35	NEW ENTRY		GATOR BAIT	Independent United Distributor 12503	
36	36	25	TEXAS CHAINSAW MASSACRE (ITA)	Wizard Video 034	
37	37	23	CANNONBALL RUN (ITA)	Vestron VA-6001	
38	40	10	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084	
39	33	23	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001	
40	39	6	KEY LARGO	20th Century Fox Video 4594	

● 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).

JULY 31, 1982, BILLBOARD

Video

Music Monitor

By CARY DARLING

● **REO Speedwagon Tapes 8:** Epic Records' REO Speedwagon is the subject of eight new promotional music clips. **Bruce Gowers**, of the Gowers, Fields & Flattery firm, is directing "Keep The Fire Burning," "Sweet Time," "Girl With The Heart Of Gold," "I'll Follow You," "The Key," "Back In My Heart Again," "The Stillness of the Night," and "Good Night." All songs are from the latest album, "Good Trouble." In association with Limelight Productions, Gowers, Fields & Flattery has also recently finished two video clips for **Toto**. Taken from the "IV" album, the tracks are "Rosanna" and "Africa." Shot in Los Angeles, **Steve Barron** directed. Incidentally, KABC-TV Los Angeles' "Eye On L.A." news-magazine was on hand taping Gowers as he filmed Toto. The program is planning a segment on rock video to air later this summer. Gowers, Fields & Flattery has recently completed post-production on a videodisk version and a 60-minute pay television version of the "All-Star Country Music Affair." This includes such artists as **Charley Pride**, **Razzy Bailey**, **Sylvia** and **Earl Thomas Conley**. It was shot in Nashville.

● **Lights, Camera, Action:** The new **Paul McCartney** video is a star-studded extravaganza. It features celebrated actor **John Hurt**, **Ringo Starr** and producer **George Martin**.

Directed by **Keith Macmillan** in London, the video features the song "Take It Away," **McCartney's** new single from the album "Tug of War."

● **In The Money:** **Mark Robinson**, recently known for his work with **Tommy Tutone** has just finished production on **Eddie Money's** "I Think I'm In Love" and "Shakin'" videos. The former was shot at Mission Inn in Riverside, Calif., which resembles a latter day vampire's hideaway. It is exactly what **Robinson** had been looking for as the gothic structure plays a prominent role in the video, which happens to be a takeoff on **Dracula**. It was shot in 35mm. Both songs are from **Money's** latest album, "No Control."

● **Wonderful:** **Bill Parker** at New Genesis Productions in Los Angeles had his "Do I Do" video for **Stevie Wonder** premiered Saturday (24) over ABC-TV's "American Bandstand" and "American's Top 10."

● **Does Batman Know About This?:** **Ozzy Osbourne** recently completed a production. His concert at Irvine Meadows in Irvine, Calif., was taped for a television special and as a videodisk/cassette. He performed songs from his solo albums as well as songs from his **Black Sabbath** days. No bats needed to fear though the show did involve the hanging of the "resident dwarf" named **Ronnie** and a laser show designed by **Ed Auswacks** and **Lasermedia**. The highlight is when a laser bat flies at the audience before turning into **Ozzy's** logo. Directing is **Phil Olsman** and the producers are **Paul Flattery** and **Simon Fields**. Gowers, Fields & Flattery also recently shot a piece featuring **Jay Ferguson** for **JBL** to showcase at the CES convention in Chicago. Featuring three tracks from his Capitol "White Noise" album, the cuts are "I Come Alive," "White Noise" and "Empty Sky." Jay also wrote music specifically designed for **JBL** to use in sequences where **JBL** speakers are shown going from the drawing board to home, car and the stage. **Jerry Watson** directed with **Simon Fields** and **Paul Flattery** producing.

● **Europe Bound:** The **Gavin & the Associates** film and video producers/promotional consultants of Philadelphia, are on their way to Europe. Two recent tapes for **WMOT's Brandi Wells**, "What Goes Around Comes Around," and "Watchout," will be hitting the tv rounds in Eng-

land, France, Germany and Italy. Also to be shown is studio concert footage of **Fat Larry's Band**.

● **Kihn Do:** San Francisco-based Videowest Productions has recently finished "Happy Man" for Elektra-Asylum Records **Greg Kihn Band**. Directing was **Joe Dea** with **KSJO-FM** San Jose disk jockey **Tawn Mastery** and **Erik Nelson**.

● **Going, Going, Gone:** **MTV** premiered the new **Go Go's** video, "Vacation," July 3. **Mick Haggerty** and **C.D. Taylor** directed.

● **Vanity Fair:** New Warner Bros. act **Vanity 6** has completed a 35 mm film. The band consists of three women from Minneapolis with the **Time** backing them. **Robert Lombard** produced with **Denis de Vallance** directing.

● **Jazzy:** "Today's Jazz!," a new one-hour series for pay and cable outlets, has been finished by **Castleman & Associates**. The pilot features **Bobby Troup**, **Red Norvo/Tal Farlow Trio**, **the Freddie Hubbard Quintet with Harold Land**, and the **Ernie Watts Quartet**. It was taped before live audiences at **Howard Rumsey's** **Concerts by the Sea** club in Redondo Beach, Calif. **William Castleman** is producing and directing with **Ralph Jungheim** as associate producer.

● **Running Time:** The **Boys Band's** "Runner," on Elektra/Asylum, has been made into a video by director **Marc Ball** at **Scene Three Productions** in Nashville.

● **At Sheffield:** Baltimore, Maryland's **Sheffield Recordings Ltd. Inc.** has finished a four camera, one-inch shoot on **Franke & the Knockouts** and **Crack the Sky** at the **Painters Mill Music Fair**. The latter group was also recorded for a live 24-track album.

● **Stinging:** **The Scorpions** have two new videos done by **Keith Macmillan** at **KEEFCO**. They are "No One Like You" and "Blackout" from the **PolyGram** album "Blackout." **Macmillan** also recently shot **Cliff Richard**, "Only Way Out/In," for an upcoming project.

New On The Charts



"MAGIC" Blay Video—29

Based on the novel by **William Goldman**, "Magic" depicts the love affair between a young woman and a stage ventriloquist who is living with his dummy, **Fats**, in a secluded former resort in the **Catskills**. **Fats**, who has become a living person to his partner, resents the woman. A bizarre love triangle develops, leading to a suspenseful ending.

Anthony Hopkins, **Ann-Margret**, **Ed Lauter** and **Burgess Meredith** star in this **Joseph E. Levine** film. "Magic" is available in **VHS** and **Beta** for \$49.95. **LV** (videodisk) configurations retail for \$29.95. For more information, contact the **Andre Blay Corp.** in **Northville, Mich.** (313) 348-8122.

This feature is designed to spotlight video features making their debut on *Billboard's Videocassette Top 40*.

SONY MOVES OPERATIONS

NEW YORK—**Sony Corp.** of America has moved its operations headquarters from **New York** to **Park Ridge, N.J.**

The new facility, located on **Sony Drive**, houses marketing and administrative components of **Sony Consumer Products**, **Communications Products**, **Office Products**, **Data Products**, **Professional Audio Products** and **Sony Tape Sales Companies**. Also there are the human resources department, management information systems, controller's office, service division, engineering and general administration.

Approximately 600 employees are expected to occupy the building in 1982.

Sony's corporate headquarters remain at 9 W. 57th Street in **New York City**.

InterMagnetics Building Euro Tape Plants

NEW YORK—**InterMagnetics Corp.** of **Santa Monica, Calif.** is constructing a multi-million-dollar videotape and videocassette manufacturing facility in **Wrexham, N. Wales**, as well as one in **Basancon, France**.

The **Welsh** plant will be fully operational this year. **InterMagnetics (U.K.) Ltd.** will be capable of producing more than 100 million linear feet of videotape monthly for the consumer market.

Future plans call for expansion of the facility to include manufacturing of additional consumer and industrial products. The production contract also calls for personnel training in the U.S., plant installation and on-site training.

The **French** plant is a joint venture between **InterMagnetics** and **Sopran**, a subsidiary of **Rhone-Poulenc**, an industrial company. **InterMag** will supply equipment, technology and training, as well as operate the video company. **Local** residents will be recruited by **InterMag** to staff and manage the factory, according to **Georges Abitboul**, chairman of the new **French-based** company.

Pro Equipment & Services

U.K. Vingtape Surge Leads To Audio Material Dearth

• Continued from page 26

being used in a stereo deck that probably cost about \$40 in Japan. The mechanical parts aren't precise enough, the rollers can't grip, and you end up with an awful lot of breakages. It's trying to put a quart in a pint pot, quite apart from the fact that it costs over twice as much, and as a result nobody uses it any more."

No one envisages a real shortage arising, but it is certainly true that video is placing a heavy demand on good quality supplies: duplicators may get away with inferior or cheap

tape on audio cassettes, but shortcomings on videotape are immediately obvious to the customer.

The chief trend in audio cassettes is to chrome dioxide formulations. BASF's Bob Hine notes: "We have started selling CrO₂ in a big way now, and Capitol is providing a good deal into the U.K., too. Among the record companies, A&M, Virgin, Chrysalis, PolyGram, WEA, MCA, Stiff, EMI and RCA classics, CBS to some extent—they are all beginning to make the change. We have 10%-15% of the market now; I would say by next year chrome would account for 30% of pre-recorded tape sales."

Bay Area Hall Is Favored Spot For Live Recording

By JACK McDONOUGH

SAN FRANCISCO—The Great American Music Hall here continues a reputation begun seven years ago as a venue preferred by many acts for the recording of live albums.

The most recent set cut at the club is "Carla Bley: Live!" on Watt/ECM (Warners), recorded last August by Phil Edwards Recording, with engineer Ron Davis.

This brings to about a dozen the number of albums to have come out of this venue, by acts ranging from international names to Bay Area locals. Two of these, double record sets by Carmen McRae for Blue Note in

1976 and Betty Carter for her own BetCar label in 1980, were nominated for Grammys, and one, Doc Watson's 1978 set for UA, won a Grammy.

Other acts to have recorded live at the Music Hall include David Bromberg ("a few other people like Billy Joel and Herbie Mann had recorded parts of albums at the club," notes owner Tom Bradshaw, "but Bromberg, in 1975, was the first to do the whole thing there"), Sonny Rollins, Cal Tjader (two LPs), McCoy Tyner, Herbie Mann (a direct-to-disk ef-

(Continued on page 31)

Sound Emporium Lowers Rates

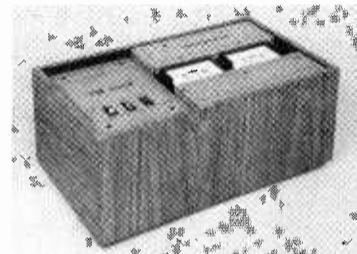
NASHVILLE—Sound Emporium Recording Studios here has lowered rates for all services, according to president Jim Williamson.

Williamson states that the new charges reflect reductions of from \$10 to \$50 per hour of studio time. Previously, Sound Emporium had the reputation of being the most expensive recording facility in Nashville.

Williamson stresses that the reductions are not indicative of a cut-back in staff, services, equipment, "or any of the frills our clients have come to expect from us."

He adds, "We're continually soliciting suggestions from our clients on how to best serve them. We believe that by lowering rates we will generate a better economic environment for both our clients and ourselves."

In a parallel move, the studio has instituted a new policy under which clients who use independent engineers will receive a further \$15 per hour reduction.



TWO SLAVES—Trackmaster Inc. of Pompano Beach, Fla. offers a stereo master duplicator, Model TM-200, with two slaves.

FOR CLUB HARDWARE

Italian Manufacturers See Business Boom

By VITTORIO CASTELLI

MILAN—Italy's manufacturers of sound equipment, lighting and associated hardware for clubs and similar venues report that their business is booming at home and abroad. They see this as firm evidence that, despite recessionary economies in many world markets, people still spend money on the night life, at discos, clubs and other entertainment centers.

Italian companies, after coming to grips with domestic disco market demands, started moving into foreign territories some two or three years ago. First breakthroughs were in France, Germany, Switzerland and the Netherlands, and more recent trade links have been established in the Middle East and North African countries.

And Amplilux broke further new ground by setting up an office to deal with Eastern European COMECON regions.

The market leader for disco lighting in Italy is Coemar, based in Mantova. Others in the field are Andraghetti E Fantini, Amplilux, Music & Light Center, Clay Paky, Arredal, Sear, Falco and VSV, all Milan-based. Amplilux and Music & Light Center also produce sound equipment.

The most important sound equipment producers are considered to be Cabotron, Davoli, Lem, Lombardi

and FBT. In the main, these companies started producing equipment for groups in the burgeoning Italian pop scene, then switched to disco.

However, many Italian discos still use foreign equipment. The main international manufacturers are JBL, Cerwin Vega, Gauss, Fostex, with SAE, BGW and McIntosh amplification units.

Also used are Milan-based Artick, as well as SGM, Sysma and Quartz Color Ianiro, specializing in production of electronic control and programming devices.

Some Italian companies are organized so as to provide full service to discotheques here, with equipment, original music programs and even publicity and promotion material. Among these are Amplilux, Ardesign, Europrogetti/FDF, ABR, Alessio Vignola, SEA Sound, Trident and Pillon.

Technitalia and American Supply Corporation specialize in furnishing fabrics for disco music venues.

On the creative side, there are a few Italian independents concentrating almost exclusively on dance music to fuel the disco world, notably Mr. Disco, Full Time and Zanza. Most of the majors, too, pay close attention to the demands of the lively local disco market.

Gong, Merak and Discotto, plus

(Continued on page 31)

KEVIN JACOBSEN CONCERTS CONGRATULATE

DR. HOOK

ON BREAKING ALL BOX OFFICE RECORDS AROUND AUSTRALIA DURING THEIR

RECENT SELL OUT TOUR: MAY - JUNE 1982.



AS A RESULT "BABY MAKES HER BLUE JEANS TALK" IS A NATIONAL CHARTBUSTER AND DR. HOOK ARE THE TALK OF THE COUNTRY.

Studio Track

California, Texas and New York are the focus of this week's Studio Track. Los Angeles particularly has been scene of much activity.

At Warner Bros. Recording Studios in Burbank, Ted Templeman and Lenny Waronker have just finished producing a new Michael McDonald album. Lee Herschberg was engineer for final mixes, while Bobby Hata did mastering. Also there: CBS/Virgin artist Captain Beefheart has completed a self-produced album engineered and mastered by Phil Brown. Currently, Randy Newman is at work on an LP with producers Waronker and Russ Titelman. Mark Linett is engineer.

At Monterey Recording Studios in Glendale, Emanuel Sheynkman is recording an album entitled "The Art Of The Mandolin" for Nonesuch. Producer is Shirley Walker; engineer is Roger Mayer. Yasuko Agawa is finishing an album with Viva Brasil for JVC Records. Toshi Endio and T.

Hoshika are producers, Joe Laux engineer and Rick Clifford assistant on both projects.

Don Gee is producing Tex Williams' latest at the Music Lab in Hollywood. Bob Kinsey is engineer.

Veteran heavy metal producer Max Norman has just finished the new Y&T album slated for release this summer on A&M.

Elektra artist Jackson Browne is at Sunset Sound working on two songs for the film "Fast Times at Ridgemont High." Browne is producing; engineer is Dennis Kirk with assistance from David Leonard. Johnny Lee, also on Elektra, is being produced by Jim Ed Norman and engineered by Eric Prestidge with help from Richard McKernan. Dave Mason is being engineered by Andy Johns, with assistance from Stephen McManus. Producer is Alan Pasqua. The Go-Go's, produced by Richard Gottehrer, are doing overdubs with Tom Panunzio and Leonard

engineering. CBS artist Tim Goodman is laying tracks with Doobie Brother Jon McFee producing. Jim Isaacson is at the console with assistance from Terry Christian. WEA/Canada artist David Robert is remixing tunes for a new album produced by Greg Mathieson and engineered by Leonard. And The Time, a Warner Bros. group, is at work on a new project produced by Morris Day and engineered by Jaime Starr and Peggy McCreary.

Patrick Henderson has been at Eldorado Recording Studio in Hollywood, adding overdubs to his current CBS/Priority LP. Narada Michael Walden is producing background vocals for Carl Carlton, and Dave Jerden is engineer on both projects. Also there, 20/20 is recording their third LP, with Steve Ripley producing and engineering. Chrysalis group Icehouse is at work with producer Keith Forsey and engineer Jerden. Capitol artist Sheree Brown is doing over-

dubs with producer Andre Fischer and engineer Phil Moores, assisted by Karen Chamberlain at Conway Recording Studio. Tierra is at work with producer Rudy Salas and engineer Cisco DeLuna.

At Skyline Recording in Topanga Park, Skoolboyz have been recording for Destiny Entertainment with Bunky and Stan Sheppard producing. Engineer Britt Bacon has been recording and mixing tracks for Chris Mancini and Kenny Austin on Atlantic and Dave Edwards for Myrrh Records with Barry Kaye producing. Engineer Chris Brunt is finishing a Kenny Gorelick album for Arista.

In San Rafael, Calif., Merl Saunders is mixing his new album for Summertone Records at Tres Virgos Studios, Bob Hodas is engineer, with assistance from Gordon Lyon.

Stevie Wonder has been rehearsing at the Studios at Las Colinas, with his band Wonder-

love, in preparation for the second in a series of five Budweiser Superfests across the country. The facility is a new motion picture and video studio in Irving, Texas.

Asleep at the Wheel is working on a new album at the Pedrenales Recording Studio, located just outside of Austin. The album is being co-produced by Ray Benson and Willie Nelson and engineered by Larry Greenhill.

In Houston, Musician's Recording Studio has remodeled its facilities with the addition of a Quad Eight Pacifica console, a Studer A-80 24-track recorder with autolactor, a Lexicon 224 Digital Reverberator, UREI 813 Time-Align monitors with white room EQ and Delta Lab DL-1 and DL-2 digital delays. There's also a newly completed acoustic chamber.

Rosewood Studios in Tyler, Texas, has been recording for Delta Records. "The San Antonio Rose Story" was by Bob Will's Original Texas Playboys and Leon Rausch; a "Texas Fiddle" album and "Steel Guitar Rag" were recorded by the Playboys, featuring Leon McAuliffe. Hank Williams' Original Driftin' Cowboys Band recorded an album of Williams songs in instrumental form, with producer Tim Gillespie and engineer Greg Hunt.

The Manchaca, Texas-based Reelsound Recording Co.'s 24-track remote truck was in Dallas recently to record the "Stars For Children" benefit for D.I.R.'s Silver Eagle Radio Show. The concert featured Sylvia, Con Hunley, Alabama, Loretta Lynn and the Oak Ridge Boys. Bob Kaminsky produced with Johnny Rosen, Malcolm Harper, Mason Harlow and Greg Klingensmith engineering. The truck also traveled to San Antonio to record a live album for Spanish artists Estella and Jose Jose. TSM Video of San Antonio provided video services for the five-camera shoot directed by Nigel Noble. Salvador Trevino produced with engineers Harper, Harlow and Brad Arron.

★ ★ ★

In New York, Soundmixers recently hosted two 3M digital projects in conjunction with Digital by Dickinson. Engineer Roy Halee brought in Paul Simon for overdubs on his new LP; producers were Lenny Waronker and Russ Titelman. The Canadian rock group SAGA worked with engineer Darroll Gustamchio on a 32-track live digital package. Tony Outeda had Nick Jameson, Foghat's producer, in to cut a few singles with engineer Neal Ceppos, while Sandy Linzer and Dr. Buzzard's Savannah Band were at work with engineer Tim Bomba.

The Crown Heights Affair have been working on a project for De-Lite Records at Right Track Recording; Enchantment has been recording there for Columbia and Intensive Heat for My Disc/CBS Records. All projects are being produced by Ray Reid and William Anderson.

Activity at Skyline Studios includes Laurie Anderson, produced by Roma Baran with Leanne Ungar at the console. David Lichtenstein has also completed projects, with John Cale, Robert Gordon and Chris Spedding.

In Brooklyn, Alan Leeds and Phillip Wilson are producing Two Beat Johnson, a "nouveau funk" band, at O.A.O. Studios.

Out on the Island, Garland Jeffries has been recording tracks at Boogie Hotel for Epic, with Bob Clearmountain engineering and co-producing and Chris Isca assisting. Hall Of Fame is at work on a debut album, with Jeffrey Kawalek engineering. The studio has installed a Neve console, Series 8108 with NECAM II automation, as well as Studer A-80 half-inch two-track.

Scharff Expands Audio Rental Wing

NEW YORK—Scharff Communications has expanded its audio systems rental division to include Clearcom and RTS intercom systems, wireless IFBS, the new HME wireless intercom system, and Motorola's model MX 330/350 walkie talkies.

According to officials of Scharff Communications, the HME is a wireless extension of the standard, hand-wired RTS or Clearcom system. It allows a stage manager to move around unencumbered, and still remain in contact with his control room. The system is said to be efficient, and time and money saving.

In addition to the standard RTS intercom systems, Scharff Communications also carries stereo belt-packs that provide program feed and a P/L with independent level controls.

CONCORD.

Anything else is a compromise.

It's quite a claim, we realize.

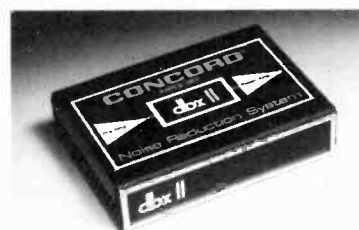
But our goal of constantly perfecting sound has resulted in the first line of car stereos which offers true high fidelity specifications, and therefore true high fidelity sound reproduction.

So for the first time, the uncompromising listener can hear music in the car — and feel truly at home.

As an example, let's take a look at Concord's latest, the HPL-130.

lasting Sen-alloy tape heads in car stereo, and the playback frequency response of the HPL-130 is something you really have to hear to believe (out to 20,000 Hz).

To ensure enough power to take advantage of all these features, there's a superb amplifier which — like all the others in the Concord line — is designed with exactly the same high fidelity specifications as



fader which lets you install a front/rear speaker system and adjust the balance without loss of power or frequency response.

Quite a list! But then the HPL-130 is quite a machine.

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

So as you perhaps suspected, 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.

SPECIFICATIONS:

Tuner Section	
Sensitivity:	30dB Quieting 1.0 Microvolts 11.2 dBf
Stereo separation:	min. 35dB
Frequency responses:	±2dB 30-16,000 Hz
Tape Section	
Frequency response:	±2dB
Standard tape:	30-15,000 Hz
Metal tape:	30-20,000 Hz
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

Dolby® is the registered trademark of Dolby Labs.
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CONCORD

Anything else is a compromise.

CONCORD ELECTRONICS, 6025 Yolanda Avenue
Tarzana, California 91356 (213) 344-9335



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.

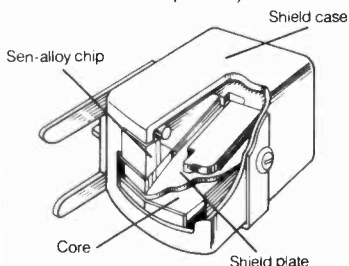
Take the tuner; it's a quartz digital four gang unit which offers significantly improved selectivity and performance over the three gang tuners used by our competitors, plus automatic scan and a 10-station preset memory.

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

discos

clubs

Venues

halls

arenas

Clubs Seen Vital To New Music

Seminar Sessions Offer Insights Into Career Direction

By ROMAN KOZAK

NEW YORK—New music has grown out of the club scene through performers' live appearances in dance halls and discotheques, and through records originally played by club DJs. And as the music moves into the mainstream, questions of loyalty, responsibility and job security have emerged—questions which surfaced again at the New Music Seminar's sessions on talent and booking, and DJs and clubs, in New York Monday (19). Venue was the Sheraton Center.

Topics set for the talent & booking session by panel moderator Ian Copeland of Frontier Booking International included what should a band do first to get its career going; what loyalties are owed, and to whom; how to earn loyalty; what politics are involved and how does the alternative manager and promoter compete with the music establishment.

Panelists in the discussion included Mark Zuffante of Cricket Talent & Booking; Wayne Forte of the International Talent Group; Ken Friedman of the Bill Graham Organization; Frank Roccio of the Peppermint Lounge in New York; Bob Singerman of Singer-management; Bobby Startup of the East Side Club in Philadelphia; Michael Gudinski of Frontier Tours in Australia; and John Huey of FBI.

Gudinski said that it was important to get the media to work for an act and to coordinate video and television appearances. He warned, however, that promoters too often are just "presenters" of an act whose "computerized standardization may be setting us back." Each act coming into a market should be treated as an individual and unique situation, he added.

Friedman, who was an independent new music promoter before joining Bill Graham, pointed out that many new music acts have become mainstream, at least as far as their live appearance requirements go, and consequently some of the small new wave promoters cannot supply the same range of services that an established promoter can.

"The new guy has a lot to offer, but so does the old guy," added Huey of FBI. "The agency is only the go-between, but the manager

and band decide. The bands don't want to cop out, but if a mainstream promoter picks up on new music, and goes after it with gusto—and they do—you can't not pick up his call."

Startup pointed out that sometimes in a market like Philadelphia, the local new music club will be the one consistently playing an act's music, but when the act comes into town it will play the local showcase club, and the new music club won't even get a chance to bid for the act.

Zuffante said that sometimes there are other factors, such as the record company, involved, and sometimes the room may just not be adequate for the act.

"Money and production, that's what it's all about," said Roccio.

"Don't think a good rep makes up for bad monitors, because it never does."

Forte noted that an act coming into town often needed the media, retail and radio to come see the show, and for this it might need a showcase club, because too many media people just won't go to some clubs.

And an established promoter or club can deliver the media. He can get press stories and radio to come see an act, added Singerman.

A consensus was that it was best when the new music promoter worked together with the established promoter, but though it could work in San Francisco, sometimes that was not always possible. "There are

(Continued on page 32)



Billboard photo by Rose Clayton

OPENING CONCERT—Epic artist Merle Haggard and the Strangers christen Mud Island's open amphitheatre in the Mississippi River at Memphis with their version of "Miss The Mississippi."

FORMER COUNTRY NIGHTSPOT

Rodeo Club Is Riding High Via Rock Fare

By THOMAS K. ARNOLD

SAN DIEGO—Just one year ago, San Diego's newest—and largest—concert showcase club was a struggling country honky-tonk.

When the 700-capacity Rodeo was opened by businessman Bruce Warren in the exclusive La Jolla part of San Diego in May, 1981, the nation was still on its urban cowboy kick, and, recalls general manager Jeff Blum, Warren wanted to make the most of it.

"But as it turns out, that was in the final days of the country craze, and almost from the start we learned that country didn't sell," says Blum, 33. "Within a couple of weeks, we began featuring local rock bands every Sunday, and that turned our whole direction around.

"One week we had maybe 50 people through the door on a Thursday to see a country band, and then the following Sunday, which is traditionally a slower night, we had 700 people come out to see a rock band.

"That did it. The next week—the club's sixth week of operation—we went all rock, seven nights a week."

Last fall, the spacious nightclub—which, somewhat ironically, has not yet rid itself of its Western decor—instituted one other change that local music industry observers term even more significant: the Rodeo opened its doors to national talent, brought in either by the club's management (Warren, Blum, and assistant general manager Jeff Strain) or by outside promoters.

From the start, Blum says, local promoters Fahn & Silva Presents and Marc Berman Concerts jumped at the opportunity to bring club-size acts into what is now San Diego's only viable alternative to the nearby Bacchanal, where booker Tony Kampmann holds an exclusive that prevents other promoters from presenting national concerts there.

Two sold-out shows by former Doobie Brothers singer (and co-founder) Tom Johnston, produced by Fahn & Silva Presents, got the club off on the right track, and since then nearly a dozen other name acts have played to consistently sizable crowds.

Among the more popular concerts were Fahn & Silva-produced shows

by James Brown and the Jeff Lorber Fusion, Marc Berman Concerts productions of concerts by Toots and The Maytals, Mink DeVille, and Huey Lewis and The News, and an in-house concert that featured former Animals mastermind Eric Burdon.

Despite its newfound popularity among the San Diego concert crowd, the Rodeo, Blum says, does not see itself in direct competition with the Bacchanal or any of the other more specialized concert showcase clubs in town.

"The Bacchanal tends to have a little bit of everything, from folk to jazz, while the Spirit is dedicated to more avant garde new wave bands and the Belly Up Tavern features mostly old blues artists," Blum says.

"We want to be known as San Diego's finest rock'n'roll club, so we're going to stick pretty much to rock."

Unlike many concert showcase clubs around the country, the Rodeo does not plan on restricting itself to any one promoter, Blum says.

GREAT AMERICAN MUSIC HALL

S.F. Club Is Hot Live Recording Spot

• Continued from page 29

fort) and two new Bay Area groups, Alive! and Merlin, who were cutting their debut LPs for local independent labels. The latest LP from area group Klezmorin (East European folk) was also cut at the club for the Flying Fish label.

Bradshaw notes that the stylistic breakdown of the albums "is fairly representative of our bookings, which run 60% to 70% jazz and the rest a little bit of everything else imaginable."

In explaining the popularity of his 500-seat club for such recordings, Bradshaw, who claims that the Music Hall was the first club in the country to adopt the policy of booking itself as if it were a small concert hall, says, "People who have played there a couple of times find it a very comfortable place to play and most acts like the acoustics. And you get a very San Francisco kind of au-

dience, which makes for a lively ambience on the records.

"As for Merlin and Alive!, it's their favorite place to play and that's why they decided to record here. These are both bands that are accustomed to making their living from live gigs, and if it's done right, particularly on a first LP, the players can be much more comfortable than in a studio. On the one hand you might think, 'Your first LP and you're going to do it live?' Record companies just don't do live debut LPs. That's the way record companies think. But if you're doing your own record, and it feels right, there's really no reason not to."

Bradshaw adds that most of the sound engineers who have worked these albums "have been happy right from the start. The room is more than a little live when it's empty, but once it's full of people there's no problem."

Club Scene Spurs Italian Equipment Manufacturers

• Continued from page 29

Best Record in Rome, are all successful in import-export deals of disco product, as well as handling effective distribution of imported dance-music material.

However, the Italian disco business is showing signs of changes in music trends, the old-style beat being replaced by orthodox rock, new wave and funk in the club programming.

There's also a national move away from building up maxi-disco centers, especially in the big cities where there is a return to the smaller, more intimate "traditional" venues.

However, video discos with giant-screen television projection facilities are gaining in popularity and adding extra income to the disco scene.

Additionally, the more enterprising Italian disk jockeys are widening their career scope, now taking in ra-

dio, television and record production; today's biggest names include Claudio Cecchetto, Peter and Paul Micioni, Leonardo Re Cecconi, Tony Carrasco and Daniele Baldelli.

Disco build-up in Italy was first highlighted with the publication in 1979 of "Disco Music," a kind of specialist textbook, published by Arcana Edizioni, and claimed to be the first of its kind in Europe. The monthly magazine Hi-Fi Superstereo extensively covers new developments in disco equipment.

In May, 1983, at Rimini, Emilia-Romagna, the region of Italy where most of the key disco companies are located, there'll be the first annual International Fair for disco equipment. This is a natural development because disco affairs have dominated the annual SIM, Milanese trade fair which specializes in hi fi product and musical instruments.

Provocative 2 Is Bringing Back 'Giant Dance Parties'

LOS ANGELES—Giant dance parties, in the tradition of the great disco soirees of the 1970s, are making a comeback in California, according to Don Miley of Provocative 2, a production, management and promotion firm based here.

According to Miley, the trend back to giant dance parties has been growing gradually over the past year, and are now at a level of popularity where they are about to explode into something truly significant.

Miley states that proof of this lies in a recent successful dance party held at San Diego's Sports arena for which more than 4,000 dance loving fans turned out.

The event, titled "Southern Exposure," was produced jointly by Summer Night Productions headed by Don Reese and Jim Everitt, and Provocative 2. It featured such artists as Angela Clemmons (Portrait/CBS), and the Ritchie Family (RCA). It also featured prerecorded dance music spun by San Francisco DJs Tim Rivers.

According to Miley, the music featured a blend of rock, pop, new wave, r&b, funk and conventional disco, as well as slide shows, specially choreographed dances, and such special effects as confetti cannons and pyrotechnics.

Miley states that the event was so

successful that Provocative plans to use it as a tool to help break new dance music artists on the West Coast. Future concerts are already on the drawing boards, although Summer Night Productions may not necessarily be a co-producer.

Provocative 2 is an outgrowth of Provocative Productions started in 1974 by Marc Paul Simon. The present company is headed by Simon, Miley, and Bob Talmage, a director and choreographer of television shows.

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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, SCORPIONS, IRON MAIDEN—\$1,100,265, 73,351, \$15.** Avalon Attractions, Anaheim (Calif.) Stadium, sellout, July 17.
- **FOREIGNER, LOVERBOY, SCORPIONS, IRON MAIDEN—\$925,429, 57,528, \$17.50 & \$16.** Bill Graham Presents, Oakland (Calif.) Stadium, "Day on the Green," sellout, July 18.
- **GRATEFUL DEAD—\$250,370, 20,737, \$13 & \$12.** Bill Graham Presents/Avalon Attractions, Ventura County Fairgrounds, Ventura, Calif., two sellouts, July 17-18.
- **ARETHA FRANKLIN, WAR, ASHFORD & SIMPSON, MAZE W/FRANKIE BEVERLY, PATRICE RUSHEN—\$244,930, 17,945 (19,000 capacity), \$15 & \$12.50.** Michael A. Rosenberg Presents, Joe Louis Arena, Detroit, "Budweiser Superfest," July 17.
- **JAMES TAYLOR, KARLA BONOFF—\$186,809, 18,488 (24,000), \$15-\$7.** Electric Factory Concerts, Mann Music Center, Philadelphia, July 16-17.
- **O'JAYS, ATLANTIC STARR, PATRICE RUSHEN—\$174,546, 12,000, \$16, \$13 & \$10.** Al Haymon Presents/W.G. Enterprises, Saenger Theater, New Orleans, four sellouts, July 9-10.
- **BARBARA MANDRELL, RAY STEVENS—\$163,000, 13,500, \$12.75 & \$10.75.** Varnell Enterprises, Summit, Houston, sellout, July 11.
- **RICK JAMES, CAMEO, ONE WAY—\$151,064, 12,500, \$12.50 & \$10.50.** Al Haymon Presents, Providence (R.I.) Civic Center, sellout, July 4.
- **VAN HALEN, AFTER THE FIRE—\$126,153, 12,610, \$10.50 & \$9.50.** Beach Club Concerts/Cellar Door Prods., Charlotte (N.C.) Coliseum, sellout, July 17.
- **VAN HALEN, AFTER THE FIRE—\$119,443, 11,498, \$10.50 & \$9.50.** Beach Club Concerts, Greensboro (N.C.) Coliseum, sellout, July 16.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND—\$118,581, 7,856, \$15.25 & \$12.75.** C.K. Spurlock, Savannah (Ga.) Civic Center, sellout, house gross record, July 9.
- **ELTON JOHN, QUARTERFLASH—\$111,616, 9,223, \$12.50 & \$10.50.** Sunshine Promotions, Indianapolis Sports Center, sellout, July 18.
- **RICK JAMES, SKYY, DAZZ BAND—\$106,000, 9,900, \$11 & \$10.** Al Haumon Presents/Showdown Prods., Nashville Municipal Auditorium, sellout, July 9.
- **KANSAS, SURVIVOR—\$102,144, 9,728 (10,000), \$10.50.** Beaver Prods., Barton Coliseum, Little Rock, Ark., July 17.
- **RICK JAMES, ONE WAY, DAZZ BAND—\$101,368, 9,957 (11,600), \$10.50 & \$9.50.** Sun Song Prods., Jacksonville (Fla.) Veterans Memorial Coliseum, July 16.
- **VAN HALEN, AFTER THE FIRE—\$98,922, 9,940, \$10.50 & \$9.50.** Beach Club Concerts/Cellar Door Prods., Carolina Coliseum, Columbia, S.C., sellout, July 18.
- **ELVIS COSTELLO, PLIMSOUHS—\$97,276, 8,500, \$13 & \$11.50.** Bill Graham Presents, Univ. of Berkeley (Calif.) Greek Theatre, sellout, July 17.
- **O'JAYS, ATLANTIC STARR, PATRICE RUSHEN—\$96,274, 7,992, \$13.50 & \$12.50.** Al Haymon Presents/RH Enterprises, Fox Theatre, Atlanta, two sellouts, July 11.
- **KANSAS, SURVIVOR—\$93,472, 8,128 (9,663), \$11.50.** Beaver Prods., Reunion Arena, Dallas, July 16.
- **RICK JAMES, ONE WAY, DAZZ BAND—\$82,242, 8,400, \$10 & \$9.** Al Haymon Presents/Sun Song Prods., Savannah (Ga.) Civic Center, sellout, house attendance record, July 8.
- **KANSAS, SURVIVOR—\$81,681, 9,500, \$9 & \$8.** Cumberland Concerts/Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., sellout, July 10.
- **VAN HALEN, AFTER THE FIRE—\$79,755, 7,779, \$10.50 & \$9.50.** Beach Club Concerts/Cellar Door Prods., Augusta-Richmond County Civic Center, Augusta, Ga., sellout, July 14.
- **HANK WILLIAMS JR., EMMYLOU HARRIS—\$78,182, 7,306, \$12.50 & \$10.** Brass Ring Concerts, Meadow Brook Music Fest, Rochester, Mich., sellout, July 14.
- **TEMPTATIONS, AARON & FREDDIE—\$76,130, 5,612, \$15, \$12.50 & \$10.** Electric Factory Concerts, Academy of Music, Philadelphia, two sellouts, July 16-17.
- **RICK JAMES, ONE WAY—\$75,500, 7,000, \$11 & \$10.** Al Haymon Presents/Tiger Flower & Co., Greenville (S.C.) Municipal Auditorium, sellout, June 30.
- **LOVERBOY, HUEY LEWIS, & THE NEWS—\$75,450, 7,181, \$10.50.** Beaver Prods., Cape Cod Coliseum, S. Yarmouth, Mass., sellout, July 4.
- **O'JAYS, ATLANTIC STARR—\$71,368, 5,800, \$12.50 & \$10.50.** Al Haymon Presents, Kleinhans Music Hall, Buffalo, N.Y., two sellouts, July 4.
- **RICK JAMES, ONE WAY—\$69,672, 5,842, \$12.** Fantasma Prods., W. Palm Beach (Fla.) Auditorium, sellout, July 13.
- **O'JAYS, CAMEO, ATLANTIC STARR—\$68,543, 7,200, \$9.50 & \$8.50.** Al Haymon Presents, Saginaw (Mich.) Civic Center, sellout, July 3.
- **RICK JAMES, ONE WAY—\$61,620, 6,214 (8,000), \$10.50.** Fantasma Prods., Bayfront Center, St. Petersburg, Fla., July 15.
- **CHEAP TRICK, ALDO NOVA, SAXON—\$50,521, 5,318 (8,892), \$9.50.** Little Wing Inc., Tulsa (Okla.) Assembly Center, July 16.
- **TOTO, HUEY LEWIS & THE NEWS, MARSHALL CRENSHAW—\$44,773, 4,713 (8,992), \$9.50.** Little Wing Inc., Tulsa (Okla.) Assembly Center, July 19.
- **CHICAGO—\$43,000, 5,000, \$9 & \$8.** in-house promotion, Mudd Island Amphitheater, Memphis, Tenn., sellout, July 15.
- **AL JARREAU, DAVID SANBORN—\$43,000, 4,300, \$10.** in-house promotion, Mud Island Amphitheater, Memphis, Tenn., sellout, July 18.
- **JIMMY BUFFETT & THE CORAL REEFER BAND—\$37,596, 3,806 (6,000), \$10.50 & \$9.50.** Monarch Entertainment Bureau, Action Park, McAfee, N.J., July 9.
- **GROVER WASHINGTON—\$36,000, 2,400, \$15.** Al Haymon Presents, Berkley Performing Arts Center, Boston, two sellouts, June 30.
- **CHEAP TRICK, ALDO NOVA, SAXON—\$34,753, 4,362 (5,500), \$9 & \$8.** Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, July 10.

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Give the gift of music.

Venues

CONTINUES AGGRESSIVE APPROACH

Civic Arena Does Own Promo

By JOHN MEHNO

PITTSBURGH—Armed with a 17,000 seat building and a healthy bank account, the Civic Arena Corp. has gone into the concert promotion business.

"We're not trying to put anybody out of business," says Jay Reich, who is heading the arena's concert operations. "Our feeling was why should we rent the building to an outside promoter when we can do our own shows and take advantage of the profitability?"

In the past, three promoters have used the arena for concerts—locally based DiCesare-Engler Productions and Danny Kresky Enterprises, along with Electric Factory Concerts, headquartered in Philadelphia.

The Arena Corporation has taken an aggressive approach since the management of the building was turned over to shopping mall magnate Edward DeBartolo last summer. Previously, the 20-year-old facility had been publicly held.

DeBartolo already owns the building's two major tenants, the National Hockey League Penguins, and the Spirit, an indoor soccer team. Booking concerts is a natural progression.

"We can't float a bond issue to stay in the black," says Reich. "In order for the arena to be profitable, we have to have as many events as possible."

Reich says that other promoters are still welcome to rent the building to stage shows, but he says that the arena will be competing to get the dates.

"Sometimes we feel we can do a better job," he says. "We can keep a closer rein on costs. We can go to the act and give them a better offer."

The first show totally produced by the arena was a July 5 package headed by Rick James that drew a near capacity crowd.

"We've also booked Olivia Newton-John for September," says Reich. "She didn't want to play Pittsburgh, but (CAC president) Paul Martha and I talked to her management people and convinced them to come here."

Reich, who started in the music business as the personal manager for guitarist Roy Buchanan, says there was initial resistance on the part of talent.

Clubs Seen Vital To New Music

• Continued from page 31

some small promoters who can rise with the bands, and some who can't. And some don't want to," said Cope-land.

The DJ and clubs panel was moderated by Craig Kostich from Warner Bros. Panelists included Bambaataa Assim of Africa Bambaataa & the Soulsonic Force; John Benitez of Funhouse in New York; Ivan Brotman of the Pyramid in New York; Mark Kamins of Danceteria in New York; Francois Kevorkian of Prelude Records and AM-PM in New York; Chipper McKearnin of Maximus in New City, N.Y.; Robert Oumet of the Limelight in Montreal; Alan Robinson of WARD, Lightning in San Francisco; and George Cardenas of the Saint in New York.

The DJs all agreed that they were vital in educating the public and breaking new music, and though some can make \$500 and more a

(Continued on opposite page)

"In the beginning, there wasn't a major agency who would sell us talent," he says. "But once people see the kinds of things that we can do for them, that changes. Usually they don't like to see the building act as the promoter, but our results are changing some minds."

Reich cites a show that was staged at but not produced by the arena, the Salem Country Festival. He credits the arena's in-house marketing department, headed by Tom Rooney, with making the date successful.

"They needed somebody to buy media and take care of logistics that someone sitting at a desk in Nashville wouldn't be able to do," Reich says. "We went to them and told

them that we knew the market and that we're able to buy media effectively since we do so much of it for the sports teams.

"They used us and the result was the all-time attendance record for a country show in this building. Ordinarily, they'd have to go to an agency or a PR outfit to get some insight into this market. They told us they wished every building was set up the same way."

Reich also emphasized that the arena will be making a full-scale commitment to promotion, including shows outside the building. A Paul Anka date has been tentatively scheduled for the 3,500 seat Stanley Theater, which is owned by DiCesare-Engler.

Talent In Action

DICK BRIGHT & THE HI-BALLS

Andaron's (Holiday Inn), San Rafael
Weekend cover \$3.00

Bright and his "demented lounge band" ("the more you drink, the better we sound") somewhat mystified the patrons at this popular suburban Marin nightspot on their closing dates of a three-week run with zesty, unpredictable and totally delightful sets that ranged over every imaginable pop style of the past 20 years, showing off well Bright's "love of the best and worst in show business."

The balding, bespectacled and affable Bright is one of the Bay Area's most prolific and flexible journeymen, best known for assembling and leading a 30-piece "Sounds Of Delight" orchestra at the Bay Area Music Awards each year, and for consorting with sidekick Little Roger on a slew of novelty records that includes Bruce "Babyman" Baum's recent "Marty Feldman Eyes" as well as a "Stairway To Heaven" spoof of a few years back that Zeppelin forced off the market under threat of a lawsuit.

For the lounge act, the all-male Hi-Balls quartet, fronted by red-haired, blade-thin Alicia Clark—sister of Little Roger, and possessor of a killer voice that's a cross between Stevie Nicks and Fontella Bass—served up a cook's menu of tunes that masterfully walked the delicate line between open satire and honest homage.

Sample selections: "Make Me Your Baby," "The Night Has A Thousand Eyes," "I Know A Place," "Then Came You," a Four Seasons medley, "Young Turks," and "Heaven's Just A Sin

Away," one of several "Crunchy & Western" tunes.

Bright himself sang lead on such items as Bob Crewe's "Music To Watch Girls By," "What A Fool Believes" and "It's Still Billy Joel To Me," and donned a gypsy bandanna to add some fantastically melodramatic violin to "Bang Bang (She Shot Me Down)."

Bright also does television and acting and has just filmed his movie debut, playing a state fair barker in "Petaluma Pride." While the Hi-Balls may not be your standard touring band, they provide an excellent evening's entertainment, and the individual talents definitely bear watching.

JACK McDONOUGH

No R&B Shows For Savoy Theatre

NEW YORK—It looks like there will be no r&b shows at the Savoy Theatre this summer. Despite assurances by promoter Sparkie Martin that he had use of the Times Square showcase club for three months (Billboard, July 3), FDM Productions Inc., owners of the venue, deny any relationship with Martin.

According to sources, Martin was negotiating a deal for the Savoy, and papers were drawn up, but never signed, when the deal fell through. Martin could not be located for comment.

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Venues

Opera House Will Handle Own Concert Promotion

WILMINGTON, Del. — The Grand Opera House, with only 1,050 seats, will again promote its own concerts next season with more than a dozen name offerings. Handling its own bookings, most of the

attractions come in for two-night stands or two performances the same evening to adequately cover artist costs.

While the recently restored historic playhouse is available for out-

side promoters as well, the Grand Opera House itself has announced four series for the 1982-83 season: popular song, classical concert, international artists and dance.

Dance Trax

By BRIAN CHIN

In a heavy week for music, four pieces of star product are the standouts. "Donna Summer" (Geffen), the ninth album by the woman who was once called the queen of disco, is her first away from longtime colleagues Giorgio Moroder and Pete Bellotte. Quincy Jones, in the producer's seat, has fashioned Summer's most versatile album yet, with a good deal of her most expressive singing. Though not so hotly paced as her earlier disco work, it's a more coherently conceived package, with mellow rhythmic ballads ("Mystery Of Love," "The Woman In Me," "Hurts Just A Little") punctuated by a vivid musical peak, "State Of Independence," and a strong dance/single pick, "Livin' In America," which is as tough as "Bad Girls," as optimistic as "On The Radio" and as hookish as "Hot Stuff." Another possibility: "Love Is Just A Breath Away," which is closest in character to the strong, self-written material that began surfacing on "Once Upon A Time." It deserves a hard remix, along the lines of the vastly improved seven-minute treatment of "Finger On The Trigger," released this week in a promotional (and a strictly limited commercial) 12-inch pressing.

★ ★ ★

Cerrone's eighth album, "Back Track" (Pavillion), will be something of a surprise to the fans who may not have heard the two albums since his last American release, "Angelina." Looser and more basic, much of the first side, like the title cut, is eminently listenable semi-soul, performed by old-time Cerrone collaborators Don Ray, Slim Pezin and Alain Wisniak, along with vocalists Kay Garner and Nanette Workman. Other surprises: a newly recorded "Supernature," done at low tempo, with a fine, rough Workman vocal and a re-edited version of the endlessly popular import hit, "Trippin' on the Moon."

★ ★ ★

Jermaine Jackson's "Let Me Tickle Your Fancy" (Motown) is an album of exceptional consistency, with an excess of good, fresh ideas, as on the title single (3:50), a simple, unusual groove track sung with Devo backups. Also in the pocket: "Very Special Part," very well developed; "Uh-Uh, I Didn't Do It" and "Running," both of which sport dynamic horn parts by Jackson and Jerry Hey.

★ ★ ★

Soft Cell's "Non-Stop Ecstatic Dancing" (Sire) is a six-cut LP attractively priced at \$5.98 that reprises in heavily remixed form three cuts from their current album (check the add-a-rap "Memorabilia") and debuts three more, including "What," another very good soul song revival, and "Insecure Me," an intriguing song, sung well by Marc Almond. In the same vein, Human League's remix collection, "League Unlimited Orchestra/Love And Dancing" will be released domestically in mid-price format by A&M.

★ ★ ★

Brief notes on some late releases: Steve Arrington, former Slave drummer/writer/lead vocalist, has released a solo single, "Way Out," on the New York-based Konglather label. ... Evelyn King's "Love Come Down" is just out on RCA 12-inch. ... Profile Records has released a cover rap version of Dazz Band's "Let It Whip" by the Disco Four; the rhythm track is near-perfect. ... Alicia Myers' inexhaustibly popular "I Want To Thank You," released on her first album some 14 months ago, is being lengthened for a 12-inch release by MCA. The remix, which will appear on Myers' upcoming third album, was sparked by continuing consumer demand and radio play of the cut in New York.

JULY 31, 1982, BILLBOARD

Career Direction Spotlighted

Continued from opposite page night, there are many woes and no security in being a club DJ.

It was noted that DJs sometimes spend \$200 a week and more buying records to keep up with the music; they have to put up with dangerous noise levels and a smoke-filled atmosphere for hours on end, while uncaring club owners can replace

them with somebody who will spin disks for \$50 a night, or less.

"If you play eight hours a night you should get at least \$125. You should also get insurance, vacation, sick pay and a budget for records," said Kostich.

It was also suggested that area DJs unite and negotiate as a group with club owners.

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Survey For Week Ending 7/31/82

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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	4	9	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	42	46	6	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065
2	2	33	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105	43	45	6	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M (LP) SP-4896
3	12	12	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	44	47	6	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004
4	1	10	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2	45	36	13	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy (LP) 60008GL
5	13	11	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	46	39	14	PASSION—The Flirts—"D" Records & Visuals OR-716-A
6	8	7	SO FINE—Howard Johnson—A&M (12 inch) SP-12048	47	41	16	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188
7	7	11	DANCE WIT ME—Rick James—Motown (12 inch*)	48	53	4	TORCH/INSECURE ME—Soft Cell—Some Bazarre Sire (12 inch) 1-23694
8	9	8	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196	49	52	5	TAKE SOME TIME OUT FOR LOVE—Salsoul Orchestra—Salsoul (12 inch) SG-372
9	22	7	FACE TO FACE—Gino Soccio RFC/Atlantic (LP-All cuts)	50	54	4	HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649
10	10	11	FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527	51	51	5	GO BANG! #5—Dinosaur L—Sleeping Bag (12 inch) SKL-0
11	5	12	THANKS TO YOU—Sinnamon—Becket (12 inch) BKD 508	52	NEW ENTRY	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961	
12	6	12	LIVE IT UP—Time Bandits—Columbia (12 inch) 44-022829	53	57	2	SHE CAN'T LOVE YOU—Chemise—Emergency (12 inch) EMDS-6528
13	18	8	SITUATION—Yazoo—Sire (12 inch*) BSK 0-29950	54	NEW ENTRY	IT'S PASSION—The System—Mirage (12 inch) DM-4837	
14	12	16	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	55	58	2	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203
15	17	10	COMBAT ROCK—The Clash—Epic (LP) FE 37689	56	61	3	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718
16	28	7	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	57	56	11	COLD LIFE/I'M FALLING/PRYMMENTAL—The Ministry—Wax Trax (12 inch) 110072 XA
17	17	17	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	58	62	2	LOVE CASCADE—Leisure Process—Columbia (12 inch) 44-02989
18	19	11	DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241	59	63	3	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344
19	14	13	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA (LP) BSR-6107	60	NEW ENTRY	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	
20	24	9	LOVE YOU MADLY—Candela—Arista (12 inch) CP 715	61	NEW ENTRY	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	
21	34	4	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982	62	NEW ENTRY	LOVE NEVER LOOKED BETTER—Trilark—Handshake (12 inch) 4W9-2981	
22	15	11	JUST AN ILLUSION—Imagination—MCA (12 inch) 13957	63	68	2	DO YOU WANT FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102
23	25	8	OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55	64	NEW ENTRY	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	
24	16	15	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	65	65	3	MUSIC TURNS ME ON—Sparque—West End (12 inch) WE 22141
25	27	7	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629	66	66	9	MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217
26	26	17	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	67	60	9	THE GIRLS ARE BACK IN TOWN/STARLIGHT—Risque—Importe/12 (12 inch) MP 317
27	31	9	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681	68	55	13	FL DO MY BEST (FOR YOU BABY)—Ritchie Family—RCA (12 inch) AFL1-4323
28	33	5	DIRTY TALK—Klein & MBD—Zanza (12 inch*) Import	69	50	9	SHAKE IT UP, SHAKE IT UP—The Managers—Sunnyview (12 inch) SUN 401
29	32	7	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WB1-23683	70	49	14	THE VERY BEST IN YOU—Change—RFC/Atlantic (LP) DMD 324
30	20	19	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	71	48	16	GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753
31	30	37	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	72	70	8	AEROBIC DANCING (KEEP DANCING)—R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9-2738
32	35	6	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218	73	59	8	WHY CAN'T WE LIVE TOGETHER—Mike Anthony—Sunnyview SUN-403
33	21	13	STREET CORNER—Ashford and Simpson—Capitol (12 inch) 8528	74	64	7	NON-STOP—Tina Fabrik—Prism (12 inch) PDS-430
34	37	8	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021	75	73	6	MY TURN TO BURN—Coffee—De-Lite (LP) BSR-8503
35	29	10	CUTIE PIE—One Way—MCA (LP cut) MCA 5279	76	69	14	FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037
36	38	10	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314	77	71	18	DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140
37	43	4	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	78	67	8	TALK TALK—Talk Talk—EMI (12 inch*) Import
38	40	12	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969	79	72	13	THE OTHER WOMAN—Ray Parker Jr.—Arista (LP) 9590
39	23	12	EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED-701	80	78	9	I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44-02800
40	42	6	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import				
41	44	8	DEETOUR—Karen Young—Atlantic (12 inch) DMD-4829				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

Government Restrictions Cramp Polish Acts' Style

By ROMAN WASCHKO

WARSAW—Jazz in Poland has always been regarded as outside the sphere of politics, with the musicians generally given freedom to play where, when and how they liked, backed by ministry of culture encouragement.

But under the martial law which exists in Poland today, jazz has finally been caught up in the political mainstream. Ostensibly, the cultural authority still views jazz in a positive light, but the effect of government restrictions have hit the musicians hard, certainly much harder than other kinds of music.

Martial law was introduced in Poland on Dec. 13 last year. The majority of leading domestic jazzmen were then attending the international jazz pianists' festival staged in Kalisz.

That event was called off mid-

way, and then started a three-month period of virtually total unemployment for jazz musicians here.

There were no concerts, no recording sessions and radio output on jazz was limited just to news items.

During the three-month "black-out," the culture ministry, the Polish Jazz Society and sundry affiliated organizations set up a series of grants and social security benefits to help musicians through this difficult time. But even then it was virtually impossible for the jazzmen to get together for rehearsals, since travel inside the country was severely restricted.

Now, slowly, the jazz world is getting back to normal. In principle, concerts are being set and staged.

(Continued on page 47)

Dealers Debate Midline Thrust

• Continued from page 15

Warner-distributed albums and Pablo's RCA-distributed line, is making consumers more resistant to high prices, although still less so than their pop peers. In his market, however, black jazz fans are also a factor, and here Penney believes midlines may be even more attractive in jazz.

He argues that labels need to screen not only their current front-

line catalogs for new midline candidates, but to scour their vaults for deleted titles that could prove viable if rereleased as midlines.

Bob Koester, founder of Chicago's Jazz Record Mart, sums up the double-edged profit impact of jazz midlines for a specialty store when he notes, "I'll give Columbia and Capitol full credit for sticking jazz into their midlines, but I'll make less."

Like other jazz loyalists who traditionally see catalog sales as their foundation, Koester is accustomed to a clientele which will purchase older titles regardless of price category.

If he's happy with CBS and Capitol, he offers "the booby prize to Atlantic, for sticking the same catalog number and price on some of their old sellers while making them look like budget goods." That reference to Atlantic's Jazzlore series, priced between new frontline releases but above midlines, isn't Koester's only beef.

He also believes labels need to use care in developing new repackage lines, especially in graphics. He contends that Liberty's attempt at reactivating jazz titles with generic packaging backfired.

Koester also notes that early budget jazz lines like Everest are now losing their market due to the influx of competitive titles in the majors' midlines. And he also charges that some dealers with a strong jazz base may be pricing them by their old list and pocketing the difference.

Still, Koester is, on balance, pleased with the category, particularly as a point of entry for new converts who want to build their libraries with classic jazz but don't know where to start. "We send those buyers straight to the midlines, so they can beef up their collection."

In Denver, Keith Whitaker of the Malt Shop echoes his peers on the generally sound thrust of the pricing strategy as a boon to catalog sales.

He, too, singles out CBS and WEA, but also gives high marks to MCA, whose Impulse midlines have, he feels, benefitted not only from price but from the products' inaccessibility prior to their reactivation. Whitaker also sees the trend toward higher list prices for new jazz releases as likely to underscore the value of midlines.

Unlike most other dealers, Whitaker doesn't file midline albums in both regular and special midline sections, simply because his store plan is different. "We have a separate room for all jazz," he explains, adding that product from all price categories are thus filed under a single artist identification scheme.

U.S. Musicians For Dutch NOS August Festival

AMSTERDAM—This year's 12th international NOS Jazz Festival takes place August 12-14 in the "De Meervaart" cultural center here, with Hank Jones, Eddie Davis, James Moody and Warne Marsh among the top U.S. names appearing.

Organized by broadcast network VARA and Dutch radio/tv umbrella organization NOS, the event is primarily a radio festival, some 60%-70% of the concerts being transmitted directly by the two bodies and the remainder tagged for later transmission on a weekly NOS show hosted by Michiel De Ruyter.

De Ruyter himself will be presenting a video show on the history of jazz at the festival, while saxophonist Frank Foster is to lead a festival workshop. Talent contests and other events are also planned.

Around \$75,000 has been invested in the event, which is sponsored by train catering company Wagons Lits.

Heavy Names At Mt. Hood

PORTLAND, Ore.—Dexter Gordon, Gerry Mulligan, Bobby Hutcherson and Jon Hendricks are among the jazzmen booked for the Mt. Hood Jazz Festival in suburban Gresham Aug. 6-8.

Tom Grant's group will start the festivities at the Friday (6) session, followed by Flora Purim, Airtro, Gordon and the Crusaders. The Saturday matinee offers Richie Cole, Hutcherson, Freddie Hubbard and Hoops McCann.

The Oregon All Stars, Sonny Rollins, Mulligan and Betty Carter com-

prise the Saturday night presentation. Sunday afternoon's program spots the Mt. Hood Community College Vocal Jazz Choir, the college's big band, Anita O'Day and Hendricks. Concluding the event Sunday night, the Terry Gibbs-Buddy DeFranco quintet, Jackie Cain and Roy Kral, Buddy Rich and Mel Torme are slated.

Joan Biggs and Jack McGowan are co-producing the festival. All profits will be used for college scholarships and projects to benefit the Gresham area.

Japan Fest Growth: U.S. Acts Showcased

By SHIG FUJITA

TOKYO—The increasing popularity of both international and domestic jazz in Japan is strongly reflected in the number of concerts and festivals to be held throughout the country this summer.

The Summer Jazz Festival in Kiyosato July 18 was scheduled to feature the Sonny Stitt Super Session and the Sigharu Mukai Group, while the 14th Nemu Jazz Inn will feature local acts Sakira Sakata Trio and Yosuke Yamashita Plus One, among others, on July 24.

The Newport Jazz Festival in Madarao, which runs July 27-31, will feature many U.S. acts including the Great Quartet (McCoy Tyner, Freddie Hubbard, Tony Williams and Ron Carter), the Gerry Mulligan

Orchestra, Carmen McRae Trio, the Dizzie Gillespie Quartet and jazz fusion outfit Spyro Gyra.

At the 15th Lake Biwa Valley All-Night Jazz Festival July 31, billing will include the Tommy Flanagan Trio, Cassiopeia, Yasuko Agawa And Players and Shoji Suzuki & Rhythm Aces.

August will see nine separate festivals beginning with the third Kutsu Summer International Music Academy & Festival, Aug. 2, featuring Takshi Kako, Yosuke Yamashita, and Masahiko Togashi among others.

On Aug. 8, the Tommy Flanagan Trio and Cassiopeia will appear at the Eighth Yonagawa Jazz Festival, and on Aug. 6-8 the Carmen MacRae Trio, Toshiko Akiyoshi, the Lew Tabackin Band and Art Blakey & The Jazz Messengers will play at the Peppu International Jazz Festival in southern Japan. Tommy Flanagan will also appear at the Sixth All-Night Jazz Festival in Hiroshima together with Koji Fujika Quintet and Maaru Imada Trio on Aug. 7.

At the Second Summer Jazz Festival in Okinawa, held in the Toyomi Castle Park, Aug. 14, Tatsuya Takahashi & the Tokyo Union Orchestra will feature together with the George Kawaguchi Big Four, Tsuyoshi Yamamoto Trio and Cassiopeia.

The UMK Phoenix Jazz In, held at the Phoenix Baseball Stadium in Miyazaki Prefecture in southern Japan Aug. 21 features local acts Nobuo Hara & Sharps & Flats, Yuzuru Sera Trio and the Masaru Imada Trio. And local acts feature strongly at Tokyo's 14th Summer Jazz Festival. Among those appearing are Cassiopeia, the Masaru Imada Trio, the George Kawaguchi Big Four and the Hidehiko Matsumoto Quintet.

Finally, the Second Honmoku Jazz Festival in Yokohama City, Aug. 29, will include the Yoshiaki Fujikawa Orchestra, the Akira Miyazawa Quartet, Naoya Mat-suoka & Wishing and Mickey Yoshino.

New Plan For Improvisations

PARIS—French copyright society SACEM has announced the introduction of what is claimed to be the world's most advanced system for the protection of improvised jazz works. But the Society is refusing to disclose the details of the method involved.

In a statement, SACEM stresses the importance of jazz to French cultural life. "The activities of the top 200 French jazz musicians have given the country an important place in creative and experimental music," it says.

"In Paris alone there are 40 jazz clubs and concert halls, and France mounts no fewer than 15 major jazz festivals every year. At least 30 companies specialize in this kind of repertoire."

Since jazz improvisers rarely benefit from subsidy or state aid, the Society goes on, it is important that they should profit from a better distribution of authors' rights. The proposed system, which simplifies control of written and improvised repertoires, has been devised with the aid of French jazz musicians themselves.

Survey For Week Ending 7/31/82			
Billboard [®] Best Selling Jazz LPs			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	OFFRAMP Pat Metheny Group TCM ECM 1 1216 (Warner Bros.)
2	2	10	WE WANT MILES Miles Davis, Columbia C2-38005
3	4	3	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
4	3	48	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
5	16	3	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067
6	5	23	MYSTICAL ADVENTURE Jean-Luc Ponty, Atlantic SD 19333
7	14	3	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
8	8	12	FATHERS AND SONS Fathers And Sons, Columbia FC 37972
9	9	25	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574
10	12	8	LITE ME UP Herbie Hancock, Columbia FC 37928
11	6	17	IT'S A FACT Jeff Lorber, Arista AL 9583
12	7	33	COME MORNING Grover Washington Jr., Elektra SE-562
13	28	3	LOVE NOTES Chuck Mangione, Columbia FC 38101
14	10	63	THE DUDE ▲ Quincy Jones, A&M SP-3721
15	26	3	LOOKING OUT McCoy Tyner, Columbia FC 38053
16	17	12	BROTHERLY LOVE The Heath Brothers, Antilles AN 10003 (Island)
17	13	17	TELECOMMUNICATION Azymuth, Milestone M-9101 (Fantasy)
18	11	35	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. ZHW 3577
19	21	4	AMERICAN CLASSIC Dexter Gordon, Musician E1-60126 (Elektra)
20	NEW ENTRY		OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510
21	20	25	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
22	19	14	HOLLYWOOD Maynard Ferguson, Columbia FC 37713
23	22	24	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
24	24	38	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
25	27	4	OBSERVATIONS & Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)
26	34	3	WINDSONG Randy Crawford, Warner Bros. 1-23687
27	35	3	THE BEST Quincy Jones, A&M SP-3200
28	31	4	WINTER INTO SPRING George Winston, Windham Hill C- 1019
29	25	23	WEATHER REPORT Weather Report, ARC/Columbia FC 37616
30	NEW ENTRY		IN LOVE'S TIME Dave Valentin, Arista/GRP 5511
31	15	12	OF HUMAN FEELINGS Ornette Coleman, Antilles AN 2001 (Island)
32	32	6	FREE & EASY Phil Upchurch, JAM 007
33	18	20	RIO Lee Ritenour, Musician E1-60024 (Elektra)
34	39	3	ROADGAME Art Pepper, Galaxy GXY-5135 (Fantasy)
35	23	8	FANDANGO Herb Alpert, A&M SP-3731
36	29	47	FREE TIME Spyro Gyra, MCA MCA
37	30	88	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
38	40	25	SLEEPWALK Larry Carlton, Warner Bros. BSK 3635
39	33	17	EARLAND'S JAM Charles Earland, Columbia FC 37573
40	NEW ENTRY		THE BRIDGE David Sancious, Musician E1-60130 (Elektra)
41	43	58	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
42	NEW ENTRY		CARLA BLEY LIVE Carla Bley, ECM ECM W 12 (Warner Bros.)
43	NEW ENTRY		BOBBY McFERRIN Bobby McFerrin, Musician E1-60023 (Elektra)
44	46	24	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
45	NEW ENTRY		HAPPY HOUR Deodato, Warner Bros. BSK 3649
46	44	36	A LADY AND HER MUSIC Lena Horne, West 2QW 3597 (Warner Bros.)
47	47	12	NO PROBLEM Sonny Rollins, Milestone M-9104 (Fantasy)
48	36	12	URBAN BUSHMAN The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)
49	37	16	DESTINY'S DANCE Chico Freeman, Contemporary 14008
50	50	44	REFLECTIONS Gil Scott-Heron, Arista AL 9566

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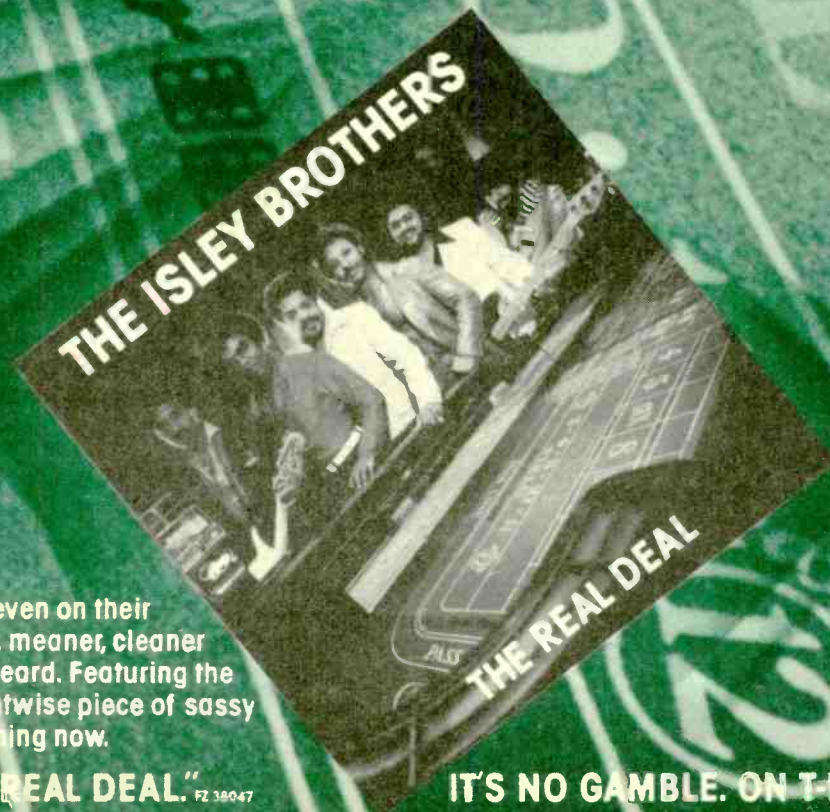
★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of American seal for sales of 1,000,000 units (seal indicated by triangle).

ON A HOT ROLL

NO CALL BETS
PASS LINE
Don't Pass.

3. 4. 9. 10.

OVER



The Isley Brothers throw a lucky seven on their latest album, "The Real Deal." Leaner, meaner, cleaner than any Isley Brothers you've ever heard. Featuring the new hit single, "The Real Deal," a streetwise piece of sassy funk that's in tune with what's happening now.

THE ISLEY BROTHERS. "THE REAL DEAL." FZ 39047
Written and Produced by The Isley Brothers

IT'S NO GAMBLE. ON T-NECK RECORDS AND TAPES.
Distributed by CBS Records. TNECK

General News

TEDDY'S LP Due Soon, But Car Accident May Leave Singer Permanently Crippled

PHILADELPHIA—Teddy Pendergrass will probably be able to sing again, but the spinal injuries incurred by the singer in an auto accident earlier this year may permanently prevent him from walking, and, presumably, from performing. The Philadelphia International artist is currently recuperating and receiving physical therapy at the Magee Rehabilitation Center. His label is planning the release of a new album of material recorded prior to the accident; further details are not available. Despite optimistic hospital reports that Pendergrass is doing nicely and is medically stable, Dr. William Staas, his attending physician, says it

is becoming less likely that Pendergrass will ever walk again. His business associates at his Teddy Bear Productions, locally based marketing organization for products carrying his name, predict that he will be able to continue to record although they hold little hope that he will ever again be able to take to the stage. Left a quadriplegic as a result of the accident, his singing voice has not been adversely affected. According to Dr. Staas, Pendergrass has no movement of his legs, but can raise his arms and bend his wrists. Although he cannot move his fingers individually, thanks to the rehabilitation treatment, Dr. Staas says he can now grasp objects.

But the longer he goes without being able to move his legs, the less likely it is that he will be able to walk again. Dr. Staas adds that based on what he has seen and based on his recovery, Pendergrass will probably be able to sing again. It is reported that the new album will contain eight songs, produced by Kenneth Gamble and Leon Huff, owners of Philadelphia International Records. It will avoid making any mention of the accident. The record is expected to provide a much-needed boost for the label, which has been feeling the effects of the industry-wide slump in record sales (Billboard, June 12). **MAURIE ORODENKER**

The Rhythm & The Blues

Continued from page 10

at Berkeley's KREA-FM (now KBLX). "During the day I'd be at work. I'd come home, cook for my four kids, and then hang out at the station. One day their midnight person left and there I was." For three months, Ballard held down the time slot, but then the gypsy blood that seems endemic in radio personalities took hold. "KSOL offered me a part-time job at 50 cents an hour more. How could I turn that down?" When she moved to black-formatted KDIA for a full-time midday time slot, Ballard finally gave up the day job. After a brief tenure at urban contemporary KBLX, Ballard sent tapes over to KSAN, the popular Bay Area AOR outlet. "I really wanted to expand my

base and I figured a rock'n'roll station would certainly do that," she says. "I sent in the tape and they called me back. They liked my sound and asked me to come in. I went in to meet with the Metromedia people who owned the station and was sure they'd change their mind when they saw me, but they still wanted me. It blew my mind." Ballard didn't find the change as hard to make as she anticipated, since the black roots of rock were often quite apparent in the music she played. But when KSAN jumped on the country bandwagon in November 1980, Ballard had to make a real adjustment. "The audiences for rock and country are so different. I found that there was a wide gulf between the young rock audience and the older country music fans." Do her predominantly white listeners know she is black? "I'd say that maybe 40% know. 'If they call in and ask me directly, I'll tell them. I know if I act negative about it, they will feel it. I've had some redneck calls, but they don't bother me. I just try to be myself."

"I go to the clubs that my audience frequents, just as I did when I worked on a rock format, to find out what they like and what they're talking about. Last night we had a promotion at a local country club and I spent most of the night dancing. I've finally learned to do some of those country dance steps. "I've become a big country fan. At

home I listen to Merle Haggard, Hank Williams Jr., Willie Nelson and so on. A lot of it reminds me of black blues songs. They are the stories of everyday life and everyday people, which is country's greatest strength." Ballard's children, however, haven't become country converts. "They listened to me when I was on KSOL, but not too much now," she says. "They are just happy that their mother is working and that's how it should be."

Short Stuff: **Roger and Zapp, One Way and Soul Sonic Force** have signed with Norby Walters for worldwide agency representation. ... CABA Productions has been formed by **Alan Leeds** and **Philip Wilson**. Leeds has done promotion for a number of companies, including King Records during James Brown's tenure there. Wilson is a multi-instrumentalist who has performed with the Butterfield Blues Band and the Art Ensemble of Chicago. CABA is working on projects at Brooklyn's O.A.O. Studios. ... Synthesizer dance maven **Gino Socio** is producing a new version of Betty Wright's "Clean Up Woman" by **Karen Silver** for release on Quality/RFC Records. ... There is a fine story on r&b guitar in the September issue of *Guitar World* magazine. Among those interviewed are **Chie's Nile Rodgers**, **Cornell Dupree** and **Eric Gale**.

Singer Enjoined From Use Of Platters Name

NEW YORK—A State Supreme Court judge here has issued an order that permanently enjoins former Platter singer Tony Williams from using "the Platters" trademark in connection with future concert appearances. Judge Arthur E. Blyn also dismissed the group's \$150,000 damage claim against Williams, who left the band in 1960 and sold his 20% interest in the Five Platters Inc. in 1967 for \$15,000.

The ruling concludes a legal fight initiated in 1971, when the company sued the singer for breach of contract, charging that he was using variations of the Platters name (including "Tony Williams and the Platters" and "Tony and Helen Williams and the International Platters") in violation of the current settlement.

The judge gave no reason for denying the monetary damages in the non-jury trial, but ordered Williams to pay all court costs.

Smith Forms Frills Label

PHILADELPHIA—Local singer Frankie Smith, known for his "Double Dutch Bus" r&b chart-topper, has formed his own label, Frills Records. First release is a single, "Yo-Yo Champ," which Smith introduced July 4 as Grand Marshal of the National Independence Day Parade in Washington, D.C. The artist previously recorded for WMOT Records.



STEPHANIE'S SCOTTY—Stephanie Mills, receives her Scotty Award from Alexander Deist, Muscular Dystrophy poster child, at a ceremony in New York. Mills is the latest artist to garner the honor, conferred by 3M, which also includes a cash gift to the MD Association in the performer's name. Her "Sweet Sensation" album prompted the award.

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GAP BAND IV The Gap Band, Total Experience TE-1 3001 (Polygram)			WE ARE ONE Pieces Of A Dream, Elektra 60142-1 WEA			THROWIN' DOWN Rick James, Gordy 6005GL (Motown) IND			THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667 WEA			I'LL DO MY BEST Ritchie Family, RCA AFL-4323 RCA			MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NB1-33249 IND			SHARING YOUR LOVE Change, RFC/Atlantic SD 19342 WEA			TRUST ME Jean Carn, Motown 6010ML IND			THE BEST Quincy Jones, A&M SP-3200 RCA			DOIN' ALRIGHT O'Bryan, Capitol ST-12192 CAP			WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.) WEA			SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram) POL			CONFIDENCE Narada Michael Walden, Atlantic SD 19351 WEA			STILL IN LOVE Carrie Lucas, Solar EI-60008 (Elektra) WEA			SKYYLINE ● Skyy, Salsoul SA-8548 (RCA) RCA			THE DUDE ▲ Quincy Jones, A&M SP-3721 RCA			LOVE NOTES Chuck Mangione, Columbia FC 38101 CBS			FACE TO FACE Gino Soccio, RFC Atlantic SD 19358 WEA			FEELIN' LUCKY High Fashion, Capitol ST-12214 CAP			NEW DIMENSIONS The Dramatics, Capitol ST-12205 CAP			GREATEST HITS Shalamar, Solar BXL-1-4262 (RCA) RCA			LOVE ME TENDER B.B. King, MCA MCA 5307 MCA			INNER FEELINGS Billy Ocean, Epic FE 38129 CBS			BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576 WEA			STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown) IND			YOU'VE GOT THE POWER Third World, Columbia FC 37744 CBS			OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.) WEA			LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram) POL			DROP THE BOMB Trouble Funk, Sugar Hill SH 266 IND			YES IT'S YOU LADY Smokey Robinson, Tama 6001T2 (Motown) IND			SOUP FOR ONE Mirage WTG 19353 (Atlantic) WEA			NEVER TOO MUCH ● Luther Vandross, Epic FE 37451 CBS			LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173 CAP			YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra) WEA			HOT SPACE ● Queen, Elektra EI-60128 WEA			FRIEND IN LOVE Dionne Warwick, Arista AL 9585 IND			STRONGER THAN EVER Rose Royce, Epic FE 37939 CBS			COME MORNING Grover Washington, Jr., Elektra SE-562 WEA			LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660 WEA		
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JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896 RCA			DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.) WEA			STREET OPERA Ashford & Simpson, Capitol ST-12207 CAP			KEEP IT LIVE ● Dazz Band, Motown 6004ML IND			MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic) CBS			STEVE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tama 60021L2 (Motown) IND			STRAIGHT FROM THE HEART Patrice Rushen, Elektra EI-60015 WEA			BRILLIANCE Atlantic Starr, A&M SP-4883 RCA			ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram) POL			THE OTHER WOMAN ● Ray Parker, Jr., Arista AL 9590 IND			WE GO A LONG WAY BACK Bloodstone, T Neck FZ 38115 (Epic) CBS			REUNION The Temptations, Gordy 6008GL (Motown) IND			JI Junior, Mercury SRM-1-4043 (Polygram) POL			D TRAIN D Train, Prelude PRL 14105 IND			SOONER OR LATER Larry Graham, Warner Bros. BSK 3668 WEA			INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS			I'M THE ONE Roberta Flack, Atlantic SD 19354 WEA			WHO'S FOOLIN' WHO One Way, MCA MCA 5279 MCA			NIICY Deniece Williams, ARC/Columbia FC 37952 CBS			STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic) CBS			DOWN HOME Z.Z. Hill, Malaco MAL 7406 IND			WINDSONG Randy Crawford, Warner Bros. 1-23687 WEA			OUTLAW War, RCA AFL-4208 RCA			TUG OF WAR Paul McCartney, Columbia TC 37462 CBS			CURRENT Heatwave, Epic FE 38065 CBS			LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra) WEA			HERE WE GO AGAIN Bobby Bland, MCA MCA 5297 MCA			ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017 MCA			ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram) POL			LITE ME UP Herbie Hancock, Columbia FC 37928 CBS			ATTITUDES Brass Construction, Liberty LI-51121 CAP			SO EXCITED Pointer Sisters, Planet BXL-1-4355 (RCA) RCA			HAPPY TOGETHER Odyssey, RCA AFL-4240 RCA			AS WE SPEAK David Sanborn, Warner Bros. 1-23650 WEA			FRIENDS ● Shalamar, Solar S-28 (Elektra) WEA			KEEPIN' LOVE NEW Howard Johnson, A&M SP-4895 RCA											
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★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

MISSOURI VENUE TARGETED

WSM Files Suit Over 'Opry' Use

By CARTER MOODY

NASHVILLE—In what could become a precedent-setting case, WSM Inc., owner and operator of the Grand Ole Opry, is contending trademark infringement in a federal suit against Dennis Hilton, owner and operator of the Country Shindig Opry at Lake of the Ozarks in Missouri.

If a decision in favor of WSM is made by U.S. District Court Judge Scott O. Wright in Kansas City, dozens of shows around the country using the word "opry" may be held legally liable. WSM claims the term refers only to the Grand Ole Opry and was coined in 1927 by George Hay, a WSM radio program announcer. Hilton asserts that the word has been used for centuries as a variant of opera, and is used today by rural people referring to country music.

Hilton's Country Shindig Opry, now in its ninth year, was first notified three years ago by WSM that the corporation objected to his use of the word. "Their letter said I was violating their trademark," he says, "but their trademark of the word 'opry' was not filed until January of 1982."

Grand Ole Opry spokesman Jerry Strobel confirms that WSM has sent letters to various "opry" shows in the past, saying, "it usually has worked." As to why Hilton's show in particular is being sued, Strobel says, "We can't sue everybody at one time."

A month ago, WSM sought a permanent injunction to stop the Shindig show from using "opry" in its name, Hilton says. Judge Wright instead issued a temporary restraining order preventing use of the word in Shindig's advertising promotions and other references.

But except for not using the name "opry," Hilton is not changing the stage show and house band performances in his venue. "It's hurt us, though, because this is a peak season."

Hilton says the Shindig's flyers and promo brochures were removed from racks in several surrounding stores. Billie Berry, co-owner of the Scottish Inn in Osage Beach, Mo., confirmed that "a man came in one morning, said he was just looking around, and next minute he'd taken all our Shindig brochures. Then someone at the Eldorado Motel called and said he'd done the same thing there."

According to Hilton, a hearing was held before Judge Wright June 22, and he was not served papers on the suit until June 24. "But that wasn't a great issue. Why were we singled out, with so many shows using the name 'opry'? I think it's because we didn't back down after their letter."

He says the nearby Ozark Opry in Osage Beach uses the term by permission of WSM, which licenses the name to that show. "They were challenged by WSM about 10 years ago, and agreed to let WSM own the reg-

istration of the name. My Shindig Opry seats 1,220, and I think when we started superseding the Ozark's business, Lee Mays, the manager, obviously became unhappy that we were using the name "opry" while he had to have permission to. That's probably when WSM became aware of us."

At least 22 sizeable venues have been operating in the past decade using the name "opry" or variations such as "oprey" and "opre." Among the larger shows are the Little Nashville Opry in Nashville, Ind., which frequently books Grand Ole Opry members to perform; the Grapevine, Tex., Opry and Grapevine Opry in Branson, Mo.; and the Mountaineer Opry House in Milton, W. Va.

Chaisai Childs, owner of the two Grapevine shows, and Paul King, owner of the Mountaineer, both received letters from WSM several years ago challenging their uses of the term. King switched the spelling (but not the pronunciation) and notified WSM, which he says then wrote back indicating its approval.

But Childs had an attorney write WSM to point out that up to 300 shows in the U.S. used the name when she opened her Texas facility eight years ago. "We never heard anything else from them. And I've even performed on the stage of the Grand Ole Opry and was introduced as the owner of the Grapevine Opry, so I don't understand why they are now suing the Shindig."

Other WSM officials, and the company's attorney, Frank Wentworth, are unavailable for comment. Hilton says Judge Wright will release his deposition on the case this week.

contract with Dimension Records.

Wrangler reports that the new contest will be designed to maximize its sales promotion value to radio stations and to Wrangler retailers in the stations' markets. Plans include the use of a professional promotions firm, as yet unnamed, that will aid participating stations.

In the last talent search, more than 20,000 contestants showcased their talents in local contest events staged by stations in 47 states (Florida and Texas each had two regional winners). Local winners then competed in state finals for \$1,000 and an expense-paid trip to the national finals in Nashville in April.

Wrangler In New Contest

NASHVILLE—Wrangler, the jeans and sportswear brand of Blue Bell, Inc. in Greensboro, N.C., will again sponsor its national country music talent contest, to be conducted in cooperation with country radio stations throughout the U.S. during the fall of 1982 and spring of '83.

The company recently sponsored the nationwide "Wrangler Star Search" which culminated in a syndicated tv special on the final competition among the state winners held at the Grand Ole Opry House. Denise Price of Nashville won first prize in that contest, earning \$50,000 in prize money, a Wrangler wardrobe and a recording



COUNTRY COUTURE—Warner/Viva artist Shelly West listens to posing tips from Herb Bleiweiss, left, art director for Good Housekeeping magazine, and photographer Otto Stubakoff. The magazine recently used several Opryland U.S.A. locations as backgrounds for its fall fashion layout. Other country performers who modeled were Dottie West, Charly McLain and Kippi Brannon.

Bill Justis Dead At 55; Top Nashville Arranger

• Continued from page 6

the pop, rock, r&b, country and jazz charts, and also scored music for several films, including "Smokey And The Bandit," "Hooper," and "Dear Dead Delilah."

Throughout his career, Justis contributed to more than 200 gold singles and albums cut in Nashville, New York, Los Angeles and Memphis. The artists he worked with could pass as a musician's primer of who's who: Frank Sinatra, Ray Charles, Dolly Parton, John Denver, Kris Kristofferson, Julie Andrews, Roy Orbison, Al Hirt, Andy Williams, George Burns, Tom Jones, Willie Nelson, Fats Domino. Songs as creatively diverse as "Why Me Lord" and "Loving Her Was Easier" by Kristofferson and Kenny Rogers' "Love The World Away" (from the movie "Urban Cowboy") bore his distinctive stamp.

During the 1970s, Justis produced and arranged two albums on his own: one an instrumental project titled "Eternal Sea," the other a soft-vocals tribute, "Voices In Love."

Twice president of the NARAS Nashville chapter, Justis was the spark behind one of this community's most successful and high-spirited fund-raisers, the W.O.R.S.T. show (World's Oldest Rock Stars Together). It drew performing luminaries from ranks of former rock'n' rollers and was highlighted by Justis' quasi-nostalgic rendition of "Raunchy" while layered with a toupee over his balding head.



BILL JUSTIS

Friends with musicians, actors, writers and unknowns alike, Justis was deeply committed to developing new talent. He kept himself involved in every kind of music, a stalwart defender of Nashville's potential at a time when few viewed its possibilities as much more than "country." Though he received numerous offers to relocate, Justis remained devoted to Nashville's growth and musical expansion; and he offered his skills, reputation and never-failing wry wit as lure.

In memory of his ongoing efforts, a Bill Justis scholarship fund has been set up by Monument Records president Fred Foster to benefit deserving students enrolled in music programs. Donations are welcome. The arranger is survived by his wife Yvonne, three daughters, his brother and a sister.

KIP KIRBY

JULY 31, 1982, BILLBOARD

Chart Fax

Epic No. 1 & 2; Skaggs Covers Connect

By ROBYN WELLS

Epic nails down the top two spots on the singles chart this week with **Ricky Skaggs'** "I Don't Care" and **Merle Haggard's** "Are The Good Times Really Over." It's the second topper in a row and overall for Skaggs.

"I Don't Care" is a cover of **Webb Pierce's** 1955 chart-topper. Curiously, Skaggs' previous No. 1 tune, "Crying My Heart Out Over You," was also a cover of an old country hit. **Flatt & Scruggs** took the original version to 21 in 1960.

And "I Don't Care" is the seventh recycled song to make it to the top of the country chart so far this year. In addition to the two Skaggs' tunes, the other 1982 cover chart-toppers and their best-known previous versions are **Conway Twitty's** "Slow Hand" (Pointer Sisters, two, pop, 1981); **Willie Nelson's** "Always On My Mind" (Elvis Presley, 16, country, 1973); **Charley Pride's** "Mountain Of Love" (Johnny Rivers, nine, pop, 1964); **Ronnie Milsap's** "Any Day Now" (Chuck Jackson, 23, pop, 1962); and **Alabama's** "Take Me Down" (Exile, 1980).

Among the other covers currently on the chart are **Con Hunley's** "Oh Girl" (Chi-Lites, No. 1, pop, 1972); **Gail Davies'** "You Turn Me On, I'm A Radio" (Joni Mitchell, 25, pop,

1973); **Narvel Felts'** "Roll Over Beethoven" (Chuck Berry, 29, pop, 1956); **Anne Murray's** "Hey Baby" (Bruce Channel, No. 1, pop, 1962); **Joe Sun's** "Fraulein" (Bobby Helms, No. 1, country, 1957); the **Oak Ridge Boys'** "So Fine" (Fiestas, 11, pop, 1959); and **Twitty's** "Slow Hand."

Also still climbing the charts is **Hank Williams Jr.'s** cover of his father's tune, "Honky Tonkin'." Although we previously stated in this column that the elder Williams had not released the song as a single, a sharp-eyed program director from

Texas called to say that "Honky Tonkin'" was issued as a 78 in the mid 1940s, prior to the inception of Billboard's Hot Country Singles chart. Unfortunately, we have misplaced the p.d.'s name, so call again if you want to be identified.

Finally, **Dolly Parton** bows this week at starred 88 this week with "I Will Always Love You," a cover of one of her own chart-toppers. Her original version hit the top in 1974. The revamped song is the first cut from the "Best Little Whorehouse In Texas" soundtrack.

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Billboard® Hot Country Singles

Survey For Week Ending 7/31/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	10	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker, Cedarwood, BMI; Epic 14-02931	35	36	8	TALK TO ME LONELINESS —Cindy Hurt (J. B. Barnhill) J. Gully; Leona, ASCAP; Churchill 94004 (MCA)	85	2	2	I'M DRINKIN' CANADA DRY —Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colegems-EMI, BMI/ASCAP; Curb 03023 (CBS)
2	3	12	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver) —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	36	37	9	THE HIGH COST OF LOVING —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057	74	4	4	HONKY TONK HEAVEN MORNING, NOON AND NIGHT —Orion (B. Smith) L. Henley, B. Burnette/J. Ward; House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI; Sun 1175
3	4	9	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI, Elektra/Curb 47462	37	22	16	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	71	49	10	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose) —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895
4	5	10	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PWS; Warner Bros. 7-29993	38	44	7	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	NEW ENTRY			I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095
5	1	10	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down "H. Dixie, BMI; RCA 13210	39	50	5	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	NEW ENTRY			HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bil/Unart, BMI; Capitol 5145
6	8	10	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coo/Well/Granite, ASCAP; Columbia 18-02937	40	66	3	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI, Warner/Viva 7-29980	NEW ENTRY			BRINGING OUT THE FOOL IN ME —Gary Goodnight (H. Shedd) T. Seals, E. Setzer, Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675
7	7	10	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	41	46	6	DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/O'Lyric, BMI; Primero/Curb 1007 (PAID)	NEW ENTRY			NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958
8	9	10	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	42	52	4	I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	NEW ENTRY			RAGIN' CAJUN —The Charlie Daniels Band (J. Boylan) C. Daniels, T. Crain, T. DiGrego, C. Hayward, F. Edwards, J. Marshal Hat Band, BMI, Epic 14-02995
9	10	9	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	43	21	10	SHE USED TO SING ON SUNDAY —Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910	NEW ENTRY			WE MADE MEMORIES —Boxcar Willie & Penny DeHaven (J. Martin) J. Hudson, K. Seratt; Column 11/Sage Men, BMI; Mainstreet 952 (Capitol)
10	9	9	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) R. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	44	59	3	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	NEW ENTRY			COUNTRY FIDDLES —Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee/Trail of Tears, BMI, NSD 138
11	7	7	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Beliefs/Welback, ASCAP; MCA 52066	45	30	14	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	NEW ENTRY			COUNTRY BOY'S SONG —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (NSD)
12	11	13	I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	46	35	14	SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	NEW ENTRY			WHAT ABOUT TONIGHT (We Might Find Something Beautiful Tonight) —Gene Kennedy & Karen Jeglum (G. Kennedy) D. Barnes; Chip 'N' Dale, ASCAP; Door Knob 82-179
13	15	11	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	47	53	6	STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, N. Chinn; Chinnichap, BMI; Jaroco 51282	NEW ENTRY			THIS MORNING I WOKE UP IN NEW YORK CITY —John Kelley (F. Vail, D. Shipley, C. Lee) M. Yonts; Tree, BMI; Comstar-8201 (Mariner)
14	16	6	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	48	54	4	IT'S HARD TO BE THE DREAMER —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13264	NEW ENTRY			YOUNG LOVE —Stella Parton (M. Williams) C. Joyner, R. Carley; Lowery, BMI; Townhouse 1058 (Capitol)
15	12	11	OH, GIRL —Con Hunley (S. Dorff) E. Record; Unichappell, BMI; Warner Bros. 50058	49	55	4	YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Mub-Pub, ASCAP; AMI 1307 (NSD)	NEW ENTRY			SHE SINGS AMAZING GRACE —Gary Stewart (E. Kilroy) J. Foster, B. Rice; April, ASCAP; RCA-13261
16	18	8	HEAVENLY BODIES —Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissensohn; Blue Moon/Merilark/April, ASCAP; RCA 13246	50	40	9	SO FINE —The Oak Ridge Boys (R. Chancey) J. Otis; Eldorado, BMI; MCA 52065	NEW ENTRY			OPERATOR/LET ME IN AND LET ME LOVE YOU —Tennessee Express (M. Wilson) W. Spivey/A. Mills, R. Lane; Conrad, BMI/Tree, BMI, Cross Keys, ASCAP; RCA-13265
17	19	4	LOVE WILL TURN YOU AROUND —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	51	45	10	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938	NEW ENTRY			SONG OF THE SOUTH —Tom T. Hall & Earl Scruggs (R. Scruggs, J. Thompson) B. McMill; Hall-Clement c/o Welk Music Group, BMI; Columbia 03033
18	24	7	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	52	58	5	I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovi) B. A. Downing, L. Quinn; Metaphor, BMI; Team 1001	NEW ENTRY			IF MY HEART HAD WINDOWS —Amy Wooley (R. Chancey) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084
19	6	14	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) R. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	53	NEW ENTRY		PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	NEW ENTRY			LOVIN' OUR LIVES AWAY —Dave Rowland (J. Stroud) J. Foster, B. Rice; April, ASCAP; Elektra 69998
20	26	7	SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Steagall, E. Kahaneh; April, ASCAP/Blackwood, BMI; Elektra 47469	54	43	14	I THINK ABOUT YOUR LOVIN' —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	NEW ENTRY			I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260
21	23	9	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhound, BMI; Columbia 18-02681	55	42	12	WHEN YOU FALL IN LOVE —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle; Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	NEW ENTRY			IF I EVER NEED A LADY —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)
22	25	6	DANCING YOUR MEMORY AWAY —Charly McClain (Chuck) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	56	67	3	LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rbody, R. Lane, Tree, BMI; Capitol 5139	NEW ENTRY			I AM THE FIRE —David Heavener (D. Heavener, D. Vorndick) D. Heavener; I.S.P.D., ASCAP; Brent 1020
23	17	15	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	57	60	5	TAKE THE MEMORY WHEN YOU GO —Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colegems/EMI, ASCAP; Asylum 47468	NEW ENTRY			PEPSI MAN —Bobby Mackey (A. Dimartino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007
24	27	6	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	58	64	4	COWBOY IN A THREE PIECE BUSINESS SUIT —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968	NEW ENTRY			LISTEN TO THE RADIO —Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037
25	29	7	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	59	71	3	I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	NEW ENTRY			SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443
26	32	5	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	60	65	4	SHE IS THE WOMAN —Super Crit Cowboyy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005	NEW ENTRY			SUNDAY GO TO CHEATIN' CLOTHES —Darlene Austin (B. Strange) D. Heavener; I.S.P.D., ASCAP; Myrtle 1002 (NSD)
27	31	5	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju Ju, ASCAP; Capitol 5138	61	82	2	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	NEW ENTRY			FIRST TIME AROUND —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116
28	20	13	DON'T WORRY ABOUT ME BABY —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	62	69	3	BACK IN DEBBIE'S ARMS —Tom Carlile (G. Kennedy) T. Carlile, Opa-Jooka, ASCAP; Door Knob 82-180	NEW ENTRY			RODEO CLOWN —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)
29	34	5	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	63	48	6	I'M TAKING A HEART BREAK —Terry Gregory (M. Sherrill) M. Sherrill, L. Kimball, J. Whitmore; Easy Listening, ASCAP/Algee, BMI/AI Galico; Handshake 02959	NEW ENTRY			NORTHWIND —Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfrimmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)
30	33	9	CHEATER'S PRAYER —The Kendalls (R. Dea, Kendalls) L. Anderson; Did Friends, BMI; Mercury 76155 (Polygram)	64	51	15	LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	NEW ENTRY			TONIGHT I'M FEELING YOU ALL OVER AGAIN —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-Wes 81000 (MCA)
31	39	4	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	65	75	3	MORE NIGHTS —Lane Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470	NEW ENTRY			FRAULEIN —Joe Sun (B. Fisher) L. Williams; Unart, BMI; Elektra 47467
32	28	8	I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tommy and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461	66	78	3	LOVE NEVER DIES —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02886	NEW ENTRY			WALKIN' AFTER MIDNIGHT —Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958
33	41	4	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967	67	70	4	EVERLOVIN' WOMAN —Marlow Tackett (H. Shedd) D. Linde, D. Devaney; Combine, BMI/Music City, ASCAP; RCA 13255	NEW ENTRY			
34	38	5	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	68	72	3	ROLL OVER BEETHOVEN —Marvel Felts (J. Morris) C. Berry; ARC, BMI, Lobo X1	NEW ENTRY			

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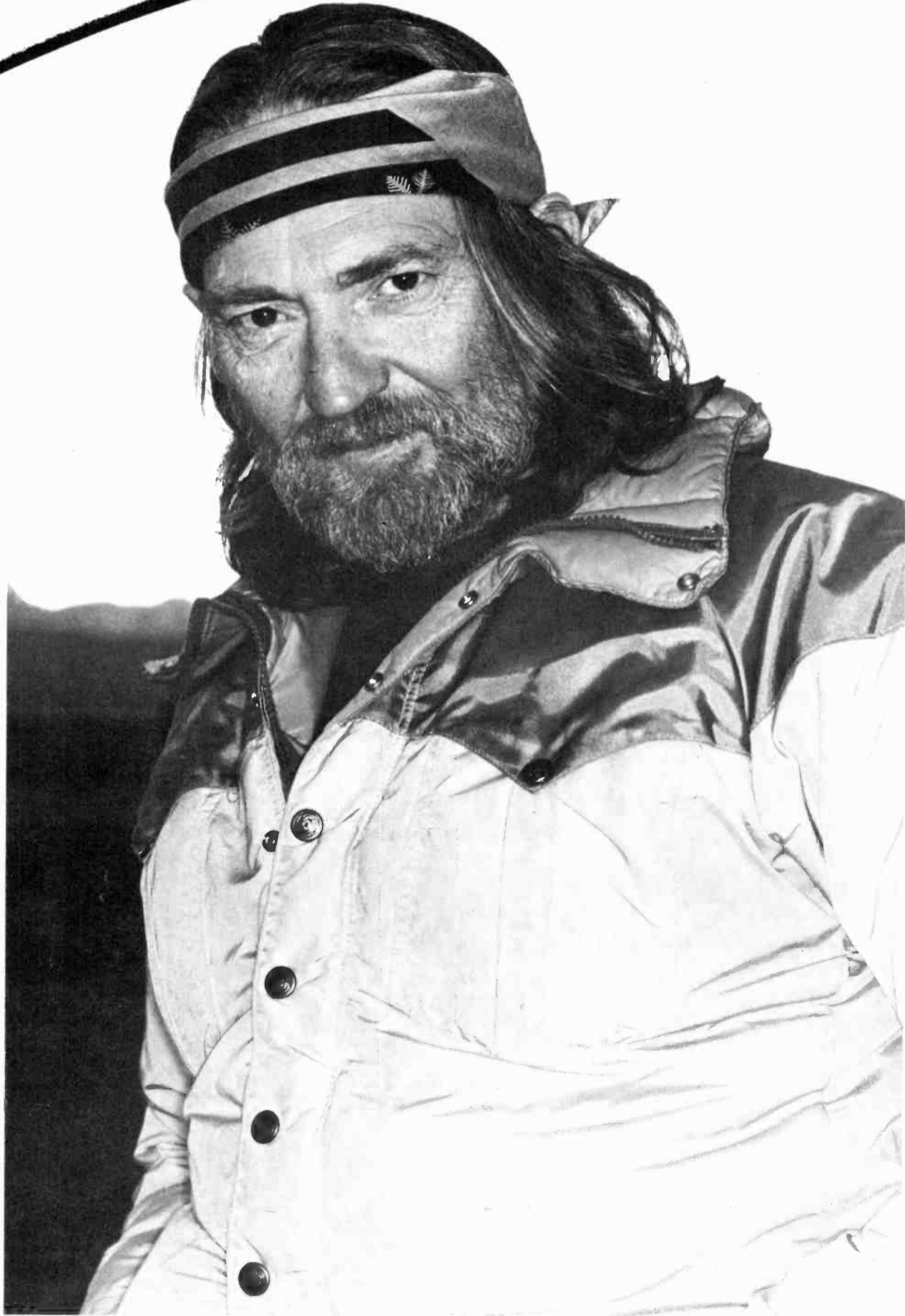
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WHO ELSE?

FROM THE PLATINUM ALBUM "ALWAYS ON MY MIND" FC 37951 • PRODUCED BY CHIPS MOMAN

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Country

Nashville Scene

With this column, "Nashville Scene" vacates the premises for a week in the state of Texas . . . checking out local talent, visiting Gilley's and Billy Bob's, and trying to master the intricacies of the Cotton-Eyed Joe. Guest editor Edward Morris sits in this week for a "Scene Spy" report.

The Nashville music industry so loves awards that it will eventually get around to conferring them on everybody. Trade and professional associations, performance rights societies, publishers and magazines of all sorts shower their ephemeral and often spurious tributes with the benign abandon of crop dusters.

Whether this activity is a leftover antidote to our historical feelings of inferiority or just adulation therapy for the congenitally uncertain, it has reached the point of ridiculousness. And, worse, of boredom. When celebrations escalate to an almost daily ritual, who feels like celebrating anymore?

In response to this congratulatory mania, entire forests are felled to provide plaques and certificates. Quarries are gouged out in far regions until they throw up their metals, thereby simulating a reaction most of us in the awards zone succumb to sooner or later. To spread the strident tidings, regiments of calligraphers gallop at each new trumpet call, and publicists work their midnight chambers to torture one more scream of enthusiasm from a language they've beaten to a mumble.

Less negotiable to the recipient than food

stamps and less instructive than a bad review, an award just sits there—a boast incarnate.

Barbara Mandrell has been so awash in awards of late that the announcement of another one elicits only jokes and yawns, surely unworthy reactions to a gifted and likable performer. One wonders if there is a Methadone correlative in the awards system to ease the withdrawal pains of such constant winners should the awards ever taper off.

How much more sensible, humane and civilized it would be if the money used to buy and publicize these awards were, instead, diverted for food or medicine or education for the needy.

Awards-giving, however, will continue to be big business to some and the limit of promotional imagination to others. So we aren't likely to see an end to it anytime soon. But if awards are to remain with us, there should at least be more streamlined ways devised to get them to the honorees. Perhaps BMI and ASCAP could install drive-through lanes that would enable recipients to pick up their kudos without leaving the comfort of their Mercedes. Or maybe the proffering magazines could simply bind in their certificates of commendation. And couldn't some Music Row entrepreneur be energized into founding an all-awards satellite network? Lord knows, there are enough sympathetic production houses in town to keep it supplied.

Of course, if any of these ideas take hold, this observer expects an appropriate award for having come up with them.

Scene's spy in Ireland, the vacationing Tom Noonan, reports that Willie Nelson is all over the

dial in the British Isles with "Always On My Mind." Rhapsodizes Noonan, "It's getting play as heavy as the #1 single in the U.K., which is 'Happy Talk' by Captain Sensible on the A&M label. But Willie Nelson will, in my opinion, explode over there via this hit, both single and album. Watch and see if I'm not right." Even Irish bands in local pubs, says our fearless prognosticator, are singing the Nelson number—and making it sound like an Irish ballad.

In the Oh-No-Not-Again Dept., we have to report that Nashville has lost another showcase club, The Ringside Seat. Rumor is that it will re-surface as a French restaurant. The news was particularly bitter for The Piggys, a local rock band now under the sponsorship of the Miller Brewing Co. and due for their Miller debut at the club on July 17, only two days after the venue was shuttered.

Songwriters Wayne Carson and Ronnie Reno kicked off the first in a series of Wednesday night writers' showcases at the Hall Of Fame Motel's Soundtrack Lounge. House band is Jim West and the Nashville Cats.

Mac Davis is slated to give a benefit concert Sept. 30 at the Grand Ole Opry House for the American Diabetes Assn. In a similarly charitable vein, the Bellamy Brothers' recent benefit in Chicago raised \$43,500 for Lambs Farm, a residential care center for retarded adults.

Nobody's puppet herself, Irlene Mandrell has nonetheless taken a troupe of the ersatz creatures on the road. She's built a 50-minute music and comedy act around Truck Shackley and the Texas Critters, the Krofft Puppets last featured on NBC's "Barbara Mandrell Show." But who drives the bus?

Scene inadvertently failed to include Brooks Arthur in last week's report on the Tony Orlando/Toni Wine project recorded at Chips Moman's studio. . . . The foursome, who have been friends for more than 20 years, spent five weeks together working on the three album project. Arthur, who has produced such notables as Harry Chapin and Janis Ian, co-produced the entire package with Moman.

By the way, the Country Music Assn. wants to alert members that ticket orders are now in process for the upcoming October CMA Awards Show and Post-Awards Party. Order forms have already been mailed to members; the deadline for returning them is Aug. 16. If you don't get these ticket requests back to the CMA in time, you may be watching the CMA show on a 19-inch tv screen instead of at the Opry House this year.

Moon Shine Moves

NASHVILLE—Moon Shine Records has relocated its offices to 20 Music Square West, Suite 201, Nashville, Tenn. 37203; (615) 244-5900. The label has added Connie Collins as promotions assistant.

PERMIAN INKS MOFFATT AND SEELY

DALLAS—Katy Moffatt and Jeannie Seely are the first artists signed to Permian Records, a new label venture based here and geared specifically toward the country music market.

Chuck Robinson, Permian's president and chairman, says he is currently negotiating with artists to round out the label's roster. First product on Moffatt and Seely will debut in January.

Grammy-winning producer Larry Butler will serve as Permian's a&r consultant. West Coast entertainment attorney Gerry Margolis is assuming the position of executive vice president, splitting his time between L.A. and Dallas. Jim Meadors will be vice president of financial affairs.

According to Robinson, Dec. 1 has been set as the target date for filling in-house positions in the areas of vice president of promotions, sales and marketing director and staff publicist. Distribution will be handled through indies.

New On The Charts

JULY 31, 1982, BILLBOARD



KAREN BROOKS
"New Way Out"—★

Songwriter fans know this artist as the composer of such songs as "Couldn't Do Nothin' Right" (for Rosanne Cash) and "Tennessee Rose" (for Emmylou Harris). Rodeo fans know her from stints on the professional barrel-racing circuit. Now with this week's superstar debut on the Hot Country Singles chart, Brooks ensures herself a new group of fans.

The Dallas-born singer (who once held a career as a commercial artist) has spent time in both Austin, and Nashville. In Austin, she worked with performers like Jerry Jeff Walker, Steve Fromholz, Rusty Weir and the Lost Gonzo Band. Singer/songwriter Gary P. Nunn (formerly Brooks' husband) cut her "Fool For A Tender Touch" on an album. In Nashville, she roomed with Carlene Carter—and wrote "Tennessee Rose" for Carlene's father and stepmother, Johnny Cash and June Carter.

It was Rodney Crowell who found Brooks in Austin and suggested she move to California, where she sang backup with a group he had formed. Through Crowell, she met Brian Ahern, producer of her just-released "Walk On" LP, which also features Emmylou Harris, Jennifer Warnes, Bill Payne, and John McFee.

Manager is John Ciambatti, 270 N. Canon Dr., Beverly Hills, Calif. 90210. (213) 275-0568.



AMY WOOLEY
"If My Heart Had Windows"—86

When Amy Wooley arrived in Nashville to record her current single with producer Ron Chancey, she found a much warmer reception than an earlier trip when she made the local Music City rounds with little success.

Cleveland-born Wooley, 26, had come to Nashville in 1977 with a demo tape of original songs, hoping to land a recording contract. When no doors opened, she returned to the Chicago folk music club scene where she had performed for several years. She met and married Rob Rawlings, a commodities broker who insisted they move to Los Angeles to pursue her career. There, he interested MCA Records president Bob Siner in Wooley's talents and Siner signed her to the label. Her debut album last year was "Amy Wooley."

In December, she linked with manager David Wood who brought her to Nashville and put her with MCA's Nashville a&r vice president Ron Chancey. Singing harmonies with Wooley on her first chart single is Jim Glaser; the song was written by "Elvira" author Dallas Frazier.

Wooley is managed by David Wood of Music Artists Management in Los Angeles and booked by Rod Essig of Variety Artists in Minneapolis.

Billboard Hot Country LPs

Survey For Week Ending 7/31/82

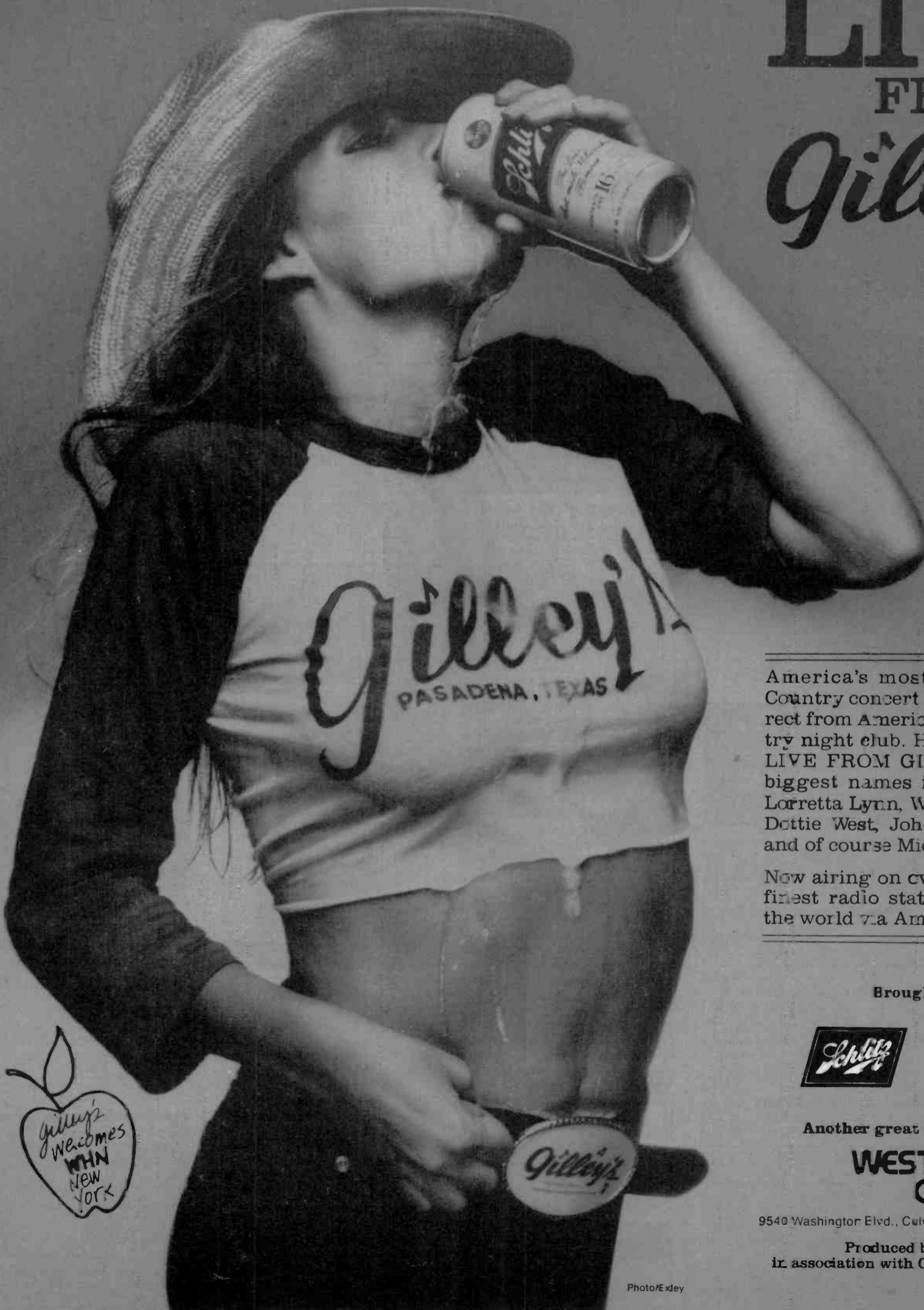
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Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	Dist. Label	Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number	Dist. Label
1	1	19	ALWAYS ON MY MIND	Willie Nelson, Columbia FC 37951	CBS	52	11	THE MAN WITH THE GOLDEN THUMB	Jerry Reed, RCA AHL1-4315	RCA	
2	2	20	MOUNTAIN MUSIC	Alabama, RCA AHL1 4229	RCA	41	41	AMAZING GRACE	Cristy Lane, Liberty 51117	CAP	
3	3	39	WAITIN' FOR THE SUN TO SHINE	Ricky Skaggs, Epic FE 37193	CBS	42	43	PISTOL PACKIN' MAMA	Hoyt Axton, Jeremiah JH-5003	IND	
4	4	38	BIG CITY	Merle Haggard, Epic FE 37593	CBS	43	32	GREATEST HITS	Kenny Rogers, Liberty L00 1072	CAP	
5	5	15	HIGH NOTES	Hank Williams Jr., Elektra/Curb E1-60100 (Elektra)	WEA	44	40	CIMARRON	Emmylou Harris, Warner Bros. BSK 3603	WEA	
6	6	21	BLACK ON BLACK	Waylon Jennings, RCA AHL1 4247	RCA	45	34	BROTHERLY LOVE	Gary Stewart And Dean Dillon, RCA-AHL-1-4310	RCA	
7	8	10	IN BLACK & WHITE	Barbara Mandrell, MCA 5295	MCA	46	48	STILL THE SAME OLE ME	George Jones, Epic FE 37106	CBS	
8	10	5	SOMEWHERE IN THE STARS	Rosanne Cash, Columbia FC-37570	CBS	47	49	I AM WHAT I AM	George Jones, Epic JE 36586	CBS	
9	9	15	HEART BREAK EXPRESS	Dolly Parton, RCA AHL 1-4289	RCA	48	47	SEVEN YEAR ACHE	Rosanne Cash, Columbia JC 36965	CBS	
10	11	25	SOUTHERN COMFORT	Conway Twitty, Elektra EI 60005	WEA	49	42	SOME DAYS IT RAINS ALL NIGHT LONG	Terri Gibbs, MCA 5315	MCA	
11	7	14	LISTEN TO THE RADIO	Don Williams, MC 5306	MCA	50	53	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS	Roy Clark, Churchill CR 9421	MCA	
12	12	13	INSIDE OUT	Lee Greenwood, MCA 5305	MCA	51	44	FANCY FREE	The Oak Ridge Boys, MCA 5209	MCA	
13	13	9	QUIET LIES	Juice Newton, Capitol ST-12210	CAP	52	61	UNLIMITED	Reba McEntire, Mercury SRM-1-4047	POL	
14	15	14	WHEN WE WERE BOYS	The Bellamy Brothers, Elektra/Curb E1-60099	WEA	53	54	DESPERATE DREAMS	Eddy Raven, Elektra 5E 545	WEA	
15	16	23	BOBBIE SUE	Oak Ridge Boys, MCA 5294	MCA	54	46	SEASONS OF THE HEART	John Denver, PCA AHL1 4256	RCA	
16	17	45	GREATEST HITS	Willie Nelson, Columbia KC2 37542	CBS	55	50	GREATEST HITS	The Oak Ridge Boys, MCA 5150	MCA	
17	20	7	JUST SYLVIA	Sylvia, RCA AHL-1-4263	RCA	56	59	BACK IN THE COUNTRY	Roy Acuff, Elektra E1 60012	WEA	
18	21	7	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN)	Moe Bandy, Columbia FC 38009	CBS	57	64	TOO GOOD TO HURRY	Charly McClain, Epic FE 38064	CBS	
19	18	72	FEELS SO RIGHT	Alabama, RCA AHL1 3930	RCA	58	57	WHEN A MAN LOVES A WOMAN	Jack Grayson, Koala 15751	MCA	
20	19	48	THE PRESSURE IS ON	Hank Williams Jr., Elektra/Curb 5E 535	WEA	59	51	JUICE	Juice Newton, Capitol ST 12136	CAP	
21	28	6	LOVE TO BURN	Ronnie McDowell, Epic FE-38017	CBS	60	56	SUGAR FREE	Dave Rowland, Elektra E1 60011	WEA	
22	65	2	LOVE WILL TURN YOU AROUND	Kenny Rogers, Liberty L0 51124	CAP	61	55	STICKIN' TOGETHER	The Kendalls, Mercury SRM-1-4046 (Polygram)	POL	
23	39	2	FAMILY'S FINE BUT THIS ONE'S MINE	David Frizzell, Warner/Viva 23688	WEA	62	55	GREATEST HITS	Ronnie Milsap, RCA AHL1 3772	RCA	
24	23	10	NUMBER ONES	Conway Twitty, MCA 5318	MCA	63	58	GREATEST HITS	Waylon Jennings, RCA AHL1-3378	RCA	
25	24	13	BUSTED	John Conlee, MCA 5310	MCA	64	66	THE BEST OF EDDIE RABBITT	Elektra 6E 235	WEA	
26	27	49	STEP BY STEP	Eddie Rabbitt, Elektra 5E 532	WEA	65	69	16TH AVENUE	Lacy J. Dalton, Columbia FC 37975	CBS	
27	28	16	CHARLEY SINGS EVERYBODY'S CHOICE	Pride, RCA AHL1-4287	RCA	66	69	CARRYIN' ON THE FAMILY NAMES	David Frizzell & Shelly West, Warner Bros. BSK 3555	WEA	
28	29	18	WINDOWS	The Charlie Daniels Band, Epic FE 37694	CBS	67	62	FAMILY AND FRIENDS	Ricky Skaggs, Rounder 0151	IND	
29	30	112	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644	RCA	68	60	GREATEST HITS	Anne Murray, Capitol S00 12110	CAP	
30	31	15	AIN'T GOT NOthin' TO LOSE	Bobby Bare, Columbia FC 37719	CBS	69	70	SHARE YOUR LOVE	Kenny Rogers, Liberty L00 1108	CAP	
31	32	7	SOFT TOUCH	Tammy Wynette, Epic 37980	CBS	70	68	STARDUST	Willie Nelson, Columbia JC 35305	CBS	
32	36	3	STRAIT FROM THE HEART	George Strait, MCA 5320	MCA	71	72	ROWDY	Hank Williams Jr., Elektra/Curb 6E 330	WEA	
33	34	26	FINALLY	T.G. Sheppard, Warner/Curb BSK 3600	WEA	72	73	I'M GOIN' HURTIN'	Joe Stampley, Epic FE 37927	CBS	
34	45	2	THE LEGEND GOES ON	The Staller Brothers, Mercury SRM-1-4048 (Polygram)	POL	73	71	YOU DON'T KNOW ME	Mickey Gilley, Epic FE 37416	CBS	
35	36	25	THE DAVID FRIZZELL AND SHELLY WEST ALBUM	Warner/Viva BSK 3643	WEA	74	67	THE DUKES OF HAZZARD	Various Artists, Scotti Bros. FZ 37712 (CBS)	CBS	
36	37	44	STRAIT COUNTRY	George Strait, MCA 5248	MCA	75	63	YEARS AGO	The Staller Brothers, Mercury SRM 16002	POL	
37	38	17	LAST TRAIN TO HEAVEN	Boxcar Willie, Main Street ST 73001 (Capitol)	CAP						
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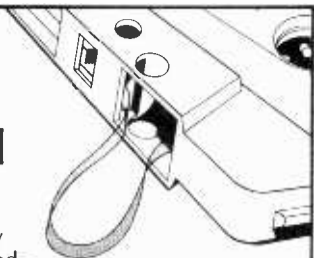
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General News

Rock'n'Rolling

X Marks The Spot; Time For Trivia

By ROMAN KOZAK

Interviewing four people at one time can be pretty tough, but it's not much of a problem with X, as bassist/vocalist John Doe does most of the talking, while singer Exene Cervenka doodles, guitarist Billy Zoom keeps wary watch and drummer D.J. Bonebrake stays pretty much in the background.

"If you start focusing on one person, then people start thinking that one person is the band, but X is four people and that is the way we like it," says Doe, by way of explanation.

X is currently on tour, booked by its co-manager Barbara Reilly, playing the Palladium in New York, and other halls and clubs around the country, in support of its "Under The Black Sun" LP on Elektra Records.

"Basically how it happens is we say, 'let's go on tour,'" says Doe. "And then she calls up a bunch of cities to see what they say and what the places are like. We try to play to underage audiences as much as possible. And then we say, let's not play Detroit, but we play it anyway. We try to pick the best places."



X is managed by Jay Jenkins, who is also the band's attorney, and recently the band made a big move, going from the small Slash label to a longterm deal with Elektra. They say they're happy with the change.

"It's better than we expected," says Exene. "They are helping us so much. We got to do the artwork ourselves; they didn't come down to the studio when we recorded; they let us make the record. We gave it to them and they said they liked it. And they've been behind it since. I don't think that we could ask much more from a record company."

It also didn't hurt, the members of X acknowledge, that their previous two LPs have sold in the 100,000 range, with "Wild Gift," the previous one, appearing atop the yearly critics list in 1981 in both the New York and Los Angeles Times.

"They (Elektra) felt that we must have been doing something good, and we weren't a bunch of load-outs or something," says Doe. "Like we're professional musicians or something," adds Exene.

"Billy and DJ and I have been in a bunch of bands and you realize when you have an opportunity to make records and get in front of people you don't want to screw it up. Because it's hard to come by, especially in this day and age. This is an

opportunity, something you get to do."

"It's like having a car in L.A.," adds Zoom.

Doe says Elektra paid Slash Records a fee in order to get X, which was beneficial all around since Slash then had more money to invest in its other bands, the Blasters (since gone to Warners) and Fear. And X got a major label behind it.

"It's very hard for independents, very, very hard," continues Doe. "But unfortunately rock'n'roll bands don't last for 25 years so you can't wait. You have to get out there and get as many records out as you can while you're still in your prime. It's like a boxer or a race horse, or something like that."

★ ★ ★

In what band was Charles Koppelman in 1960, and what was that group's only hit? Who is Ashley Holt? Drummer Sammy Piazza played on what Hot Tuna albums?

If trivia questions such as these fascinate you, or if you are having a bit of trouble keeping up with the acts and musicians from the A's, A.B. Skhy, A440, Phil Aaberg to Mike Zydowski, Zygote, Eddie Zyne and Zebra, then there are a number of rock reference books on the market that could be useful for you.

(Continued on page 51)

August Cable Has Music Variety

• Continued from page 9

September, airs Aug. 21, with a Police concert and interviews the following night. "Fleetwood Mac Weekend," the 28th and 29th, is highlighted by a contest, "Bob Welch And Friends In Concert," and interviews.

Elsewhere on the cable rock scene, USA Network's "Night Flight" includes specials on Cliff Richard (14), Maze featuring Frankie Beverly (21), Peter Tosh (27), Electric Light Orchestra (28), Chick Corea and Gary Burton (6) and April Wine (7). The program has also planned showings of "Live From The Lone Star Cafe" (7), "Sympathy For The Devil" (13), "Jimi Plays Berkeley" and "Blues From Harlem" (14) and "Jazztime" (20). Regular features are "Video Artist," "Discovery" and "New Wave Theatre."

Bravo's musical highlights this month include "Don Quixote" (16) starring Rudolf Nureyev and the Australian Ballet, as part of the channel's "Down Under Month." In addition, Bravo has a performance by jazz musician Dave Brubeck (23), "The Mikado" as performed by the D'Oyly Carte Opera Company, the centennial celebration of the St. Louis Symphony Orchestra (30) and the August "Magazine." This month's issue features a segment on

opera star Simon Estes.

Escapade/Playboy, another Rainbow pay service, offers an interview with Merle Haggard on Aug. 20. The same night also includes music and film reviews. The Singing Playmates perform Aug. 5.

Showtime subscribers can catch "Purlie" with Melba Moore, Robert Guillaume and Sherman Hemsley this month (17), as well as "Country Goes To England," starring Kris Kristofferson, Don Williams, Mel Tillis, Jerry Lee Lewis, Roy Orbison, Terri Gibbs, Billy Swan and Box Car Willie (2).

And on Home Box Office, subscribers will see Earth, Wind & Fire in concert Aug. 28, with an hour taped at the Oakland Coliseum. On the 15th, it's "Johnny Cash's America," with guest stars June Carter Cash, Rodney Crowell, Steve Goodman and John Prine.

Hearst/ABC's ARTS cultural channel offers a repeat of the Boston Symphony Orchestra's Centennial Concert (8), led by Seiji Ozawa and featuring Isaac Stern, Leontyne Price and Rudolf Serkin. Itzhak Perlman is host. "L.A. Jazz" on the 16th features the Ahmad Jamal Trio and blues singer Jimmy Witherspoon; other jazz programming includes "Women In Jazz: The Creative Force," with pianist Marian

McPartland, guitarist Mary Osborne, composer/singer Carla Bley, pianist Mary Lou Williams and saxophonists Willene Barton and Jane Ira Bloom (30).

"James Galway: The Man With The Golden Flute" airs the 22nd, just before Brahms' "Double Concerto For Violin, Cello And Orchestra" performed by Isaac Stern, Leonard Rose and the Israel Philharmonic conducted by Zubin Metha. The following evening, r&b singer Willie Dixon is profiled in "I Am The Blues."

Finally, on cultural CBS Cable, songwriters Kander & Ebb (1), Arthur Schwartz (4), Burton Lane (11) and Sheldon Harnick (25) are profiled. Other musical activity includes "Singin'" (1) and "Singin' II" (8) with Karen Morrow and Nancy Dussault.

The Chamber Music Society of Lincoln Center with soprano Judith Blegen and trumpet soloist Stephen Burns perform Aug. 6. Karl Boehm leads the Vienna Philharmonic in Dvorak's "Symphony No. 9" Aug. 13, and the Paris Opera Ballet dances Stravinsky's "Petrouchka" the 17th.

Also on CBS in August, Bobby Short, Hugh Shannon and Mabel Mercer are "Cabaret Times Three" (15). New Wave music and its effect on "kids, clothes, parents, clubs, radio and records" will be studied the following night, the Chicago blues scene on Aug. 20.

The Vienna Philharmonic performs two Richard Strauss pieces Aug. 20. Margaret Whiting appears in a cabaret act Aug. 22, and a "Moodsong" based on the last minutes in the life of jazz saxophonist "Lady" Lester Young airs the 23rd. Entitled "The Resurrection Of Lady Lester," the program was first performed at the Yale Repertory Theater and the Manhattan Theatre Club.

LAURA FOTI

Marketing Seen As New Music Key

• Continued from page 18

Jose, and Alan Peller of J&R Music World in New York.

Godwin, Dawidjian and Dragone all run independent single record stores specializing in dance/disco product. All stressed the importance of the 12-inch single within their respective markets.

Also, they all stressed the importance of keeping close touch with their local clubs and DJs, and either printing their own charts or display-

ing the records by order of their popularity. A good idea, the panel agreed, was to supply local DJs with the stores' business cards so that when patrons asked a title of a song they could write it on the back of the card.

Actually knowing the music was deemed very important. "People would come in asking about the song with the waitress in a cocktail bar when the Human League song first came out," recalled Godwin.

Music Arm Boosts Thorn EMI Division Reports 12-Month Profit Of \$62.4 Million

• Continued from page 9

ema and social centers suffered falls in attendance."

The group's retail chain of shops "made progress with strong demand for video products, though intense competition in the High Street for most other products reduced margins."

Thorn EMI consumer electronics profit for 1981-82 was \$124 million, compared with \$118 million the previous year. The films, video software and leisure section taken as a whole made a loss of \$17 million, compared with a profit of \$4.8 million the previous year.

Cave, in his report, admits to "mixed feelings." He adds: "The continuing recession in many of our markets has given us a considerable challenge. Levels of order intake from the U.K. market were lower last year in many sectors than in the previous year."

"But balancing this is the enlargement of our home entertainment businesses, especially music and video hardware and software, so strengthening our conviction that the company is pursuing the right

strategy for growth in the years ahead.

"That is further reinforced by the prospects we see coming for the company from the forthcoming expansion of broadcasting by satellite and cable tv."

In fact, the U.K. labor force of Thorn EMI was cut by a further 8,400 during the 1981-82 financial year, and Sir Richard Cave says: "The real benefits of the resulting

improvements in productivity will only become apparent as markets move out of recession."

But one former employee of the Thorn company went on to make a dramatic personal contribution to last year's music division growth. He is Cliff Richard, then Harry Webb, who started his working life as a truck loader at Thorn's television factory. He returned to the Thorn "stable" when the company took over the ailing EMI company.

'SHAKUHACHI' ALBUM

Japanese Firm Plans LP For Export Market Only

By SHIG FUJITA

TOKYO—The Japan Publications Trading Co., Japan's biggest exporter of records, has produced a specialist album of Japanese bamboo flute music which will by-pass the domestic marketplace and go solely for export.

Experiments on this instrument, known here as the "shakuhachi,"

were made on two albums by John Kaizan Neptune, a jazz-styled musician, and there were encouraging sales and reactions in the U.S. and through Europe.

This somewhat unexpected success, says Masuo Kokubo, manager of Japan Publications Trading's records division, triggered the decision to go for an export-only package introducing "purely Japanese music" to international record-buyers.

He adds: "We also brought Masayuki Koga back to Japan to work on the recording sessions. He has studied Japanese flute since 1961, then went to the U.S. in 1972, establishing the Japanese Music Institute of America in San Francisco in 1981."

Part of the work undertaken at Koga's institute is teaching Americans to play "shakuhachi," and the export album is to include a four-page English explanation of the instrument's range and history.

First pressing of the LP, some 3,000 copies, will be accompanied by promotional material for distribution to Japan Publications Trading's 18 distributors in the U.S., France, West Germany, Belgium, Holland, Italy, Switzerland, Canada and Australia. Kokubo says he looks for eventual sales in the 8,000 region.

The only Japanese wording on the sleeve is the title, "Hishiryō," or "Beyond Time And Space." The seven tracks included three traditional Japanese folk songs and four Koga originals. The aim is to produce a similar package every year.

Swedish Label Eliminates Domestic Production Arm

STOCKHOLM—Grammofon AB Electra, one of Sweden's leading independent record companies, is scrapping its entire domestic production unit, with a loss of 10 jobs, because of "the general crisis" in the record industry, according to Hans-Ove Eriksson, managing director.

He adds: "It's a matter of re-organization. The three-strong team of local producers will go, and free-

lancers only will be used in future. Also cut back will be the press and advertising department."

Electra developed into one of the major local companies during the 1950s and 1960s and has been RCA representative in Sweden since the '50s. Today, the company has license pacts with such foreign labels as Motown, 20th Century, Teldec and Telefunken, plus RCA.

When RCA started setting up its own operations in various European territories some years back, Electra was subject of rumors of a takeover by the U.S. major, but retained independence and the RCA license.

Hans-Ove Eriksson says: "There are three aspects of the decision to cut back. First, the whole industry has slipped economically in recent years. Then our domestic productions haven't been successful enough. And RCA product similarly has not been so successful of late."

Eriksson has appointed a new marketing director, Jan Bjoerklund, formerly in that role with Sound of Scandinavia Recording AB.

Melanie To Headline Rotterdam Folk Fest

AMSTERDAM—The 1982 production of Rotterdam Folk, a prominent indoor annual folk festival, will be headed by U.S. singer Melanie at the Doelen Concert Hall, Sept. 2-4.

This is the seventh in the series and it is expected to draw some 10,000 fans, with a total 28 concerts in the schedule featuring artists from the U.S., U.K., France, West Germany, Austria, Italy, Hungary, Turkey, Sweden, Finland, Belgium and Holland.



ROYAL REOPENING—Princess Margriet of the Netherlands chats with Allen Davis, president of CBS Records International, during a party celebrating the reopening of CBS' printing facility in Haarlem. The original plant burned down nearly two years ago. Among the other guests were the Lord Mayor of Haarlem, left, and Peter de Rougemont, senior vice president of European operations, CBS Records International, second right.

EMI Electrola Takes Top German Chart Share

HAMBURG—EMI Electrola is the clear leader among West German record companies in the shared chart performance for the first half of this year compiled by the magazine Musikmarkt.

The Cologne-based company not only consolidated its leading position in the singles charts with a 22.9% share, but also overtook Ariola at the head of the table for album chart placings.

EMI's 18.3% LP share was based both on the strength of its international repertoire and on its key role in the New German Wave movement through signings such as Kraftwerk, Fehlfarben, Rheingold, Spider Murphy Gang and BAP.

In second place was Ariola with 17.05%. Third, and some way behind, was CBS with 12.7%, then Deutsche Grammophon (10.6%), WEA (10.15%), K-tel (7.34%), Phonogram (6.83%) and Metronome (6%).

Behind EMI Electrola in its share of singles chart placings were Ariola with 17.4%, followed by Teldec with 12.5%, DGG with 10.8%, CBS also on 10.8% and WEA with 10.2%.

The magazine's similar analysis of group performances shows EMI's Spider Murphy Gang out ahead in the singles stakes with "Skandal Im Sperrbezirk." Runner-up was singer Joachim Witt with "Goldener Reiter" on WEA.

Third place went to Al Bano and Romina Power with "Sharazan" (EMI).

The Spider Murphy Gang repeated its success in the album lists, the Munich group's "Dolce Vita" outpointing Foreigner's "4" (WEA) and "Der Ernst Des Lebens" by another WEA act, Ideal.

Among West German publishers the best performance came from Francis Day & Hunter with 9.8%, ahead of Gerig with 8.6% and Melodie Der Welt with 7.3%.

CBS Austria 'Nice Price' Exceeds Expectations

By MANFRED SCHREIBER

VIENNA—Despite the overall aura of gloom hovering over the record industry here, CBS Austria has been breaking projected sales targets with its carefully-orchestrated "Nice Price" marketing campaign.

It features big-name back catalog material, previously retailing in the top-price sector but not on offer at new low prices.

Rudolf Niklas, marketing and sales manager, says: "Our confident estimate was that we'd sell 25,000 LPs and prerecorded cassettes in the first three months of a campaign which started in April."

"In fact, we passed that figure in just four weeks and at the end of the second month had sold 55% more."

The first release batch in the "Nice Price" range featured 40 titles, retailing at between \$5 and \$5.80 in the Austrian retail outlets, compared with the usual \$9.40 for a full-price album.

Says Niklas: "Unlike the parallel campaign in West Germany, we put strong efforts and money on behalf of 'Nice Price' into radio advertising and point-of-sale material. The expense forced us to set what was, for Austria, a comparatively high sales target in order to break even."

He sees a great future for sales of cheaper, top-quality and big-name back catalog material. A new batch of 22 titles has been added to "Nice Price" here, including Shakin' Stevens' "Hot Dog," ELO's "On The Third Day" and George Benson's "Shape Of Things To Come."

The eventual aim of CBS Austria is to have at least 100 titles in this sales sector. Says Niklas: "The aim is to encourage more young consumers, in the 17-25 year-old group, to buy albums and cassettes."

"The record industry market clearly has been shrinking but it is a fact of life that costs remain the same or increase."

OVERSEAS PAYMENTS SPOTLIGHTED

Delays Irk German Publishers

• Continued from page 9

thors' interests. "If you copy 16 notes in a row it is still not plagiarism," he said. "With 16 notes there are about five million possible variations."

Dr. Josef Bamberger, UFA general manager, reported once again on the general trend among German radio stations to play nothing but foreign titles, and provided a hit parade of those with an animosity to German music. Saarlandischer Rundfunk in Saarbrücken topped the poll with 69.7% foreign music, followed by Sudwestfunk (Baden Baden) with 66% and Deutschlandfunk (Cologne) with 64.8%. Even the lowest, Sueddeutsche Rundfunk (Stuttgart), notched 51.7% during 1980, the year in question.

Bamberger announced a joint initiative by German music society SPIDEM, which together with GEMA plans album compilations of

original German titles performed by German artists, with accompanying biographies and lyric sheets, which will be distributed to radio station programming staff as a means of familiarizing them with current home-grown work.

A plea from Peer Southern's Michael Karnstedt urged fellow publishers to pay more heed to video. On the basis of his experiences at VIDCOM, he said: "It is alarming the way this new industry is handling publishers' rights. We should do more to prosecute our own interests, because the legal position over music on video is far from resolved at the moment."

Hanser-Strecker added that greater cooperation was needed between the various copyright societies worldwide, each of whom was currently working independently where video and cable television were con-

cerned. It was up to GEMA to set a good example.

Horst Schubert, chairman of the Assn.'s choral music panel, described how severely music publishers are afflicted by the spread of photocopying. Even though more folio titles were being published and more choral performances were taking place, the sales of sheet music were actually declining. West Germany had over 18,000 choirs with more than 500,000 singers between them.

Schubert demonstrated the anti-copying spot—a brown or red mark on each sheet designed to make music unreadable after photocopying.

Despite criticising orchestras for returning hired folios in poor condition, the music publishers announced a program of support for youth orchestras in the future, on the grounds that they were "the customers of tomorrow."



CHIPS CHEER—Swedish pop duo Chips visits Copenhagen for a two day promotional tour for their new Mariann Records LP, "Having A Party." The visit, including in-store appearances at three Fona locations, was coordinated through the group's Danish affiliate, Tuba Records. Chips members are, from left forefront, Kikki Danielsson and Ellsabeth Andreasson.

Manilow In Soviet Disk Bow

MOSCOW—Barry Manilow has at last made his on-disk debut in the Soviet Union, with state record company Melodiya putting out an album compilation of "greatest hits" as part of its latest licensed international material.

Also out is Melodiya's second album by the Bee Gees, "Spirits Having Flown," the first being "Nights On Broadway" some four years ago. The group has wide popularity here, but the albums are lamentably few and far between, though EPs and flexi-disks, mainly for the magazine Krugozor, were available through the 1970s.

"Francis Goya In Moscow" also seems set for big national sales in the

Soviet, the LP featuring him with Russian musicians playing specially-arranged Russian folk songs.

Melodiya's pressing facilities in Riga and Leningrad have been further pushed to capacity by demand for two albums by the late Joe Dassin, still a favorite performer here. Other important recent releases have been Abba's "The Album," the Swedish group's "Voulez-Vous," Elton John's "Single Man," Gloria Gaynor's "Love Ways" and LPs by U.K. group Sky and French singer Michel Sardou.

On Melodiya's domestic talent front a major release is the debut album of Estonia-based Magnetic Band, a top rock act.

Gov't Curbs Hurt Jazz Acts In Poland

• Continued from page 34

But it's never certain until the last moment whether a show will go ahead, for the political tensions are such that there can be sudden curbs on the staging of entertainment events in general.

There was one period of political suspension, for example, slapped on student clubs, normally very active in the jazz world.

Despite the higher fees being paid to musicians, the even higher increases in food, restaurant meals and hotel accommodations make tours inevitably non-profit making. The public can't afford the higher ticket prices which would make touring economically viable again.

Again, the reimposition of a night curfew in some areas affects the whole atmosphere of concerts, with musicians feeling under pressure. Petrol rationing adds to the problem for itinerant Polish jazzmen.

Jan Ptaszyn Wroblewski, the first Polish jazzman to appear at the Newport Jazz Festival, back in 1958, now an arranger at Polish Radio, says the greatest problem for Polish jazz is the way international links have been broken.

"It's not just a question of Polish artists travelling abroad but also of foreign artists coming to this country so we can stay abreast of world jazz developments.

"The truth is that leading Polish jazz musicians know each other's work so well they cannot surprise each other in a musical sense. It's impossible to lay on concerts involving foreign jazzmen because it is hard to make contact, with telephone, telex and telegram links with the outside world severed." It already seems certain that the Warsaw International Jazz Jamboree, a silver jubilee production this year, will have to be cancelled.

TV DISK COMPANY

Duo Exits K-tel U.K. For Own Firm

LONDON—Two key executives of K-tel U.K., managing director Colin Ashby and a&r chief Nigel Mason, have quit to set up a rival television record merchandising company, TV Records, with reported city backing of around \$2 million.

The duo aims to have the new company fully operational in a few weeks, with a release schedule of five or six albums between late August and Christmas.

Ashby says TV Records will be essentially a "small overheads" operation, handling its own a&r and marketing, but going through outside companies for pressing, distri-

bution and tv space-buying.

The new outfit will sell only through retail outlets and won't be involved in direct response selling, a growing sector of record marketing in the U.K.

Says Ashby: "We are a wholly British company with no loyalty to overseas affiliates." K-tel, first and most successful tv merchandiser in Britain, is Canadian-owned.

He adds: "We've left K-tel with a strong line-up of releases for the fall. But we're convinced there is both room and opportunity for another television marketing company within the U.K. music industry."

Piracy Fight Gains Ground In Italy Tougher Laws Lead To Fines, Prison Terms For Offenders

• Continued from page 4

feit cassettes. On June 14 this year he was sent to prison for three months and fined \$1,500.

His sentence also included a punishment somewhat unique to the Italian legal way of life. He was ordered to buy space in a local newspaper and a specialist music publication thereby proclaiming publicly his guilt and the nature of his offense.

Tanorella, like virtually all convicted pirates, was also ordered to pay a sum of damages to the copyright owners of the pirated material.

He took the line in his own defense of denouncing the new antipiracy law as "unconstitutional" in that it was "too severe" as compared with others dealing with crimes of what he suggested were "the same low levels of importance." But the judge emphasized that this was a plea totally groundless in law.

In Rome, another street trader was found to have some 90 cassettes in his stall which infringed the law in that they didn't have the mandatory stamp of the licensing organization Societa Italiana Degli Autori Ed Editori (SIAE).

Within three months, Dante Gnessi, the trader, was in court being sentenced to two months in jail with a \$260 fine. In fact, his sentence was immediately cut by a third because he had pleaded guilty and admitted that he knew of the ramifications of the new antipiracy laws.

Gnessi told the court that he was caught while selling the very last of his illegal cassettes and that he intended to go "legal only" in his future trading.

Emphasis on different aspects of the new law seems to vary from one region to another. Some lawyers feel it is constructed in such a way as to favor litigation against producers of counterfeit product rather than the actual sellers or traders. Rome, the Italian capital, is seen as more a sellers' center than a haven of illegal duplicators. Judges in Rome seem, so far, to prefer actions against receivers of stolen goods rather than prosecutions against pirates.

But at national level there have been many sentences handed down to pirates in Italy over the last year under a law known here as "ricettazione," a term extended to goods obtained through illegal activities of all kinds.

One trader, Pasquale Guarino, got two years in prison, plus a \$450 fine. Sentences of around six months and fines up to \$500 are becoming almost commonplace as the fight against piracy in Italy takes on a kind of legal pattern. Paolo Tambone went to prison for two months, and was fined \$75 having been caught, back in July 1980, prior to the new law, with nearly 900 illegal cassettes. He'd pleaded not guilty on

the grounds that he was merely looking after the tapes for a few hours "as a kindness" to Guarino.

The new law is being implemented successfully in "old" cases, as is evidenced by the "stolen goods" trial of Gianfranco Artuffo.

This story started in September, 1979, when 2,000 cassettes with counterfeit SIAE stamps, together with master tapes and sleeve-print-

ing plates, were found during a Genova raid.

The trial was staged in Milan because Artuffo admitted buying much of the materials he used in this city. And, June 11 this year, he was found guilty of various offenses of record piracy, sent to jail for two years, fined \$375 and ordered to pay damages to copyright holders.

Artuffo's prison sentence was longer than the average because he had a previous conviction for this type of offense was regarded as a "habitual criminal," something which weighs heavily when Italian judges reflect on suitable punishments.

It's true that the new law is not so fast-moving in all parts of Italy, but the in-court action on both the "stolen goods" law and the antipiracy legislation is ensuring that record/tape piracy is coming under much better control.

When the antipiracy law was introduced, Guido Gignano, president of Associazione dei Fonografici Italiani (AFI), the local group of IFPI, estimated that 30% of record and tape sales in Italy were accounted for by pirate product and he confidently expected this to be reduced to a "manageable and reasonably acceptable" 5% to 8% in due course.

It's now apparent, 12 months later, that many in the industry believe that Rignano's forecast will, indeed, prevail.

'Open Air' Show For 'Rockpalast'

MUNICH—German television's "Rockpalast" live concert series originates for the first time from an open air venue on August 28.

Appearing at the Loreley Amphitheater on the Rhine river will be Frankie Miller, Eric Burdon and his new band, guitarist David Lindley, Rory Gallagher and BAP. The latter, a dialect rock group from Cologne which just earned a gold LP from EMI, is the first domestic rock act to be featured on a "Rockpalast" concert.

Program producer WDR-TV in Cologne says the summer special will start at 4:00 p.m. and continue until midnight, broadcast live on all third TV channels in Germany, with FM stereo simulcast. Nine foreign networks, including Italy, France and the U.K., are also set to carry the show, either live or via tape delay.

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BRITAIN

(Courtesy of Music & Video Week)
As of 7/24/82

SINGLES		
This Week	Last Week	
1	1	FAME, Irene Cara, RSO
2	7	DA DA DA, Trio, Mobile Suit Corporation
3	2	ABRACADABRA, The Steve Miller Band, Mercury
4	9	SHY BOY, Bananahama, London
5	24	DON'T GO, Yazoo, Mute
6	NEW	DRIVING IN MY CAR, Madness, Stiff
7	5	A NIGHT TO REMEMBER, Shalamar, Solar
8	12	IT STARTED WITH A KISS, Hot Chocolate, Rak
9	31	COME ON EILEEN, Dexys Midnight Runners & The Emerald Express, Mercury
10	4	INSIDE OUT, Odyssey, RCA
11	8	NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
12	6	MUSIC AND LIGHTS, Imagination, R&B
13	14	NIGHT TRAIN, Visage, Polydor
14	20	I SECOND THAT EMOTION, Japan, Hansa
15	10	IKO IKO, Natasha, Towerbell
16	3	HAPPY TALK, Captain Sensible, A&M
17	35	THE ONLY WAY OUT, Cliff Richard, EMI
18	13	MURPHY'S LAW, Cherl, 21
19	11	NO REGRETS, Midge Ure, Chrysalis
20	28	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, WEA
21	26	VIDEOTHEQUE, Dollar, WEA
22	23	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
23	21	FREEBIRD, Lynyrd Skynyrd, MCA
24	15	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU), AC/DC, Atlantic
25	30	TAKE IT AWAY, Paul McCartney, Parlophone
26	NEW	STOOL PIGEON, Kid Creole & Coconuts, Ze/Island
28	18	BEATLES MOVIE MEDLEY, Beatles, Parlophone
28	37	TOO LATE, Junior, Mercury
29	19	LAS PALABRAS DE AMOR, Queen, EMI
30	36	CHALK DUST—THE UMPIRE STRIKES BACK, The Brat, Hansa
31	33	ROCK THE CASBAH, The Clash, CBS
32	38	LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Geffen
33	16	JUST WHO IS THE 5 O'CLOCK HERO, Jam, Polydor
34	22	I'VE NEVER BEEN TO ME, Charlene, Motown
35	NEW	STRANGE LITTLE GIRL, Stranglers, Liberty
36	NEW	THE CLAPPING SONG, Belle Stars, Stiff
37	17	WORK THAT BODY, Diana Ross, Capitol
38	NEW	NIGHTS IN WHITE SATIN, Elkie Brooks, A&M
39	NEW	ARTHUR DALEY, The Firm, Bark/Stiff
40	39	I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra
ALBUMS		
This Week	Last Week	
1	1	THE LEXICON OF LOVE, ABC, Neutron
1	5	FAME, Soundtrack, RSO
3	4	LOVE & DANCING, The League Unlimited Orchestra, Virgin
4	3	AVALON, Roxy Music, EG/Polydor
5	2	PICTURES AT ELEVEN, Robert Plant, Swan Song
6	16	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
7	8	STILL LIFE, Rolling Stones, Rolling Stones
8	6	MIRAGE, Fleetwood Mac, Warner Bros.
9	9	COMPLETE MADNESS, Madness, Stiff
10	10	ABRACADABRA, Steve Miller Band, Mercury
11	13	SCREAMING FOR VENGEANCE, Judas Priest, CBS
12	11	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
13	7	IMPERIAL BEDROOM, Elvis Costello & Attractions, F-Beat
14	12	OVERLOAD, Various, Ronco
15	15	RIO, Duran Duran, EMI
16	NEW	THE KIDS FROM FAME, Various, BBC
17	14	ASIA, Asia, Geffen
18	22	TUG OF WAR, Paul McCartney, Parlophone
19	23	NIGHT BIRDS, Shakatak, Polydor
20	29	FRIENDS, Shalamar, Solar
21	27	HAPPY TOGETHER, Odyssey, RCA
22	25	THE CHANGELING, Toyah, Safari
23	16	THREE SIDES LIVE, Genesis, Charisma
24	28	LOVE SONGS, Barbra Streisand, CBS

25	19	FABRIQUE, Fashion, Arista
26	37	DARE, Human League, Virgin
27	17	NON-STOP ESTATIC DANCING, Soft Cell, Some Bizzare
28	21	HOT SPACE, Queen, EMI
29	33	GOOD TROUBLE, REO Speedwagon, Epic
30	NEW	THE SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
31	26	WINDSONG, Randy Crawford, Warner Bros.
32	39	SWITCHED ON SWING, Kings of Swing Orchestra, K-Tel
33	30	ARE YOU READY, Bucks Fizz, RCA
34	40	COMBAT ROCK, Clash, CBS
35	35	BODY TALK, Imagination, R&B
36	NEW	THE ANVIL, Visage, Polydor
37	31	THE NUMBER OF THE BEAST, Iron Maiden, EMI
38	37	CHARIOTS OF FIRE, Vangellis, Polydor
39	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
40	NEW	A FLOCK OF SEAGULLS, A Flock of Seagulls, Jive

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/24/82

SINGLES		
This Week	Last Week	
1	2	ABRACADABRA, Steve Miller Band, Capitol
2	1	HURTS SO GOOD, John Cougar, Riva
3	7	EYE OF THE TIGER, Survivor, CBS
4	5	WHO CAN IT BE NOW, Men At Work, CBS
5	4	BODY LANGUAGE, Queen, Elektra
6	3	ROSANNA, Toto, CBS
7	9	ONLY THE LONELY, Motels, Capitol
8	12	EYES OF A STRANGER, Payolas, A&M
9	10	CAUGHT UP IN YOU, .38 Special, A&M
10	16	YOUR DADDY DON'T KNOW, Toronto, A&M
11	6	HEAT OF THE MOMENT, Asia, Geffen
12	8	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
13	17	LOVE PLUS ONE, Haircut One Hundred, Jive
14	14	THE OTHER WOMAN, Ray Parker Jr., Arista
15	20	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
16	NEW	KEEP THE FIRE BURNIN', REO Speedwagon, Epic
17	11	EBONY AND IVORY, Paul McCartney & Stevie Wonder, CBS
18	13	I'VE NEVER BEEN TO ME, Charlene, Motown
19	NEW	ENOUGH IS ENOUGH, April Wine, Capitol
20	19	ALWAYS ON MY MIND, Willie Nelson, CBS
ALBUMS		
This Week	Last Week	
1	1	ASIA, Asia, Geffen
2	2	TUG OF WAR, Paul McCartney, CBS
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	5	STILL LIFE, Rolling Stones, Rolling Stones
5	4	EYE IN THE SKY, Alan Parsons Project, Arista
6	10	AMERICAN FOOL, John Cougar, Riva
7	NEW	PICTURES AT ELEVEN, Robert Plant, Swan Song
8	6	AVALON, Roxy Music, Warner Bros.
9	NEW	ABRACADABRA, Steve Miller Band, Capitol
10	8	TOTO IV, Toto, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/26/82

SINGLES		
This Week	Last Week	
1	1	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindisc
2	4	ICH WILL SPASS, Markus, CBS
3	2	DA DA DA ICH WEISS BESCHIED, Frank Zander, Hansas
4	3	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
5	5	DA DA DA ICH LIEB DICH NICHT, Trio, Phonogram
6	6	CARBONARA, Spiff, CBS
7	8	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
8	7	ROSEMARIE, Hubert Kah, Polydor
9	13	HEAT OF THE MOMENT, Asia, CBS
10	10	SOMMERPROSSEN, UKW, Teidec
11	16	HOHE BERGE, Fri. Men e, Polydor
ALBUMS		
This Week	Last Week	
1	1	ASIA, Asia, Geffen
2	2	TUG OF WAR, Paul McCartney, CBS
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	5	STILL LIFE, Rolling Stones, Rolling Stones
5	4	EYE IN THE SKY, Alan Parsons Project, Arista
6	10	AMERICAN FOOL, John Cougar, Riva
7	NEW	PICTURES AT ELEVEN, Robert Plant, Swan Song
8	6	AVALON, Roxy Music, Warner Bros.
9	NEW	ABRACADABRA, Steve Miller Band, Capitol
10	8	TOTO IV, Toto, CBS

12	9	DOWN UNDER, Men At Work, CBS
13	NEW	FACE TO FACE, Frank Duval, Teldec
14	15	TAXI, Jawoll, Phonogram
15	12	NON SUCCEDERA PIU, Claudia Mori, Ariol
16	NEW	MASCHINE BRENNT, Falco, Teldec
17	11	GOODY TWO SHOES, Adam & The Ants, CBS
18	20	NJUST AN ILLUSION, Imagination, Ariola
19	18	ADIOS SMOR, Andy Borg, EMI
20	NEW	DAS MAEDCHEN AUF DERT REPPE, Tangerine Dream, Ariola
21	23	GIRL CRAZY, Hot Chocolate, EMI
23	NEW	WO BIST DU, Spider Murphy Gang, EMI
24	21	CENTERFOLD, J. Gells Band, EMI
25	17	FELICITA, Al Bano & Romina Power, EMI
26	14	DER KOMMISSAR, Falco, Teldec
27	27	GERMANY CALLING, Tone Band, Polydor
28	25	CRIMSON & CLOVER, Joan Jett, Bellaphon
29	29	ON THE ROAD AGAIN, Barrabas, Hansa
30	NEW	POGO IN TOGO, United Balls, Jupiter

ALBUMS

1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	2	85555, Spiff, CBS
3	6	FUER USSZESCHNIGGE, Bap, EMI
4	5	EYE IN THE SKY, Alan Parson Project, Ariola
5	3	TUG OF WAR, Paul McCartney, EMI
6	4	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
7	11	ASIA, Asia, CBS
8	10	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Ariola
9	7	STILL LIFE, Rolling Stones, EMI
10	8	AVALON, Roxy Music, Polydor
11	12	DOLCE VITA, Spider Murphy Gang, EMI
12	13	4, Foreigner, WEA
13	17	FREEZE FRAME, J.Gells Band, EMI
14	9	TRIO, Trio, Phonogram
15	15	BEST MOVES, Chris De Bourgh, CBS
16	14	SELECT, Kim Wilde, EMI
17	19	FIVE MILES OUT, Mike Oldfield, Ariola
18	NEW	IV, Toto, CBS
19	16	ICH WILL LEBEN, Peter Maffay, Metronome
20	18	BUSINESS AS USUAL, Men At Work, CBS

JAPAN

(Courtesy Music Labo)
As of 7/26/82

SINGLES		
This Week	Last Week	
1	1	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
2	2	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Gele)
3	3	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
4	9	LA SAISON, Ann Louls, Victor (Watanabe)
5	4	HYAKUMANDORU BABY, Johnny, King (Crazy Rider)
6	7	SUMMER TOUR, RC Succession, London (Nakayoshi)
7	5	SEKIDOLAMASHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)
8	6	NATSU NO HEROINE, Naoko Kawal, Nippon Columbia (Gele)
9	8	SIE SHOJO, Hideki Saljo, RVC (Gele)
10	12	NIJIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)
11	11	YES-YES-YES, Off Course, Toshiba EMI (Fairway/PMP)
12	NEW	AISHI NO KASABURANKA, Hiromi Go, CBS Sony (Burning/PMP)
13	10	OMAEI CHECK IN., Kenji Sawada, Polydor (Watanabe)
14	NEW	CHIGIRI, Hiroshi Irsuki, Teichiku (Asahi/Toel)
15	NEW	DATTE-FALL IN LOVE-TO TSUZEN, Junko Mihara, King (Burning/Howon)
16	13	OTOKONO KUNSHO, Dalsuke E Shima, King (NTV/Crazy Rider)
17	19	SUMMER HOLIDAY, Shanelis, Epic/Sony
18	15	SHIWAASENITSUITE, Masaashi Sada, Freeflight (Masashi)
19	NEW	SLOWMOTION, Akina Nakamori, Warner/Pioneer NTV/Nichion
20	14	ON THE MACHINE, Tetta Sugimoto, Nippon Columbia (Office)

ALBUMS		
This Week	Last Week	
1	2	I LOVE YOU . . . , Off Course, Toshiba-EMI
2	7	P.M.9, Eikishi Yazawa, Warner/Pioneer
3	2	PEARL PIASU, Matsuyota Yumi, Toshiba-EMI
4	4	YUGUREKARA . . . HITORI, Hiromi Iwasaki, Victor
5	3	SEIKO INDEX, Seiko Matsuda, CBS/Sony
6	6	NOW AND FOREVER, Air Supply, Nippon Phonogram
7	8	PROLOGUE, Akina Nakamori, Warner-Pioneer
8	5	PINEAPPLE, Seiko Matsuda, CBS/Sony
9	12	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
10	13	HOT LIPS, Kado Asami, Teichiku
11	10	BOYS GIRLS, Shibusakital, CBS/Sony
12	NEW	BANZAI, Masahiko Kondo, RVC
13	11	GEORGE, George Yanagi, Warner-Pioneer
14	14	BIOGRAPHY II, Takao Kisugi, Ki Kitty
15	9	2222NEN PICNIC, Tulp, Toshiba-EMI
16	15	SOMEDAY, Motoharu Sano, Epic/Sony
17	16	JURIA, Iruka, Clarion
18	NEW	ASIA, Asia, CBS/Sony
19	19	NIAGARA SONG BOOK Eichi Ohtaki, CBS/Sony
20	NEW	LOVE ISLAND, Third World, CBS/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/26/82

SINGLES		
This Week	Last Week	
1	1	I'VE NEVER BEEN TO ME, Charlene, Motown
2	4	I RAN, A Flock Of Seagulls, Jive
3	3	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
4	2	KEY LARGO, Bertie Higgins, Epic
5	5	HUNGRY LIKE THE WOLF, Duran Duran, EMI
6	8	MORE THAN THIS, Roxy Music, Polydor
7	7	VIEW FROM A BRIDGE, Kim Wilde, Rak
8	13	POISON ARROW, A.B.C., Mercury
9	6	DON'T YOU WANT ME, Human League, Virgin
10	12	PROMISED YOU A MIRACLE, Simple Minds, Virgin
11	11	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
12	NEW	CRIMSON & CLOVER, Joan Jett & Blackhearts, Liberation
13	15	ISLAND OF LOST SOULS, Blondie, Chrysalis
14	10	DON'T TALK TO STRANGERS, Rich Springfield, Wizard
15	9	MIKEY, Tony Basil, Radialchoice
16	NEW	NO TIME, Mondo Rock, WEA
17	16	CLASSIC, Adrian Gurvitz, Rak
18	17	CONTROVERSY, Prince, Warner Bros.
19	NEW	HOLD ME, Fleetwood Mac, Warner Bros.
20	20	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis
ALBUMS		
This Week	Last Week	
1	1	AVALON, Roxy Music, Polydor
2	NEW	SONS OF BEACHES, Australian Crawl, EMI
3	3	TIME AND TIDE, Split Enz, Mushroom
4	4	MIRAGE, Fleetwood Mac, Warner Bros.
5	11	TUG OF WAR, Paul McCartney, Parlophone
6	5	RIO, Duran Duran, EMI
7	2	SOLID GOLD EASY ACTION, T. Rex, EMI
8	13	NUOVO MONDO, Mondo Rock, WEA
9	7	DARE, Human League, Virgin
10	8	CHARIOTS OF FIRE, Vangellis, Polydor
11	10	STILL LIFE, Rolling Stones, Rolling Stones
12	NEW	SELECT, Kim Wilde, Rak
13	6	HOT AUGUST NIGHT, Neil Diamond, MCA
14	9	FRIENDS OF MR. CAIRO, Jon & Vangellis, Polydor
15	14	ORIGINAL MUSIQUARIUM, Stevie Wonder, Motown
16	12	CIRCUS ANIMALS, Cold Chisel, WEA
17	17	1982 WITH A BULLET, Various, EMI
18	20	THE BROADSWORD & THE BEAST, Jethro Tull, Chrysalis
19	15	THE HUNTER, Blondie, Chrysalis
20	NEW	EYE IN THE SKY, Alan Parsons Project, Arista

ITALY

(Courtesy Germano Rusclitto)
As of 7/20/82

SINGLES		
This Week	Last Week	
1	1	LA VOCE DEL PACRONE, Franco Battiato, EMI

2	2	COCCIANTE, Riccardo Cocconate, RCA
3	8	TITANTIC, Francesco De Gregori, RCA
4	5	TUG OF WAR, Paul McCartney, EMI
5	4	HIGH IN THE SKY, Alan Parsons Project, Arista/CGD-MM
6	3	PALASPORT, Pooh, CGD/MM
7	6	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
8	—	SOTTO LA PIOGGIA, Antonello Venditti, Ricordi
9	NEW	BELLA'MBRIANA, Pino Daniele, EMI
10	14	ROCK MANTICO, Alberto Camerini, CBS
11	15	30 X 60 VOL. II, Various, CGD/MM
12	11	EVA, Umberto Tozzi, CGD/MM
13	NEW	16 ROUND NO. 2, Various, CGD/MM
14	7	BODY TALK, Imagination, Panarecord
15	NEW	TERESA DESIO, Teresa Desio, Polygram
16	10	SCHIAVO SENZA CATENE, Marco Ferradini, Spaghetti/RCA
17	12	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen/CBS
18	18	JUKE BOX, Peppino Di Capri, Panarecord
19	NEW	MISTOMARE, Various, Durlum
20	—	HOLLYWOOD, HOLLYWOOD, Roberto Vecchioni, CGD/MM

NETHERLANDS

(Courtesy Stichting Nederlandse)
As of 7/24/82

SINGLES		
This Week	Last Week	
1	1	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Recca
2	2	DIEP IN MIJN HART, Andre Hazes, EMI
3	9	'N BEETJE GELD VOOR EEN BEETJE LIEFDE, Angelique, Olala
4	5	AVALON, Roxy Music, Polydor
5	6	BISCAYA, James Last, Polydor
6	4	I'VE NEVER BEEN TO ME, Charlene, Motown
7	NEW	O.O DEN HAAG, Harry Klorkestijn, Polydor
8	8	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
9	7	DYNAMITE, Vanessa, Duraco
10	10	TORCH, Soft Cell, Vertigo
ALBUMS		
This Week	Last Week	
1	1	STILL LIFE, The Rolling Stones, EMI
2	2	AVALON, Roxy Music, E.G./Polydor
3	3	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
4	4	ABRACADABRA, Steve Miller Band, Mercury
5	10	MIRAGE, Fleetwood Mac, Warner Bros.
6	NEW	SKUNK, Doe Maar, Killroy
7	NEW	BISCAYA, James Last, Polydor
8	9	WINDSONG, Randy Crawford, Warner Bros.
9	5	EYE IN THE SKY, The Alan Parsons Project, Arista
10	7	THREE SIDES LIVE, Genesis, Charisma

DENMARK

(Courtesy BT/IFPI)
As of 7/20/82

Virgin To Bow Indie German, Dutch Firms

• Continued from page 10

ventional, uncomplicated company. We don't want to change that." He points to the international success of such German bands as D.A.F. and Tangerine Dream, both on Virgin, and adds, "A lot of musicians have already called."

In Hilversum, Dirk de Vries, currently with Ariola, will take over marketing of Virgin in the Benelux countries.

In London, Virgin head Richard Branson noted the firm's success in developing European artists abroad, as well as the performance of Virgin's expansion two years ago in France. Since opening his Paris office, Branson says his French turnover has tripled.

"We felt for some time that there was room for another company in Europe. In a tightening marketplace, the best way to protect yourself is to get a larger share of a smaller market. And the best way of breaking one's acts is to have your own staff, your own commitment, behind those acts."

Virgin Music Publishing is currently affiliated with CBS Songs/April in most European markets. Branson says that partnership is about to run out, but no decision has been made whether it would be renewed.

He added that there are no plans to open Virgin retail outlets outside of the U.S., but there will be further expansion of independent music marketing/a&r companies to other countries next year.

Talent Announced For Peace Rally

VIENNA—Joan Baez, Jackson Browne, the Clash, the Stranglers, UB40 and Arlo Guthrie are all set to play at a peace rally expected to attract almost 100,000 people here August 6-8.

Tickets for the Vienna Peace Festival, organized by local and international student and peace groups, will cost \$17, all proceeds going to the European disarmament movement.



WINNER IS—Duran Duran members John, Andy and Roger Taylor participate in Australia's recent 1982 Countdown Rock Awards television show. At right is Countdown's regular anchorman, Ian Meldrum. The show's top winners were CBS group Men At Work.

Billboard photo by Bob King

German Export Trade Grows

HAMBURG—Growing acceptance for German music abroad—embracing everything from James Last and Eurovision-winner Nicole to the best of the New German Wave—means fast expanding trade for the country's record export firms.

Last year a total of 33.6 million disks was exported to European countries outside West Germany. By far the biggest customer was Holland, with 16.7 million units taken, followed by France, with 7.8 million, and the U.K., with 4.8 million.

Among non-EEC countries, Switzerland was the largest single market with 6.6 million units, while neighboring Austria took 6 million. Sweden took 2 million disks, and at the

other end of the scale came Gibraltar (207 records), Iran (221, Colombia (186) and the People's Republic of China (2,169).

The United States is at the moment a particularly strong market for exporters, partly due to the fact that NGW bands are beginning to arouse interest while sales remain too small for disks to be pressed on the spot.

Several Stateside retailers specialize in German product, and certain exporters like Larry's Record Syndicate in Stuttgart in turn concentrate on the U.S. market.

In total, U.S. imports from West Germany in 1981 amounted to 3.9 million records and tapes.

Middle East Gets Audio-Video Show

BERLIN—The first comprehensive international exhibition for consumer electronics in the Gulf area of the Middle East will take place March 6-10, 1983 in Abu Dhabi, under the title "Audio-Video."

It will be organized by AMK Berlin, organizers of the Berlin Fair, in conjunction with the Gulf Arab Marketing and Exhibition Company (GAME). AMK Berlin and the Abu Dhabi fair company have signed a contract for cooperation which extends initially till 1986 and provides for the joint planning and implementation of specialist fairs in

the capital city of the United Arab Emirates.

The exhibition space comprises a hall of 6,000 square meter gross area and 20,000 square meters of open grounds. Hi fi, video, music and television are the main sectors to be covered by the show, which will feature everything from broadcast studio hardware to home computers.

The consumer market for audio and video equipment in the Gulf states has expanded rapidly in recent years, and Abu Dhabi itself can also claim to be the main tv center for the whole of the UAR, along with Dubai.

CBS Increasing CX Euro Push

By JIM SAMPSON

MUNICH—CBS is stepping up its activities to promote its CX noise reduction system in Europe. Telefunken started, July 21, distribution of the first CX consumer decoding hardware made in Europe.

In August, CBS is launching its first major consumer campaign for CX in continental European territories.

The first public demonstration of CX in Germany, at last year's Berlin Radio-TV Fair, was not supported by adequate software and no hardware became available here until last November, through a Frankfurt-based importer.

But now Telefunken has started marketing operations on two record players with integrated CX decoder, priced \$240 and \$180, plus a separate decoder unit, selling at \$80. About 40,000 players have reportedly been manufactured by Telefunken, providing ample supply if demand materializes.

To stimulate demand, Telefunken and CBS have coordinated an ad-

vertising campaign in consumer publications, plus prominent participation at two major consumer audio/video fairs in August in Dueseldorf and Amsterdam.

Other interested European hardware manufacturers, including Grundig and Thomson-Brandt, are waiting for a supplier of CX decoding chips. Telefunken is not expected to meet external chip demand until next year, but National Semiconductor and Hitachi might be ready this fall.

Parallel to the hardware launch, CBS is expanding its catalog of CX-encoded albums in Europe. Karl G. Arbenz, CBS Frankfurt deputy managing director, points to a number of strong back catalog items, such as Simon and Garfunkel, Billy Joel, ELO, which will now be distributed in CX versions at no increase in price.

Also, in mid-July, CBS issued its first seven CX classical albums here.

Another major label has just joined the CX fold in West Germany: Teldec in Hamburg, half-owned by Telefunken, issuing its

first five CX pop disks, with six more expected shortly. A total of 65 CX-encoded albums are now available in this territory, according to Arbenz, including 19 through import services.

The hits are still not in CX, however. Of the 15 albums in the German top 65 distributed by CBS or Teldec, only two carry the CX logo.

Arbenz points to WEA as another firm ready to join the CX movement. Record Service in Alsdorf, the principal disk supplier for WEA in Europe, is now equipped with CX mastering equipment. But WEA's policy concerning CX, recently reaffirmed at company meetings in Stockholm, is that while CX should be made available to all its artists, the system should not be forced on anyone.

Friedrich-Carl Coch, head of Record Service, avers no WEA European artist has yet requested a CX pressing. At the moment, Coch seems more enthusiastic about another likely improvement in pressing quality, saying: "We're very interested in Teldec's DMM mastering process."

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PolyGram Sets Retail Odyssey Vid Thrust

By DAVID FARRELL

TORONTO—PolyGram has become the first record company in Canada to sell video games and related software. As previously noted, its sales force is handling the Philips Odyssey line (Billboard, July 10), although retailers contacted by Billboard indicate that substantial promotion won't occur until September.

At that point, television spots will run in Canada and the U.S., some utilizing Edmonton Oilers hockey superstar Wayne Gretzky who is endorsing everything these days from Bic pens to hockey pucks and now Odyssey.

No official information on the marketing of the line has yet been made available to the trade media here by PolyGram, apparently in an effort to concentrate the impact of the fall push.

It is known, however, that PolyGram's sales force is concentrating on promoting Odyssey to disk retailers and wholesalers initially. However, merchandisers have shown conservatism in moving into video so far, largely because of the state of the Canadian economy which is forcing all retailers to under-stock these days.

The number of accounts accepting a test marketing of the line is unknown, but it is thought that as

many as 20 stores in the province of Ontario have given PolyGram initial orders. One of these was to have been the Sam the Record Man chain. Owner Sam Sniderman made an initial order for two of his stores, including the company's flagship in Toronto, but after a month it has backed out for the time being.

According to one Sam's employee, the games weren't selling and the returns policy wasn't sufficiently flexible, the implication being the Odyssey line was an inventory gamble at this time.

About 50 games are being introduced by PolyGram with an average retail price of \$41.95. Adaptor units are expected to run between \$299 and \$349.

Because PolyGram is the first record company to market and sell video games, the start-up program is expected to slow, involving a lot of display merchandising training, both for the sales force and for retailers.

However, because of PolyGram's strong market share and experienced work force, it is fair to assume that Odyssey is going to get a strong push and, ultimately, could become a profitable side-line for the company.

In-Store Push Aids Simmons

TORONTO—The power of in-store promotion made itself felt for exercise guru Richard Simmons in this city recently. His "Reach" album was sitting idle in record stores prior to his visit, but WEA now confirms that a recent visit has resulted in sales and reorders.

Simmons was to have made an earlier promotional visit to the city, but apparently was asking for a substantial fee to make an appearance. One report was as high as \$20,000 U.S.

However, he arrived here without payment to sign autographs and shake hands with approximately 1,000 people at the Eaton Centre in the heart of the city and did a whirlwind tour of radio stations, generating substantial media coverage as a result.

WEA had released the album about four weeks prior to his visit here, racking the albums in elaborate cardboard stands which 100% returns offered to get it into stores.

Holborne To Release Line Of Folklore Music Tapes

TORONTO—Holborne Records is to release a 22 cassette catalogue of Canadian-originated folklore music, the largest such tape library available from one supplier at this time.

Artists featured include Omar Bondahl, Don Messer, Marg Osburne, Charlie Chamberlain, Michael T. Wall and Elmer Briand and his Cape Breton Fiddle.

Repertoire originates from a catalogue of Canadian folklore music compiled by George Taylor, a retired record man who set up Rodeo Records as a conduit for field recordings by Canada's pioneer folk artists. The line was available earlier through London Records, but when that label folded, it was taken over by Holborne. Until recently the titles were dormant, sitting as masters in the company's West Hill, Ont. office.

According to Holborne's Frank Swain, current interest in Canadiana is on the rise, which in part led the company to reactivate the line. Additionally, several major racks have expressed interest in custom pressing compilations. Because of the tourist trade in Cape Breton, Prince Edward Island and New Brunswick in summer, retailers in the area expressed interest in seeing

the material released in cassette form, which is more compact as a gift item, and can be played in mobile homes with in-dash cassette units.

The catalogue is also available in album form and both carry \$6.98 suggested list prices.

Jett LP Has Single Insert

TORONTO—CBS here is marketing Joan Jett's first album, "Bad Reputation," with her latest "Summertime Blues" single inserted between the shrink wrap and the album jacket.

The album, which preceded "I Love Rock 'N' Roll," came out in the fall of 1981, but failed to have any sales impact, largely because Jett was still suffering an image problem with her association with the Runaways and also because the record got "lost" in the line up of fall superstar releases.

The re-release is the identical album with new shrink wrap and the "new bonus song." Interestingly, the single released for radio play will not be available commercially by itself; fans will have to buy the first album.

JULY 31, 1982, BILLBOARD



NICOLETTE LARSON—All Dressed Up & No Place To Go, Warner Bros. BSK 3678. Produced by Andrew Gold. With husband Andrew Gold taking the production reins from Ted Templeman (who's still aboard in an executive capacity), Larson taps a more economical pop/rock base previewed in the initial single, a cover of Dusty Springfield's big 1964 hit, "I Only Want To Be With You." While she still flexes the laid-back charm of her earliest records, Larson's overall vocal attack is more urgent here, whether interpreting a new Jackson Browne collaborative work ("I'll Fly Away") or an old Little Feat classic ("Two Trains"). The results could restore broad radio acceptance for the singer.

WARREN ZEVON—The Envoy, Asylum 60159-1. Produced by Waddy Wachtel, Greg Ladanyi & Warren Zevon. The hard-boiled rock songwriter's best album since "Excitable Boy" taps a familiar spectrum of topics while showing Zevon's new range as instrumentalist, underlined by his simple but dramatic use of synthesizers as well as keyboards and guitar. From the international intrigue of the title cut, he moves through stories of comic infidelity ("The Hula Hula Boy"), self-destruction ("Charlie's Medicine") and caustic disillusionment ("Ain't That Pretty At All") yet still offers warmth via two touching new love songs. His AOR dossier may be checked, but this is the work of a reliable operative.

ARETHA FRANKLIN—Jump To It, Arista AL9602. Produced by Luther Vandross. Arista's efforts to return the Queen of Soul to the top of the pop charts may pay off with this frisky, eight-song collection, while the title cut is already causing excitement on black radio. Unlike recent Franklin albums, this package has depth; standouts include a funky version of the Isleys' "It's Your Thing" and Smokey Robinson's ethereal ballad, "Just My Daydream." And a sure shot for urban and AC stations is "I Wanna Make It Up To You," a duet between Franklin and the Four Tops' Levi Stubbs. Cheers for Vandross' bright and supportive production.



ZAPP—Zapp II, Warner Bros. 23583-1. Produced by Roger Troutman and Zapp Troutman. Both Roger Troutman and Zapp have made impressive debuts bringing them rapidly to disk stardom, and now Zapp is back, paced by the current chart single "Dance Floor." That's Roger Troutman on talk box on "Dance Floor," and the group's robotic, robust groove music runs the gamut from future-soul to classical vocal-rhythm confrontations such as "Playin' Kinda Ruff." Dance fun is the zip in Zapp, and though wearing many musical disguises, it's Roger who gives the "Roger" to another run on the charts.

BOBBY WOMACK—Greatest Hits, Liberty LN 10171. Produced by Bobby Womack, Bob Montgomery, Bobby Goldsboro, David Rubinson. Womack's renaissance as "The Poet" may stake a good case for great hits yet to come, but Liberty closes the books on its greatest Womack tracks with a top of the shelf collection of the singer/songwriter/producer at his soul-shaking best. "Lookin' For A Love," "Harry Hippie," "Woman's Gotta Have It," "Nobody Wants You When You're Down And Out" and "Check It Out" lead the way for this multi-faceted artist with a brilliant streak and soul virtuosity to spare.



ADORO: POPULAR MEXICAN SONGS—Plácido Domingo with orchestra, CBS 37284. All constituents in Domingo's growing audience are rewarded by this anthology which favors the newly won MOR market with two contemporary pop numbers from South of the Rio Grande. Domingo's full voice operatic style is appropriate to the passionate Spanish language material which also includes Mexican pop evergreens and traditional songs. Classical fans who admire Neapolitan song will feel at home in these sun-drenched surroundings which include colorful native arrangements and spirited back-up work.



LISA BADE—Suspicion, A&M SP-6-4897. Produced by David Kershenbaum. Bade's debut offers fresh proof that Australia just might be the ideal climate for gravelly rock vocal styles: like Renee Geyer, Bade will invite early comparisons with Janis Joplin for the bluesy shape and husky timbre of her singing. But the striped-down modern rock instrumentation and producer Kershenbaum's savvy choice of songs help give

Spotlight



DONNA SUMMER, Geffen GHS 2005 (Warner Bros.). Produced by Quincy Jones. The first collaboration between Donna Summer and Quincy Jones sounds as tantalizing on vinyl as it does in theory, taking full advantage of Summer's existing credentials in fusing pop, rock and dance while expanding her powers as an r&b stylist. As signalled by the first single hit from the package, "Love Is In Control," Jones has extracted added nuance from Summer's powerful voice, enabling her to display greater control or less inhibition as the material dictates. The producer's usual session crew affords his widescreen sonic stamp, but an all-star supporting cast and an array of solid songs bring added appeal. With modern r&b, romantic pop ("Mystery Of Love"), bracing rock (Bruce Springsteen's "Protection," with the Boss on guitar), and even classic torch singing ("Lush Life") all represented, expect multi-format sales and airplay.

GO-GO'S—Vacation, I.R.S. SP 70031 (A&M). Produced by Richard Gottehrer. Sheer verve helped this youthful band's debut album break through as one of the past year's most dramatic success stories, and that triumph is mirrored here by signs of musical growth and added cohesion in the playing. To the band's original mix of '60s rock guitar and new wave stance has been added a richer emphasis on Charlotte Caffey's emerging keyboard work and new confidence for lead singer Belinda Carlisle. And with the title single already reaping the benefits of its summer theme, it's likely this vacation will be a long one, chartwise. Still, the long range prospects will probably depend on future growth as writers: few songs here step beyond the mood and movement of their predecessors, a question the band will need to address down the line.



BILLY SQUIER—Emotions In Motion, Capitol ST12217. Produced by Billy Squier, Mack. Squier follows the top five LP "Don't Say No" with another set of high-powered but melodic hard rock. There's no shortage of catchy, compact singles candidates here to follow in the footsteps of "The Stroke" and "My Kinda Lover," hits from the last album. Mack, best-known for his work with Queen, is back coproducing with Squier, framing the tunes with just the right amount of polish and flair. And Squier's tough, virile vocals supply much of the punch and intensity, especially on "It Keeps You Rockin'" and "Everybody Wants You."

Bade her own identity. Material from the hot team of Bryan Adams and Jim Vallance, Robin Lane, Nils Lofgren and Tom Waits all yield spicy rock performances that should invite rock and pop airplay.

AUSTRALIAN CRAWL—Sons Of Beaches, EMI America ST-17072 (Capitol). Produced by Mike Chapman. Already well established Down Under, this Melbourne sextet melds a modern rock sensibility with classic guitar rock to create an often tongue-in-cheek but musically straightforward package well-tailored for AOR. Lead singer James Reyne's vocal grit and the band's deft balance of wiry guitar and punchy drumming recall Tommy Tutone, but as the group's third outing in Australia, the album is clearly more than a case of outright emulation. Fellow Aussie Mike Chapman proves an apt choice as producer, his splashy but direct style attuned to the music.

NIGHT PLANE—Handshake FW38139. (CBS) Produced by Jeffrey Weber. This duo, consisting of Haden Gregg and Jim Dykann, plays easygoing yet dynamic rock and jazz-flavored pop in the Toto and Boz Scaggs vein. Veteran session musicians Steve Lukather, Danny Kortchmar and Russ Kunkel add to the sonic similarity yet Night Plane establishes its own sound. "Tried Too Hard" is winning with its reggae tinge yet the standout track is "Don't Be Fooled," a flowing tale of romance helped along by the wondrous saxophone work of Bryan Savage. In fact, this track could become the "Baker Street" or "Year of the Cat" of 1982.

ings, backs her with flair. The material alternates between uptempo numbers and slower songs with the former being the standout material. The reggae-flavored "Rock'n'Roll Boy" and the punchy "Grandview Girls" are the best.

CON HUNLEY—Oh Girl, Warner Bros. 23693-1. Produced by Steve Dorff. Once country, this artist has wisely chosen to unleash his natural inclinations (and skills) with pop/r&b through a production move to L.A. Hunley sounds happily at home with comfortable covers of songs like the Chi-Lites' "Oh Girl" and the Four Tops' "Ain't No Woman (Like The One I've Got)," cutting loose on numbers like "She Never Laid Love On Me" and displaying a new easy warmth on ballads like "It Used To Be Me" and "Stop, You're Killing Me."

RORY GALLAGHER—Jinx, Mercury SRM-1-4051 (PolyGram). Produced by Rory Gallagher. Along with Z. Z. Top, Irish axeman Gallagher survives as one of the few custodians of the power trio hard rock format, which he's continued to use as the framework for his own rampaging blues licks. This new set, his first in some time, Gallagher offers a familiar blend of straightforward guitar workouts and his own gritty vocals—a formula that could find new fans given hard rock's hardy stance at AOR.

VARIOUS ARTISTS—New York Thrash, Reach Out International Records A113. Executive project director: Dave Hahn. Yes, there is a New York hard core scene, and this cassette-only release spotlights 11 post-punk, post-new wave groups who are making noise in the New York area. Included are Adrenalin O.D., Bad Brains, Beastie Boys, Even Worse, False Prophets, Fiends, Heart Attack, Mad Nihilistics, and the Undead. Harmony and melody is not what these bands are all about, but there is a lot of energy here.

SUPER HEROINES—Cry For Help, Bemisbrain BR131. Produced by Steve Sinclair. This Southern California trio mixes doom and gloom lyrics with a full-frontal guitar attack. While the cover seems new romantic, this is more suited to intellectual punks who gloat in the studied despair of the Fall or Joy Division.

ALFONIA TIMS & HIS FLYING TIGERS—Reach Out, International Records A112. Produced by Marty Kahn. Usually the

cassette-only ROIR label concentrates on new wave, but here the focus is on raw funk. Built on a base of solid r&b, the music here incorporates elements of rock, reggae and jazz, creating some surprisingly complex forms, still vibrant with energy. It is music of great potential, but unfortunately Tims died three weeks before this album was released.

black

MARC SADANE—Exciting, Warner Bros. BSK 3675. Produced by James Mtume and Reggie Lucas. Singer Sadane unleashes a powerful vocal assault on "One Minute From Love," penned by the production team of Mtume & Lucas, and with the followup "Exciting" packs the one-two punch that should launch Sadane into chart orbit. Ultra-tasty music backgrounds give Sadane's rhythmic attack something to sing up to, and his vocals are up to it, as he combines fire and flash to boost his voice into contention with some of the best.

MIDNIGHT STAR—Victory, Solar 60145-1. Produced by Reginald Calloway and Midnight Star. Midnight Star projects a fresh passion and funk/rock fusion that generate hit excitement on "Victory," "Strike A Match" and "Move Me." Producer/songwriter Calloway helms the Star, but the group's strength is its blend of talent, voices and vision, which lean toward a slightly tougher sound that allows the group's lyrics and musicianship to seem more direct and meaningful.

DeBARGE—All This Love, Gordy 6012GL. Produced by Iris Gordy & Eldra DeBarge. Once upon a time there was the Jackson family, so when the DeBarge family debuts on Gordy you've got to wonder whether lightning can strike twice. Comparisons here and now might get them airplay, but this group relies more on Eldra DeBarge's singing/songwriting/production talents, giving them a softer funk glow on "Don't Tease Me," "I Like It" and "Can't Stop."

country

CINDY HURT—Talk To Me, Churchill CR9422. Produced by Bob Milsap and Joe Bob Barnhill. Hurt is best when she links her delicate, almost fragile, voice to the finer nuances of feelings—rather than to feelings in the extreme. Thus, she comes through well here on numbers like "Talk To Me Loneliness" and "Dreams Come In Handy," but falters when handling the fatalistic "Headin' For A Heartache" or the inevitably histrionic "Dark Moon" (the old Gale Storm hit).

jazz

JEFF HAMILTON QUINTET—Indiana, Concord Jazz CJ187. Produced by Carl Jefferson. Drummer Hamilton is flanked by Bob Cooper, Biff Hannon, John Clayton, Lanny Morgan, and singer Mark Murphy (on one title) in this pleasant nine-tune outing. It is Hamilton's debut as a leader; his taste runs along simple, understandable mainstream jazz sounds.

OSCAR PETERSON—Soul Espanol, Limelight EXPR1029. Produced by Harold Mooney. Ten tracks taped in Chicago in 1966 once again display the Canadian's prodigious technique at the keyboard. The LP's title is a misnomer, for a majority of the titles are Brazilian, with emphatic Portuguese roots. No matter: accompanied by percussion and Sam Jones' bass, Peterson is in top form on tunes like "Samba De Orfeu," "Manha De Carnaval," "Meditation" and "Amanha."

HELEN MERRILL—EmArcy EXPR1038. Producer unlisted. Quincy Jones' charts frame Merrill's singing on the seven standards offered here, and taped in the mid-1950s. It's an impressive session, helped by the contributions of Oscar Peterson and Clifford Brown, among others. Titles range from "Don't Explain" to "Falling In Love With Love" and the young Merrill sings them well. Jones contributes the annotation.

classical

SCHUBERT: THE SIX LATIN MASSES—Soloists, Spandauer Kantorei, Bach Collegium, Behrmann, Vox Cum Lauda 4-VCL 9016X. The Schubert masses have never benefited from frequent recordings; Schwann representation is slim and, in some cases on labels poorly distributed. This specially priced, well-crafted package, therefore, should win a slot in full-time stores serving serious collectors. Performances are good and the recordings nicely balanced, displaying an attractively resonant ambience which still preserves presence.

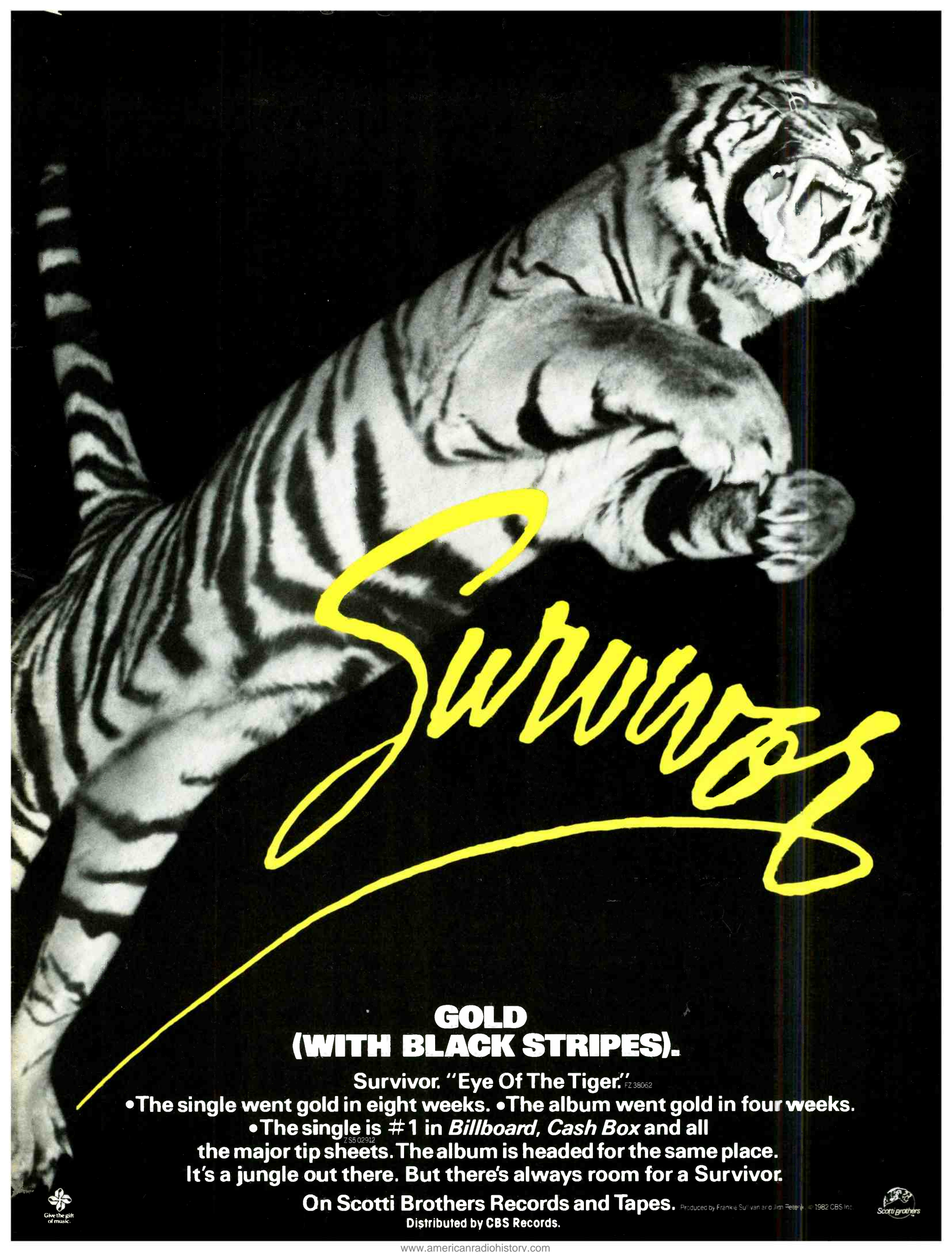
SOUSA SPECTACULAR—Eastman Wind Ensemble, Hunsberger, Tioch TD 1007. The ensemble has a long and glorious phonographic history, at first under Frederick Fennell, and for almost the last two decades under Donald Hunsberger. The expected precision and instrumental expertise remain hallmarks of the band in this collection of 14 marches, some little known—"The Corcoran Cadets," "Anchor And Star"—to others, such as "Stars And Stripes Forever" and "El Capitan," stalwarts of any Sousa greatest hits-type program. Sound is clear and gutsy, but closer than some might prefer. At Tioch's low price for digital, however, this should move off dealer shelves in a brisk two-step.

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.

Billboard's
Recommended LPs

pop

SPITTIN IMAGE—MCA5343. Produced by Robin Jenney. Mimi Rousseau has a commanding voice and the four-piece band, which mixes straight ahead mainstream rock with pop shad-



Survivor

**GOLD
(WITH BLACK STRIPES).**

Survivor. "Eye Of The Tiger." FZ 38062

- The single went gold in eight weeks. • The album went gold in four weeks.
- The single is #1 in *Billboard*, *Cash Box* and all the major tip sheets. ZSS 02912 The album is headed for the same place. It's a jungle out there. But there's always room for a Survivor.

On Scotti Brothers Records and Tapes. Produced by Frankie Sullivan and Jim Peterik © 1982 CBS Inc.

Distributed by CBS Records.



Give the gift of music.



Proposed 'Betamax' Clause Adds Audio \$\$

• Continued from page 1

taping and, more recently, record rentals.

The surprising move sets aside the problems faced by the movie business attributed to home video taping, but directly addresses the researched and documented losses claimed by the music industry.

The new "discussion draft" comes from the office of Sen. Dennis DeConcini (D-Ariz), the author of the so-called "Betamax Bill." That legislation would exempt consumers from copyright infringement in private, non-commercial video home taping.

The new amendment, if favored by Judiciary Committee members, could replace a similar, but more controversial amendment put forward by Sen. Charles Mathias (R-Md), which also offers the music industry copyright owners a royalty in the form of a compulsory license, and extends the infringement exemption to audio taping. However, the Mathias amendment would

provide the movie copyright owners with a royalty provision as well, and that provision is the one that is the most intensely criticized by video cassette manufacturers and retailers.

In that sense, the new amendment can be viewed as a compromise move, and chances for its markup and passage in the Judiciary committee increased. (A staff member in Sen. Mathias' office Thursday (22) was surprised to hear of the discussion draft, and said he had not seen it yet. He could not say whether Mathias would agree with the separation of the audio section from the video section, but did add that "the concept is something we've all been talking about in this matter, and although it comes from DeConcini's office, the provisions are the result of suggestions from all of us, and those on both sides of the question.")

The Mathias amendment's video "first sale" provision concerning rentals also raised the heckles of videocassette shop owners whose business depends on offering cassettes for rent as well as for sale, and

the new discussion draft eliminates that section.

Until word about the working paper surfaced this week, the music industry lobbyists had begun to worry about movement on the bill; four separate meetings that included possible markup sessions on the "Betamax Bill" and the Mathias amendment have been cancelled in the last 10 working days, and although staffers explained the cancellations by pointing to pressing business on the Senate floor, it was becoming clear, sources say, that the matter was at loggerheads.

The music industry coalition was also stunned by the indifferent and uncommitted responses and opinions offered by Administration officials in the testimony by representatives from the Departments of Commerce and Justice in House hearings just two weeks ago.

The new draft would first bring the copyright holders and the manufacturers together "to establish the rate of a manufacturer's use fee to be applied to high quality audio recording tapes and devices and the terms of such a fee." The fee would be negotiated for "not more than six months."

It goes further to state that if the representatives fail to reach an agreement, or if the Copyright Office's Register of Copyrights determines the negotiators are not representative of the manufacturers or copyright holders, then the matter would be settled through binding commercial arbitration by the American Arbitration Association—rather than the Copyright Royalty Tribunal, which has been heavily criticized by the manufacturers (Billboard, June 26).

This purposeful exclusion of the Tribunal is seen as an added inducement for tape and equipment manufacturers to come to the bargaining table.

Washington representatives of the music industry coalition are cautiously optimistic about the new discussion draft, especially since it comes from DeConcini's office. One official refers to the move as "crossing an important threshold" toward

passage of the bill and also as "a victory for the record companies."

The draft will make the rounds of committee members this week, and a decision will be made whether to use it instead of the more controversial Mathias amendment. Markup sessions—barring further Senate floor emergencies—are being scheduled once again by Judiciary Committee Chairman Strom Thurmond (R-SC). A staffer from his office says: "The Senator is committed to getting a markup on this bill."

The question of a royalty for movie copyright owners is referred to a Presidential Commission, to be established to determine whether the home video recording industry "has inflicted significant harm on video copyright owners." The seven-member Commission, with "interest and expertise" in the home video industry, would be appointed by the President 60 days after the act is passed by the Congress. In addition to granting government executive salaries for the Commissioners, the amendment also allows the Commission to accept, solicit, use and dispose of money donations as well as property and personal services.

The Commission to study the home video recording industry would report their findings to the President after one year, and if significant harm is found, would report recommendations for Congressional action.

While Stan Gortikov, president of the RIAA, hailed the DeConcini draft amendment as "recognizing the severity of the problem of home taping and the need for legislative remedy," he also voiced the hope that provisions to protect copyright owners of video recordings would also be included.

Vigorous opposition to any amendment, however, remains the posture of the Consumers Electronics Group of the Electronics Industries Assn. Jack Wayman, its senior vice president, rejects any possibility of working out royalty agreements with copyright holders. "We're not amenable to any compromise," he says. "We want a clean bill (the basic DeConcini statute) or nothing."

K-tel Activates Arrival For Original U.S. Releases

• Continued from page 3

the format is sustained, says Elflein.

David Catlin, K-tel senior vice president and general manager of U.S. operations, points to "sharply escalating costs of tv advertising and the need to look to other marketing areas" to sustain turnover in a soft economy as among factors leading to the Arrival launch.

"We can no longer rely 100% on past-promoted product," he says.

Catlin asserts that Arrival will be distributed by both K-tel's retail division and its subsidiary, Dominion Music Corp.

The retail division is the facility through which K-tel product reaches an estimated 25,000 discount and variety accounts and other stores. Dominion is the wing which distributes midprice merchandise, largely tv promoted overstock, to racks and one-stops, among others.

Where a store is serviced directly by K-tel, but is also an account of an outside rackjobber, the latter will be the medium through which Arrival will be retailed, Catlin declares.

"Baroque Connection" consists of seven medley episodes from the

works of composers active between 1650 and 1750. Ettore Stratta, who conducts the New World Ensemble, is co-producer along with Jeffrey Kaufman. Executive producer is K-tel's George Lukan.

List price of the album, both on disk and tape, will be \$8.98.

The album may appear on either the Arrival or K-tel labels in foreign markets, says Catlin. The Arrival logo has been used by K-tel in certain cases abroad in the past.

CBS Arm Pacts With Al Ham

NEW YORK—CBS Records Special Products and Al Ham Productions have signed a packaging, pressing and distribution deal under which CBS will release albums and tapes under Ham's Music Of Your Life label.

Al Ham Productions syndicates the Music Of Your Life radio format, which features classic American pop of the last four decades. The format is carried by 130 stations around the country.

Industry Events

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

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. 8-12, **Record Bar's** annual managers convention, Marriott Hotel, Hilton Head.

Aug. 29-31, **Video Software Dealers Assn.** Conference, Fairmont Hotel, Dallas.

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.

Sept. 30-Oct. 4, **Videxpo '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. 14-16, **National Music Sound & Video Show**, Hilton Hotel, New York.

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

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

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.** (AMO), Hyatt Regency, Chicago.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

April 10-14, **National Assn. of Record Merchandisers**, Fontainebleu Hilton, Miami Beach.

April 30, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

AMERICAN SUPERGROUP— LEAD GUITARIST

American Supergroup looking for heavy metal lead guitarist. Next major U.S. arena tour to begin this summer. Must be outstanding onstage performer, tall (6 ft. range), long hair, and must sing and write. Professionals only to respond. Please send tape, photo, and resume to:

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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	Black 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	Black 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	Black LP/ Country LP Chart	
1	1	18	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		36	40	13	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98		79	5	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98			
2	2	20	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 1	37	16	8	KANSAS Vinyl Confessions Kirshner FZ 38002 (Epic)	CBS				72	72	38	THE J. GEILS BANO Freeze-Frame EMI America S00-17062	CAP	▲	8.98		
3	9	3	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA		8.98		38	38	10	SOUNDTRACK Annie Columbia JS 38000	CBS	▲			73	74	38	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1 4194	RCA	▲	8.98		
4	4	15	TOTO Toto IV Columbia FC 37728	CBS	●			39	39	10	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS				74	67	37	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲			
5	5	6	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		42	15	15	RAY PARKER JR. The Other Woman Arista AL 9590	IND	●	8.98	BLP 12	75	65	23	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98		
6	13		JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	●	8.98		46	4	4	APRIL WINE Power Play Capitol ST 12218	CAP		8.98		76	76	4	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS				
7	6		SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	●			47	5	5	SOUNDTRACK E.T. MCA MCA 6109	MCA		8.98		85	7	SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram)	POL		8.98			
8	28	3	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA		8.98		43	43	54	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		89	5	RONNIE MILSAP Inside RCA AH11 4311	RCA		8.98			
9	11	4	RED SPEEWAGON Good Trouble Epic FE 38100	CBS				44	45	10	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 6002L2	IND	●	13.98	BLP 4	79	49	10	SQUEEZE Sweets From A Stranger F&M SP-4899	RCA		8.98		
10	10	10	.38 SPECIAL Special Forces A&M SP-4888	RCA	●	8.98		50	2	2	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP		8.98		80	81	8	HFART Private Audition Epic FE 38049	CBS				
11	8	38	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			82	2	2	JUOAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS				81	66	10	QUEEN Hot Space Elektra EI-60128	WEA	●	8.98	BLP 71	
12	15	6	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP		8.98		56	4	4	EODIE MONEY No Control Columbia FC 37960	CBS				82	84	11	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 63	
13	13	9	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 2	48	48	24	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●			96	3	SOUNDTRACK Star Trek II Atlantic SD 19363	WEA		8.98			
14	14	18	THE OAZZ BAND Keep It Alive Motown 6004ML	IND	●	8.98	BLP 6	49	30	21	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	84	91	4	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 36	
15	18	6	GENESIS Three Sides Live Atlantic SD 2-2000	WEA		10.98		50	52	10	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98		85	73	42	GENESIS Abacab Atlantic SD 19313	WEA	▲	8.98		
16	3	23	THE HUMAN LEAGUE Dare A&M/Virgin SP-6 4892	RCA	●	6.98		51	51	10	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 5	97	3	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS					
17	52		JOURNEY Escape Columbia TC 37408	CBS	▲			57	5	5	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98		87	77	42	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98		
18	21	11	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 4	53	53	7	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98		88	83	40	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98		
19	19	15	THE MOTELS All Four One Capitol ST-12177	CAP		8.98		62	10	10	CHEAP TRICK One On One Epic 38021	CBS				89	86	53	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		
20	12	12	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲			55	55	18	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS				90	92	9	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98		
21	23	8	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 1	58	7	7	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 3	100	2	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS					
22	22	8	THE CLASH Combat Rock Epic FE 37689	CBS				78	3	3	JOE JACKSON Night And Day A&M SP-4906	RCA		8.98		92	93	17	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98		
23	24	27	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		58	60	13	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98		93	87	27	SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98		
24	25	7	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9539	IND		8.98		59	59	19	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98		94	94	9	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98		
25	27	7	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA		8.98		60	54	13	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		95	88	21	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	WEA	●	14.98		
26	26	19	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98		61	61	7	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 19	121	5	MEN AT WORK Business As Usual Columbia ARC 37978	CBS					
27	29	7	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98		62	69	6	GARY U.S. BONDS On The Line EMI-America SD 17068	CAP		8.98		120	3	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 34		
28	32	6	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA		8.98		63	63	51	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		108	3	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS			BLP 53		
29	31	11	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		64	44	9	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98		99	101	7	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98		
30	34	4	SOUNDTRACK Rocky III Liberty LO 51130	CAP		8.98		65	64	10	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS				100	111	2	ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA		8.98		
31	33	8	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS				66	68	33	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98		101	102	68	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98		
32	41	3	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA		8.98		67	75	12	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		102	104	8	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS				
33	35	15	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98		68	71	12	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		103	103	14	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 9	
34	36	4	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98		69	20	10	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 14	104	105	16	ONIECE WILLIAMS Niecy ARC/Columbia 37952	CBS			BLP 21	
35	37	6	GLENN FREY No Fun Allowed Elektra EI-60129	WEA		8.98		70	80	3	TED NUGENT Nugent Atlantic SD 19365	WEA		8.98										

★ 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.)

JULY 31, 1982, BILLBOARD

Radio's 'Double Standard' Hit At New Music Seminar

By LEO SACKS

NEW YORK — Rock radio's "double standard" in its approach to new music acts was the focal point of two lively AOR panel discussions at last week's New Music Seminar here.

Addressing the frustration of promoting progressive bands in an era dominated by consultants and research testing, Jerry Jaffe of PolyGram Records, who moderated a panel on album radio promotion, noted that "a mediocre record with a mainstream sound is still easier to maneuver on to the air than an average record by an artist who's trying to make a new statement."

A new music act can have a successful record, he continued, but invariably "the follow-up is treated like a novelty—unlike a long-haired riff guitar act whose product is treated with open arms."

Harvey Leeds of Epic also scored conservative rock programmers for having "zip artist loyalty. Track record seems to be irrelevant." Robyn Kravitz of Arista Records commented that AOR radio unfairly tests new music acts at night ("I think there's a difference between new music and new releases," she opined), and Michael Plen of IRS Records said flatly that 40% of the nation's album programmers "are willing to bury" the Go-Go's new LP, "Vacation." "You'd think acceptance of a group that sold two million records would be forthcoming," he said.

George Gerrity of Warner Bros. Records was a bit more optimistic. "Things were getting bleak, but now we're starting to come out of the tunnel," he stated. Citing the emergence of new music station KROQ-FM Los Angeles, the promotion executive said the outlet "has been responsible for millions of dollars" in sales of Warner Bros. product. "This kind of success can't be ignored."

At the same time, Gerrity warned rock programmers that they are not immune to the urban contemporary format. "AOR would like to believe that urban's numbers aren't the same as theirs. But they've been incredibly effective in breaking rock acts like Kraftwerk, Tom Tom Club and Talking Heads."

At a panel on album radio, moderator Bill Hard of FMBQ Album Report confirmed that radio is "on the verge of a musical explosion," although he said he was unable to

quantify it because "there's still a feeling that the tired old core library has to be played."

Jon Sinton of Burkhardt/Abrams, which programs 80 "SuperStars" stations across the country, argued that there are "vast regional differences in what a given market will accept as new music." But Rick Carroll, who guided KROQ to its current ratings success, said that exposing new music amounted to little more than "picking the right cut from the right record and playing it every 90 minutes. And you don't risk burnout, either. We have the highest listening come in Los Angeles at 91 minutes."

Consultant John Sebastian was also criticized for his new music programming philosophy by Oedipus of WBCN-FM Boston. "We have to get away from terminology, from critic's mentality, and just look for hit records," said Sebastian. Oedipus responded that true rock programming means "playing all kinds of rock'n'roll, or else you become elitist."

WAPE Shifts To Big Bands

• Continued from page 4

shift, Marcellan says. "We made the decision before the spring advances," he explains. A year ago, the country format's first Arbitron netted a 7.3 share.

"We had hoped WVOJ (also a country AM station) would break format since we have a better facility. WAPE has 50 kw days and 10 kw nights at 690 kHz while WVOJ has 5 kw at 1320 kHz. The recent sale of WVOJ to WQIK-FM, the top station in the market (they have an 11.7 in the latest Arbitron) makes a strong AM-FM country combination.

Marcellan also notes WAPE was one of five country signals in the market, the other two being WCRJ-AM-FM. Eastman Radio bought the station in January, 1981 from Sis Kaplan's Sis Radio and took the station into country shortly after. Eastman, which is principally a radio rep firm headquartered in New York, has recently decided to get out of station ownership and has put the station on the block.

DOUGLAS E. HALL

Davis Hails, McLaren Rails As 1,200 Gather At New York Meet

• Continued from page 3

Presley, Jimi Hendrix. In fact, they go out of their way to declare that they have no viewpoint. In every NME interview, the same thing: 'we are fun.' And this word fun becomes like a grey shadow on the East Berlin wall. It's bland. It has no hard edges, it's just a hard block.

"New wave is getting involved with the status quo; rock'n'roll was getting out and being separated from it. I mean Haircut 100 is closer in spirit to Dean Martin than it is to the Sex Pistols. It's pre-rock'n'roll. Pop. It's not even as subversive as Johnny Ray," said McLaren. "Under the new wave banner, this music will always be servile to a very conservative viewpoint, dictated, manufactured, and made very clear by the powers in this industry. The kid who buys REO Speedwagon albums has more commitment to his music than most people in new wave."

McLaren's group Bow Wow Wow is signed to RCA. "If anybody needed a kick up the f**king ass it was that dog shouting into the gramophone. He was the biggest bozo of all," said McLaren, who also took a few shots at the independent new wave labels.

"If the majors go under, so do the independents," he said. "And don't let anyone tell you differently. Because this whole industry is based on what the majors want. And no independent record label works outside that vein. If CBS, RCA and Warners stop making records, none of the independents will be running around selling anything, believe me. Because the whole means of communication and distribution to the retail level is controlled by the majors. Tommy Boy Records sells 100,000 copies of Afrika Bambaataa because the industry is there. Take that structure away and he can't sell 10 records, let alone 100,000."

"Independents are parasites. They live off the backs of the majors. I never saw the moral superiority in being an independent. Certainly the artist himself doesn't get any more control. ... There's a tremendous pretention in believing that this independent network is providing us with a great source of inspiration. I mean, just because Miles Copeland was able to get a very ordinary band like the Go-Go's to No. 1, it doesn't signify anything. CBS and Warners have gotten hundreds of mediocre bands to No. 1."

If McLaren sees any hope for the music business, it is in the cassette. "If you walk on the streets of New York, the one obvious thing is the guy with the ghetto blaster, that huge bazooka, walking down the street. He's always black; he's never white. And he's always got it as loud as possible. Because he's into communicating with that music. And it's a cassette he's listening to. His machine is only technologically equipped for the use of a cassette or radio. Not a record. Therefore, the cassette is far more important than a record in his way of communicating music."

"Because that fellow can become, in his own right, his own DJ. A man communicating with his music. ... It's like the scratch DJs that reconstruct something out of the debris of old songs. They can collate their own music without the added neurosis of having to go out and purchase musical instruments or records or expensive studio time. And this music has a magical air about it because it's not trapped by the preconditioning and evaluation of what a pop record has got to be. Most exciting of all, these scratch DJs are even taking parts of culture we consider our own, whether its Kraftwerk, Ricky Nelson or the Monkees and he's putting it into his own music."

There is a lesson in that, said McLaren: "The only way things will change is if people turn their backs on the established industry, those

who treat music as something to be purchased. I don't believe the idea of scratch DJ'ing was done with the idea of any one purchasing a scratched record. That wasn't thought of in the initial creative impulse. It's like modern folk music and that's why it's so exciting. It has to do with people. A lot of the music which is made with the possibility of selling it to somebody has not so much to do with people, but with product.

"A record is basically not an attractive item. A cassette is actually more attractive because the human hand can hold it or even shove it in a pocket. A cassette doesn't look like it's in control. You can wipe it out and use it again and again and again. You can't do that with a record and the industry fears that. It is the crucial problem. Can they afford to have their music, their propaganda, erased or torn up? It destroys the music selling ethic."

"Ten years from now, music will be preserved in a creative way, not by the selling of records, but through live performance. The live performance will ultimately be the real creative scenario. In terms of sending his music to other places, the artist will endeavor to make a cassette of some sort, whether audio or in many cases video. As recorded music always was in the past, these cassettes will be a memory of the live performance. Not a product in its own right," said McLaren.



Billboard photos by Chuck Pulin
NEW MUSIC MESSAGE—Arista president Clive Davis, left, addresses the crowd, and Malcolm McLaren, manager of Bow Wow Wow, delivers the keynote address at the recent New Music Seminar in New York.

Commercial-Free Cable Radio Planned

• Continued from page 1

than 100 radio stations. The demographics of frequent fliers are also the target demographics for the new service, at least at the start.

Fred Doremus, JDI's head of cable operations, says, "We tried to pick formats that are normally covered in radio." Still, he adds that classical, AOR, "street music" and others will be forthcoming as the service expands, and as more transponder time becomes available.

When asked if the service would be competitive with radio, Doremus responded, "It's an example of the increased pressures new technology is putting on radio. I think it will cause radio to be better—more personalized and local." He feels the beautiful music format would be the first to suffer.

Individual cable operators, who will be selling the service to their

subscribers, are free to set prices; SSS recommends a price between \$5 and \$10 per month depending on the number of formats desired. The operators pay a percentage of their income from the service to the joint venture and retain the rest.

Tulsa-based SSS will deliver the service over audio subcarriers of the same satellite system that puts Ted Turner's WTBS "Superstation" in more than 20 million households. The company will also market the service to the cable industry. SSS president Edward Taylor foresees narrowcasting as the service's strongest advantage.

JDI is handling programming and packaging of the service. Fred Doremus says, "We think we've zeroed in on people who are spending the money. The more affluent cable subscribers will be the first to take advantage of the service, especially

since we tried to pick the least-offered formats. And its greatest appeal is that it's commercial-free."

The main aspect of the service still up in the air is how performance rights will be paid. "If it's determined that this is broadcasting, then the station supplying the service would pay. If, however, it's comparable to background/foreground music (such as 'Music in the Air'), then different arrangements will be worked out with each group. But they'll be paid one way or another," says Doremus.

No DJ voiceovers will accompany any of the programming; there will be no commentary at all provided on the services. Instead, subscribers will receive a publication telling them what music is airing so that they can buy the album if they wish. The publication also means no logging would be necessary for rights payments.

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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	Black LP/ Country LP Chart
105	106	18	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	BLP 20
106	70	7	BLONDIE The Hunter Chrysalis 1384	IND		8.98	
107	107	50	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 60
108	90	41	POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
109	95	12	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS		8.98	
110	98	17	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 11
111	99	7	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 59
112	116	40	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA		8.98	
113	113	23	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98	
114	114	17	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	
115	115	3	X Under The Big Black Sun Elektra EI 60150	WEA		8.98	
116	112	46	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS		8.98	CLP 17
117	117	26	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS		8.98	
118	127	10	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
119	119	7	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
120	130	3	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		8.98	BLP 13
121	123	6	PETE SHELLY Homosapien Arista AL 6602	IND		8.98	
122	132	3	QUINCY JONES The Best A&M SP-3200	RCA		8.98	BLP 45
123	124	5	STEELY DAN Gold MCA MCA 5324	MCA		8.98	
124	110	45	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
125	125	71	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 20
126	126	20	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 25
127	129	86	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98	
128	136	6	D TRAIN D Train Prelude PRL 14105	IND		8.98	BLP 16
129	138	5	707 Mega Force Boardwalk NB 1-33253	IND		8.98	
130	122	9	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
131	131	47	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS		8.98	
132	133	14	THE TEMPTATIONS Reunion Gordy 60086G (Motown)	IND		8.98	BLP 14
133	118	13	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
134	134	4	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
135	128	14	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
136	151	4	NAZARETH 2 X S A&M SP-4901	RCA		8.98	
137	137	66	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98	
138	142	13	JUNIOR JI Mercury SRM-1 4043 (Polygram)	POL		8.98	BLP 15
139	139	19	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 10
140	140	70	QUINCY JONES The Dude A&M SP-3721	RCA		8.98	BLP 52
141	141	47	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA		8.98	
142	144	6	LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668	WEA		8.98	BLP 17
143	143	36	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
144	149	3	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	BLP 43
145	145	66	RICK JAMES Street Songs Gordy G8 1002M1 (Motown)	IND		8.98	BLP 61
146	146	3	THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2-8017	MCA		12.98	BLP 30
147	147	426	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
148	148	6	THOMPSON TWINS In The Name Of Love Arista 6601	IND		8.98	
149	150	6	RANDY CRAWFORD Windsong Warner Bros. 1-23687	WEA		8.98	BLP 24
150	135	6	FRANKIE MILLER Standing On The Edge MMS/Capitol ST 12206	CAP		8.98	
151	157	6	AXE Offering Atlantic SD 38-148	WEA		8.98	
152	156	2	BLACK UHURU Chill Out Island IL 9752 (Atco)	WEA		8.98	
153	NEW ENTRY		BILLY IDOL Billy Idol Chrysalis CHR 1377	IND		8.98	
154	155	42	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	BLP 48
155	154	3	STEEL PULSE True Democracy Elektra EI-60113	WEA		8.98	
156	166	4	HEAT WAVE Current Epic FE 38065	CBS		8.98	
157	162	20	THIRD WORLD You've Got The Power Columbia FC 37744	CBS		8.98	BLP 62
158	152	12	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
159	158	88	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	CAP		9.98	
160	160	20	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 54
161	161	10	Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
162	183	3	JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98	
163	163	5	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
164	164	13	HANK WILLIAMS, JR. High Notes Elektra EI-60100	WEA		8.98	CLP 5
165	159	11	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL		8.98	
166	172	5	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
167	167	36	THE CARS Shake It Up Elektra 5E 567	WEA		8.98	
168	168	17	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	170	3	SOUNDTRACK Poltergeist Mercury MG-1-5408 (Polygram)	POL		8.98	
170	NEW ENTRY		KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	
171	153	10	THE REDDINGS Steamin' Hot Believe In A Dream BFZ 37974 (Epic)	CBS		8.98	BLP 22
172	174	93	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
173	173	24	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	BLP 37
174	165	13	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS		8.98	
175	179	16	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
176	175	16	RICHARD PRYDR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	BLP 75
177	184	3	SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	BLP 67
178	169	18	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS		8.98	CLP 29
179	186	2	STEVE FORBERT Steve Forbert Nemperor ARZ 37434 (Epic)	CBS		8.98	
180	180	5	BEACH BOYS Sunshine Dream Capitol SVEE 12220	CAP		10.98	
181	176	46	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP		8.98	
182	177	22	WAYLON JENNINGS Black On Black RCA AHL1-4247	RCA		8.98	CLP 6
183	109	7	THE MONROES The Monroes Arista AAE-15015	IND		5.98	
184	181	46	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
185	178	11	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	BLP 72
186	187	35	LOVERBOY Loverboy Columbia JC 36762	CBS		8.98	
187	171	4	JON AND VANGELIS Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)	POL		8.98	
188	182	13	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	BLP 65
189	185	12	THE O'JAYS My Favorite Person P.R. FZ 37999 (Epic)	CBS		8.98	BLP 7
190	NEW ENTRY		SOUNDTRACK Tron Columbia SM 37782	CBS		8.98	
191	192	5	JON ANDERSON Animation Atlantic SD 19355	WEA		8.98	
192	194	54	PAT BENATAR Precious Time Chrysalis CHR 1346	IND		8.98	
193	195	14	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS		8.98	
194	196	60	AIR SUPPLY The One That You Love Arista AL 9551	IND		8.98	
195	199	20	XTC English Settlement Virgin/Epic ARC 37943	CBS		8.98	
196	188	30	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98	
197	189	17	GREG KINN BAND Kihntinued Beserkley E-160101 (Elektra)	WEA		8.98	
198	200	73	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA		8.98	
199	190	23	SOUNDTRACK Fame RSO RX-1-3080 (Polygram)	POL		8.98	
200	191	17	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	27, 194	Rosanne Cash	76	Glenn Frey	35	King Crimson	52	Pointer Sisters	97	Split Enz	133
Alabama	49, 125	Charlene	114	Gap Band	21	Kool And The Gang	154	Police	108, 172	Rick Springfield	59, 198
Alan Parsons Project	24	Charlie Daniels Band	178	Gary U.S. Bonds	62	Krokus	168	Richard Pryor	176	Squeeze	79
Aldo Nova	48	Cheap Trick	54	Genesis	15, 85	Huey Lewis And The News	75	Quarterflash	88	Billy Squier	137
Herb Alpert	118	Chicago	28	Go-Go's	89	Little River Band	181	Queen	81	Steele Pulse	155
Jon Anderson	191	Eric Clapton	165	Larry Graham	142	Loverboy	11, 186	Rainbow	58	Steely Dan	123
Laurie Anderson	161	Clash	22	Greg Kihn Band	197	Cheryl Lynn	144	Reddings	171	Stray Cats	71
April Wine	41	Joe Cocker	134	Sammy Hagar	93	Melissa Manchester	67	Kenny Rogers	45, 170	Survivor	7
Ashford & Simpson	51	Elvis Costello	91	Haircut One Hundred	33	Chuck Mangione	98	REO Speedwagon	9, 127	Temptations	132
Asia	1	John Cougar	6	Daryl Hall & John Oates	124	Paul McCartney	20	Rolling Stones	5, 141	Third World	157
Atlantic Starr	139	Randy Crawford	149	Heat Wave	80	Men At Work	96	Roxy Music	53	Thompson Twins	148
Axe	151	Marshall Crenshaw	50	Human League	16	Frankie Miller	150	Royal Philharmonic Orchestra	73	Patience Rushen	4
Beach Boys	180	Crosby, Stills & Nash	32	Bertie Higgins	113	Missing Persons	68	David Sanborn	84	Pete Townshend	34
Adrian Belew	100	Crusaders	146	Human League	16	Eddie Money	47	Scorpions	26	Trouble Funk	188
Pat Benatar	192	D Train	128	Iron Maiden	92	Monroes	183	Shalamar	173	Tommy Tutone	135
Black Uhuru	152	Dazz Band	14	Joe Jackson	57	Motels	19	Pete Shelly	121	Richard Simmons	64
Blasters	196	John Denver	160	Bob James	86	Nazareth	136	Simon And Gartunkel	95	Ricky Skaggs	102
Blonde	106	Neil Diamond	65, 159	Rick James	13, 145	Willie Nelson	2, 116	Soft Cell	23	Van Halen	36
Bloodstone	120	Duran Duran	130	Al Jarreau	107	Juice Newton	69, 111	SOUNDTRACKS:		John Waite	162
Blue Oyster Cult	109	Sheena Easton	143	Waylon Jennings	182	Olivia Newton-John	112	Annie	38	War	126
Karla Bonoff	55	Dave Edmunds	193	Joan Jett	66	Stevie Nicks	63	Dream Girls	18	Dionne Warwick	185
Bow Wow Wow	158	Larry Elgart	25	J. Geils Band	72	Ted Nugent	70	E.T.	189	Kim Wilde	90
Cameo	110	Eye To Eye	99	David Johansen	163	O'Jays	105	Grease 2	42	Deniece Williams	104
Cars	167	Robert Flick	81	Elton John	60	Jeffrey Osborne	56	Grease 2	77	Hank Williams, Jr.	164
		A Flock Of Seagulls	29	Jon And Vangelis	187	Ozzy Osbourne	74, 101, 174	Stevie Wonder	44	X	115
		Dan Fogelberg	131	Quincy Jones	140	Ray Parker, Jr.	40	XTC	115	XTC	195
		John Fogarty	39	Journey	17	Pat Metheny Group	82	Frank Zappa	31	38 Special	10, 119
		Jane Fonda	39	Judas Priest	46	Pink Floyd	147	38 Special	10, 119	707	129
		Steve Forbert	179	Junior	128	Robert Plant	8				
		Foreigner	93	Kansas	37	Point Blank	175				
		Frankie Barber Orchestra	44	Kid Creole And The Coconut	166						
		Frankie & The Knockouts	200								

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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Vox Jox

Heads Roll At KIXK

DALLAS—A bloodbath at KIXK, a new station manager at KAAM/KAFM, and a new job for Michael Spears after a five-month stint as national p.d. at Fairbanks Broadcasting. These were major developments on the radio scene here in the past week.

Hicks Communications president Steve Hicks dismissed about a dozen people from the staff of KIXK, including general manager Jim Stansell and p.d. Dan Thompson, who had only been on the job for six weeks. The dismissals were described as a reorganization of the company. KIXK is one of seven stations owned by Hicks.

Hicks installed himself as general manager and Hicks group vice president Mickey Ashworth as p.d.

Bill Steding is the new station manager of KAAM/KAFM, succeeding Don Bybee, who has departed as vice president and general manager. Steding was transferred from KIRO/KSEA Seattle. All stations are owned by Bonneville International. Steding is looking for a programming/operations director.

In another Dallas move Spears has joined KKDA-AM-FM as vice president without any further specific job designation. Spears before joining Fairchild was an owner of WPLP Pinellas Park, Fla.

In other markets there were these developments:

- Steve Schramm was named pro-

gram operations director at WZUU-AM-FM, filling a post that's been vacant since Buddy Scott left several months ago to program WBBM-FM Chicago. Bill Shannon, who has been music director and acting p.d., becomes p.d. of the AM oldies operation.

- Mike Stafford, general manager of KCBQ-AM-FM San Diego and a staffer at the station for 15 years, has departed after "philosophical differences" with Charter (owner of the station) president John Bayliss. Bayliss has installed himself as president and indicates he does not know how long he might keep that second hat. "I'm going to get a better feel of the station," he says.

- Mark DeBoskey has been promoted from general sales manager to general manager KBZT San Diego. The move up ties in with the sale of the station since president and general manager Norm Feuer will be leaving at that time. Feuer's Force Communications is selling the station to Alta Broadcasting.

- Dave Anthony is the new programming manager at KHOW Denver, moving from a p.d. post at KZZP Phoenix. Anthony moves into a spot that's been vacant since May when Bob Christy departed.

- Jack Rattigan is the new vice president and general manager at WNOR-AM-FM Norfolk, Va. He moves over from WRAP Norfolk and succeeds Jack Starr, who left the station.

'Sorry' Decision Stirrs Row

• Continued from page 3

ture of the 1976 Copyright Act, the right of termination and recapture of the copyright by the author is subject to an exception for "derivative works" (such as sound recordings). Under this exception, when such "derivative works" are created under authority of the grant before its termination, they "may continue to be utilized under terms of the grant after its termination."

Judge Weinfeld ruled that this exception "preserves Mills' rights under the terms of the grant to share the royalties from derivative works prepared and licensed by it before termination of the grant." Judge Weinfeld further decided that Mills

could grant licenses for "new releases" (e.g. repackaging) of recordings of "Who's Sorry Now?" for which it granted the original license.

Judge Weinfeld, in his 63-page decision, denied Snyder's claim that the termination provision was intended to confer the entire benefit of the 19-year extension of copyright protection under the 1976 act upon authors, composers and other creators, and that the exception protects only the record companies as the producers or owners of a derivative work and does not apply at all to music publishers.

"... nothing in the language of the section states that the exception applies only to record companies and excludes music publishers," Weinfeld stated.

ITA Revision Angers RIAA

• Continued from page 3

(rather than the \$234.5 million previously reported) to \$289.0 million in 1981.

Videocassette sales rose 47% over 1980 in dollars, a 49% rise in units. HVS cassettes increased from \$168.6 million and 12.9 million units in 1980 to \$260.4 million and 20.5 million in 1981. Dollar sales of Beta cassettes were up 27%, from \$63.7 million to \$81.0 million, with unit sales up 28%, from 6.1 million to 7.9 million.

Combined audio and videocassettes sales in the U.S. in 1981 rose 30% in dollar volume and 9% in unit volume over 1980, according to the ITA.

These figures were derived by combining the total reported sales from the ITA's 15 member companies and extrapolating to the total industry by a composite average of sales estimates by non-member companies.

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top 10 hits. Over the years, Cetera has written four top 10 hits for Chicago. Keyboardist Robert Lamm has also written four, while trombonist Jimmy Pankow has written six. Trumpeter Lee Loughnane has written one.

Here are Chicago's 13 top 10 hits, plus the two closest runners-up, along with writer credits:

1. "If You Leave Me Now," 1976/ #1, Cetera.
2. "Saturday In The Park," 1972/ #3, Lamm.
3. "Just You 'N' Me," 1973/ #4, Pankow.
4. "Baby, What A Big Surprise," 1977/ #4, Cetera.
5. "25 Or 6 To 4," 1970/ #4, Lamm.
6. "Old Days," 1975/ #5, Pankow.
7. "Call On Me," 1974/ #6, Loughnane.

Quincy Jones' night in the spotlight as this year's Spirit of Life Award honoree marked one of the City of Hope's most significant fund-raisers ever. Apart from generating a new record high of \$300,000, the gala banquet, held at the Beverly Hilton in Beverly Hills, also saw a number of movie biz notables on hand. Attendees were most arrested, however, by Jones' acceptance speech, which gave the urgency of the charity's medical mission deeper meaning: the veteran producer spoke at length and in detail about his own harrowing brush with death in 1974, when diagnosis of a cranial aneurism required critical brain surgery.

Pebble Beach's John Walton has thrown in the towel in his legal battle to regain his KIKK-AM Tucson, license. The FCC revoked the country station's license in 1980 over a 1974 promotion hoax in which the station broadcast that a DJ had been kidnapped. The U.S. Court of Appeals recently upheld the FCC, so Walton, who spent an estimated \$250,000 legally, gave in. . . . Lieberman Enterprises' chairman David Lieberman and his Sara celebrated 25 years together last week. They met as Univ. of Minnesota undergrads.

Christmas in October: Clearly bucking the trend toward lower album price points is Mobile Fidelity Sound Lab of Chatsworth, Calif., which has begun previewing what's surely the costliest "new" pop package ever. The audiophile label is readying an elaborate boxed set of the entire Beatles catalog, to be half-speed mastered and packaged in unique jackets featuring photos of the original mastering tape cans. With 14 albums included (the U.K. masters on Parlophone and Apple are the source, not Capitol here), the set will fetch \$325 and is expected to ship in October.

Bib Distributing's Joe Voynow titillated Track with his harkening back to the early '30s for a probable answer to business woes today. "Maybe it's time for another 3-for-\$1. After all, Dave and Jack Kapp introduced that price when everyone was getting 50 cents and it made Decca," the Charlotte nabob advises. . . . Jay Jacobs in the midst of dismantling his retail chain and taking another industry slot. Pete Smollen, the beach music king, has acquired his Fayetteville, N.C. store and the Turntable Records, Nashville, folk have picked up his two Chattanooga locations.

Expect some important global industry figures in L.A. the week of Aug. 22, when A&M holds its world parley. . . . Record Bar rightly spreading the cost of its four-day convention at the Hilton Head Marriott Aug. 8-11 around. Registrants are being asked for a \$300 per stipend. . . . Paul David of Stark Records is making his current Camelot/Grapevine convention in an Ohio state park an "r&r" outing, with little business but lots of socializing. . . . Allan Mink, whom Track prophesied would be anking BNB Management in Beverly Hills, has opened his International Artists Mgt., with Deniece Williams as his prime property, along with Bernie Kopell, who plays "Doc" on "Love Boat," and Alton McLain, new act on Epic. Mink's associate is Myrna Williams, former head of artist development for Epic, L.A.

To avoid the jam and confusion occasioned by last-minute gate ticket sales, the "Us" festival over Labor Day Weekend cuts off all ducat sales Aug. 30. . . . California Copyright Conference should draw a full house Wednesday (11) when Register of Copyrights David Ladd makes his first L.A. stand. For reservations to the evening dinner at the Valley's Sportsmen's Lodge, phone (213) 980-3357. Some shaking at the Pickwick rack HQ in Minneapolis, occasioned by the departure of

Inside Track

Arnie Gross, who tackles the family lumber biz in California. Herb Dorfman, for one, moved from his Somerset, Mass. post into the home base. And is there a key new executive in the Musicland Group? Track could not reach Jack Eugster at deadline.

With all the hubbub about Dave Garroway's tragic passing, nobody noted he was one of the greatest DJs of all time. Garroway startled Chicago in the mid '40s at a time when Linn Burton, Eddie Hubbard and Ernie Simon were the pop toppers by doing a midnight jazz show, "The 11:60 Club." The WMAQ bash became so big that Warren Ketter, Mercury promo nabob, went with Garroway fulltime. Track's editor hired the Lucid One often for Sunday afternoon jazz soirees at the Rainbow Ballroom, where the likes of Kenton, the Dorsey Bros. and Jack Teagarden wailed, in 1946 for \$50 an afternoon as MC.

Larry Carroll, the Channel 7 (Los Angeles) King of the Extemporaneous and his PAP Cartel partner, Peter Andrews, will shortly announce a top talent cast for the first annual Acapulco Music Festival Oct. 8-10. Andrews was with MGM and NBC-TV. . . . Is PolyGram gearing a newly recorded \$5.98 midline aimed at the adult market? . . . CBS Records, which tapes the caster of Tony award-winning musical, "Nine," Sunday (25) and may come with not only a single LP, but also an extended prerecorded cassette with more material. Belwin-Mills has administration rights from composer Maury Yeston. . . . Sick Call: Luchi DeJesus, the film score arranger/ conductor, doing okay in the cardiac section of Cedars/Sinai Hospital, West L.A.

Edited by JOHN SIPPPEL

Back Track

30 years ago this week: CBS Radio was mulling a reduction of its rate, camouflaged under a discount program. . . . WFEC-AM, Miami, announced it was going soul music and switching to all black personnel. . . . Eddy Arnold split with Hill & Range Songs. . . . DJs Phil McLean, WERE Cleveland, and Jerry Crocker, WJBK Detroit, married twin sisters June and Pat Mead in a double ceremony.

20 years ago this week: Songwriter Carole King signed with Nevins & Kirshner's Dimension Records. . . . Dot's Randy Wood inked a seven-year binder with Paramount Pictures, the label's parent. . . . erstwhile Decca Records/c&w a&r boss Paul Cohen sold his publishing firms to Hill & Range. . . . Felton Jarvis helmed ABC Records' new Nashville office.

10 years ago this week: Acme Music's Dave Lieberman blasted manufacturers, whom he accused of trimming the 10% price spreads to 6.5%. . . . Stan Lewis added his fifth and sixth retail stores out of Shreveport. . . . A&M Records joined the Sanson quad clan. . . . Detroit retailer Carl Thom opened Music Peddlers, a one-stop, with Capitol's Frank Peters as manager. . . . Mike Curb of MGM inked Kenny Myer's Amaret label. . . . Eddie Gilreath left Motown to join Warner/Reprise as Southern promo boss. Michelle DiGrazia named MCA publicity chief, while former personal manager Ron Oberman joined the CBS Records New York flackery group. . . . Cecil Scaife left Nashville CBS custom crew to head Songs of Faith label, which he acquired from Bill Beasley.

Chartbeat

8. "Hard To Say I'm Sorry," 1982/ #6, Cetera-Foster.
 9. "Does Anybody Really Know What Time It Is," 1971/ #7, Lamm.
 10. "Beginnings"/"Color My World," 1971/ #7, Lamm/Pankow.
 11. "Searchin' So Long," 1974/ #9, Pankow.
 12. "Make Me Smile," 1970/ #9, Pankow.
 13. "Feelin' Stronger Every Day," 1973/ #10, Cetera-Pankow.
 14. "Wishin' You Were Here," 1974/ #11, Cetera.
 15. "Harry Truman," 1975/ #13, Lamm.
- "Hard To Say I'm Sorry" is one of three singles on this week's chart produced by David Foster, along with Jennifer Holliday's "And I'm Telling You I'm Not Going" (Geffen) at 39 and Bill Champlin's

"Sara" (Elektra), debuting at 82.

Not that three is the current record. Mike Stone has four singles on the Hot 100; Journey's "Still They Ride" (Columbia) at 19, April Wine's "Enough Is Enough" (Capitol) at 56 and Asia's "Heat Of The Moment" and "Only Time Will Tell" (Geffen) at 54 and 64.

★ ★ ★

Air-Ista Action: Air Supply's "Even The Nights Are Better" (Arista) leaps from 14 to eight this week, making the Aussie chaps the first act of the '80s to put seven singles in Billboard's top 10. Diana Ross (Motown/RCA) is in second place with six top 10 hits so far in this decade. Daryl Hall & John Oates (RCA) are third with five.

"Even The Nights Are Better" also holds at No. 1 for the second week on the adult contemporary

chart, becoming the second No. 1 AC hit in less than a year for songwriters J.L. Wallace, Kenneth Bell and Terry Skinner. The trio previously scored with the Carpenters' "Touch Me When We're Dancing" (A&M), which was No. 1 AC for two weeks last August.

★ ★ ★

Plant Power: Three group members from superstar rock bands have albums climbing this week's top 40. The hottest by far is Robert Plant's "Pictures At Eleven" (Swan Song/ Atlantic), which vaults from 28 to eight in its third week. Left in the dust—this week, at least—are Pete Townshend's "All The Best Cowboys Have Chinese Eyes" (Atco/Atlantic), up two points to 34 in its fourth week, and Glenn Frey's "No Fun Aloud" (Asylum), up two points to 35 in its sixth week.

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New York	June 25-July 4
Minneapolis/ St. Paul	July 12-18
Cincinnati	July 12-17
Seattle	July 30-Aug. 6
Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
Detroit	Sept. 1-6
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The Doors
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4-60154F</p> <p>Eagles
Eagles
Desperado
4-60155F</p> | <p>Emerson, Lake & Palmer
Brain Salad Surgery
Emerson, Lake & Palmer
4-80003</p> <p>Fleetwood Mac
Fleetwood Mac
Rumours
4-23705</p> <p>Grateful Dead
American Beauty
Workingman's Dead
4-23706</p> <p>Daryl Hall & John Oates
Whole Oats
Abandoned Luncheonette
4-80005</p> | <p>The Jimi Hendrix Experience
Are You Experienced?
Axis: Bold As Love
4-23711</p> <p>The J. Geils Band
Monkey Island
The J. Geils Band
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Clouds
Blue
4-23713</p> <p>Van Morrison
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4-23712</p> | <p>James Taylor
Sweet Baby James
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