

Billboard

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Aug. 7, 1982 • \$3 (U.S.)

NEW RESEARCH QUESTIONED Aussies Renew Tape Debate

By GLENN A. BAKER

SYDNEY—Newly published research into home taping habits in Australia has reactivated a contentious issue, that of a royalty on blank tape to compensate copyright owners.

While the arguments rage, with the voice of the blank tape manufacturers and distributors being partic-

ularly vociferous, the industry in general awaits the results of the Attorney General's review of audio/visual copyright laws.

The new research was conducted on behalf of the Australian Recording Industry Assn. (ARIA), which suggests—from a sampling of 2,200

(Continued on page 58)

Court Ruling Hits U.S. Importers Copyright Infringement Decision Favors CBS Records

By ROMAN KOZAK

NEW YORK—In a ruling seen likely to shake the import record business, a U.S. District Court judge here has ruled that it is copyright infringement for an importer to bring into this country foreign pressings of product owned by a U.S. record company.

As a result of CBS Records' suit

against importer Important Records of Queens (Billboard, July 3), Judge Joseph M. McLaughlin of the U.S. District Court in Brooklyn signed a final judgment July 14 in which Important has conceded liability for importing records by Journey, Santana and Blue Oyster Cult. Journey and Blue Oyster Cult product was 12-inch singles, while Santana was a double album greatest hits package. None are marketed in those configurations in the U.S. by CBS.

Important has been ordered to surrender to CBS all of its remaining inventory of the records named in the suit, and has been permanently enjoined from importing, selling or distributing any records that would violate such copyright in the future.

According to sources close to the action, CBS brought suit (in which it sought no financial penalties or even lawyers' fees) in order to win a court precedent preventing the importation of titles into the U.S. which CBS owns but which it may choose to release, or not to release, domestically.

The win in Brooklyn is also expected to bolster CBS' case in Phila-

delphia, where it is involved in a similar multi-million dollar suit against Scorpio Records. Scorpio is fighting back in U.S. District Court in Philadelphia charging CBS with restraint of trade (Billboard, July 3.)

Importation of superstar product in configurations not available domestically is considered the bread and butter of the import business,

(Continued on page 72)

'New Music' Format Set For N.Y. Market

By DOUGLAS E. HALL

NEW YORK—A fresh format appears to be taking shape in music radio, close to AOR, but broader in content and appeal. It also uses elements of top 40 and urban contemporary, bringing to a mass audience new wave-oriented music once shunned by commercial radio.

When first developed by KROQ-FM in Los Angeles, it was termed

(Continued on page 72)

Retail Cautious On Fall Stocking

By IAN LICHTMAN

NEW YORK—Record retailers continue to swing to the right in planning inventory needs for the fall/winter season.

Yet a number of those chains surveyed by Billboard say they'll liberalize their buying for the period if manufacturers offer special discounts and extended dating. Also, they say they're likely to bolster cassette and midline inventories, noting the growing importance of these configurations in the marketplace.

Among those into video games,

retailers recognize the power of "hits" here, and the need to have enough inventory on hand to overcome possible backorders. Yet, some indicate that video games can now be as unpredictable as recordings—but lacking a margin of safety in returns guarantees (separate report on video games, page 3).

"We're playing it closer to the vest, perhaps even more so than last year," says Jack Eugster, who operates the 425 Musicland/Goody units. This approach is necessary, he claims, due to the cost of money and returns restrictions. "We'll have a

Christmas build, but be more careful about it and hope for a better turn than in the past."

Musicland/Goody will, however, have a "much broader base" this year in video games inventory, with about 350 stores handling the games, compared to 70 last year. Yet, Eugster is cautious about what each store will carry in units, observing that the product line is "changing rapidly with availability of games in the 100s. You have 11 or 12 video game manufacturers out there now."

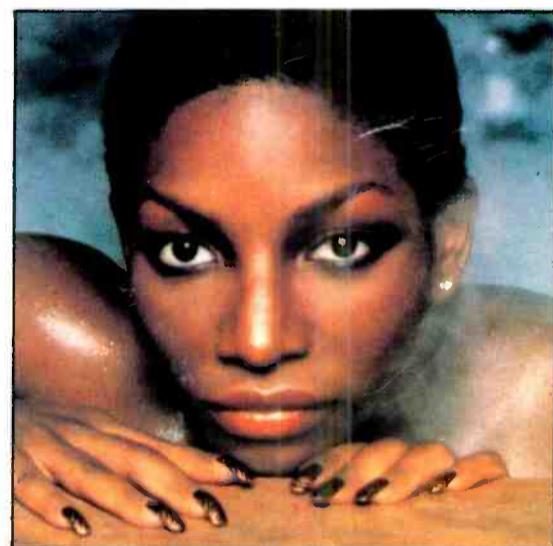
(Continued on page 19)



Billy Squier's new album, *Emotions In Motion* (ST-12217), solves the artistic problem with confident style. You make a stronger, deeper record, package it in stunning graphics by Andy Warhol and tour in concert nationwide with Queen. Featuring the single "Emotions In Motion" (B-5135). On records and high quality XDR cassettes from Capitol. (Advertisement)

- Inside Billboard -

- **ARBITRONS AFFECT** the careers of many in radio, not least of all the air personalities. Who's hot and in what slot is the subject of the first in a series of special reports. Page 20.
- **MOST CHAIN RETAILERS** of records, tape and video will be stocking video game cartridges and some hardware by the coming holiday season, according to a Billboard survey. Their comments on the progress of this type of merchandise range from ecstatic to "it's too soon to know." Page 3.
- **BLACK RADIO** salaries continue to be low, and the Young Black Programmers' Coalition is hoping that projected expansion of its membership base will provide it with the necessary influence to alleviate the problem. Page 20.
- **IN-STORE AIRPLAY** has traditionally been a sales booster for black retailers, as for others. One Baltimore outlet has exploited this to good effect via tapes of hot product (including "power plays") specifically tailored to its audience. Page 18.
- **HISPANIC LISTENERS** are important for the ratings prosperity of certain formats in New York and Los Angeles, according to a new study utilizing the Birch Report. Urban and contemporary hit stations are among those affected. Page 56.
- **DIGITAL MASTERING** for the Compact Disc will require an investment of \$2 million, according to Philips of Holland, originator of the system. Page 3.



Stephanie Mills is "Tantalizingly Hot!" And that's the title of her new album (NBLP-7265), featuring "Keep Away Girls" and "Last Night" (NB 2352). On Casablanca. Marketed by PolyGram Records. (Advertisement)

(Advertisement)



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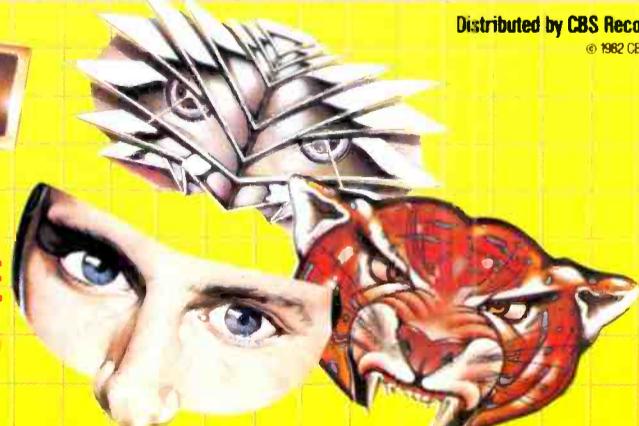
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82 38ms "Hughes/Thrall." The debut album by Glenn Hughes (formerly of Deep Purple) and Pat Thrall (formerly of the Pat Travers Band). Its sounds will be unmasked on August 30.

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| 8/14 | berkeley, ca | 8/27 | santa barbara, ca |
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| 8/18 | calgary, can | 8/31 | tempe, az |
| 8/19 | edmonton, can | 9/3 | cleveland, oh |
| 8/21 | vancouver, can | 9/4 | charlevoix, mich |
| 8/22 | seattle, wa | 9/6 | cincinnati, oh |
| | | 9/12 | columbia, md |

agency: frontier booking international



BABY MISSETT—Judi Sheppard Missett, in her eighth month of pregnancy, is cheered by fans at a reception at Universal Studios where she was awarded a gold album for "Jazzercise." Presenting the LP are Bob Siner, president of MCA Records, and Al Bergamo, president of MCA Distributing.

WCI Calls Off Acquisition Of MGM/UA Publishing

By IRV LICHTMAN

NEW YORK—Warner Communications Inc.'s decision Wednesday (28) to terminate negotiations for the acquisition from MGM/UA Entertainment of United Artists Music and pre-1950 Warner Bros. feature films and cartoons followed what was characterized as "hard bargaining" in recent weeks.

According to WCI, the reported \$100 million deal—\$60 million of which was said to involve the payout for United Artists Music and its Big 3 Music print division—was ended due to "the inability of the parties to

reach an understanding as to the essential terms of the proposed transaction."

Among the snags that could not be resolved, say informed sources, were home video rights to the music in the pre-1950 films and a desire by WCI to obtain publishing rights to all new MGM/UA features for a period of five years. WCI did strike such a five year film deal when it acquired 20th Century Fox Music earlier this year.

There is also some speculation that MGM/UA may have decided not to sell the package, in view of recently renegotiated bank loans and the success of two current films, "Poltergeist" and "Rocky III." The need for a cash-flow was cited as a key reason why MGM/UA looked to sell the package.

When WCI's acquisition attempt was first revealed, some music publishing figures expressed dismay over what they perceived was WCI's "lock" on the deal from the start. Some said they had gone to some lengths to probe deeply into the merits of buying the UA/Big 3 unit.

Some pointed to possible anti-trust action against WCI, suggesting that its holdings in music publishing would violate anti-trust laws, including control of music from four film companies—its own Warner Bros. Pictures, MGM, UA and 20th. Recent published comments by Walter Yetnikoff, president of the CBS/Records Group, also raised this issue. CBS operates CBS Songs, which, incidentally, is helmed by Mike Stewart, former boss of United Artists Music.

See Video Games In Most Chains But Retail Execs Have Mixed Views On Sales Endurance

By JOHN SIPPEL

LOS ANGELES—Video game cartridges and some games hardware will be stocked by most U.S. record/tape/video chain retailers by the coming holiday season, a sample survey of such operations indicates.

WEA's marketing of Atari electronic games and cartridges (Billboard, July 10) has apparently persuaded almost all holdouts to inventory some home video software as a starter. Chain executives' comments on the progress of this new type of merchandise range from ecstatic to "it's too soon to know."

Making a second determined run with electronic games is Record Factory, San Francisco, which has put cartridges from Intellivision, Atari, Activision and Imagic into its 30 locations and which will stock Coleco games when released. About 80 different titles are carried. Bob Tolifson a special eight-foot stepdown floor fixture is going into all stores to handle the new packages. "March and April were real good," reports the chain chief. "Then the bottom dropped a bit. But we intend to advertise heavily to make customers aware we are the game cartridges store."

Two industry chains are already renting games. Vince Mauch of the Peaches' 11 Great Lakes stores has full video games departments in both Chicago outlets to complement its videocassette rental areas. Peaches offers a club membership for \$50, through which a member can rent cartridges or videocassettes. For the \$50, the member also gets 10 free week-long cartridge rentals and pays \$2.50 weekly for other rentals, while non-members fork over \$5 weekly. The amount of the rental is also deducted from the price of the cartridge if it is purchased.

Everybody's, the Portland, Ore. chain, has been into cartridges and hardware over a year. Tom Keenan

uses wall-mounted units to showcase the merchandise. "It's reaching a saturation point. Gas stations, department stores, just everybody is stocking it. You have to put it on sale most of the time to move goods," Keenan explains. He breaks his cartridge titles into slow and hot categories. Most everything is "slow," except the really hot titles, Keenan says, in their library. He gets \$1 and \$2 daily and \$5 and \$10 weekly rentals. He also rents the game hardware for \$15 per weekend.

The Record Bar, nearing 140 stores nationally, has game cartridges in more than 100 mall locations so far, purchasing boss Ed Berson says. Atari, Intellivision, Imagic and coming Coleco are the brands. Berson says Record Bar like many others is preparing for holiday 1982. Bar, too, has a customized floor console fixture to handle the new units.

The Turtles stores, all 24, have found good turnover in Atari, Activision, Imagic, Intellivision, Apollo and U.S. Games, Joe Martin says. The chain has been in both cartridges and games for three months.

Two chains based in Los Angeles are all out with the software. Licorice Pizza has equipped all 32 stores with renovated glass display cases, over which hang foot-square signs. The avant garde signs carry a space in which can be written store specials and features. The Jim Greenwood chain handles Atari, Intellivision, Imagic and the coming Coleco cartridges.

Music Plus has limited quantities of video games in all 24 stores. Lou Fogelman feels the chain is still feeling its way with the new product. No definite placement or fixture design has been established. The chain

(Continued on page 19)

Police Front Man Drops Suit Against Virgin Music

By PETER JONES

LONDON—The High Court legal battle in which Sting, front man of the Police, sued Virgin Music over the rights to many of his hit songs, ended abruptly Tuesday (27) when he abandoned his claim.

Now he must pay his share of the estimated \$600,000 cost of an 11-day hearing which was originally expected to last at least three weeks.

Sting had claimed that the five-year contract he signed with Virgin as an unknown in 1976 was "oppressive, illegal and unenforceable" and had, he alleged, cost him around \$1.4 million in royalties.

The case ended in out-of-court settlement. Virgin chief Richard Branson claiming it was "a sensible compromise," adding Sting would

do another album for Virgin but would gain a higher percentage royalty on previous productions. No details are being revealed.

There were fears in the music publishing community here that if Sting emerged winner in this legal battle, the basis of pop publishing could be threatened, with possibly a run of similar litigation over the 50/50 writer-publisher contracts.

A footnote: Mr. Justice Mars-Jones, who handled the Sting-Virgin case, waiting out of court all day while the settlement was finalized said: "If I'd known you were going to take so much time, I would have written a couple of songs while I was waiting."

AUGUST 7, 1982, BILLBOARD

Snyder Exits KMET Post

NEW YORK—Jack Snyder stepped down Wednesday (28) as music director for KMET-FM Los Angeles. He will continue as the station's afternoon drive personality.

"They're the biggest shoes I've ever had to fill," says program director Sam Bellamy, noting that "Jack has some outside projects he's working on and doesn't have the time to be a full-time m.d."

She says that she won't rush to replace Snyder. "I think this is the most important music directorship in the country, and I feel obliged to talk to almost everybody," Bellamy says. "It could take a month, or months."

Snyder's interim replacement is Hugh Surratt, KMET's assistant music director.

'Betamax' Markup Off Again

By BILL HOLLAND

WASHINGTON—The Senate Judiciary Committee for the third straight week was once again unable to gain a quorum necessary to hold markup meetings on the "Betamax Bill."

Capitol Hill observers say the fourth meeting cancellation in the attempt by Committee Chairman Strom Thurmond (R-SC) to move markup beyond formal scheduling was due to the necessary presence of the lawmakers on the Senate floor, and in other committee action, Sen. Charles Mathias (R-Md), sponsor of a controversial amendment to extend the video exemption bill to in-

clude audio home taping plus a royalty fee, was chairing Abscam hearings during the time scheduled for Betamax markup meetings last Tuesday (27).

There was some significant committee reaction, however, to the "discussion draft" of a new amendment being circulated to committee members, as well as to the music industry coalition and the coalition of cassette and tape manufacturers (Billboard, July 31).

The draft proposes, like the Mathias amendment, an exemption in the copyright law for home taping of copyrighted audio material—records and tapes—and a royalty fee to compensate copyright owners for finan-

DIGITAL EQUIPMENT COST

CD Mastering Put At \$2 Mil

By IS HOROWITZ

NEW YORK—Anyone interested in setting up mastering facilities for the compact digital audio disk will have to shell out close to \$2 million for equipment and training.

That is the estimate being quoted by N.V. Philips in Eindhoven, Holland, to those inquiring about cost and availability.

First delivery of mastering systems to outside parties will not take

place before some time in 1983, the company says. Meanwhile, small amounts of CD masters may be produced for clients this year from prototype equipment in Eindhoven.

This, of course, assumes that an accommodation is reached with respect to a royalty for the use of the technology. Philips is demanding a three-cent levy per compact disk sold as compensation for heavy development costs. But so far no major label outside the PolyGram fold is known to have agreed to pay any royalty.

A CD mastering system will cost about \$1.4 million, Philips tells record companies seeking information. It cautions, however, that this is not a "fixed price," although it may be used for "budgetary reasons." Installation and training should cost another \$114,000, Philips says, and associated equipment (digital tape recorder, etc.) an additional \$342,000.

The system includes equipment to clean and coat glass masters, a CD beam recorder with necessary processing electronics, a CD developer which will perform pit-formation, and a CD master player to evaluate "all electrical parameters of undecoded and decoded signals."

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A&M Launches Latin Label For U.S. Mart

By SAM SUTHERLAND

LOS ANGELES—A&M Records is launching its own Latin wing, A y M, with the creation of a separate a&r effort under producer Jose Quintana, who's now building a roster of Latin acts.

Development of talent will seek a two-way path between the U.S. and Latin markets, as signaled by the first signing, Jose Jose. The established Latin star has been pacted to the label for English language recordings only.

Giving the venture added significance is the involvement of A&M co-founder and vice chairman Herb Alpert, who has been shepherding Quintana's initial studio work at the label's studio. Alpert's role is more than ceremonial: the decision to create A y M is itself an outgrowth of the trumpeter's rekindled interest in Latin styles, which led to his collaboration with Quintana.



Billboard photo by Chuck Pulin
HOLLIDAY SPECIAL—Jennifer Holliday signs a "Dreamgirls" original cast album for an excited fan during a recent in-store appearance at Sam Goody's in New York.

'GRASS ROOTS' SLANT

Midwest Event Termed A Hit

By MOIRA McCORMICK

CHICAGO—The first annual Midwest Exchange, held here July 25-27, drew more than 500 paid participants in an event generally regarded to have been a success.

At \$75 a head, attendance figures "fell right between our worst fears and our wildest hopes—we're delighted," says Paul Kelly, treasurer of Music Events Inc., coordinators of the Midwest Music Exchange.

The Sunday-through-Tuesday Exchange, headquartered at the Bismarck Hotel, had billed itself as an event "where the members of the Midwestern music community can meet some people they never knew and take some big steps toward making their musical dreams come true." Daily panel discussion seminars and clinics were chaired by local and national industry members, including IRS Records' Jay Boberg, 415 Records' Howie Klein and personal manager Derek Sutton.

Aspiring musicians and would-be record execs participated in question-and-answer sessions with the panelists, focusing on different aspects of the recording industry, from "How To Make And Sell Your Own Record" to "Taking Your Studio From The Basement To The Big Time." There were some 66 seminars

in all, primarily emphasizing the "do-it-yourself" approach to the industry. Highlighting the event was Boberg's address Monday (26).

Californian Terry Marshall, editor/publisher of rock radio's entertainment news service, the Daily Insider, praised the program's grass roots slant, noting, "We could really use something like this in Los Angeles or San Francisco."

In between seminars, nearly two dozen exhibitors showed their wares. Exhibits included Mitsubishi Electric Sales' digital audio demonstration, Midwest Custom Record Pressing's display of the various stages of vinyl pressing and Universal Recording studios' screening of local new wave documentary "It's My Life." Among other exhibitors were Peavey Electronics, Streeterville Studios, Atari, the Illinois Entertainer and Chicago Recording studios.

Two nightly showcases featured top Chicago club draws Heavy Manners and B.B. Spin Sunday (25) and five local bands selected by audition Monday (26). In addition to the Exchange showcase, winners received six hours of free recording time at Hedden West Studios.

A promotional LP recording of that showcase, produced entirely in the Midwest, is in the planning stages, according to the Exchange's

Kelly. Mitsubishi and Peavey collaborated on the digital audio recording. The project also involved Jor-Dan Tapes, Armageddon Talent Associates, Midwest Custom Record Pressing and Hedden West Studios.

Kelly says the second Midwest Music Exchange is planned for next year and that Music Events Inc. is discussing the possibility of putting together similar Exchanges in St. Louis, Minneapolis, Los Angeles and other cities.

"In spite of a few logistical foul-ups," says Kelly, "we got the right people here and that's what was most important."

Further coverage of the Midwest Music Exchange will be provided in next week's Billboard.

CBS Releasing 250 CX LPs By Year's End

NEW YORK—CBS Records is releasing 100 CX-encoded albums this summer, and it anticipates it will release 150 CX titles by the end of the year. The current releases include 75 pop titles and 25 from CBS Masterworks.

The releases, which feature both new and catalog product, will be issued in what CBS terms an integrated inventory mode, where both CX product and non-encoded product will be shipped together, with identical numbering systems and the same wholesale price.

CBS says this will avoid dual inventory merchandising, though the CX product will be identified with a logo on the shrink wrap, back cover, spine and label. The CX recordings also carry inserts describing the process and its benefits.

As soon as CX releases and hardware become plentiful, CBS plans special advertising and store displays to promote the process.

The pop CX releases include five titles by Billy Joel and the Clash, as well as select product by such artists as Pink Floyd, Bob Dylan, Miles Davis, Ramsey Lewis, Ray Conniff, Johnny Cash, Ozzie Osbourne, and others. The seven volumes of Ruth Laredo's "Rachmaninoff/Complete Works For Piano" are included in the CX Masterworks releases.

Executive Turntable

Record Companies

Bruce Bird upped to executive vice president and general manager of Boardwalk Entertainment in Los Angeles. He was a consultant for the label, prior to which he headed Badland Records. . . . **Norm Anderson** named to the



Bird



Anderson



Yeskel

newly created post of director of Nashville operations for CBS Records. He joined the label's Nashville division in 1972, serving most recently as manager of studio operations and sales.

John Willan named production chief of EMI Music's international classical division in London. Also at EMI Music, **Peter Alward** is appointed a&r manager. . . . **Paul Yeskel** appointed to the newly created post of assistant director of national album promotion for Atco Records and Custom Labels in New York. He was heading up Northeast regional promotion.

Publishing

Gary Mittman named West Coast professional manager for Chappell Music in Los Angeles. He held a similar post for Arista/Interworld.

Video/Pro Equipment

The Andre Blay Corp. of Northville, Mich. has been purchased by Embassy Communications, Los Angeles (story, page 10), and president **Andre Blay** has been named chairman and chief executive officer of the newly created Embassy Home Entertainment. The management team also includes **Al Eicher**, senior vice president of acquisitions and production; and **Alan Kaupe**, senior vice president, Europe.

Roger B. Fransecky named to the newly created post of vice president of corporate affairs for Home Box Office in New York, effective mid-August. He was vice president of public affairs for Westinghouse Broadcasting and Cable. . . . **Jud Schwartz** named associate producer/marketing rep for video music projects at Professional Video Services in New York. . . . **Philip E. Cunningham** upped to vice president of retail marketing for RCA Sales in Indianapolis. He was vice president of the Southern region. . . . **Jay Levine** joins Vidtronics in Hollywood as audio sweetener in the post production division. . . . **Don Silverman** joins Playboy as supervising producer for the Playboy Channel. He was with Paramount. . . . **Leon Karahalis** named night operations manager for VCA/Teletronics in New York. He has been working in the video industry for nine years.

Related Fields

Michael Ameen upped to vice president of Rogers & Cowan in Los Angeles. He has been with the firm since 1979, serving as assistant to the chairman and publicist in the motion picture division. . . . **Ellyn S. Rogers** joins the Spectrum in Philadelphia as assistant director of marketing. She was an assistant in the promotions department at WPVI-TV Philadelphia. . . . **Marc Putz** named director of chart research and **Mark Gadsden** named head of club and artist relations at Spinners Unlimited Record Enterprises in New York.

Ronny Schiff named vice president of Dick Grove Publications in North Hollywood. She was production manager of Almos Publications and headed her own production company. . . . Jazz veteran **Clem De Rosa** named assistant to the president of Glenn Miller Productions in New York. . . . **William Livingstone** appointed editor-in-chief of Stereo Review in New York, succeeding **William Anderson** who retired. Livingstone was executive editor. New music editor is **Christie Barter**, succeeding **James Goodfriend**, who also retired.

MUSIC-RELATED APPAREL

Clothing Chain Sets Motown Giveaway

NEW YORK—A new men's clothing chain, selling apparel with "the look and feel of music," is giving away Motown LPs and tapes as a store-opening promotion.

According to Bob Gray, executive vice president of Yesco, a foreground music firm involved with the project, the 100-store Merry-go-Round chain is forming a subsidiary chain, DJ's, specializing in clothes inspired by music fashions in stores decorated with murals of recording artists. Gray says the stores may also be selling concert tickets.

The first DJ's store opened Thurs-

day (28) at the Coliseum Mall in Hampton, Va. A second store in Washington Square opens a week later (5). For the openings, the clothing stores bought several hundred copies of recent LPs by Rick James, the Dazz Band, Jermaine Jackson and the Commodores to give away to the first patrons.

Gray says the initial LPs were purchased through Alpha Distributors, but as the concept gets rolling, Motown may get more directly involved. The new chain is pondering a plan to give away an LP with each suit it sells, he adds.

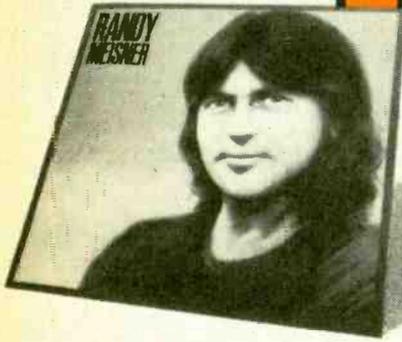
ROMAN KOZAK



LINGUISTIC DEBATE—Martin Frey, lead singer for ABC, discusses the group's debut album (and British chart-topper), "Lexicon Of Love," with PolyGram executives in New York. From left are PolyGram's Jim Lewis; Fry; and PolyGram's Jack Kiernan and Bob Edson.

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NEW HITS ON A GRAND SCALE FROM RANDY MEISNER

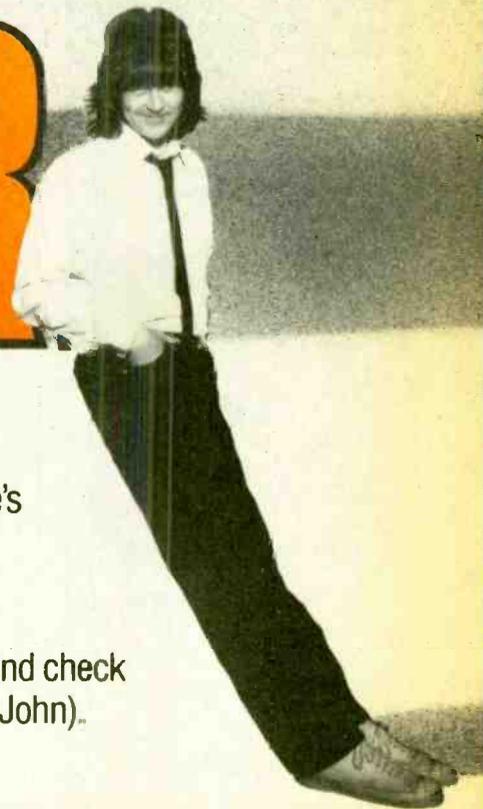


After gaining prominence as a founding member of Poco and a founding member of The Eagles, Randy Meisner found himself.

His "One More Song" album produced two Top-10 singles. And now he's delivered a grand-scale winner.

"Randy Meisner" includes plenty of hard-swinging rock, produced by Mike Flicker.

The single, "Never Been In Love," is a big sounding Top-40 sure thing. And check out the beautiful duet with Heart's Ann Wilson, "Strangers" (written by Elton John).



"RANDY MEISNER" INCLUDING "NEVER BEEN IN LOVE" ON EPIC RECORDS AND TAPES.

FE 38121

14-03032

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MUSIC IN THE AIR



HI! This is John Doremus. It feels a little strange to be writing instead of talking into a mike as I usually do...but this column, which will appear in this space every month, is designed to give you a bird's eye view of what's going on here. We program music and special features for 40 airlines...produce and distribute radio and TV shows...create music programming for cable...all fascinating and demanding responsibilities!



Our airline customers have high standards and we work closely to project the distinctive image of each. For example, TWA is currently featuring "Digital Directions," which includes unique recordings by Capitol, Headfirst, Firstly and Cambra Records. Imagine floating along at 36,000 feet and listening to the golden horn of Doc Severinson...in superb digital sound! For this first-ever treat, you have **Ona Burns** at TWA...and ourselves...to thank.



American Airlines, with inflight programming guided by **Nan Langdon**, has frequently given its special regards to Broadway...and this time it's **Dream Girls**, the **Geffen/Warner Bros.** original cast, which goes airborne in October, along with timely interviews of its stars... **Ben Harney**, **Sheryl Lee Ralph** and **Loretta Devine**.



"Strictly Business," a one-hour program debuts in September on **United Airlines**, as **Arthur Anderson** specialists examine vital topics like tax planning, computer system security and Japanese productivity...3 "hot-button" topics among business leaders today. On "Countryopolitan," deejay and radio programmer **Mark Edwards** interviews **Johnny Lee** and hosts a program of his music on **Full Moon/Asylum** records.

Short takes: **Western Airlines** features **REO Speedwagon** and their latest **Epic** hits in September.



Thanks for listenin'

John
JOHN DOREMUS

MUSIC IN THE AIR
CHICAGO • NEW YORK • LOS ANGELES

General News

MTV Sets Anniversary Promo Channel Uses On-Air Specials, Contests To Celebrate



Billboard photo by Arthur Mailet
RAPT RUSHEN—Patrice Rushen emotes during her recent performance at New York's Radio City Music Hall, one of the stops on her national tour.

NEW YORK—When it comes to promotion, MTV doesn't miss a trick. The rock music cable channel marked its first birthday Sunday (1) and has set into motion a month-long promotional effort involving special on-air segments, affiliate support materials and contests.

Cable systems in Hartford and Peoria, among other cities, will be throwing parties to publicize their own launching of MTV. The operations will be supplied with birthday logo artwork, to be used for invitations and other promotional materials.

Says Marci Brafman, director of program services, "Lots of cross-promotions are possible."

Adds Les Garland, MTV vice president programming, "The birthday is a chance for us to do some special programming. It's actually not too different from the usual, but it's packaged differently." The channel will air exclusive interviews with the members of Fleetwood Mac, a premier concert by the Go-Go's, interviews with Mick Jagger and Robert Plant, and more.

Garland looks back over MTV's first year, saying, "We haven't experienced any rotation problems (with video clips). We have more than 500 in our library. About 30% to 40% of the music we play is not on the typical AOR radio station, so we're an important place for record companies to break new acts."

In fact, record companies are supplying MTV with more and more clips in stereo, "because they realize it's part of our quality standards," says Garland. "If they give it to us already in stereo, it also gets on the air more quickly."

Garland disagrees with those at record companies who feel MTV should pay for the right to show video clips, or even for production costs involved. "We're a promotional source for music," he says. "We have proved we sell records." Video is more expensive to produce than a record"; Garland says, "Welcome to 1982."

MTV originally projected it would have seven million viewers by

the end of 1982, and Garland says it will reach, and perhaps, exceed, projections. The channel is searching for a sixth "VJ," and has hired consultant Rick Carroll of Pasadena's KROQ-FM. "We'll be exchanging information on a weekly basis," explains Garland. Other MTV consultants are Lee Abrams and Sebastian Casey.

Stones Score Big In Spain

MADRID—130,000 spectators paid 2,000 pesetas each (around \$18) to see the Rolling Stones July 7 and 9 in Madrid's Vicente Calderon Stadium. The Stones' last visit to Spain in 1976 drew 12,000 to Barcelona's bullring.

Originally, concerts in both Madrid and Barcelona were planned, but the Barcelona appearance was cancelled by the managers of that city's soccer stadium for fear of damage to the field. Nonetheless, an expedition of 10,000 residents of that city travelled to Madrid for the concert, with similar trips organized from cities throughout Spain.

Estimated net profits for the concert organizers, the Gay Mercader Co., approximate 20 million pesetas. (\$178,000) after 60 million (over half a million dollars) in expenses were paid.

Chartbeat

Vets Are Best Bets; Mac, Miller, CS&N Hot

By PAUL GREIN

This is an especially good week for veteran acts on Billboard's pop album chart: fully one-third of the artists in this week's top 30 made their first chart appearances in the 1960s.

The list is topped by **Fleetwood Mac**, which moves up to No. 1 with "Mirage" (Warner), and also includes both of the acts that break into the top 10 this week: **the Steve Miller Band**, which jumps from 12 to six with "Abracadabra" (Capitol), and **Crosby, Stills & Nash**, which vaults from 32 to 10 with "Daylight Again" (Atlantic).

The Miller Band first hit Billboard's album chart in June, 1968, followed two months later by Fleetwood Mac, then on Epic. CS&N first appeared in June, 1969.

Willie Nelson, who first hit the country chart in March, 1962, dips to nine with "Always On My Mind" (Columbia); **the Rolling Stones**, who first cracked the Hot 100 in May, 1964, drop to 11 with "Still Life" (RS/Atlantic) and **Chicago**, which first popped onto the album survey in May, 1969, jumps five points to number 23 with "Chicago 16" (Full Moon/Warner).

All three acts are on different labels than when they made their first chart appearances. Nelson was then on Liberty; the Stones on London and Chicago on Columbia.

Our count also includes three solo acts who made their first impact fronting now-defunct rock bands. **Robert Plant**, who jumps from eight to five with "Pictures At Eleven"

(Swan Song), first cracked the Billboard charts with **Led Zeppelin** in February, 1969; **Frank Zappa**, who zings from 31 to 26 with "Ship Arriving Too Late To Save A Drowning Witch" (Barking Pumpkin/CBS), first scored with **Mothers Of Invention** in February, 1967; and **Paul McCartney**, who drops to 29 with "Tug Of War" (Columbia), first hit with **the Beatles** in January, 1964.

In addition, **the Who's** past and present guitarist, **Pete Townshend**, moves up four slots this week to 30 with "All The Best Cowboys Have Chinese Eyes" (Atco). The Who first hit the Hot 100 in March, 1965.

Plant has always recorded for the Atlantic Records group, but the Mothers were on Verve, the Beatles on Capitol and the Who on Decca.

Finally, there's the case of **Jim Peterik**, formerly of **the Ides Of March**, which made its Hot 100 debut in June, 1966 on the Parrot label. Peterik is now the lead singer of **Survivor**, whose "Eye Of The Tiger" (Scotti Bros./Epic) leaps from seven to three. The "Tiger" title track also holds at No. 1 on the Hot 100 for the third straight week.

Mighty Mac: "Mirage" is **Fleetwood Mac's** third No. 1 album, following "Fleetwood Mac," which reached the top in September, 1976, "Rumours," which first hit No. 1 in April, 1977. In the past six years, only one other act has reached No. 1

(Continued on page 64)

K-mart Puts Vid In Pizza Parlors

By LAURA FOTI

NEW YORK—K-mart has found a unique way to use video clips from record companies. The retail chain is testing the clips in two in-store pizza restaurants in St. Louis, with other locations possibly to follow.

The video clips, supplied by record companies through Handleman Co., the racker, are shown on large-screen television in the evenings. During the day, when the patrons are mostly family-oriented, K-mart's Abra K Dabra pizza restaurants show magic acts, either live or on tape. But in the evening, according to Handleman's Stephen Strome, "We want to attract a different crowd."

Hence the decision to go with rock music. The record companies are thanked at the beginning of the tape, and K-mart's own record department, the Music Place is plugged at the end.

The program, according to K-mart's director of research Mike Wellman, is "in the early stages of development. We've been working with the record companies, and they're very cooperative."

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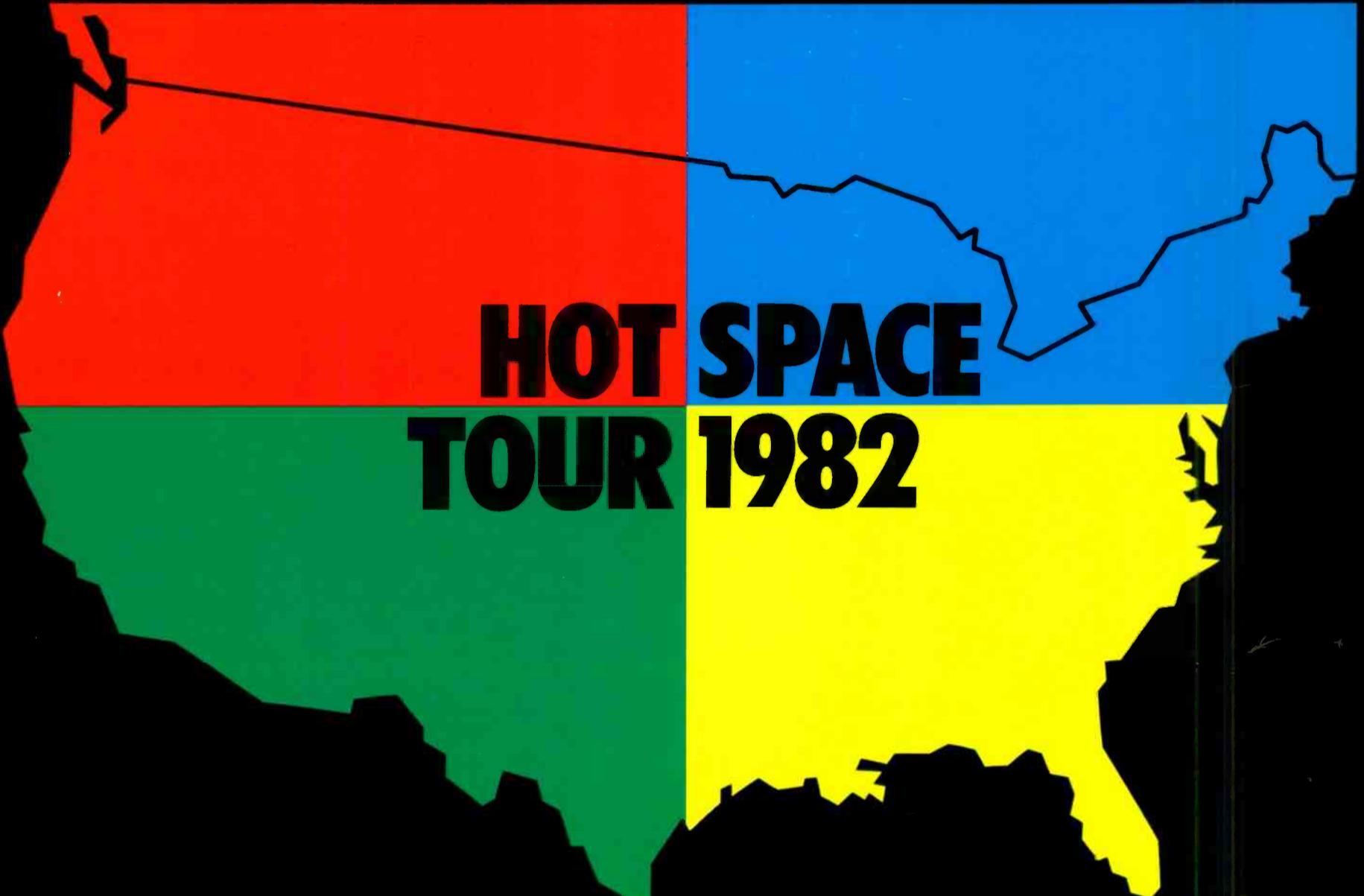
AUGUST

- 2-3—Toronto, QUE/Maple Leaf Gardens
- 5—Indianapolis, IN/Market Square Arena
- 6—Detroit, MI/Joe Louis Arena
- 7—Cincinnati, OH/Riverfront Coliseum
- 9—E. Rutherford, NJ/Brendan Byrne Coliseum
- 10—New Haven, CT/Coliseum
- 13-14—Chicago, IL/Poplar Creek
- 15—St. Paul, MN/Civic Center Arena

- 19—Baton Rouge, LA/Centroplex
- 20—Houston, TX/Summit
- 21—Dallas, TX/Reunion
- 24—Atlanta, GA/Omni
- 25—Memphis, TN/Mid South Coliseum
- 27—Oklahoma City, OK/Myriad
- 28—Kansas City, MO/Kemper Arena
- 30—Denver, CO/McNichols Arena

SEPTEMBER

- 2—Portland, OR/Coliseum
- 3—Seattle, WA/Coliseum
- 4—Vancouver, B.C./P.N.E.
- 7—Oakland, CA/Oakland Coliseum
- 8—San Francisco, CA/Cow Palace
- 10—Tempe, AZ/A.S.U.
- 11-12—Irvine, CA/Irvine Meadows
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'Fast Times' LP Features Front Line Clients, Friends

By PAUL GREIN

LOS ANGELES — The soundtrack to Universal's "Fast Times At Ridgemont High," executive pro-

duced by Front Line Management's Irving Azoff, includes the usual cast of Front Line clients and friends, plus a number of hot outside acts, including the Go-Go's, Quarterflash,

Billy Squier and Donna Summer (with a cut from her shelved Geffen album produced by Giorgio Moroder).

But, out of 19 acts spread over two

records, not one is from the CBS/Records Group. And it isn't just a coincidence. According to Azoff, the decision not to use CBS artists on the Full Moon/Asylum LP was based in

large part on the difficulty of settling video and other back-end rights.

"Universal demands more rights than any other picture company, and CBS grants less rights than any other record company," Azoff says. "Their business affairs departments were basically incompatible and I had a deadline. We would have been negotiating three years from now trying to figure out the formula for payment on videocassettes."

In reply to Azoff, Walter Yetnikoff, president of the CBS/Records Group, says there were other elements he could not go along with. "It's not economically viable. Irving doesn't pay enough to artists and record companies. I've questioned some accounting we've gotten on previous material he used." Yetnikoff also questions whether economic terms are meaningful enough when CBS cuts are used on soundtracks other than those released by CBS.

Azoff, who co-produced the picture with Art Linson, says CBS acts Heart, Nick Lowe and J.D. Souther expressed interest in being on the soundtrack. But, "Because of business affairs complications on the 'Heavy Metal' and 'Urban Cowboy' projects, I've decided life is too short to try and mix Warners and CBS artists."

Plus, Azoff argues: "I kind of have a point to prove: that it's the songs and not just the names of the artists that sell these albums."

The soundtrack is being released in the U.S. this week and the film is set to open in 700 theatres Friday (13). But there's no guaranteed foreign release on the movie, which has led Azoff to allow the managing director of each WEA licensee to determine whether he wants "Fast Times" as a double or single album in his territory. Azoff says he may also use different cuts in different countries.

"Without a guaranteed movie release to try and push a double album in every territory would have been a bit ambitious," he says. Azoff confirms that WEA International president Nesuhi Ertegun initially passed on the "Fast Times" soundtrack "as a double and at a price." Azoff says he then came up with the idea of giving licensees the option.

Despite the film's broad opening, it will not initially screen in New York. "That was my suggestion and Universal went along with it," Azoff says. "For the same amount of money it costs to advertise a film in New York, you can grab six other major markets. I didn't feel this picture would do as well in New York as it would in a lot of Midwestern and Southern cities. Besides, I've never had a soundtrack sell in the New York-Boston area."

Azoff says more attention is being placed with this film on cross promotions, which are being coordinated by Jim Cahill. The most extensive is with Vans Shoes, which is contributing 2,000 pairs of tennis shoes for radio station giveaways. In return, a pair of Vans shoes is featured prominently on the album cover. Cahill is also working on setting up radio station screenings of the film.

The first single from the LP, Jackson Browne's "Somebody's Baby," is already climbing the Hot 100. The second, the Ravyens' "Raised On The Radio," was released last week. Likely followup singles include cuts by Timothy B. Schmit (a remake of the Tymes' "So Much In Love"), Joe Walsh and Jimmy Buffett.

Azoff's Full Moon label has an
(Continued on page 64)

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

ON DEVELOPING A STYLE

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

ON REACHING THE LISTENER

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

ON KENNY ROGERS

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

ON KNOWING WHEN TO STOP

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

ON TAPE

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

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

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| Annual High | Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|-------------|--------|-------------------------|-----|--------------|--------|--------|--------|--------|
| 13/16 | 1/2 | Attec Corporation | — | 5 | 1/2 | 1/2 | 1/2 | — 1/16 |
| 42 | 26% | ABC | 7 | 1003 | 40% | 39% | 40 | — 1/4 |
| 35% | 25% | American Can | 6 | 2047 | 28% | 27% | 27% | — 1/4 |
| 7% | 4 | Automatic Radio | 6 | 86 | 7 1/4 | 6 1/4 | 7 | — 1/4 |
| 47 1/2 | 33% | CBS | 6 | 173 | 39 | 38 1/2 | 38 1/2 | — 1/4 |
| 7 1/4 | 5 | Craig Corporation | 21 | 21 | 6 1/2 | 6 1/2 | 6 1/2 | Unch. |
| 59 1/2 | 47 | Disney, Walt | 15 | 955 | 51% | 51% | 51% | — 1/4 |
| 4 | 2 1/2 | Electrosound Group | — | 5 | 3 | 2 1/2 | 3 | Unch. |
| 7 1/4 | 3% | Filmways, Inc. | — | 176 | 7% | 6 1/4 | 7 | — 1/4 |
| 17 | 11 1/2 | Gulf + Western | 3 | 252 | 11% | 11 1/2 | 11 1/2 | — 1/4 |
| 15 1/2 | 10% | Handleman | 6 | 5 | 13 1/2 | 13 1/2 | 13 1/2 | Unch. |
| 6 1/4 | 1% | Integrity Entertainment | 2 | 349 | 2 | 1 1/2 | 1 1/2 | — 1/4 |
| 7 | 4% | K-tel | 7 | 5 | 4% | 4 1/2 | 4 1/2 | Unch. |
| 59 | 36 | Matsushita Electronics | 8 | 27 | 40 | 38 1/2 | 39 1/2 | — 1/4 |
| 67 1/2 | 38 | MCA | 16 | 1447 | 66 1/2 | 64 1/2 | 64 1/2 | — 1/4 |
| 57 1/2 | 48% | 3M | 9 | 1233 | 55 | 53% | 53% | — 1/2 |
| 69% | 49 | Motorola | 12 | 1778 | 66 | 65% | 65% | — 1/4 |
| 40% | 38 | North American Phillips | 5 | 17 | 35% | 35% | 35% | — 1/4 |
| 10% | 6% | Orrox Corporation | — | 22 | 8 | 7 1/4 | 7 1/4 | — 1/4 |
| 16% | 10% | Pioneer Electronics | 17 | 1 | 11 1/4 | 11 1/4 | 11 1/4 | — 1/4 |
| 23% | 15% | RCA | 8 | 7833 | 18 1/4 | 17% | 18 | — 1/4 |
| 18 | 11 1/2 | Sony | 9 | 1675 | 12% | 12% | 12% | — 1/4 |
| 34 1/2 | 22% | Storer Bvoadcasting | 11 | 474 | 23% | 23% | 23% | Unch. |
| 3% | 2 | Superscope | — | 30 | 2% | 2 1/2 | 2 1/2 | — 1/4 |
| 34% | 27 1/4 | Taft Broadcasting | 7 | 4 | 30% | 30% | 30% | + 1/4 |
| 63 1/4 | 43% | Warner Communications | 10 | 4217 | 48 1/2 | 45% | 46 1/2 | — 2% |

| OVER THE COUNTER | Sales | Bid | Ask | OVER THE COUNTER | Sales | Bid | Ask |
|------------------|-------|-----|-----|-------------------|-------|-------|-----|
| Abkco | — | 1/2 | 1% | Kustom Elec. | 4 | 1 1/2 | 1% |
| Certron Corp. | 10 | 3/4 | 1 | Recoton | — | 2% | 3% |
| Data Packaging | 1 | 6 | 6% | Reeves | — | — | — |
| Josephson Int'l | 75 | 10 | 10% | Commun. | 656 | 28 | 28% |
| Koss Corp. | 30 | 4% | 4% | Schwartz Brothers | 9 | 2 1/4 | 2% |

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.

Atlantic To Distribute Albert Label

NEW YORK—Atlantic Records will distribute in the U.S. and Canada product on the new international label established by Australia's Albert Productions. First release will be the debut album from Australian group Cheetah.

Albert Productions is the recording arm of the Australian music publishing firm J. Albert & Son. A keystone of the organization is the producing/songwriting team of

Harry Vanda and George Young, instrumental in the rise to prominence of Atlantic group AC/DC. Other Young and Vanda projects have included Rose Tattoo and Flash & The Pan.

The Albert/Atlantic venture is intended as a vehicle for new projects. Therefore, established artists such as AC/DC and Mirage group Rose Tattoo will retain their current label affiliations.

Treble Clef Receivership Motion Filed

By DAVID FARRELL

TORONTO—Treble Clef Ltd., the 10-unit Canadian chain of record/tape and audio accessories stores in Ottawa and Edmonton, filed for receivership Tuesday (27).

A week earlier, the company had closed down two superstores in the Edmonton market, known as Super Clefs, but the company's chief executive officers apparently felt that cash flow problems were insurmountable, resulting in the provincial court filing in Ottawa, where the company is headquartered.

It is believed that the opening of the two Edmonton Super Clefs severely hampered the company's overall profitability and operation. The 18,000 and 22,000 square foot stores had recorded reportedly sales drops of about 50% in the first six months as compared to the same period in 1981. Because of economic conditions and credit problems, many major suppliers had put Treble Clef stores on stringent credit plans which, in effect, only aggravated the company's performance.

The company's principals, David Moser, Harold Levin and original founder Harvey Glatt, were not available at press time to offer possible reorganization plans.

It is estimated that about \$3 million of inventory is frozen at this point. Treble Clef was operating six disk outlets and two Super Clefs in the Ottawa area at the time the bankruptcy motion was filed.

Dutch Paper Details Stones' Financial Web

By WILLEM HOOS

AMSTERDAM—In a splash on the Rolling Stones, leading Dutch newspaper De Volkskrant reveals that for the past 14 years, the band's financial affairs have been handled by a network of private, limited liability companies centered in downtown Amsterdam. The report coincides with the end of the Stones' highly successful 30-concert European tour.

According to author Willem Beusekamp, the Stones, arguably "the most popular rock group in the world," chose Amsterdam as financial headquarters because "the Netherlands is a fiscal paradise."

The Stones apparently own some 10 companies, all based at an office on the Herengracht, a canal street in the center of the Dutch capital; the most prominent of this batch of commercial units is Promotour BV.

The other companies are reportedly Eder, Promotone, Musidor, Promopub, Promoright, Lettards, EG International, Musifilm and Promobill. While Beusekamp found out that all these companies are owned by the Stones, he was unsuccessful in obtaining financial details of their worth.

The companies have no mandatory publication of accounts because of their individual financial structures. But all the companies have

(Continued on page 59)

Eagle Files Suit

LOS ANGELES—Eagle Duplication Center here is suing Video Gems, a videocassette supplier, in Superior Court here. The duplicator charges the defendant is delinquent \$23,613.30.



SPECIAL HONOR—Tony Bennett, second left, receives the B'nai B'rith Humanitarian award at the organization's recent dinner in New York. Pictured from left are Herb Linsky, president of music and performing arts, B'nai B'rith; Bennett; singer Teresa Brewer; and bandleader Larry Elgart.

AS PLAINTIFF & DEFENDANT

Roshkind Waging Two Court Battles

LOS ANGELES—Michael Roshkind, former Motown Records executive and more recently principal in his own label, is both plaintiff and defendant in separate local court actions.

Roshkind and R&L Distribution are being sued in Federal District Court by Richmond Recording Corp. doing business as PRC Recording. The record manufacturing plaintiff alleges the defendants owe \$172,292.72. The complaint states Roshkind paid \$5,000 on the account, leaving the stated balance.

The court dossier contains a copy of a personal guarantee to the plaintiff signed by Roshkind.

In a local Superior Court litigation, Roshkind seeks payment of \$50,645.27 from Mike Lushka, former Motown marketing associate who joined him at R&L Records in a similar capacity. Lushka recently left R&L. The complaint alleges Lushka inked Jan. 11, 1982, promissory note for the amount, using as

collateral a lot in Palm Springs. The wording of the promissory note, filed with the court, indicates the monetary agreement supplements an Aug. 7, 1981, note in which Lushka borrowed \$35,000.

Lenahans Beat Rap

NASHVILLE—Henry Lenahan, 46, president of Lenahan Plastics in Murfreesboro, Tenn., and his son John were found innocent of charges that they were involved in a drug smuggling conspiracy in Florida. The Lenahans had been indicted in April, but were acquitted by jury July 16 in a Miami court after discrediting government witnesses.

Charges alleged that the Lenahans had been involved in a major cocaine sale, but defense counsel successfully refuted the claims while showing that the two government witnesses had bargained for leniency in exchange for their testimony in the case.

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Andre Blay Corp. Sold To Embassy Communications

NEW YORK—Less than a year after its founding, the Andre Blay Corp., a video software firm based in Northville, Mich., has been sold to Embassy Communications of Los Angeles (formerly Avco Embassy). Company head Andre Blay has been named chairman and chief executive officer of the newly created Embassy Home Entertainment division.

Embassy Home Entertainment will concentrate on the acquisition, production and distribution of entertainment programs on videocassette and videodisk for the worldwide home video market.

Other members of the Blay team making the move to Embassy are Al

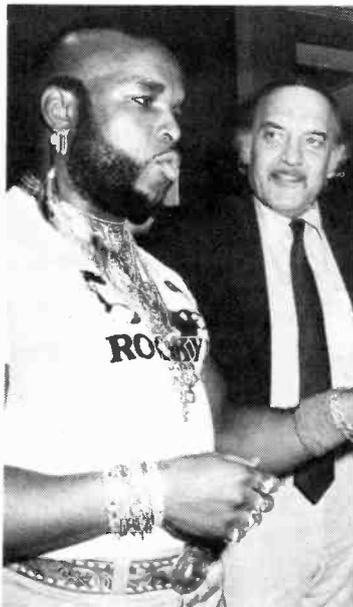
Eicher, senior vice president acquisitions and production, and Alan Kaupe, senior vice president Europe.

Offices will continue to be located in Michigan for now, but will eventually move to the Embassy Communications headquarters. Kaupe will work in Embassy Communications International offices in London.

The acquisition involves all Blay titles and projects already available or announced, including the Program Source, a supplier of educational and industrial video. All are part of Embassy Home Entertainment.

Blay founded Magnetic Video Corp. in 1969, the first company to sell videocassettes to the home video market. He sold the company to 20th Century-Fox in 1979 and continued to head the venture until 1981 when he founded his own company and Magnetic Video was renamed 20th Century-Fox Video.

With the creation of Embassy Home Entertainment, Embassy Communications now consists of five major units: television, pictures, telecommunications, international and home entertainment. It is also parent company of Norman Lear's Tandem Productions; a 33-system cable operation, Communications Services Inc.; an over-the-air pay tv system, ON TV of Detroit; and two television stations.



SURVIVAL TACTICS—Mr. T, costar of the film "Rocky III," left, gives some boxing tips to Don Dempsey, senior vice president/general manager of Epic/Portrait/CBS Associated labels, during a New York visit. "Eye Of The Tiger," the film's theme song by Survivor, holds at No. 1 on Billboard's Hot 100 this week.

Syndie Service Suit

LOS ANGELES — Drake-Chenault Enterprises here is suing H.E.M.H., which operates WCCS-FM, Central City, Pa. in Federal District Court.

The syndicator alleges the defendant owes \$20,663.19 plus 10% interest for C-300 Service contracted for in March, 1982. The service was \$600 monthly.

Rock'n'Rolling

Will Lightnin' Strike Again For Lou Christie?

By ROMAN KOZAK

Until he appeared at Madison Square Garden last October as part of an oldies package, Lou Christie had been out of the public eye for many years. But now he's back.

"The most important thing is that I must express myself, and obviously for me it is through music," says Christie, who in the early and mid '60s had major hits with such songs as "The Gypsy Cried," "Two Faces Have I," "Lightnin' Strikes," "Rhapsody In The Rain," and, in 1969, "I'm Gonna Make You Mine," also known as "Every Trick In The Book."

After his career declined in the U.S., Christie says he went through a drug period, and then moved to Britain, where he continued to perform. He got married, he says, and "spent two years in bed with my wife," later staying home to take care of his kids.

"But I couldn't just be concerned with getting tennis shoes at K-mart all the time," he says. "When you have a career, you become married to your career. It's a way of life, not a nine to five thing. My life now centers around my career."

Christie says he came to New York, "away from family and friends, and I just felt it was time for me to come back. The city started stimulating me and I began to feel it was time to get back on stage. (Promoter) Richard Nader met me on the street, in front of Carnegie Hall. Later he called me, and I said, 'let's do it!'"

Christie also does commercials, among them the ad for the new Chuggers soft drink. But he says jingles are not something he is pursuing fulltime. Instead, he is out there, every week, playing oldies shows, country fairs, and some club dates.

"The excitement is there, and I'm packing them in," says Christie. "I usually work on weekends, fly in, and if it's a Nader thing, Bobby Comstock is the backing band. Otherwise I'll send tapes and music and get (local) guys. I make sure they know the music, and then have a rehearsal with them the day of the show. There are so many good kids out there, that all I need is a plane ticket and a hair drier and away I go."

Christie plays the hits during his shows. He says he doesn't like to break in new material in concert, but

(Continued on page 64)

3 Groups Join Anti-Taping Push

NEW YORK—Support from three additional organizations has brought the roster of member groups affiliated with the Coalition to Save America's Music to 26. New additions are the American Music Center, the Assn. of Independent Music Publishers, and the Church Music Publishers Assn.

The coalition seeks to promote passage of legislation now before Congress that would impose a royalty on blank tape and home recording equipment.

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Thinking About Cutting Christmas Product?

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2
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3
CHRISTMAS IS
by Percy Faith
and Spence Maxwell
Publisher:
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4
MELE KALIKIMAKA (MERRY CHRISTMAS in HAWAIIAN)
by Alex Anderson
Publisher:
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5
BRAZILIAN SLEIGHBELLS
by Percy Faith
Publisher:
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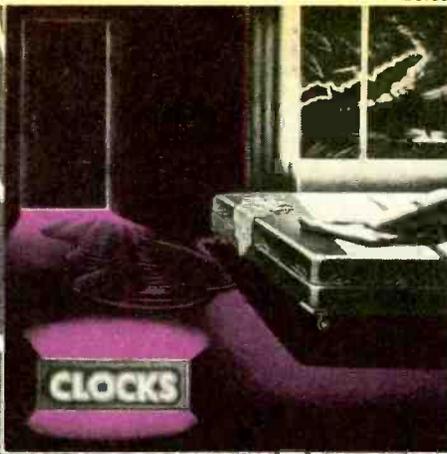
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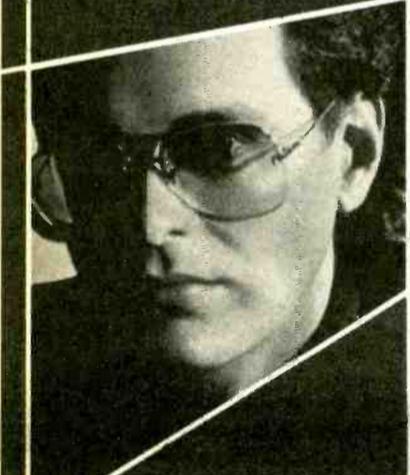
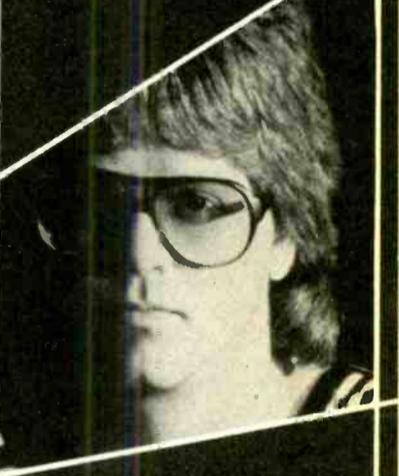
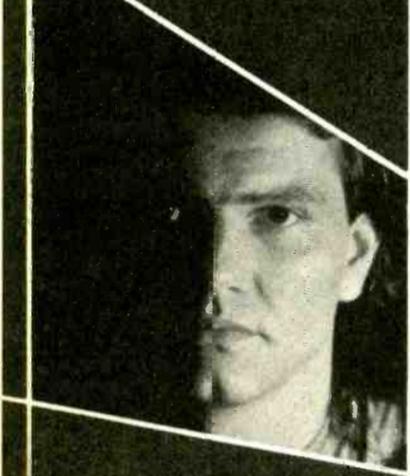
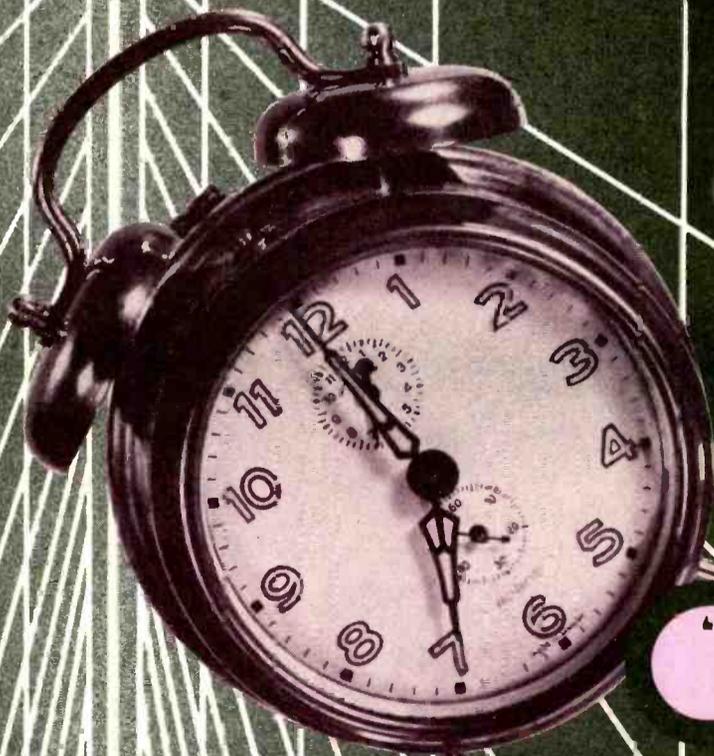
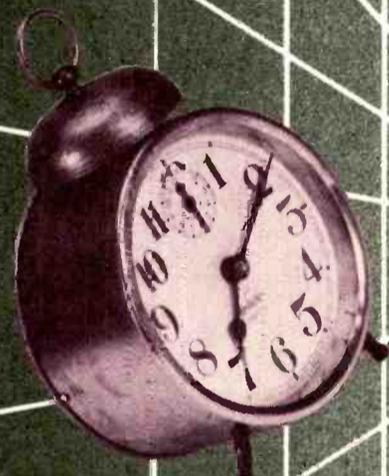
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"I've heard the Clocks enough to know it's a hit!"—Sky Daniels, WLJP

Three Firms Planning Joint 'Annie' Promo

NEW YORK—CBS Records, American Airlines and Marriott Hotels are doing a joint "Tomorrow There'll Be Sun" merchandising contest to support the "Annie" soundtrack LP, which has already sold over one million copies, CBS claims.

According to contest rules, 20 winning couples will get a trip to Hawaii, courtesy of American Airlines, and will spend eight days at the Maui Marriott Hotel. In each of CBS' five regions around the country, the winners will include one retailer, one CBS field executive, and two consumers.

The contest runs from Aug. 9 to Sept. 3, with drawing held on Sept. 13 where winning consumers, who had filled out entry blanks at participating retailers, will be chosen. Winning retailers and CBS sales reps will be chosen by CBS Records based on the extent of their participation.

CBS expects close to 5,000 retailers to participate in the contest. Retailers are required to display "Annie" point of purchase material, an American Airlines poster, a Marriott poster, a contest ballot box, and the promotion's headline streamer through the duration of the contest. Local print and radio ads should also mention the promotion. During August American Airlines will play music from "Annie" on all domestic and international flights.

New LP & Tape Releases, p. 18



CONCERT CUTUP—Joe Walsh opens the summer concert season for Irvine Meadows Amphitheatre by cutting the ceremonial ribbon the easy way—with an electric saw. Walsh was emcee for the Dan Fogelberg show that kicked off the '82 schedule, the first full season for the 12,000 seat outdoor venue in Laguna Hills, Calif.

20 TITLES AT \$3.98 LIST

Accord/Townhouse Sets Budget Line

NEW YORK — Accord/Townhouse Records launches a \$3.98 list "Budget Series" this month with 20 LP/cassette releases. A total of 50 titles is expected by year's end.

According to Michael Gusick, president of the Capitol-distributed label, the albums are "not overstocks or cut-outs. They are one-of-a-kind, newly sequenced excerpts of existing product."

Capitol is pressing the LPs, and is duplicating the cassettes with its Advanced Wide-Range technology, according to Gusick, who adds that the cassettes contain "full liner notes."

Gusick stresses that retailers not take advantage of "this desirable pricing" by selling the albums at more than retail price. "The potential of this program is based upon volume. If that sales volume is not met because of retailers taking advantage of this desirable pricing, our efforts to give people more for their money are in vain."

Gusick notes that costs have been kept down in making the product via the inclusion of eight cuts instead of 10, cooperation by publishers in agreeing to reduced mechanical rates and "suppliers" who are maintaining their present price structure for manufacturing costs.

Artists included in the first release are B.J. Thomas, Molly Bee, Bill Haley, Jerry Lee Lewis, Jimmy Dean, Joey Dee, Bud Powell, Rex Allen Jr., Carl Perkins, Louis Bellson & His Band, Al Caiola, Tommy Dorsey and His Orchestra, the Four Aces.

Also, a "Blue Ribbon Country" series of five volumes is planned.

The Rhythm & The Blues

Reverend Al Joins Patti For Broadway Production

By NELSON GEORGE

As "Dreamgirls" has demonstrated, black music and Broadway can mean big bucks. Black musicals have been in vogue on "the Great White Way" since "The Wiz," and have been important stepping stones for Melba Moore, Stephanie Mills, Jennifer Holliday and many other young performers.

Now, in a reversal of the latter situation, two well established singers are coming to Broadway. Patti LaBelle and Rev. Al Green are starring in a new adaptation of the gospel musical, "Your Arms Too Short To Box With God" at the Alvin Theater, with previews beginning Aug. 31 and opening night set for Sept. 9.

It will be an eight-week engagement, with Green taking a leave of absence from his Memphis church. LaBelle has been traveling with "Box" since December, performing in Atlanta, Philadelphia, New Orleans and three other cities.

"Box" originally had a two-year run on Broadway. Its author and original director Vinette Carroll will handle this new production. Green will play, appropriately, a minister. That character appears only in the original's second act, but the book is being adapted to expand his role.

★ ★ ★

Boogie Anybody? In the last few years, it's been difficult for black up-tempo hits to make headway on pop radio and, as a result, they haven't sold as well as they might.

But maybe things are loosening up a bit. The Dazz Band's funky "Let It Whip" was a recent top 10 pop entry, as was Ray Parker's rocky "The Other Woman." Stevie Wonder's "Do I Do" is headed up there too, though for Wonder that is hardly unusual. A case could be made that Parker's past pop successes automatically open pop playlists to him. But that the Dazz Band, with no pop credentials and few major black hits, cracked the top ten is an encouraging sign.

★ ★ ★

The recent New Music conference (Billboard, July 31) attracted the

most progressive elements of the rock community. They were young white musicians and entrepreneurs not locked into the existing corporate labels, though judging by their aggressive salesmanship, these folks are very much motivated by the free enterprise system. Attending some sessions and speaking at one seminar sparked these observations:

• This wing of the rock music business is, on the whole, more open to blacks and black music than their more established counterparts. The rock clubs around the country and

(Continued on page 55)

Hunter Doubles Library Sales

NEW YORK—The wholesaling division of Record Hunter, the 25-year-old retailer here, has doubled its sales to libraries and institutions over the past eight to 12 months, according to owner Jay Sonin.

Although Record Hunter has been dealing with this market for most of its existence, Sonin credits a more aggressive stance in this area and the ability to fill 85% to 90% of an order immediately as key reasons why volume has dramatically increased.

"My biggest cost factor has been the addition of several persons to handle the flow," says Sonin. Sonin says while others may offer a 40% discount off goods sold to institutions, he's getting by with a 30% discount, thanks to quick fill.

He claims in-depth on-hand stock of what institutions buy most of, vintage jazz, spoken-word and classical product. Sonin says 20% of his business to institutions are in cassette configurations and is showing continual growth.

Printer Seeks \$\$

LOS ANGELES—Wolfer Printing here is suing Wolf & Rissmiller, local concert promotion office, for \$47,433.82 in Superior Court here.

The complaint contends the concert promoter ran "L.A. Concert Guide" issues on March 23 and May 19, running up a printing bill of \$57,433.82, on which \$10,000 has been paid.

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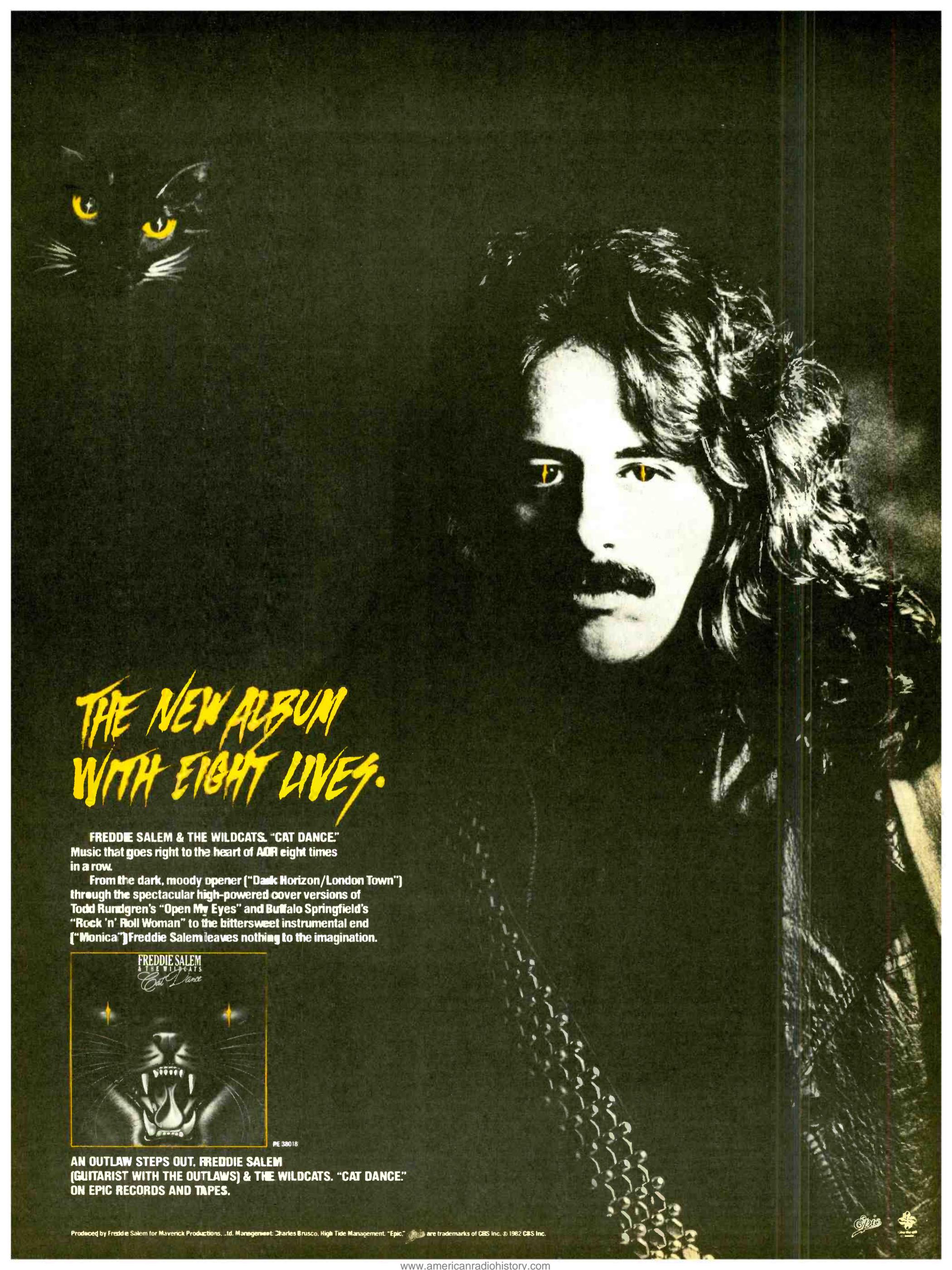
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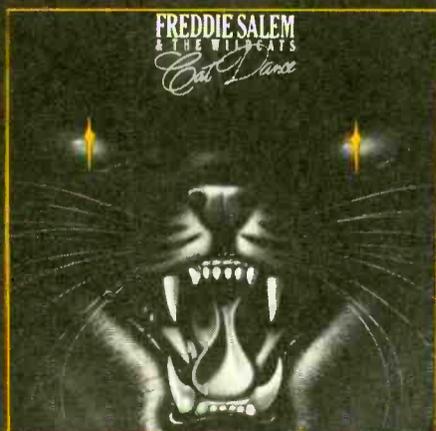
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FOR SALES REPS

Warners Has New 'Notebook'

LOS ANGELES—Warner Bros. Records has taken a cue from the schoolroom in revamping how it issues monthly release information to its sales staff: a new permanent notebook, dubbed the "Guide," which will enable reps to carry a comprehensive file of product release information.

In lieu of the monthly product pamphlets the label previously distributed to its reps, Warner last month supplied vinyl-covered three-ring binders with alphabetized divider cards. Reps now receive individual punched sheets for each new album, which then slip into the notebook.

The label indicates the goal is a more durable product data file that can reflect many months of product, in contrast to the old bulletins. Apart from the notebook itself, the sheets, too, are more lavishly produced than the pages of the previous pamphlets, which were reproduced from type-written master sheets.

For the "Guide," the product sheets are being typeset in a stylized generic format, using one or more colored inks. The monthly packages will periodically include added

graphic elements like a whimsical cartoon on "Handy Record Repair" featured in the August sheets just shipped.

Other touches include the front cover and spine designs on the binder, printed in bright red against the black vinyl, and a separate section for the newest releases.

'Betamax Bill' Markup Delayed

• Continued from page 3

the draft compromise, while voicing hope that video could also be included, but there continued to be vigorous opposition from the video cassette manufacturers and dealers, who are seeking a bill with no video or audio royalty provisions.

Now, this week, opposition also comes from key committee member Mathias, whose office says that "the Senator would not be in favor of an amendment that does not include a video royalty" to compensate movie industry copyright owners. There appeared to be a possible chance last week that Mathias would defer to DeConcini's draft proposal in order to turn out legislation with a better chance of passage this session—at least, this is the reasoning of those in DeConcini's office—but it is apparent that Mathias feels strongly that an amendment attending to the problems of the music and movie industry must be addressed and discussed by the committee.

Because of the necessary presence of committee members and their staff at the Judiciary Abscam hearings and the Senate budget-balancing legislation, there has not been much reaction on the Hill yet to the DeConcini discussion draft. "These meetings have been long, long, long," one staffer explained.

Markup meetings have again been scheduled, this time for Tuesday (3). But a committee assistant warned that "I just don't know what will happen in the upcoming week. All I can do is wait."

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AUGUST 7, 1982, BILLBOARD

Act-ivities
Deerhunter Formed For
Agent Orange Benefit

Todd Rundgren, Ian Hunter, Paul Butterfield and John Cale formed a new band, **Deerhunter**, for a one-time benefit concert Friday (30) at Pier 84 in New York to help Agent Orange victims. The concert was produced by Mickey Ruskin, Richard Sanders and Vahagn Hovanesian and also featured the **Jim Carroll Band**, **Robert Gordon**, **Chris Spedding**, **Lester Chambers**, **Bobby Newirth**, the **Raybeats** and **Danny Shea**.

Genesis is going on tour of the U.S. this month, playing the giant JFK Stadium in Philadelphia, probably with **Elvis Costello** and **Blondie**, and at New York's Forest Hills Stadium for two nights (ducats at \$20).

Sly Dunbar and **Robbie Shakespeare** will be the established rhythm section for **Black Uhuru**, also going out on tour in August. . . . **Billy Joel** has completed his first studio album in two years titled "The Nylon Curtain," it should be released by Columbia in late August. Producer again is Phil Ramone.

Records are so bad these days, says **Tom Petty** in an interview in September's *Playboy*, that he'd rather spend his money on video

games. "There are no record people left in the record business," he says. "Now it's some guy who used to be with the leased car department and got a promotion. Or maybe he was an accountant and now he's a record company president. And he hires more accountants and leased car men. They just don't know what's good or bad. Records don't sell now because they aren't any good."

If a picture is worth a 1,000 words, what's the value of a six-page photo spread of **Motorhead**, playing dungeon games with a blonde model? Find out in the August issue of *Oui*.

Signings: R&b duo **Space People** to Capitol. . . . U.K. techno-pop group **Dollar to E/A**. . . . **Hellcats** to Radio Records. . . . **Fingers** to Mega Records.

Connie Francis is no longer managed by George Scheck, but is now with the William Morris Agency. Her agent is Lee Soloman. . . . **Zinc** to Jive Records. . . . **The Osmonds**, including the Osmond Brothers, Donnie & Marie, and Jimmie Osmond, to William Stephan & Associates booking agency. . . . **Johnny Pennino**, "the tenor sax king of New Orleans," to Sonor Records.



GREEK TIDINGS—Carlos Santana, center, meets with trade well-wishers following his recent concert at Los Angeles' Greek Theatre. Seen, from left, are John Ryan, co-producer for Santana's new album, and Mauri Lathower, vice president, creative operations, for CBS Records International.

OVER ZAPP LP RELEASE

WB, Clinton Firm In Legal Hassle

By JOHN SIPPEL

LOS ANGELES—Warner Bros. Records wants Superior Court here to get Rubber Band Music, the George Clinton production firm, off its back over an imminent Zapp album release.

The label claims the defendants are harassing it with threats of taking legal action to thwart release of Zapp's second album, "II." According to the court filing, the album was to be released July 14. The plaintiff states it has spent over \$500,000 on the album.

To stimulate interest, Warner Bros. Records states it released a promotional 45 single "Dance Floor Part I." On June 28, the plaintiff said it got a wire from the defendant stating Warner Bros. had not delivered masters to the defendant for its approval. Clinton counsel, it's alleged, warned the plaintiff's lawyers it would try for a temporary restraining order.

The court dossier shows no legal action taken as of yet.

The WBR/RB agreement, filed in the action, shows the producer was to receive non-returnable advances of \$62,500 for each of the first two albums when they were commenced and an additional \$62,500 when the albums were delivered.

On the third and fourth albums, a formula of a 3/8 of royalties of the prior album's sales was set up as a sales advance, with the proviso that no less than \$175,000 or more than \$225,000 was to be paid, with the amount elevating as follows for subsequent albums: 5th & 6th—\$225,000 to \$325,000; 7th & 8th—\$325,000 to \$425,000.

On U.S. album sales, the contract called for a graduated royalty percentage ranging from 12% to 14% depending on the sales peak reached, with the percentage increasing for the seventh and eighth albums to 14% and 15%. Sales plateaus were established up to 350,000, 750,000 and over 750,000.

Industry
Events

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

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. 19-22, **Jack The Rapper** sixth annual Family Affair '82, Dunfee Hotel, Atlanta.

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. 13-17, **London Multi-Media Market**, Tower Hotel, London.

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. 4-8, 17th **Castlebar International Song Contest**, Castlebar, Ireland.

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

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

Oct. 12-14, **International Tape/Disc Assn.** second annual European home video seminar, Palais des Festivals, Cannes.

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. (AMOA)**, 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.

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Vol. 94 No. 31

The Promise In New Music

By MARTY THAU

In 1957, Jerry Leiber, Mike Stoller and Doc Pomus wrote a song for the Coasters called "Young Blood." It became the group's first national hit and stayed on the charts for 26 weeks.

Now, some 25 years later, that song title aptly expresses the mood of the new breed of record business entrepreneurs, so many of whom gathered in New York City two weeks ago for the New Music Seminar.

From the vantage point of almost 20 years in the business, I was taken with the ideas, creativity, energy and optimism expressed at the many meetings I attended. Unlike typical record business functions nowadays, the rooms were not filled with gloom or boredom. . . . or lawyers and accountants.

They were filled with people with a vision and a need for some more new music. These people were filled with "young blood," and from where I sit, they seem about ready to give the music industry a well needed transfusion.

It's been building for a while, slowly, but oh so steadily over the last six or seven years. Ever since the first wave burst forth from a little club on the Bowery called CBGB's, then spread overseas to England, and then rebounded across the globe, the new wave has been gathering fans, followers and believers.

I've read in these pages where major label executives have stated that the "new music" just has not caught on like they would have hoped. But anyone with an eye on the charts can see that an increasing number of breakouts over the last five years have come out of the new wave milieu.

The list is impressive—Blondie, B-52s, Devo, Clash, Elvis Costello, Police, Pretenders, Squeeze, Talking Heads, and many, many more. And, as many in the industry continue to ig-

lost the faith. We should acknowledge and support the continued input of people such as Hilly Krystal, Jane Friedman, Terry Ork, Malcolm McClaren, Miles Copeland, Bernard Rhodes, Jim Fouratt, Giorgio Gomelsky, the late Lester Bangs, Alan Betrock, Bob Gruen, Andrew Lauder, Geoff Travis, Howard Thompson, Marty Scott, Howie Klein, Robert Palmer, Jake Riviera, Seymour Stein. . . . artists like John Cale and Lou Reed, Patti Smith, David Johansen, Suicide, Ramones, Richard Hell, Johnny Lydon, Iggy Pop. They all fought battles at every turn and wrote the history of rock'n'roll in the '70s.

Independent, and former independent labels like Slash, Shake, 415, Bomp, IRS, 99, and on down the line, have gotten their acts heard, seen and sold, against great odds. They have broken ground at every level, by loving the music and by understanding the audience.

Today's audiences are far more sophisticated, more intelligent and more demanding. They will not accept what was relevant to a generation 10 years ago. Their dollars are there, waiting to be spent on something that excites and challenges them. They want the best, and when there's music that grabs them they do not hesitate to support it.

Our veteran colleagues must take chances and listen to the undercurrents rumbling through the land. People at the a&r level must cease acting in a formulaic and condescending manner.

I've heard too many a&r people say, "Well, I love it, but it won't sell. It doesn't fit the format." They've been proven wrong too many times. Or the converse, "Well, I think it's a bunch of crap, but the kids will eat it up because it sounds like Styx or Journey."



Thau: "Our veteran colleagues must take chances and listen to the undercurrents rumbling through the land."

'Today's audiences are more demanding. They will not accept what was relevant to a generation 10 years ago.'

nore this writing on the wall, even more new artists are showing up—the Go'Go's, Human League, Joan Jett, X, Stray Cats, Kid Creole, Marshall Crenshaw, Motels, Tom Tom Club, Soft Cell, Kim Wilde.

Without these groups and their new wave roots and support, this wouldn't have happened.

The new music which is threatening to explode at this particularly volatile moment is a reaction to the formatted, stultifying and narrow view of people and artists who have lost their sense of excitement. . . . to say the least.

In the '60s it was the FM stations that broke new artists with their free-form formats. But now, with FM locked into dull, plodding and boring formats that are gutless, AM is jumping into the forefront, delivering hits by groups that FM is failing to play. The few FM stations that have energetically promoted these sounds, like KROQ in Los Angeles, have made remarkable strides in ratings and sales impact.

Over the years many new wavers have struggled, but never

Plainly speaking, that's the kind of mentality and attitude that has seen the record industry crippled artistically and philosophically.

A new wave can easily turn into a flood if enough people decide to go for the ride. The only real choice the industry has is to look, listen and do the right thing.

There are lots of talented people out there who've proven themselves over and over again on the independent level. They must be brought into the game and given the freedom and support to follow their instincts.

When that happens, the new wave bottom line will be written in black ink, very impressively.

Marty Thau, who worked with Neil Bogart at Buddah in the '60s, managed the New York Dolls in the '70s, and now heads indie label Red Star Records.

Letters To The Editor

A Digital Correction

WFMT in Chicago was not the "first station in the world to broadcast music using the Philips/Sony digital audio disk," as reported in a Billboard article June 19.

The CBC Stereo Network broadcast digital material using the Sony Compact Disc system April 11 on a program called "Sound Reviews." The system was again heard a few days later on "Stereo Morning" and "Arts National."

At that time we advertised on air that CBC Stereo was the first in North America to broadcast music using the digital disk. Until someone can refute that statement I maintain that CBC and not WFMT was first, in North America at least.

Harold Redekopp
Head of Radio Music, CBC
Toronto

A Different Ovation

I would like to clear up any confusion which might exist in the minds of your readers following recent press reports of the Chapter 7 bankruptcy proceedings

of Ovation Inc. of Glenview, Ill. This company is in no way connected with Ovation Instruments Inc., manufacturer of acoustic and acoustic/electric guitars.

Ovation Instruments Inc. is a strong and vital part of Kaman Corporation's music activities, and Kaman itself continues to grow in its five diversified market groups—Music, Bearing & Supply, Aerospace, Sciences and Aviation Services.

A. Keith Drewitt
Vice President, Marketing
Ovations Instruments
Bloomfield, Conn.

We Get What We Want

In his recent commentary (June 26), Ed Kleinman says, "American radio seems safe and boring." Why? Merely being different from English radio does not necessarily make it bad, does it? Nor would the addition to American playlists of English bands (or more English bands, to be precise) necessarily make it better.

After all, "better" or "best" is usually what the listener likes most. And "listener" usually translates to "record buyer."

Ed further states, "the record companies have designed their releases to appeal to the older (Woodstock) tastes." If this is indeed so, why is it wrong? These listener/buyers are a very large segment to cater to. The "old" bands are proven and are marketable—Stones, Who, Chicago, Kinks, Wings, etc.

He also says the younger element is being ignored. And yet, monthly and yearly the charts reflect musical changes, and new bands by the score make it. Record company executives and radio station owners are obviously going to feed what they perceive as their biggest potential market. And why not?

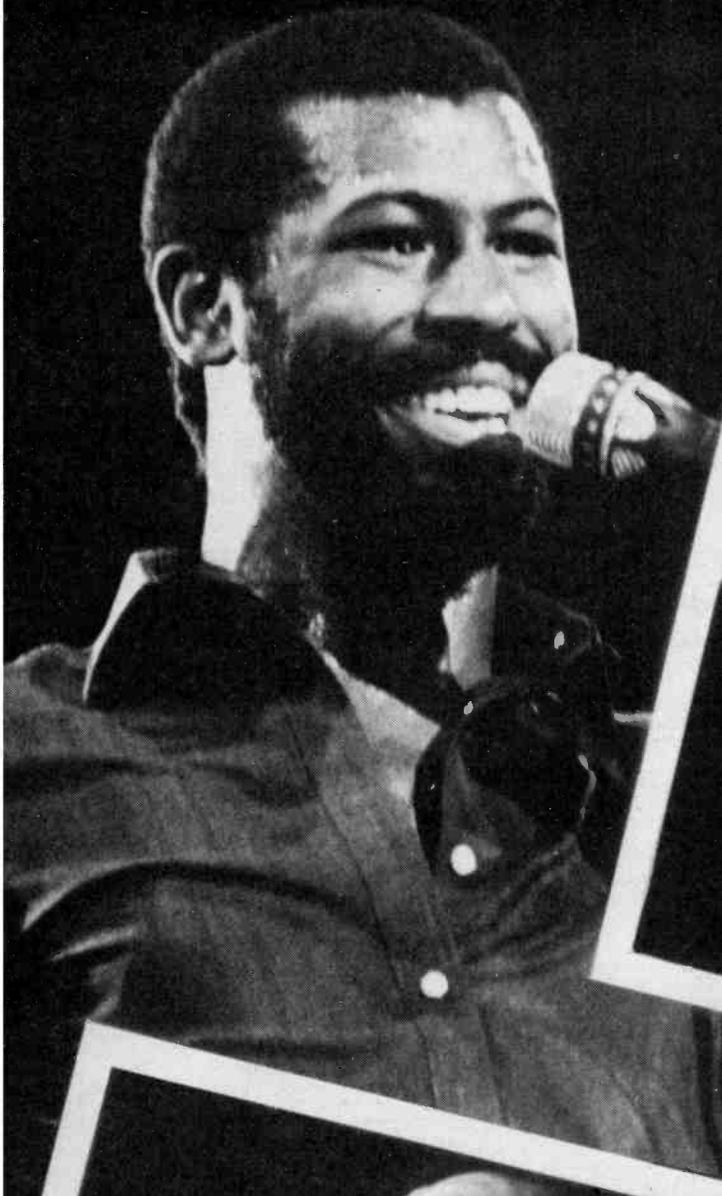
If we let the Eds of the world have their way, they will lead us all into bankruptcy. Record labels will put out material not too many of us want, and radio stations will go under playing this new music.

Let's face facts. Mostly, we get what we want. Record companies and radio stations walk a thin line between success and failure and, for the most part, make it on sound judgment.

Incidentally, as a club deejay I play large amounts of "new" music. But I recognize that the majority should rule.

Alan Gold
Chattanooga, Tenn.

Produced by Gene McFadden, John Whitehead, Victor Carstarphen, John R. Faith, Thom Bell, Kenneth Gamble, Leon A. Huff, Joseph B. Jefferson, Charles B. Simmons, Nicholas Ashford and Valerie Simpson.

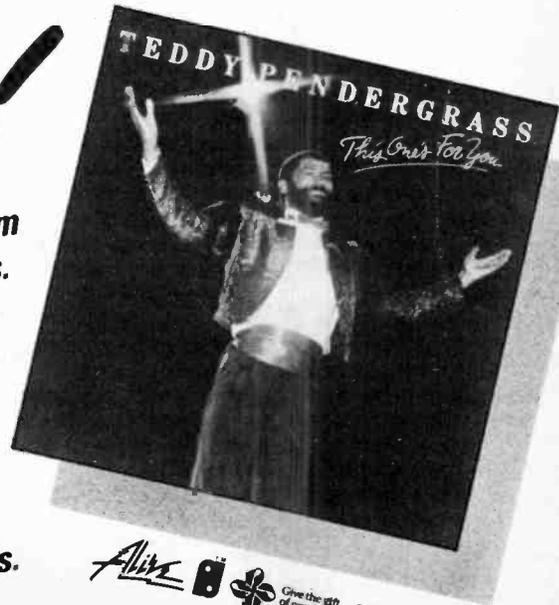


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"This One's For You." The new Teddy Pendergrass album featuring songs by Ashford & Simpson, Barry Manilow, McFadden & Whitehead and others.

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Retailing

Kemp Mill: 10 Years Of Growth

D.C. Metro Area Chain Is Set To Open 20th Outlet

WASHINGTON — What appeared to be a fantasy of success in record retailing 10 years ago this month has evolved into a profitable chain which will soon open its 20th outlet.

Kemp Mill Records operates mostly strip center stores, located on off ramps of a 35-mile Beltway in the sprawling Washington, D.C. metro area. The company started as part of the inventory of a small boutique in California, Pa. Near Pittsburgh, it was also the then hometown of Darryl Sherman and Stanley Wahler.

The two pooled their money to buy the album stock. The boutique decided to move. Sherman and Wahler remained with their LP stock in the basement.

When they were debating what to do after closing the basement store, Sherman recalls he stored the \$2,500 worth of albums in his attic. A friend mentioned that Washington, D.C. might be a good area.

"We put on our only suits and visited the Washington landlords. We were lucky. The small corner loca-

tion we originally wanted was replaced by a bigger subplot in a better part of the strip center," Sherman recollects.

The 1,300 square foot location in Kemp Mill shopping center paid off. "We worked seven days a week. We literally gave the merchandise away. But we grossed \$185,000 in the first year," Sherman says.

That January, 1973 opening encouraged a 600 square foot "alley store," adjacent to the Univ. of Maryland campus. It opened in April, 1974. "We were still playing it off the seat of our pants. We emphasized rock. Joel Goldberg, another of our present partners, joined us from the clothing business. We sold about \$400,000 worth of LPs in that store the first year. Our calling card was discounting.

"We found that people would drive 20 minutes to our two stores in order to buy rock albums. We advertised in the university daily and on then-underground WHFS-FM. We drew the hardcore, price-conscious LP buyer," Sherman explains. "We stocked Little Feat, Bonnie Raitt and Randy Newman, then hardly acknowledged as mainline acts.

"We learned that \$4.99 for \$5.98 product wasn't attractive. But \$3.99 or three for \$10 was," Sherman avers.

In April, 1975, a 1,500 square foot Kemp Mill opened in Laurel, Md. The partners found it so big they decided to use some of it for administrative offices. They really stuck out their necks soon after with an 1,800 square footer in downtown Georgetown.

Early in 1976, Kemp Mill added a 2,000 square footer in Forestville Plaza, the first black-oriented outlet. Here the first central warehouse was established.

In 1977, Annandale, Va., 2,500 square feet; 2,000 square feet on F Street, Washington; and 2,000 square feet in Falls Church, Va., joined the chain. Gross volume for

that year was somewhere between \$2.5 and \$3 million, Sherman feels.

In 1978, Kemp Mills leased 2,000 square foot locations in strip centers in Oxen Hill and Landover Hills, both in Maryland. "Uniformity set in. We were inexpensive. Carpet, tile and fixtures. Most of our fixtures were purchased from regional rack-jobbers who were closing out accounts and wanted to get rid of the fixtures at a good price," Sherman says.

In order, over the next three and a half years, Kemp Mill grew as fol-

(Continued on page 64)

In-Store Play Buoys Birdland

NEW YORK—In-store play has traditionally been a sales booster for black retailers, attracting people off the street and giving potential customers a taste of new releases.

Alan Burston, manager and co-owner of Baltimore's Birdland Records, has expanded on that concept to increase sales at his 10-year-old retail outlet. "What we do is put the top 75 records on the chart onto a 90-minute tape," Burston says. "Every five records or every 15 minutes we promote something we think will be a hit. We were on that Jennifer Holliday record three months before it really broke and we've sold 500 pieces on that, which is all right these days.

"Right now we're smoking with Aretha Franklin's 'Jump To It.' It did well the week before, but it is really happening now. The 12-incher is what we're moving; it is outdoing the album."

As one might imagine, record promotion people are always after Burston to highlight their current product in his music mixes. "But we rely on our own instincts as to what our audience will like. We also study what records

(Continued on page 55)

Trustee Will Review Wander Sales Operation

By JOHN MEHNO

PITTSBURGH—The fate of financially troubled retailer Wander Sales Inc. may hinge on the findings of a federally appointed trustee.

The trustee will review the company's operations and file a report within 30 days. He was appointed after creditors challenged a reorganization plan developed by the retail chain, which has debts totalling \$8 million.

Judge Gerald Gibson said that it was apparent that creditors had no confidence in the ability of Wander

(Continued on page 46)

POPULAR ARTISTS

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.

BAD COMPANY
Rough Diamonds
LP Swan Song 90001-1 \$8.98
8T 90001-4 \$8.98
CA 90001-8 \$8.98

BOW WOW WOW
I Want Candy
LP RCA AFL1-4375 \$8.98
CA AFK1-4375 \$8.98

BUCKS FIZZ
Bucks Fizz
LP RCA NFL1-8029 \$6.98
CA NFK1-8029 \$6.98

BURNING ROME
Burning Rome
LP A&M SP 4916 \$8.98
CA CS 4916 \$8.98

CAIN, TANE
Tane Cain
LP RCA AFL1-4381 \$8.98
CA CS AFK1-4381 \$8.98

CHEETAH
Rock & Roll Women
LP Albert Prod'ns / Atlantic 80011-1 \$8.98
8T 80011-4 \$8.98
CA 80011-8 \$8.98

CONLEY, EARL THOMAS
Somewhere Between Right & Wrong
LP RCA AHL1-4348 \$8.98
8T AHS1-4348 \$8.98
CA AHK1-4348 \$8.98

COTTON, JOSIE
Convertible Music
LP Elektra 601401

DUKES
Bugatti & Musker
LP Atlantic 80010-1 \$8.98
8T 80010-4 \$8.98
CA 80010-8 \$8.98

FULL SWING
The Good Times Are Back
LP Planet BXL1-4426 \$8.98
CA BXX1-4426 \$8.98

GARLAND, PHIL
Dreams Of A Boy
LP Radio 90003-1 \$8.98
8T 90003-4 \$8.98
CA 90003-8 \$8.98

GRABEAU, BOB
Sings Webster's Dictionary . . . Paul Francis Webster That Is
LP Rayvel MA1747

GUTHRIE, GWEN
Gwen Guthrie
LP Island 90004-1 \$8.98
8T 90004-4 \$8.98
CA 90004-8 \$8.98

HALL, LANI
Albany Park
LP A&M SP 4898 \$8.98
CA CS 4898 \$8.98

KING, EVELYN
Get Loose
LP RCA AFL1-4337 \$8.98
CA AFK1-4337 \$8.98

LANDSCAPE
Manhattan Boogie-Woogie
LP RCA NFL1-8028 \$6.98
CA NFK1-8028 \$6.98

LATTISAW, STACY
Sneakin' Out
LP Cotillion 90002-1 \$8.98
8T 90002-4 \$8.98
CA 90002-8 \$8.98

LEAGUE UNLIMITED ORCH.
Love & Dancing
LP A&M SP 3209 \$6.98
CA CS 3209 \$6.98

MAGAZINE
After The Fact
LP IRS SP 70030 \$8.98
CA CS 70030 \$8.98

MAGIC SLIM & THE TEARDROPS
Raw Magic
LP Alligator AL 4728 \$8.98

MYSTIC MOODS ORCH.
Country Lovin' Folk
LP Bainbridge 8T 6211 \$8.98

Erogenous
LP Bainbridge 8T 6215 \$8.98

Extensions
LP Bainbridge 8T 6212 \$8.98

NELSON, WILLIE
The Best Of Willie
LP RCA AHL1-4420 \$8.98
8T AHS1-4420 \$8.98
CA AHK1-4420 \$8.98

PARKER, BILLY, & FRIENDS
(Who's Gonna Sing) The Last Country Song
LP Soundwaves SWS3309

PATTON, ROBBIE
Orders From Headquarters
LP Atlantic 80006-1 \$8.98
8T 80006-4 \$8.98
CA 80006-8 \$8.98

PHILISTEENS
Philisteens
LP Radio Free America 1001 \$8.98
CA 1001 \$8.98

REGAL FUNKHARMONIC ORCH.
Strung Out On Motown
LP Motown 6014ML

RICE, BOBBY
Bobby's Back
LP Audiograph 7772

SIEGEL, JANIS
Experiment In White
LP Atlantic 80007-1 \$8.98
8T 80007-4 \$8.98
CA 80007-8 \$8.98

SLOW CHILDREN
Mad About Town
LP Ensign NX11-8030 \$6.98
CA NXX1-8030 \$6.98

SNUFF
Snuff
LP Elektra / Curb 60149

SPITTIN' IMAGE
Spittin' Image
LP MCA-5343 \$8.98
CA MCAC-5343 \$8.98

TAVARES
New Directions
LP RCA AFL1-4357 \$8.98
CA AFK1-4357 \$8.98

TOMORROW'S EDITION
A Song For Everyone
LP Atlantic 80009-1 \$8.98
8T 80009-4 \$8.98
CA 80009-8 \$8.98

TOMPALL & THE GLASER BROTHERS
After All These Years
LP Elektra 60148-1

TROIANT, PAT
Somewhere In Paradise
LP Wounded Knee SIP1125

VALENTINE BROTHERS
First Take
LP Bridge 8R-101936

VANILLA FUDGE
Best Of Vanilla Fudge
LP Atco 90006-1 \$8.98
8T 90006-4 \$8.98
CA 90006-8 \$8.98

VANGELIS
To The Unknown Man
LP RCA AFL1-4397 \$8.98
CA AFK1-4397 \$8.98

WALL OF VOODOO
Call Of The West
LP IRS SP 70026 \$8.98
CA CS 70026 \$8.98

WILLIAMS, ROBERT
Robert Williams
LP A&M SP-6-4889 \$6.98
CA CS-6-4889 \$6.98

Y & T
Black Tiger
LP A&M SP 4901 \$8.98
CA CS 4901 \$8.98

(Continued on page 46)

New LP/Tape Releases

AUGUST 7, 1982, BILLBOARD

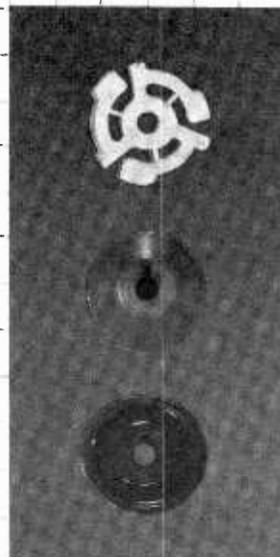
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Retailing

See Video Games In Most Chains By Holiday Season

• Continued from page 3

handles software and hardware. City 1-Stop, the major Los Angeles wholesaler which is also part of Show Industries, parent company to Music Plus, is handling cartridges and has set up between 75 and 100 of its retail accounts with merchandise, Fogelman says.

Eighty of 95 of the Western Merchandisers' retail locations stock Activision and Atari cartridges. John Marmaduke says he's playing wait-

and-see before getting his feet wet. The stores are experimenting with a reach-through case, much like its prerecorded tape fixtures, to handle cartridges. Dave Burke of the 35 store Recordland chain out of Cleveland has video games in 15 outlets. "So far, it's encouraging," Burke adds.

The Record Shop's 24 mall-oriented sites stock Atari, Activision, Imagic, U.S. Games and Intellivision, according to Mary Ann Levitt.

"We started in May. We are pleased with the software," she says.

The six Believe in Music stores in the greater Grand Rapids area began their cartridges' move 18 months ago in two stores. Jim Marcusse says they now stock Atari, Intellivision, Activision, Imagic, U.S. Games, Apollo and Parker Bros.

Another industry frontrunner satisfied with his progress after a year is Scott Young of the eight Young Organization stores. All five of his

Franklin Music stores in Atlanta are steeped in cartridge experience. He carries such lines as Spectravision and Astrocade, reported by no one else.

Good results, too, are reported by Jerry Schulman, who bowed video games in six of his 46 Listening Booth stores over a year ago. "They are a part of our future. We will be selling computer software and covering the entire electronic scope in the future," Schulman maintains. He now stocks software universally.

Lenny Silver's Record Theater stores in the main are stocking the cartridges and doing pretty well. "We carry all the lines. Action Distribution, Cleveland, one of our subsidiaries, has been appointed a distributor by most lines," Silver adds.

At the wholesale level, there is some dissatisfaction. Jerry Richman, Richman Bros., Pennsauken, N.J., says he stocks cartridges "As a convenience. WEA introduced the Atari line by offering dating and a discount for an opening prepack. We need the same kind of help," Richman says. It's understood that

Jimmy Schwartz of Schwartz Bros., Lanham, Md., feels similarly. Schwartz was an industry pioneer in warehousing cartridges.

"We are in it hesitantly," Russ Solomon of Tower Rewards states. "We will be in it, but to what extent I do not know now." Solomon has put it into 12 northern California Towers and the local Sunset store here. Dave Brichter of the giant Texas Tapes & Records, S. Houston, says "we are getting our feet wet with Atari." Cathy Womack of BeBop Records, Jackson, Miss., has put cartridges into three of seven stores, with WEA supplying mostly Atari to get started. John Grandoni of Cavages, Buffalo, started six months ago with Intellivision and is now stocked in three stores. He is awaiting his first Atari order.

The five Lyric Records, Indianapolis, and the 14 Tape Towns, Seattle, are not yet stocking video games.

"We are staying out of it," Ben Bartel of Big Daddy's, Chicago, affirms. "Merchandise sold on a no-return basis is the death knell of our industry."

Survey For Week Ending 8/7/82

Billboard Midline LPs

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| THIS WEEK | LAST REPORT | WEEKS ON CHART | TITLE Artist Label, No. (Dist. Label) | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track | THIS WEEK | LAST REPORT | WEEKS ON CHART | TITLE Artist Label, No. (Dist. Label) | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track |
|-----------|-------------|----------------|---|-----------|--|-----------|-------------|----------------|---|-----------|--|
| 1 | 6 | 3 | PIANO MAN Billy Joel Columbia PE 32544 | | | 26 | NEW ENTRY | 1 | CARESS OF STEEL Rush Mercury SRM 1-1046 | | |
| 2 | 11 | 3 | HOME FREE Dan Fogelberg Columbia PC 31751 | | | 27 | NEW ENTRY | | HANK WILLIAMS GREATEST HITS Hank Williams MGM 5019 | | |
| 3 | 4 | 3 | SO FAR Crosby, Stills and Nash Atlantic SD 19119 | | 5.98 | 28 | 17 | 3 | ROCK 'N ROLL John Lennon Capitol SN 16069 | | 5.98 |
| 4 | 1 | 3 | TAPESTRY Carole King Epic PE 34946 | | | 29 | 46 | 3 | WIND AND WUTHERING Genesis Atco 38-100 | | 5.98 |
| 5 | 14 | 3 | CAPTURED ANGEL Dan Fogelberg Epic PE 33499 | | | 30 | 15 | 3 | AXIS: BOLD AS LOVE Jimi Hendrix Reprise RS6281 | | 5.98 |
| 6 | 48 | 3 | MASTER OF REALITY Black Sabbath Warner Bros. BS 2562 | | 5.98 | 31 | 29 | 3 | BLACK SABBATH Black Sabbath Warner Bros. WS 1871 | | 5.98 |
| 7 | 21 | 3 | ROCK 'N ROLL, VOLUME 2 The Beatles Capitol SN 16021 | | 5.98 | 32 | 13 | 3 | BLOW BY BLOW Jeff Beck Epic PE 33409 | | |
| 8 | 7 | 3 | THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS David Bowie RCA AY 3843 | | 5.98 | 33 | 23 | 3 | THRESHOLD OF A DREAM Moody Blues Deram DES 18025 | | 5.98 |
| 9 | NEW ENTRY | | CHASE THE CLOUDS AWAY Chuck Mangione A&M 4518 | | | 34 | 32 | 3 | A QUESTION OF BALANCE Moody Blues Threshold THS 3 | | 5.98 |
| 10 | 5 | 3 | NETHERLANDS Dan Fogelberg Epic PE 34185 | | | 35 | 28 | 3 | IN SEARCH OF THE LOST CHORD Moody Blues Deram DES 18017 | | 5.98 |
| 11 | 20 | 3 | ROCK 'N ROLL, VOLUME 1 The Beatles Capitol SN 16020 | | 5.98 | 36 | NEW ENTRY | | .38 SPECIAL .38 Special A&M 3164 | | |
| 12 | 18 | 3 | BEST OF FRIENDS Loggins & Messina Columbia PC 34388 | | | 37 | 16 | 3 | LOOK SHARP Joe Jackson A&M 4743 | | 5.98 |
| 13 | 26 | 3 | RUSH Rush Mercury SRM-1-1011 | | 5.98 | 38 | NEW ENTRY | | TURNSTYLE Billy Joel Columbia PC 33848 | | |
| 14 | NEW ENTRY | | NON-STATIC DANCING Soft Cell Sire/Warner Bros. 23694-1B | | | 39 | NEW ENTRY | | PURE GOLD Elvis Presley RCA AYL1-3732 | | |
| 15 | NEW ENTRY | | IN THE COURT OF THE CRIMSON KING King Crimson Atlantic 19155 | | | 40 | 24 | 3 | THE PRETENDERS Pretenders Sire Sir Mini 3563 | | 5.98 |
| 16 | 45 | 3 | WORST OF JEFFERSON AIRPLANE Jefferson Airplane RCA AYL1 3661 | | 5.98 | 41 | 44 | 3 | TO OUR CHILDRENS... Moody Blues Threshold THS 1 | | 5.98 |
| 17 | 33 | 3 | AGENTS OF FORTUNE Blue Oyster Cult Columbia PC 34164 | | | 42 | NEW ENTRY | | VOLUME 4 Black Sabbath Warner Bros. 2602 | | |
| 18 | 9 | 3 | FRAGILE Yes Atlantic SD 19132 | | 5.98 | 43 | 31 | 3 | BEST OF GUESS WHO Guess Who RCA AYL1-3662 | | 5.98 |
| 19 | 3 | 3 | SOUVENIRS Dan Fogelberg Epic PE 33132 | | | 44 | NEW ENTRY | | EDDIE MONEY Eddie Money Columbia PC-34909 | | |
| 20 | NEW ENTRY | | BEST OF J. GEILS J. Geils Atlantic 19234 | | | 45 | NEW ENTRY | | EVERY PICTURE TELLS A STORY Rod Stewart Mercury SRM1-609 | | |
| 21 | 41 | 3 | EAT A PEACH Allman Bros. Polygram CPN 2 0101 | | 9.98 | 46 | NEW ENTRY | | FAREWELL TO THE FIRST GOLDEN ERA The Mamas and Papas MCA 709 | | |
| 22 | NEW ENTRY | | LET THERE BE ROCK AC/DC Atco 36-151 | | | 47 | NEW ENTRY | | JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT Soundtrack MCA 399 | | |
| 23 | 38 | 3 | LIVE AT FILLMORE EAST Allman Bros. Polygram CPN 2 0131 | | 9.98 | 48 | NEW ENTRY | | THE BEST OF NAT KING COLE Nat King Cole Capitol SN 16036 | | |
| 24 | NEW ENTRY | | ROCK 'N ROLL ANIMAL Lou Reed RCA AYL1-3664 | | | 49 | 34 | 3 | TRES HOMBRES ZZ Top Warner Bros. BSK 3270 | | 5.98 |
| 25 | 27 | 3 | AND THEN THERE WERE Genesis Atlantic SD 19173 | | 5.98 | 50 | NEW ENTRY | | BROTHER TO BROTHER Gino Vanelli A&M 3170 | | |

Dealers Are Cautious On Fall Stocking Approach

• Continued from page 1

"For the past few years, we've tended to be conservative with both seasonal and regular stocking product, but we might open up some with manufacturer deals and extended dating," says Manny Drucker, manager of the 52-unit Listening Booth stores out of Pennsauken, N.J. "Business is soft now and to pay our bills we've got to come up with bank money. We'd generally rather go for the turn than take a flyer in July."

Assistance in this story provided by Leo Sacks in New York.

For Stu Schwartz at the 30-plus Harmony Hut outlets, August business will be a big determining factor on whether to move away from a cautious inventory fill. "Right now, I'm hedging all my bets. I still feel that the fall is going to open up. Cassettes are moving tremendously forward in any case, and we'll increase our stocks substantially. With video games, I don't have enough confidence to pre-inventory. This doesn't mean that I don't believe in video games, but they're getting to be more volatile than the record business. Supposed big hits turn out to be flash in the pans. You can get burned."

Though conservative in its fall buying approach over the last three years, the 35-store National Record Mart's buyer, Terry Cooper, feels it's somewhat premature to look ahead 60 to 90 days. But he claims that manufacturer deals and extended dating would help keep "profits alive." Cooper says video games inventory will be "more heavier this year" to avoid "scarcity problems" if some cartridges take off.

Allan Rosen of the 18-unit Flipside chain based in Lubbock, Tex. says he's both "conservative and cautious, but not pessimistic. We won't have an empty cupboard for the season. I'll worry about inventory reductions in January and February." On the other hand, Rosen makes it clear that if the chain "doesn't do the numbers for December, it'll hurt us for the six months before and the six months after."

And, he adds, there's "No way I'll buy Christmas music without 100% returns." Rosen notes that volume and profits are up for the first six months of this year, noting that "we didn't have a profit last year." The retailer says he continues to look for new accessory lines, although he has yet to enter the video game stakes.

Lou Fogelman of Show Industries, parent to the 26 Music Plus stores in the Los Angeles area, says he hopes the fall programs "reflect what the economy is really like. I'm looking for dating. If it's a good program for midline product, I'm sure we'll buy to our maximum. But the uncertainty of the economy makes it hard to determine what's going to sell. Right now, we're just trying to get through the summer."

A key racker, United Record & Tape Industries, is not projecting its inventory needs, says the firm's Syd Silverman, until it concludes meetings with its key accounts over a 20-day period.

A spokesman for the five-store Disc-O-Mat chain in New York says he anticipates a strong fourth quarter for the buyer John D'Antoni says the company will take a conservative look at dealer restocking programs.

"We're sitting on a lot right now—it's been a slow summer," he says, "so we're going to be careful. But if the deals are good, I see us taking advantage of midlines, which have been selling well all year." He adds that video games also hold sales promise. "It's true that you're dealing in a volatile field, like the record business," D'Antoni notes. "But as the industry develops, we'll learn how to buy better."

Lou Fogelman of Show Industries, parent to the 26 Music Plus stores in the Los Angeles area, says he hopes the fall programs "reflect what the economy is really like."

"I'm looking for dating," he notes. "If it's a good program for midline product, I'm sure we'll buy to our max. But the uncertainty of the economy makes it hard to determine what's going to sell. Right now we're just trying to get through the summer."

AUGUST 7, 1982, BILLBOARD

Radio

Arbitrons Spotlight Hot Formats Country, AC, AOR Show Strength In Varied Markets

By DOUGLAS E. HALL

NEW YORK—The latest Arbitrons show major success stories in Phoenix, Louisville, Portland, Ore., Tampa-St. Petersburg, Syracuse and Jacksonville. Country formats are showing strength in Kansas City, while AC formats are gaining listeners in Milwaukee-Racine. AOR is growing in Albany-Schenectady-Troy.

These are some of the highlights in a group of new Arbitron reports analyzed with input from consultant and Billboard commentator Kent Burkhart.

The big news in Phoenix is KUPD, where Burkhart notes "extensive weekly music research" is paying off for the Hot 100 formatted-station. "Cupid," as the outlet is known, is up to 5.9 from 5.3 in the winter and 4.4 a year ago. It is hurting similarly formatted KOPA-FM, which is down to 3.5 from 5.0 in the winter and 5.9 a year ago, and KZZP, which is down to 4.8 from 6.2 and 5.8.

Burkhart also notes a moderate

growth for country in Phoenix, as KJJJ-FM jumps up to 3.1 from 1.8 and 1.0 and KNIX-FM holds at 7.8 from 8.0 and 7.5.

A surprise winner in Louisville is WAKY, which has jumped to a 7.0 share from 4.1 in the winter and 5.0 a year ago on the AM dial, not by playing big bands or going talk, but by going to a broad oldies format.

Program director Bob Moody explains that he installed a 1955-73 playlist of 3,200 records that usually don't air more than once every five days. "We don't play any currents and nothing after 1973. We expect further growth in the fall book." Burkhart notes that the station doesn't seem to be significantly hurting any other station in the market in overall shares, but Moody says country WAMZ seems to have lost some men to WAKY.

In Portland, KCNR (which used to be KPAM-FM) adds more listeners for its AC format, marking the fourth consecutive up book. The station goes to 6.6 from 4.9 in the fall and 3.2 a year ago. AOR SuperStation KGON is in a strong growth pattern too, up to 13.3 from 11.1 and 9.4.

Slipping in this market are AC KGW, down to 6.1 from 9.0 in the fall and 9.1 a year ago; and country KYTE, with 3.3 from 2.7 and 5.3. KMJK, which has been running Tom Churchill's Radio One format, a matched flow easy listening AC mix, is down to 1.5 from 2.7 and 3.7.

New general manager Vic Ives is looking for a new format, which he says will be "very current and very adult."

In Tampa-St. Petersburg, Taft Broadcasting's WDAE, with a home-grown answer to "Music Of Your Life," "Unforgettable" and "Stardust" which the company calls "Prime Time," has climbed to a 6.5 share from 5.7 in the winter and 2.3 a year ago. Buoyed by this success, Taft plans to distribute the format via satellite.

Burkhart sees the growth of country WQYK-FM at the expense of similarly formatted WSUN-AM as another example of FM stations taking listeners off the AM dial. WQYK is up to 10.9 from 9.3 in the winter and a year ago, while WSUN is down to 6.6 from 7.3 in the winter and 6.9 a year ago.

The Drake-Chenault "Great American Country" format on WRRB, which used to be known as WONO, has taken audience away from some home-grown country formats in Syracuse. WRRB is up to 5.9 from 3.6 in the fall and 0.8 a year ago. Competitors WSEN-AM-FM have a combined share of 5.8, down from 6.3 and 8.0 and WOLF is down to 1.4 from 1.7 and 2.9.

AM listening is alive and well in Syracuse, as Burkhart notes the two leading stations are consistently strong AMs. MOR WHEN is up to 12.4 from 10.7 and 10.1; WSYR-AM

(Continued on page 24)



TULL TALK—Ian Anderson, center, drops by WLIR Garden City, N.Y. to promote his new Jethro Tull album, "Broadsword And The Beast." Flanking Anderson are DJ Bob Kranes, left, and program director Dennis McNamara.

National Programming RADAR Homes In On Nets

There are a lot of winners in the RADAR, 25 Spring 1982 report on the Networks. NBC Radio Network ranks first in cumulative audience and second in average audience. ABC's Information Network finished first in seven out of 25 key demographic groups and RKO One shows a 10% overall audience gain. But there's nothing new about who is the number one and number two most popular radio show (not to mention number five and 17 as well): Paul Harvey, who is carried on ABC's Information Network.

NBC's cumulative audience of 30.731 million reflects a 10.5% increase from RADAR 24. NBC's average audience of 1.625 million reflects a 3.4% increase from the fall

1981 report. Among its primary target, adults 25-54, NBC continued to rank first in cum. The network's average audience, however, grew 8.7% moving the network from third to second.

ABC's Information Network had a 9.6% increase in overall audience. For the third consecutive survey, it ranks first in persons 12 plus, 18 plus and men 18 plus. For the second consecutive survey, Information

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Mariner Won't Sell Stations

WASHINGTON — Mariner Communications has withdrawn its application before the FCC to sell three of its four stations to David Chase's Chase Communications.

Perry Ury, president of the 1080 Corp., which is owned by Chase and operates WTIC-AM-FM Hartford, says "It looks like they are not going to sell the stations to us."

The stations involved are WLW/WSKS Cincinnati and KBEQ Kansas City. The deal reportedly called for Chase to assume \$20 to \$30 million of Mariner debt.

Ury explains, "They withdrew their application. We didn't withdraw ours. I can't get into the reasons, but it's not our doing. They could resubmit an application within 30 days."

Mariner principals L. Joe Scallan and Elmer Ward Jr. were not available for comment.

RSI Debuts Oldies Series

NEW YORK—Record Source International (RSI) has introduced its first oldies radio music programming library, "The Sixties," consisting of the top pop hits from 1960 to 1969. The move is in response to many requests from radio stations, and seen as timely with contemporary formats now playing such a high percentage of "gold."

Says Nancy Erlich, general manager of RSI, a division of Billboard, "We've taken the 10 best-selling songs of each year, compiled from Billboard's Hot 100 and year-end charts." All selections have been equalized and processed for maximum clarity at broadcast levels, Erlich adds.

"The Sixties" consists of 10 individually boxed reels of 7 1/2 i.p.s. tape, one per year, with songs in rank order, along with broadcasting data such as title, artist, intro and fade timings and standard reference tones between selections and tape openings and closings. The complete collection is offered at \$300 and is available only through RSI.

"The Sixties" is aimed at filling radio station music library gaps and replacing worn and scratched copies applicable to several radio formats, including top 40, adult contemporary, easy listening and soul/black.

Arbitrons Tell Who's Hot In What Slot

This feature is designed to spotlight top DJs according to the latest Arbitron shares in their respective markets.

ALBANY - SCHENECTADY - TROY—Adult contemporary WGY has a 24.1 share for the 6 to 10 a.m. slot. At the mike from 5:30 to 9 a.m. is Don Weeks, who has been with the station for more than a year. On the air from 9 a.m. to noon is Harry Downie, who has been with the station for more than 10 years. WGY also shows up well during middays and evenings, with 14.0 shares for both time periods. Elle Pankin's "Dialogue '82" airs from 12:30 to 2 p.m., while Tom McCarthy is on the air from 3 to 7 p.m. The second highest share in the market is SuperStars AOR WPYX, who has a 16.6 7 p.m. to midnight. On the air from 6 to 10 p.m. is music director Ron Nenni, with Bob Welch sitting in from 10 p.m. to 2 a.m.

BUFFALO—Leading jock is adult contemporary WBEN-AM morning man Jeff Kaye, who has been with the station for seven years, four in the lead off spot. He was p.d. at neighboring WKBW. Runnerup is morning man rival Danny Neaverth, who has been at adult contemporary WKBW for 21 years, and who has a 16.0 share.

COLUMBUS, Ohio—SuperStars AOR WLWQ leads competitors with a 14.5 from 7 p.m. to midnight. Beth Kepple, who has been with the station for five years, is on the air from 6 to 10 p.m., while Steve Kerrigan has the 10 p.m. to midnight shift. Pulling down a 13.8 share during morning drive at MOR WTVN is Bob Connors, who has been with the station for 20 years. And Suzy Yaud has a 13.4 share evenings at Hot 100 WXGT.

JACKSONVILLE — Country WQIK's morning team of Neil Lintan and Frank Thies has a 14.6 share. They've been working together for two years, although Thies has been in the market since the mid-'50s. WQIK also shows up well during middays with a 12.3, with music director Lee Shannon on from 9 a.m. to noon and Mike McHale at the mike from noon to 3 p.m. Adult contemporary WAIV midday man Jeff Ryan has a 13.4 share.

KANSAS CITY — Country WDAF has a 15.0 morning drive share, boosted by Dave Lawrence, who has been with the station for more than eight years, on from 6 to 9 a.m., and followup jock Don Crawley. Katie McCukin has a 13.3 showing for the 7 p.m. to midnight slot on SuperStars AOR KYYS. Adult contemporary KMBZ leads the market during evenings with a 19.5 share, but the station carries the Kansas City Royals games during that time period.

LOUISVILLE—Morning man Wayne Perkey has a 13.8 share at MOR WHAS. He has been with the station for around 10 years. Morning rival Danny King has a 12.1 share at adult contemporary WAVG. And longtime market morning drive personality Bill Bailey has a 9.2 at country WCII. AOR WQMF has a 13.5 share during evenings with Future Bob (Keith Taylor) on from 6 to 10 p.m. and assistant program director Russ Bradley on the air from 10 p.m. to 2 a.m.

MILWAUKEE - RACINE — MOR/information WTMJ has a 14.0 morning drive share, thanks to Gordon Hincley, who has been at the station since 1950 doing the show for 21 years. The station

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AUGUST 7, 1982, BILLBOARD

Vox Jox Superadio Format Set At KBRA

Superadio may be on hold at ABC headquarters in New York, but it is alive and well in Wichita at KBRA, which has vowed to go ahead with the contemporary format concept locally.

KBRA, which had signed on as an ABC Superadio affiliate, is becoming "KB-98-FM Superadio" just a month after ABC moved its corporate hand away from the "on" switch to start up the planned satellite service.

General manager Barry Gaston has put Jason Drake, operations manager for KFH/KBRA, in charge

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Black Group Eyes Salary Woes Pay Problem Is Key Focus For Programmers' Coalition

By NELSON GEORGE

NEW YORK—Poor salaries continue to be a problem in black radio, according to Randy Sterling, president of the Young Black Programmers' Coalition (YBPC).

Correcting this situation remains, in turn, one of the five-year-old group's priorities, as it plans to expand from a predominantly Southern membership base.

"We have approximately 150 members now, mostly at black-formatted stations in the South, says Sterling, an air personality on KGBC Galveston. "But there are a sprinkling of members in the Mid-

west, and in California. We want to start satellite organizations around the country, something that would help us in our position as advocates for blacks in the industry. Moreover, I think there's a need for such a radio organization nationally."

The National Assn. of Television and Radio Artists for years represented black radio personnel, and Sterling hopes some day the YBPC could have a similar position, but without NATRA's faults. "NATRA, like so many organizations in this business, was dominated and destroyed by too much record company involvement. With us, record company people can only be associ-

ate non-voting members. We want no one dictating to us."

The coalition holds regular meetings, has a regularly distributed newsletter and is working on a number of problems concurrently. "For example," says Sterling, "We incorporated as a non-profit organization two years ago to be able to give radio scholarships to black schools like Texas Southern, Jackson University and Southern University." It's through "practical" efforts like these that the YBPC builds credibility, he asserts.

The group has also been putting a lot of emphasis on cable and satellite

(Continued on page 24)

Washington Roundup

FCC Facing New Woes

It seems as if the FCC, try as it might, just can't please everyone.

For years the culpable object of constant criticism from the broadcasting industry, the FCC, especially in the last year, has done what's considered a remarkable job of deregulating broadcasting. And yet, even as broadcaster storm-clouds begin to break up, the Commission found itself confronted by a number of new and worrisome problems.

First of all, the Administration was successful in its effort to cut the FCC budget by more than \$7 million back in the spring. Then, when the Commission began looking around for new headquarters, Congress, city government and even its own employees made clear their firm opposition to such a move as inappropriate and too expensive.

In March, the FCC reversed itself on the proposed move, concluding in its decision that there was in the plan "an inability to reasonably predict space because of budgetary uncertainty concerning the future number of employees."

However, the decision came too late for the private-sector broker that the FCC hired to search for a suburban location in Rosslyn, Va. The company is demanding \$198,000 in compensation for the \$3.5 million in fees the firm claims it lost when the FCC nixed the move proposal. The Julien J. Studley real estate broker firm has come to an agreement with the Commission, according to sources, and the FCC is now asking the General Accounting Office to ensure the agreement is legal.

While there are cries of FCC mismanagement from Capitol Hill, it should be explained that in 1980, the Commission to get leasing authority from the Congress. Now, however, that leasing authority has been terminated and GSA is in charge of finding the FCC a new home, and, according to sources, it might just be some old downtown office space.

So the FCC is left with egg on its face, continuing criticism from Congress, an angry broker demanding \$198,000, and no doubt not the best relations with the GSA. The Commission will also no doubt have to pony up increased yearly rental for the old headquarters space, if indeed a new lease can be worked out.

And if that wasn't enough, the Senate Commerce Committee approved a measure last week to reduce the number of FCC Commissioners from the present seven to five. The measure, proposed by Sen. Harrison Schmitt (R-NM), is attached to the 1983 Budget Reconciliation cost-cutting package. Passage of the measure through the Senate Budget Committee is seen as excellent, according to staffers, and, on the other side of the aisle, the House Telecommunications Subcommittee is very interested in the plan.

The reduction plan would take place next June, when Democratic Commissioner Joseph Fogarty's term expires. Also slated to go is the Republican slot that Stephen Sharp, the FCC's general counsel, is expected to fill if the Senate Commerce Committee ever gets around

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WNYC Denied Power Boost

By BILL HOLLAND

The FCC has asked its staffers to write a draft decision that denies the application of WNYC New York to increase its power to 50 kw, and to operate from sunrise to 10 p.m. daily. The instructions to FCC staff also denies the station authority to change its transmitter location.

WNYC, owned by the city's own broadcast company, was originally granted permission in June, 1978, but the Commission overturned its administrative law judge's decision after listening to oral arguments this past Wednesday (21).

Also affected in the case is Minneapolis clear channel station WCCO, which broadcasts on the same frequency, 830 kHz. The Commission denied the application of WCCO Radio Inc. for authority to change equipment and antenna site. The station was denied authority in the same 1978 case because the administrative law judge found its proposed new tower to be a potential air navigation hazard.

In a related clear channel decision, the FCC has designated six applications for an upcoming comparative hearing concerning the establishment of unlimited-time Class II-B AM radio stations on clear channel frequency 660 kHz.

All six applicants applied to the FCC as a result of the Commission's 1980 order to open up clear channel frequencies to additional nighttime service. Presently, WNBC New York operates as a clear channel station on 660 kHz.

Three of the station owners are lo-

cated in the Pacific Northwest: Northwest Indian Women Broadcasters Inc., Portland, Ore.; Valley Broadcasters Inc., Mount Vernon, Wash.; and KMO Inc., Fife, Wash. The other applicants are located in the Southwest: The Navajo Nation, Window Rock, Ariz.; the Oil Shale Broadcasting Co., in Rifle, Colo.; and the Family Life Broadcasting System, Phoenix.

All the applicants, the FCC said, are qualified, except "for specified issues," which will be considered together at a consolidated proceeding, the date not yet announced.

This past Monday, July 26, the Commission also announced it was opening an inquiry into "a new interpretation" of the Communications Act's equal opportunity political candidate rules.

The FCC said it was seeking comments from the public on whether or

not debates between candidates, arranged by a broadcaster, should be exempt from equal time provisions and should be considered "on the spot" news instead.

Also, in a decision concerning the on-going series of license renewals of stations belonging to beleaguered United Broadcasting, the Commission has set a comparative hearing in the applications of United's WBNX in New York, and the competing Osborne Communications Corp. A similar hearing has also been set for United's Baltimore FM station, WYST. The competing applicant there is the Belvedere Broadcasting Corp.

The New York station hearing is set for Oct. 12, after a Sept. 2 prehearing conference. The Baltimore station hearing will take place Oct. 7, after a Sept. 3 prehearing conference.

A Nationwide Guide To Clear Channel Radio

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

LOS ANGELES—If you've ever suffered from a screaming case of the middle-of-the-night-paranoia at any time in the past few years, and knew that the only cure for the 2 a.m. blues was a dose of the Wolfman on XERB, only to discover that not only the Wolfman but also XERB was gone from 1090 KHz, I can sympathize.

If you're upset over the realization that your W A Beatles C fanclub card has finally been revoked, I understand.

And if you've recently driven across America only to find that every nighttime talk show host in the country is named Larry King; boy, can I relate. (Of course, it's true in 1962 every all night jock was named Johnny Midnight. But that was economics. They really were different jocks. They just had the same jingle.)

However, if you're about to embark on that coast-to-coast drive or are planning on spending a few sleepless nights lamenting the death of top 40-news-weather-and-sports, then perhaps an old transistor and a guide to clear channel radio will help you make it through the night:

640: KFI Los Angeles. You know it covers 20 states and we know it covers 20 states, but listening to KFI gives one the distinct impression that it doesn't know it covers anything outside of Southern California, which economically it doesn't. So if it's hit records you want. Liz Kiley from 10 'til 2 a.m. and Chris Roberts from 2 'til 6 a.m. will play them for you. But if you're driving along I-10 in New Mexico and need to know the weather, forget it. As an outsider eavesdropping from afar, the only weather you'll hear is written on a 10-second liner card and the extended forecast extends about as far as San Bernardino.

650: WSM Nashville. The originating station of the Music Country Network. (For more information on the various satellite networks, see part one of this article in last week's issue.)

660: WNBC New York. The next time you're in the middle of Maryland thirsting to know what's going on in New York, check out WNBC. You'll pick them up with little trouble. From 10 'til 2, Michael Sarzynski plays the hits, and from 2 to 6, Ron O'Brien does likewise. But if it's homespun companionship you're seeking, this is not the place to be.

670: WMAQ Chicago, KBOI Boise. Fred Sanders has become an institution on WMAQ. His warm delivery and genuine concern about the trucking industry has made this show a big success among America's All Nite Riders. If you haven't heard a trucking show, you're in for a trip. There are several on the air, most of them playing country music, all featuring extensive interstate weather and information of interest to drivers who are likely to be with them through several states all night.

It's possible to pick up half a dozen of these at once in certain points of the country, and Fred Sanders is a good place to start. Of course if you're trucking through Chehalis, Washington, WMAQ can't help you, but 670 can. KBOI on the same frequency in Boise offers a similar show with Dale Ford, who relies on a service called Jock Radio from Bountiful Utah which provides him with several good features of interest to the driver.

680: KNBR San Francisco. If sports is your thing, check them out from 10 'til Midnight. Ken Vito hosts Sportsphone 68. Then from midnight to 5, you'll hear one of two people, C.J. Bronson or Christine Ray, playing a soft blend of adult contemp music.

700: WLW Cincinnati. The Nation's Station. At one time WLW had 500,000 watts and everyone in America could pick them up, in some cases on their refrigerators. Even at 50,000 watts they're awesome, but alas, the station that aided in the growth of Rosemary Clooney, Red Skelton, Doris Day, Fats Waller, and many many more is today aiding in the growth of a satellite network. (If they had to pick one, I'm glad it's NBC's Talk Net, as I like Bruce Williams and Sally Jesse Raphael. But,

(Continued on page 31)

Out Of The Box

HOT 100/AC

CADILLAC, Mich.—"Let Me Tickle Your Fancy" by **Jermaine Jackson** (Motown) is "the best excuse we can think of to fit some funk into the format," says WATT assistant music director Mark Durocher. "We're very pleased with the record, especially since we haven't heard from Jermaine in some time. The best thing about it is that he sounds like an individual, something different from the Jacksons' family sound." He says he's also partial to the **Paul Davis** remake of the Friends of Distinction hit, "Love Or Let Me Be Lonely" (Arista), and "Only Time Will Tell" by **Asia** (Geffen).

AOR

PORTLAND, Me.—WMGX-FM program-music director Dave Dean is "very impressed" with **Michael McDonald's** new single, "I Keep Forgetting," from his forthcoming LP, "If That's What It Takes" (Warner Bros.). It's a pretty good sound, more guitar-oriented than his work with the Doobie Brothers. And Valerie Carter's vocals add to the funk flavor." The programmer also notes that "a lot of heavy people" appear on the new **Nicolette Larson** LP, "All Dressed Up And No Place To Go" (Warner Bros.). He's playing the singer's remake of the Dusty Springfield hit, "I Only Want To Be With You," but he says he's more attracted to Larson's interpretations of "Nathan Jones" by the Supremes and "Two Trains" by Little Feat.

BLACK/URBAN

TARBORO, N.C.—Jim St. James, WCPS's assistant music director, thinks that **Aretha Franklin's** "Jump To It" (Arista) is a super tune. "It should do exceptionally well," he feels. "It's got all of the qualities that the industry and contemporary listeners are looking for. Her scatting reminds me a little of Brandi Wells." He also likes the energy of "Last Night" by **Stephanie Mills** (Casablanca), noting that "her movement on the record is so up," and the vocal harmonies on the "So Fine" single by **Howard Johnson** (A&M)—"the a cappella intro knocks me out." James also says that "I Don't Need Your Love" by **Sequence** (Sugarhill) is creating a stir because "it reminds people of a Betty Wright rap-sing."

COUNTRY

WACO, Tex.—"Get Into Reggae, Cowboy" is refreshing in the way it breaks up the monotony of the cry-in-your-beer stuff we usually play in Texas," says Rick May, WACO's program-music director, speaking about the **Bellamy Brothers'** Elektra single. Other new adds include "I Just Came Here To Dance" by **David Frizzell and Shelly West** (Warner Bros./Viva), a "slow and easy tune" that reminds him of Anne Murray's "Could I Have This Dance For The Rest Of My Life," and **Michael Murphey's** Liberty 45, "What's Forever For." May says its crossover sound compares favorably with the singer's "Wild Fire."

LEO SACKS

Fritts Leaves NAB Committee

Broadcaster Ed Fritts, who only two weeks ago was chairman of a search committee to find a new National Assn. of Broadcasters president, has taken himself off that committee and taken a leave of absence as joint board chairman of the association so he can devote more time to running for the presidency himself.

Fritts, who announced his candidacy last month, says he is taking leave at the suggestion of fellow broadcasters. The chairmanship is a part-time job traditionally held by a broadcaster, while the presidency is a full-time paid position which reports to the board.

In taking leave, the president of Fritts Broadcasting of Indianola, Miss., is cancelling all NAB travel plans and speaking engagements

(Continued on page 30)

NEWSMAN ADDS OUTLETS

David Schoumacher, former CBS News correspondent and current news anchor at Washington's WJLA-TV, has just acquired two radio stations in Charles Town, W. Va., WXUA/WZFM.

He adds these to one he owns in Rehobeth Beach, Del.: WGMD. Schoumacher, who with a group of investors paid \$400,000 for the West Virginia stations, says he is investing in radio because he believes the medium has a better chance for survival in the communications revolution than print or commercial tv.

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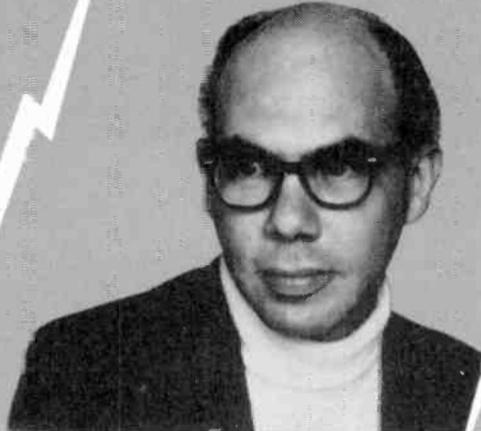


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subject from sports to philosophy and his conversational ease build nighttime audiences.

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| Grand Rapids | WTWN | Pittsburgh | WTKN | San Francisco | KGO-FM | Tulsa | KELI |
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See us at the NAB Programming Conference at the Hyatt Regency, Suite 2629. And at the NRBA, MGM Grand, Suite 1434A.

Arbitrons Spotlight Hot Format

• Continued from page 20

is at 14.2 from 13.0 in the fall and 14.6 a year ago.

"Right now, we're playing one of your favorite songs." With that promotion, extensive research by Bill Moyes and his Research Group and consultation by Gary Berkowitz of WROR Boston, AC-formatted WAIV Jacksonville has won an 11.2, up from 10.2 in the fall and 2.3 a year ago.

This strong movement has hurt similarly formatted WIVY, which is down to 9.4 from 12.5 and 14.3. WAIV changed from a top 40 format a year ago last month, shortly after Jay Berkson's Affiliated Broadcasting purchased the station. General manager Don Winkel explains

that the station has succeeded "because we found a hole between top 40 and beautiful music."

WAPE finished up as a country station with a 3.9, down from 4.7 and 7.3. The station shifted to the satellite-delivered MOR "Stardust" format July 30 (Billboard, July 31).

Burkhart notes that the Jacksonville market is 17% to 18% black, and this—coupled with Arbitron's new Differential Survey Treatment for measuring black listeners—is paying off for such stations as WCGL, up to 5.7 from 3.5 in the fall and 1.9 a year ago; and WERD, up to 2.7 from 1.8 and 1.7. WPDQ is holding its own with a 4.2 from 4.8 and 4.5.

In Kansas City, Burkhart points to country KMBZ as "the story here."

YBPC Focuses On Salary Woes

• Continued from page 20

radio in recent meetings. Says Sterling, "This kind of programming will have a profound impact on the job market within this decade, and blacks have got to be made more aware of it."

Returning to the question of radio salaries, Sterling explains, "We've been talking with radio station owners to open their eyes to the situation. The problem, especially down South, is that the owners feel that the jocks can easily be replaced, since for the 'stardom' of being on the air, they'll always be able to find replacements.

"We are not union organizers or

union inclined, but we will take stands in certain situations. If one of our members and station management have a disagreement, we try to mediate. We know that with the economy as bad as it is, stations in smaller markets are feeling the financial pinch like everyone else. We try to take the total view."

The YBPC's newsletter, edited by Sondra Freels, contains information on the group's activities. It is also a clearing house for information on those seeking jobs and employers looking to hire. "We've often been approached by people looking to hire black radio personnel. Many attend our meetings and interview our membership," Sterling concludes.

The station is up to 9.1 from 6.1 in the winter and 8.7 a year ago. Country WDAF remains in a leadership position with a 10.3, down from 12.9 and 13.8. Country KFKF has a 6.7 from 7.0 and 3.7. Hot 100 formatted KBEQ is up to 8.7 from 6.9 and 5.9.

There are no less than four AC stations with gains in Milwaukee. WLUM has made one of the strongest gains, climbing to 5.1 from 4.0 in the fall and 2.6 a year ago. Also showing increases are WKTI, with a 4.1 from 3.4 and 3.9; WMYX with a 4.7 from 3.8 and 3.6; and WQFM with a 6.5 from 5.5 and 6.0.

In the tri-cities market of the New York capital, Albany, AOR "SuperStars" WPYX has a strong 11.6, up from 9.6 in the fall and 10.7 a year ago. Similarly formatted WQBK-FM is up to 3.3 from 1.8 and 2.8. AC WGY continues to lead the market with a 16.2 from 15.8 and 16.4.

In Columbus, Ohio, AOR "SuperStars" WLVG is the market leader with an 11.0, down from 12.6 in the fall and 15.9 a year ago as MOR WTVN slips to 9.3 from 13.0 in the fall. WTVN is still ahead of the 7.3 it had a year ago. Hot 100 WXGT is holding with a 10.9, unchanged from the fall and almost even with last year's 10.8.

WYRK, which used to be WADV, is an up and coming country outlet in Buffalo. The station is up to 4.6 from 2.8 in the fall and 2.6 a year ago. This growth is coming at the expense of WWOL, making this another case of an FM beating an AM. WWOL, which is also a daytimer, is down to 1.4 from 3.3 and 3.5. Also moving up is AOR WZIR, which has climbed to 2.8 from 2.2 and 0.5. "SuperStars" WGRQ is holding a 7.7, down from 9.7 in the fall, but almost even with 7.6 a year ago. AC WBEN is still strong with a 10.6, but this is down from 13.1 and 13.4.

AC WELI is the market leader in New Haven-West Haven with a 15.5, up from 14.6 in the fall, but down from 18.4 a year ago. AOR WPLR is up to 7.1 from 6.7 in the fall and 6.1 in the spring.

Hot Jocks

• Continued from page 20

recently celebrated its 55th anniversary with a DJ reunion. On the telephone for the occasion were actor Dennis Morgan and tv game show personality John Olson, who were at the station during the '30s. Adult contemporary WISN has a 10.8 share during morning drive. At the helm during this slot is Charlie Hanson, who has been doing the station's morning show for 26 years.

NEW HAVEN-WEST HAVEN—Adult contemporary WELI has the highest shares in all dayparts with a 23.5 mornings; 13.4 middays; 12.7 afternoons; and 12.5 evenings. On the air from 5:30 to 9 a.m. is Ron Rohmer, who has been with the station for 21 years. Rounding out the lineup is Walt Pinto, 9 a.m. to 1 p.m.; Dick McDonough, 1 to 5 p.m.; Jerry Dunklee, talk show, 6 to 9 p.m.; and Christina Plass, talk show, 9 p.m. to midnight.

PHOENIX—Talk KTAR has a 12.3 share during the mornings and a 10.6 for evenings. Beautiful KMEQ has a 16.8 in middays. On the air from 6 a.m. to noon for the station is Len Ingebrigtsen, who has been with KMEQ for two years and in the market for 31, including stints at KOOL-FM and KOY. Ron Irvin, who has been at KQYT and KJJJ, is on the air from noon to 6 p.m. And Linda Clayton has a 9.0 share 7 p.m. to midnight on AOR KDKB. She has been with the station for four years.

New On The Charts



707

"Mega Force"—62

Their name corresponds with a San Francisco telephone area code, but 707's roots are in Detroit. The nucleus of the group was formed about 10 years ago by drummer Jim McClarty, bassist/backup vocalist Phil Bryant and songwriter Kevin Russell. During the past five years, keyboard player/guitarist Tod Howarth and lead vocalist Kevin Chalfant joined the group.

707 scored with a Midwestern hit, "I Could Be Good For You," catching the eye of REO Speedwagon, who asked the group to open on their "Hi Infidelity" tour.

707's Boardwalk debut, produced by Keith Olsen, doubles as the theme song for Twentieth Century Fox's film, "Mega Force." The group is managed by Warren & Warren Management, 8265 Sunset Blvd., Los Angeles, Calif. 90046; (213) 655-5106.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts. For newcomers on the black and country charts, see pages 54 and 50.

Pro-Motions KYUU Aids Handicapped

With support from the Lighthouse For The Blind, KYUU-FM San Francisco sent 175 visually handicapped adults and children to the July 16 performance by the Circus Vargas troupe at Crissy Field.

Special radio sets, attached to a reserved seating section, featured commentary by evening personality Jack Friday, whose mini-broadcast for the group was the adult contemporary station's third in as many years.

★ ★ ★

Over 8,000 people crowded Edgewood Park in Houston July 18 in a promotion organized by urban contemporary KRLLY-FM to benefit the Houston Interfaith Hunger Coalition.

Promotion director Steve Fisch says the event was so successful that the station will hold similar promotions on Aug. 8 in Milby Park and on Aug. 29 at Hermann Park, where the group Lazar and the Spice of Life Band will perform.

Fisch notes that when the Coalition published statistics last month showing that over 1,740 persons in

the city needed the group's assistance, "We had to do something, so we asked our listeners to donate non-perishable food items at each one of the concerts we held. And so far the response to the drive has been fantastic."

★ ★ ★

Country station WACO Waco, Tex. celebrated its 60th anniversary July 25 with taped salutes from Mickey Gilley, Johnny Lee and Sylvia, in addition to a special message from general manager Robert Weathers, titled "W-A-C-O: A Waco Way of Life."

Program director Rick May says he's formulating plans for several anniversary promotions, including an all-time Top 60 countdown supplied by WACO listeners. The celebration culminates with a Christmas-time giveaway of a diamond ring. . . . KRLA Los Angeles is presenting a Mustang GT to the adult contemporary listener who guesses the correct number of "KRLA" signs painted on the car. The car is being driven around to shopping malls, county fairs and beaches, and the contest runs until Aug. 5.

FCC Facing

• Continued from page 21

to hold confirmation hearings on the Reagan appointee.

There are unofficial reports this week that the White House is opposed to the Senate proposal to reduce the number of commissioners, and that the move might be seen by the Administration as an unsatisfactory political maneuver to end nomination hearings on Sharp's confirmation.

In the meantime, the Commission continues its day-to-day business. This past week it liberalized the rule governing public broadcasters airing paid promotional announcements for nonprofit groups, as long as the announcements do not interrupt regular programming. Rules against paid announcements for profit stay the same.



Words and music by Patsy Maharam



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| WTNC Thomasville NC | WFBC Greenville SC | WAIR Winston-Salem NC | WEAC Gayney NC |
| WSIC Statesville NC | WOLS Florence SC | WLNC Laurinburg NC | WIFM Elkin NC |
| WNMB N. Myrtle Beach | WKGX Lenoir NC | WSYD Mt. Airy NC | WNNC Newton NC |
| WMAP Monroe NC | WHIP Mooresville NC | WUIV Icard NC | WHSC Hartsville SC |
| WRZR Raleigh NC | WKZQ Myrtle Beach SC | WFSC Franklin NC | WABZ Albemarle NC |
| WZOO Asheboro NC | WDSL Mocksville NC | WKMT Kings Mtn. NC | WSAT Salisbury NC |
| WRKB Kannapolis NC | WSTP Salisbury NC | WRNA China Grove NC | WMNC Morganton NC |
| WADA Shelby NC | WAAK Gastonia NC | WWWC Wilkesboro NC | WJRI Lenoir NC |
| WGNC Gastonia NC | WYDK Yadkinville NC | WMFR High Point NC | WZKI Gastonia NC |
| WMYB Myrtle Beach SC | WCPL Pageland SC | WLON Lincolnton NC | WRHI Rock Hill SC |
| WTLK Taylorsville NC | WDRV Statesville NC | WATA Boone NC | WUNF Asheville NC |
| WCSL Cherryville NC | WGWR Asheboro NC | WAGL Lancaster SC | WBZK York SC |
| WSPA Spartanburg SC | WDZK Chester SC | | |

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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.

- 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, **Dr. Hook**, Star Sessions, ABC FM Network, 90 minutes.
- 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, **Razy Bailey**, Country Closeup, Narwood, one hour.
- Aug. 9, **REO Speedwagon**, Hot Ones, RKO Radioshows, 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.
- Aug. 13-15, **Hank Williams Jr.**, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 13-15, **Robert Plant, Led Zeppelin**, part two, the Source, NBC, two hours.
- Aug. 13-15, **Van Halen, Ian Anderson, Ted Nugent**, Technorock, Source Music Magazine, NBC, one hour.
- Aug. 14, **Oak Ridge Boys, Syliva**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 14-15, **Harry Nilsson, Lou Galliani, Bee Gees**, Soundtrack Of The '60s, Watermark, three hours.
- Aug. 16, **Elton John**, Musicstar Specials, RKO Radioshows, one hour.
- Aug. 16, **John Cougar Live**, the Source, NBC, 90 minutes.
- Aug. 16, **Connie Francis**, Music Makers, Narwood, one hour.
- Aug. 16, **Tammy Wynette**, Country Closeup, Narwood, one hour.
- Aug. 16, **Styx**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Aug. 16, **Billy Squier**, Rockline, Global Satellite Network, 90 minutes.
- Aug. 20-22, **Van Halen**, Off The Record, Westwood One, one hour.
- Aug. 20-22, **N. Michael Walden**, Special Edition, Westwood One, one hour.
- Aug. 20-22, **Cheap Trick**, In Concert, Westwood One, one hour.
- Aug. 20-22, **Rock Year 1968**, The Rock Years: Portrait Of An Era, Westwood One, one hour.
- Aug. 21, **Marty Robbins**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 21-22, **Carl Wilson, Barbara Lyons, Simon & Garfunkel**, Sound Of The 60s, Watermark, three hours.
- Aug. 23, **George Shearing**, Music Makers, Narwood, one hour.
- Aug. 23, **Bobby Bare**, Country Closeup, Narwood, one hour.
- Aug. 23, **Heavy Metal**, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- Aug. 23, **Supertramp**, Hot Ones, RKO Radioshows, one hour.

National Programming

• Continued from page 20

ranks first in women 18 plus and moved from second to first among adults 25-54. The network also ranks first among men 25-49 and men 25-54 and second among women 25-54. The network reaches an estimated 29 million persons 12 plus each week.

RKO One's 10% growth is in its target demographic of 25-34. This network ranks number two among all networks in this demographic with an average quarter hour listenership of 377,000. RKO One also raised its ranking to third place among all networks in the 18-49 audience grouping with a 3% jump and an 899,000 average-quarter-hour audience. RKO One also went up 11% among adults 25-49 and 10% in adults 25-54.

RKO Two, which went on the air last September and was measured for the first time in RADAR 25 showed with 478,000 average audience and a cume of 9.496 million.

Harvey holds the top program position for his 8:30 a.m. news with an average audience of 5.236 million, 6.3% larger than the previous survey. His midday newscast is heard by an average audience of 3.712 million.

Ranked right behind ABC's Information Network is ABC's Entertainment Network, which came in second among adults 18 plus, women 18 plus, adults 25-49, men 25-49 and men 25-54. This network reaches an estimated 23 million listeners each week.

NBC's Source, measured for the fourth time, ranks fifth in average audience and seventh in cume. It has an average audience of 1.510 million, up 6.5% from the prior report. The Source's cume audience of 20.197 million is up 7.3%. Among 18-34 year olds it ranks first in average audience.

ABC's FM Network moved from third to second place in the 18-24 and 12-24 demographics. This network also ranks third among persons 12-34, adults 18-34, men 18-49 and teens. It reaches an estimated 15.1 million persons each week.

The ABC Contemporary Network ranks first, second or third in 19 out of 25 key target demographics. It ranks first among adults 25-34, women 25-34, women 18-34 and women 18-49. It ranks second in women 18-24, men 25-34, adults 18-34, adults 18-49, men 18-49, women 25-49 and teens and persons 12-34. Reversing a trend of recent surveys, Contemporary showed a 5.6% increase among persons 12 plus and 10.3% among adults 18 plus. It reaches an estimated 26.1 million listeners each week.

ABC's Watermark will premier a new weekly three-hour series called "Musical" Aug. 21-22 featuring hits of Broadway and films. The show will range from current developments on these two musical scenes to nostalgic looks back at the 1930s and '40s.

George Davis has joined **Bonneville Broadcasting System** as director of sales and marketing. He comes to this post from **ABC's Enterprise Radio** where he was director of affiliates affairs. Robert Carpenter joins Bonneville as client services associate. For the past six years he was operations manager of WCTO-FM Smithtown, N.Y. . . . **William B. Tanner** has signed up WXPQ-AM Eatonton, Ga. and WVLD-AM Valdosta, Ga. for its **Tanner Country** format. . . . **Rockwell/Weinstein Productions**, in association with OGPRO, is producing "The Other News" for RKO's networks. The 90-second feature is

included in the network's "Weekend America" package and is hosted by RKO correspondent John Ogle, formerly of WNEW-FM and WPIX-FM New York. . . . **Tuesday Productions** has released a new jingle package entitled "Hot Concepts."

★ ★ ★

Narwood Productions' "The Music Makers" is listened to each week by 8.5 million adults, according to a Bruskin survey. The hour-long MOR/big band show is hosted by Skitch Henderson. Nearly two-thirds of these listeners are between 18 and 54 with a large proportion in the 35-49 demographic. . . . **Brown Bag Productions** has reached an agreement with Kenny Rogers' **NKR Productions** that will return worldwide distribution rights to "Echoes: Inside The Music Process" to the show's producers Dr. Michael Lee and Robert Lee. "Echoes" was recently named Radio Show of the Year in the syndicated/network category by Billboard magazine. The show also received a runner-up award at the 1982 International Radio Festival of New York. "Echoes" is a 52-hour series of recording artists—the Rolling Stones, Bob Seger, Pink Floyd—explaining the music process from their vantage points.

WEDR Spring Surge Tied To Community Awareness

By SARA LANE

MIAMI — Black-formatted WEDR-FM, up to 4.0 in the spring Arbitron from 3.2 a year ago, attributes the rise to the station's increased awareness of the community it serves.

Says program director Leo Jackson, "We're doing a lot more on-the-air editorializing." Although there is no definite schedule for the so-called talk shows, Jerry Rushin, general manager and vice president of WEDR, goes on the air to discuss whatever important black issue has developed the day before.

"We don't talk just for the sake of talking," Jackson explains. "It has to be something of importance to our listeners and this has led to more community involvement for our station. Jerry has been talking about the Haitian situation in Miami, for example. "The influx of Haitian refugees and their confinement at Krome Avenue detention center is of prime interest to us."

Jackson says that 99% of the repertoire aired over his FM station covers the spectrum of black-oriented music, with Sundays devoted to "laid back" jazz.

"We're not like pop stations where

there is a heavy rotation of the top 10. Each of our DJs picks his own records at his own discretion out of our top 20 playlist as well as 50 to 60 albums. We're an album-oriented station. For example, when Rick James' album came out, we played the first single, then went on to 'Super Freak' long before it was released as a single. By the time the pop stations got there, it was an old record to us. We're ahead of the game because we go into albums and play different cuts."

Audience response is the most important aspect of any record's continuing airplay, Jackson says. He also relies heavily on his air personalities, particularly those on the weekend.

Demographically, WEDR is aimed at the 12-to-32-year-old but has listeners at either end of the particular age group. He finds that youngsters as young as 8, 9 or 10 listen and are interested not only in the music but also in the editorials. In a way, WEDR is educating and exposing its young audience to what's going on in the community, making them more aware of the world around them, Jackson notes.

- KBBQ-AM VENTURA
- KBMR-AM BISMARK
- KBOX-AM DALLAS/FT. WORTH
- KBRQ-AM DENVER
- KBUC-AM SAN ANTONIO
- KCUB-AM TUCSON
- KDJW-AM AMARILLO
- KEBC-FM OKLAHOMA CITY
- KEED-AM EUGENE
- KEEN-AM SAN JOSE
- KFDI-AM WICHITA
- KFGO-AM FARGO
- KFKF-FM KANSAS CITY
- KFTN-AM PROVO
- KGA -AM SPOKANE
- KGAY-AM SALEM
- KGEM-AM BOISE
- KHAK-AM CEDAR RAPIDS
- KHEY-AM EL PASO
- KHJ -AM LOS ANGELES
- KIKK-AM HOUSTON
- KILT-AM HOUSTON
- KIXZ-AM AMARILLO
- KKYX-AM SAN ANTONIO
- KLAC-AM LOS ANGELES
- KLLL-AM LUBBOCK
- KLZ -AM DENVER
- KMAK-AM FRESNO
- KNIX-AM PHOENIX
- KNOE-AM MONROE
- KOKE-FM AUSTIN
- KOMA-AM OKLAHOMA CITY
- KOUL-FM CORPUS CHRISTI
- KPLX-FM DALLAS/FT. WORTH
- KRAK-AM SACRAMENTO
- KRMID-FM SHREVEPORT
- KRSY-AM ALBUQUERQUE
- KSOZ-AM DES MOINES
- KSON-AM SAN DIEGO
- KSOP-AM SALT LAKE CITY
- KSSS-AM COLORADO SPRINGS
- KTOM-AM SALINAS
- KTTS-AM SPRINGFIELD
- KUZZ-AM BAKERSFIELD
- KVEG-AM LAS VEGAS
- KVOO-AM TULSA
- KWJJ-AM PORTLAND
- KWKH-AM SHREVEPORT
- KWMT-AM FORT DODGE
- KYGO-FM DENVER
- KYNN-AM OMAHA
- WAMZ-FM LOUISVILLE
- WAXX-FM EAU CLAIRE
- WBAM-AM MONTGOMERY
- WBAP-AM FORT WORTH
- WBXB-FM EDENTON

bin would like to say
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BILLBOARD INFORMATION NETWORK RADIO PANEL

- WCMS-AM VIRGINIA BEACH
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- WDLW-AM BOSTON
- WDOD-AM CHATTANOOGA
- WDXB-AM CHATTANOOGA
- WEEP-AM PITTSBURGH
- WESC-AM GREENVILLE
- WFAT-AM FAYETTEVILLE
- WGNA-FM ALBANY
- WGTO-AM CYPRESS GARDEN
- WHIM-AM PROVIDENCE
- WHK -AM CLEVELAND
- WHN -AM NEW YORK
- WHOD-AM ORLANDO
- WIL -AM ST. LOUIS
- WIRE-AM INDIANAPOLIS
- WIRK-FM W. PALM BEACH
- WITL-AM LANSING
- WIVK-AM KNOXVILLE
- WJAZ-AM ALBANY
- WJEZ-FM CHICAGO
- WJQS-AM JACKSON
- WJRB-AM NASHVILLE
- WKCW-AM WARRINGTON
- WKKN-AM ROCKFORD
- WKMF-AM FLINT
- WKSJ-AM MOBILE
- WLWI-FM MONTGOMERY
- WMAQ-AM CHICAGO
- WMAY-AM SPRINGFIELD

- WMC-AM MEMPHIS
- WMNI-AM COLUMBUS
- WMZQ-FM WASHINGTON
- WNOE-AM NEW ORLEANS
- WNYN-AM CANTON
- WONE-AM DAYTON
- WPCM-FM BURLINGTON
- WPXK-AM ALEXANDRIA
- WPLQ-AM ATLANTA
- WPNX-AM COLUMBUS
- WPQR-AM PORTLAND
- WQQT-AM SAVANNAH
- WQXK-AM ST. PETERSBURG
- WSAI-AM CINCINNATI
- WSDS-AM YPSILANTI
- WSLC-AM ROANOKE
- WSLR-AM AKRON
- WSM -AM NASHVILLE
- WSOC-FM CHARLOTTE
- WSUN-AM ST. PETERSBURG
- WTMT-AM LOUISVILLE
- WTOD-AM TOLEDO
- WTSO-AM MADISON
- WUBE-AM CINCINNATI
- WVAM-AM ALT'ONA
- WVOJ-AM JACKSONVILLE
- WVJL-AM BUFFALO
- WVVA-AM WHEELING
- WVWV-FM DETROIT
- WXCL-AM PEORIA
- WYDE-AM BIRMINGHAM
- WYNK-AM BATON ROUGE
- WYTL-AM OSHKOSH
- WZZK-FM BIRMINGHAM

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AUGUST 7, 1982 BILLBOARD

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/27/82)

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

- JACKSON BROWNE**—Somebody's Baby (Asylum)
- MARSHALL CRENSHAW**—Someday, Someway (Warner Bros.)
- JOHN COUGAR**—Jack And Diane (Riva/Mercury)

BREAKOUTS-NATIONAL

- TOTO**—Make Believe (Columbia)
- MICHAEL McDONALD**—I Keep Forgettin' (Warner Bros.)
- NICOLETTE LARSON**—I Only Want To Be With You (Warner Bros.)

Pacific Southwest Region

★ PRIME MOVERS

- CROSBY, STILLS AND NASH**—Wasted On The Way (Atlantic)
- FLEETWOOD MAC**—Hold Me
- SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

● TOP ADD ONS

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

●● BREAKOUTS

- TOTO**—Make Believe (Columbia)
- MICHAEL McDONALD**—I Keep Forgettin' (Warner Bros.)
- NICOLETTE LARSON**—I Only Want To Be With You (Warner Bros.)

KFI-AM—Los Angeles

- ★ **PAUL McCARTNEY**—Take It Away 20-12
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way 24-15
- ★ **THE POINTER SISTERS**—American Music 23-17
- ★ **EDDIE MONEY**—Think I'm In Love 26-19
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 30-23
- **MICHAEL McDONALD**—I Keep Forgettin'
- **TOTO**—Make Believe
- **DOLLY PARTON**—I Will Always Love You A
- **CHRISTOPHER ATKINS**—How Can I Live Without Her A
- **JACKSON BROWNE**—Somebody's Baby A
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me A
- **AMERICA**—You Could Do Magic X
- **STEVE WINWOOD**—Still In The Game X
- **JERRY REED**—She Got The Goldmine X
- **QUEEN**—Calling All Girls X
- **WALTER MURPHY**—Theme From E.T. X
- **RANDY MEISNER**—Never Been In Love X
- **AXE**—Now Or Never X
- **O'BRYAN**—Still Water X
- **FRANK ZAPPA**—Valley Girls X
- **JERMAINE JACKSON**—Let Me Tickle Your Fancy X
- **707**—Mega Force X
- **MARSHALL CRENSHAW**—Someday, Someway X
- **MEN AT WORK**—Who Can It Be Now X

KIQQ-AM—Los Angeles

- **THE CLASH**—Should I Stay Or Should I Go B
- **JOURNEY**—Only Solutions B
- **THE POINTER SISTERS**—American Music B
- **LAURA BRANIGAN**—Gloria B
- **JOHN WAITE**—Change B
- **TEN C.C.**—Power Of Love B
- **JOHN COUGAR**—Jack And Diane B
- **AMERICA**—You Could Do Magic B
- **ASIA**—Only Time Will Tell A
- **JOSIE COTTON**—He Could Be The One A
- **TOTO**—Make Believe A
- **MARCY EGY**—Close To Her A
- **MICHAEL McDONALD**—I Keep Forgettin' A
- **CHRISTOPHER ATKINS**—How Can I Live Without Her A
- **HERB ALPERT**—Route 101 X
- **WILLIE NELSON**—Let It Be Me A
- **TOMMY TUTONE**—Which Man Are You X
- **DAYTON**—Hot Fun In The Summertime X
- **MEN AT WORK**—Who Can It Be Now X
- **ROXY MUSIC**—Take A Chance With Me X
- **SPYS**—Don't Run My Life X
- **JERRY REED**—She Got The Goldmine X
- **SYLVIA**—Sylvia X
- **ROBERTA FLACK**—I'm The One X
- **MADLEEN KANE**—Don't Wanna Lose You X
- **ALLIANCE**—How Does It Feel X
- **DAVID FRIZZELL**—I'm Gonna Hire A Wind To Decorate Our Home X
- **PETE TOWNSHEND**—Face Dances Part II X
- **QUEEN**—Calling All Girls X
- **MICHAEL MURPHY**—What's Forever For X
- **JOE COCKER**—Up Where You Belong X
- **RANDY MEISNER**—Never Been In Love X
- **DOLLY PARTON**—I Will Always Love You X

KRTH-FM—Los Angeles

- ★ **FLEETWOOD MAC**—Hold Me 7-5
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 12-10
- ★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 17-14
- ★ **PAUL McCARTNEY**—Take It Away 23-16
- **MISSING PERSONS**—Words
- **THE GO-GO'S**—Vacation
- **THE ALAN PARSONS PROJECT**—Eye In The Sky B
- **JERRY REED**—She Got The Goldmine B
- **ASIA**—Only Time Will Tell A
- **ROBERTA FLACK**—I'm The One A
- **JACKSON BROWNE**—Somebody's Baby X
- **AMERICA**—You Could Do Magic X
- **WALTER MURPHY**—Theme From E.T. X

KRLA-AM—Los Angeles

- ★ **CHICAGO**—Hard To Say I'm Sorry 11-3
- ★ **THE GO-GO'S**—Vacation 17-14
- ★ **STEVIE WONDER**—Do I Do 27-21
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 30-22
- ★ **JEFFREY OSBORNE**—I Really Don't Need No Light 29-24
- **RANDY MEISNER**—Never Been In Love
- **MARSHALL CRENSHAW**—Someday, Someway
- **JERRY REED**—She Got The Goldmine A
- **BILLY IDOL**—Hot In The City A
- **PAUL McCARTNEY**—Take It Away B
- **CROSBY, STILLS AND NASH**—Wasted On The Way B
- **WALTER MURPHY**—Theme From E.T. X
- **THE CLASH**—Should I Stay Or Should I Go X
- **MEN AT WORK**—Who Can It Be Now X
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X
- **DARYL HALL AND JOHN OATES**—Your Imagination X
- **DREAMGIRLS FEATURING JENNIFER HOLIDAY**—And I Am Telling You I'm Not Going X
- **JERMAINE JACKSON**—Let Me Tickle Your Fancy X
- **REO SPEEDWAGON**—Keep The Fire Burnin' X
- **RAY PARKER JR.**—Let Me Go X
- **EDDIE MONEY**—Think I'm In Love X

KGGI—Riverside

- (Steve O'Neil—MD)
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ **CHICAGO**—Hard To Say I'm Sorry 7-2
- ★ **FLEETWOOD MAC**—Hold Me 6-4
- ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing 13-9
- ★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 22-15
- **THE ALAN PARSONS PROJECT**—Eye In The Sky
- **MICHAEL McDONALD**—I Keep Forgettin'
- **JACKSON BROWNE**—Somebody's Baby B
- **PAUL DAVIS**—Love Or Let Me Be Lonely B
- **MARSHALL CRENSHAW**—Someday, Someway A
- **WALTER MURPHY**—Theme From E.T. X
- **MADLEEN KANE**—Don't Wanna Lose You X

KCPX-AM—Salt Lake City

- (Gary Waldron—MD)
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 16-2
- ★ **MEN AT WORK**—Who Can It Be Now 27-21
- ★ **GENESIS**—Paperlate 24-19
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 25-20
- ★ **JOHN COUGAR**—Jack And Diane 32-26
- **TOTO**—Make Believe
- **JEFFREY OSBORNE**—I Really Don't Need No Light
- **PETE TOWNSHEND**—Face Dances Part II A
- **JOE FAGIN**—Younger Days A
- **DOLLY PARTON**—I Will Always Love You A
- **JERMAINE JACKSON**—Let Me Tickle Your Fancy B
- **BILLY SQUIER**—Emotions In Motion B
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me B
- **TOMMY TUTONE**—Which Man Are You B
- **STEVE WINWOOD**—Still In The Game B
- **DAYTON**—Hot Fun In The Summertime B
- **SYLVIA**—Sylvia X
- **TORONTO**—Your Daddy Don't Know X
- **AMERICA**—You Could Do Magic X

KRSP-FM (FM-103)—Salt Lake City

- (Lorraine Windgar—MD)
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin' 5-2
- ★ **PAUL McCARTNEY**—Take It Away 26-17
- ★ **DARYL HALL AND JOHN OATES**—Your Imagination 22-18
- **ASIA**—Only Time Will Tell B
- **QUEEN**—Calling All Girls A
- **NAZARETH**—Judist Priest X

KFMB-FM—(San Diego)

- (Glen McCartney—MD)
- ★ **AIR SUPPLY**—Even The Nights Are Better 9-4
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 10-7
- ★ **PAUL McCARTNEY**—Take It Away 16-12
- ★ **HERB ALPERT**—Route 101 25-17
- ★ **STEVIE WONDER**—Do I Do B
- ★ **KENNY ROGERS**—Love Will Turn You Around B
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks A
- **ELTON JOHN**—Blue Eyes A
- **LESLIE PEARL**—If The Love Fits Wear It A
- **JACKSON BROWNE**—Somebody's Baby X
- **RONNIE MILSAP**—Any Day Now X

XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ **THE STEVE MILLER BAND**—Abracadabra 5-3
- ★ **MISSING PERSONS**—Words 6-4
- ★ **THE POINTER SISTERS**—American Music 11-11
- ★ **PAUL McCARTNEY**—Take It Away 19-15
- ★ **THE GO-GO'S**—Vacation 23-17
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way A
- ★ **QUEEN**—Calling All Girls A
- ★ **TOTO**—Make Believe A
- ★ **DOLLY PARTON**—I Will Always Love You A
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin' B
- ★ **MEN AT WORK**—Who Can It Be Now B
- ★ **JOHN COUGAR**—Jack And Diane B
- ★ **EDDIE MONEY**—Think I'm In Love B

KRQQ-FM—Tucson

- (Zaplan/Hart—MD)
- ★ **THE STEVE MILLER BAND**—Abracadabra 3-1
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 2-2
- ★ **CHICAGO**—Hard To Say I'm Sorry 19-13
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way 25-14
- ★ **PAUL McCARTNEY**—Take It Away 30-18
- ★ **A FLOCK OF SEAGULLS**—I Ran A
- ★ **TOTO**—Make Believe A
- ★ **NAZARETH**—Love Leads To Madness A
- ★ **ELTON JOHN**—Blue Eyes A
- ★ **THE GO-GO'S**—Cool Jerk X
- ★ **GARY U.S. BONDS**—Out Of Work X
- ★ **MEN AT WORK**—Who Can It Be Now X
- ★ **MARSHALL CRENSHAW**—Someday, Someway X
- ★ **QUEEN**—Calling All Girls X
- ★ **JACK COUGAR**—Jack And Diane X
- ★ **EDDIE MONEY**—Think I'm In Love X
- ★ **MISSING PERSONS**—Words X
- ★ **JACKSON BROWNE**—Somebody's Baby X
- ★ **MISSING PERSONS**—Words X

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ **THE POINTER SISTERS**—American Music 12-8
- ★ **ELTON JOHN**—Blue Eyes 18-12
- ★ **MICHAEL MURPHY**—What's Forever For 23-18
- ★ **LESLIE PEARL**—If The Love Fits Wear It 22-19
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 28-23
- **PAUL DAVIS**—Love Or Let Me Be Lonely
- **NICOLETTE LARSON**—I Only Want To Be With You
- **JACKSON BROWNE**—Somebody's Baby A
- **AMERICA**—You Can Do Magic A
- **MICHAEL McDONALD**—I Keep Forgettin' A
- **JOHN DENVER**—Seasons Of The Heart B
- **BARRY MANILOW**—Oh Julie B
- **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
- **JERRY REED**—She Got The Goldmine X
- **DR. HOOK**—Lovevine X
- **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) X

Pacific Northwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

- BILLY IDOL**—Hot In The City (Chrysalis)
- JACKSON BROWNE**—Somebody's Baby (Asylum)
- BARRY MANILOW**—Oh Julie (Arista)

●● BREAKOUTS

- JOE COCKER**—Up Where You Belong (Island)
- MICHAEL McDONALD**—I Keep Forgettin' (Warner Bros.)
- STEVIE WINWOOD**—Still In The Game (Island)

KCNR-FM—Portland

- (Richard Parker—MD)
- ★ **THE STEVE MILLER BAND**—Abracadabra 2-1
- ★ **FLEETWOOD MAC**—Hold Me 5-3
- ★ **CHICAGO**—Hard To Say I'm Sorry 10-5
- ★ **AIR SUPPLY**—Even The Nights Are Better 11-6
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 14-8
- **MARSHALL CRENSHAW**—Someday, Someway
- **KENNY ROGERS**—Love Will Turn You Around
- **EDDIE MONEY**—Think I'm In Love A

KFRC-AM—San Francisco

- (Kate Ingram—MD)
- ★ **ONE WAY**—Cutie Pie 8-3
- ★ **WAR**—Outlaw 10-7
- ★ **THE STEVE MILLER BAND**—Abracadabra 12-6
- ★ **THE MOTELS**—Only The Lonely 14-9
- ★ **STEVIE WONDER**—Do I Do 17-13
- **ZAPP**—Dance Floor
- **ODYSSEY**—Inside Out
- **THE GAP BAND**—You Dropped A Bomb On Me B
- **JOHN COUGAR**—Jack And Diane B
- **NEW YORK EXPRESS FEATURING MICKY DENTON**—Hot On The Clue B
- **MELISSA MANCHESTER**—You Should Hear How She Talks A
- **TOTO**—Make Believe A
- **AIR SUPPLY**—Even The Nights Are Better A
- **THE O'JAYS**—Your Body's Here With Me A

KUBE-FM—Seattle

- (Tom Hutylian—MD)
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ **CHICAGO**—Hard To Say I'm Sorry 11-4
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 22-10
- ★ **DARYL HALL AND JOHN OATES**—Your Imagination 18-14
- ★ **PAUL McCARTNEY**—Take It Away 25-16
- **DONNA SUMMER**—Love Is In Control (Finger On The Trigger)
- **BILLY IDOL**—Hot In The City
- **THE POINTER SISTERS**—American Music B
- **KENNY ROGERS**—Love Will Turn You Around B
- **EDDIE MONEY**—Think I'm In Love B
- **THE ALAN PARSONS PROJECT**—Eye In The Sky B
- **JOHN COUGAR**—Jack And Diane A
- **MEN AT WORK**—Who Can It Be Now A
- **MARSHALL CRENSHAW**—Someday, Someway A
- **HERB ALPERT**—Route 101 A

KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ **LESLIE PEARL**—If The Love Fits Wear It 13-7
- ★ **KENNY ROGERS**—Love Will Turn You Around 15-8
- ★ **PAUL McCARTNEY**—Take It Away 17-11
- ★ **THE POINTER SISTERS**—American Music 18-15
- ★ **ELTON JOHN**—Blue Eyes 23-18
- ★ **PATRICE RUSHEN**—Forget Me Not B
- ★ **THE MOTELS**—Only The Lonely B
- ★ **ADRIAN GURWITZ**—Classic B
- ★ **AMERICA**—You Can Do Magic B
- ★ **BARRY MANILOW**—Oh Julie A
- ★ **JACKSON BROWNE**—Somebody's Baby
- ★ **NICOLETTE LARSON**—I Only Want To Be With You A

KTAC-AM—Tacoma

- (Bruce Cannon—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 7-1
- ★ **KENNY ROGERS**—Love Will Turn You Around 10-4
- ★ **FLEETWOOD MAC**—Hold Me 11-5
- ★ **HERB ALPERT**—Route 101 12-7
- ★ **THE POINTER SISTERS**—American Music 13-8
- ★ **PAUL McCARTNEY**—Take It Away 14-9
- **BARRY MANILOW**—Oh Julie K
- **JACKSON BROWNE**—Somebody's Baby K
- **ROBERTA FLACK**—I'm The One B
- **JOHN DENVER**—Seasons Of The Heart B
- **CHRIS CHRISTIAN**—Ain't Nothing Like The Real Thing B
- **AMERICA**—You Can Do Magic B
- **WALTER MURPHY**—Theme From E.T. B
- **GREG GUDRY**—Into My Love B
- **JOE COCKER**—Up Where You Belong A
- **AVERAGE WHITE BAND**—Easier Said Than Done A
- **NICOLETTE LARSON**—I Only Want To Be With You X
- **DOLLY PARTON**—I Will Always Love You X
- **DIONNE WARWICK**—For You X
- **LARRY LEE**—Don't Talk X
- **CAROLE KING**—Read Between The Lines X

North Central Region

★ PRIME MOVERS

- PAUL McCARTNEY**—Take It Away (Columbia)
- KENNY ROGERS**—Love Will Turn You Around (Liberty)
- THE STEVE MILLER BAND**—Abracadabra (Capitol)

● TOP ADD ONS

- JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me (Boardwalk)
- JACKSON BROWNE**—Somebody's Baby (Asylum)
- REO SPEEDWAGON**—Keep The Fire Burnin' (Epic)

●● BREAKOUTS

- THE GAP BAND**—You Dropped A Bomb On Me (Total Experience)
- CHRIS CHRISTIAN**—Ain't Nothing Like The Real Thing (Boardwalk)
- SECRET WEAPON**—Must Be The Music (Prelude)

WCIR-FM—Beckley

- (Jim Martin—MD)
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 15-6
- ★ **KENNY ROGERS**—Love Will Turn You Around 17-8
- ★ **DONNA SUMMER**—Love Is In Control 20-11
- ★ **JOHN COUGAR**—Jack And Diane 23-17
- ★ **AXE**—Now Or Never 30-22
- ★ **JOE COCKER**—Up Where You Belong A
- ★ **RANDY MEISNER**—Never Been In Love A
- ★ **DOLLY PARTON**—I Will Always Love You A
- ★ **HUEY LEWIS AND THE NEWS**—Working For A Living A
- ★ **MICHAEL McDONALD**—I Keep Forgettin' A
- ★ **QUEEN**—Calling All Girls B
- ★ **MEN AT WORK**—Who Can It Be Now B
- ★ **HERB ALPERT**—Route 101 X
- ★ **CHRISTOPHER ATKINS**—How Can I Live Without Her X
- **THE CARIS**—Victim Of Love X
- **ELTON JOHN**—Blue Eyes X
- **JACKSON BROWNE**—Somebody's Baby X
- **JOE FAGIN**—Younger Days X
- **FRANKIE AND THE KNOCKOUTS**—Morning Sun X
- **JERMAINE JACKSON**—Let Me Tickle Your Fancy X
- **MISSING PERSONS**—Words X
- **MARSHALL CRENSHAW**—Someday, Someway X

WKRC-FM—Cincinnati

- (Tony Galuzzo—MD)
- ★ **KANSAS**—Play The Game Tonight 2-1
- ★ **THE MOTELS**—Only The Lonely 7-4
- ★ **REO SPEEDWAGON**—Keep The Fire Burnin' 11-8
- ★ **CHICAGO**—Hard To Say I'm Sorry 20-10
- ★ **THE STEVE MILLER BAND**—Abracadabra 22-17
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me K
- **JOHN COUGAR**—Jack And Diane K
- **ASIA**—Only Time Will Tell A
- **GLENN FREY**—Party Town L

WYLT-FM—Cleveland

- (Smoker—MD)
- ★ **PAUL McCARTNEY**—Take It Away 15-9
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 26-14
- ★ **CHICAGO**—Hard To Say I'm Sorry 7-3
- ★ **GARY U.S. BONDS**—Out Of Work 24-16
- ★ **STEVIE WONDER**—Do I Do 29-25
- ★ **THE GO-GO'S**—Vacation B
- ★ **BILL CHAMPLIN**—Sara A
- ★ **KARLA BONOFF**—PERSONALLY X
- ★ **PATRICE RUSHEN**—Forget Me Not X
- ★ **LESLIE PEARL**—If The Love Fits Wear It X
- ★ **KENNY ROGERS**—Love Will Turn You Around X
- ★ **HERB ALPERT**—Route 101 X
- ★ **ELTON JOHN**—Blue Eyes X
- ★ **PAUL DAVIS**—Love Or Let Me Be Lonely X

WNCI-FM—Columbus

- (Steve Edwards—MD)
- **ELTON JOHN**—Blue Eyes
- **MICHAEL MURPHY**—What's Forever For
- **JERRY REED**—She Got The Goldmine D

WXGT-FM—Columbus

- (Teri Nutter—MD)
- ★ **THE STEVE MILLER BAND**—Abracadabra 12-8
- ★ **PAUL McCARTNEY**—Take It Away 25-15
- ★ **CHICAGO**—Hard To Say I'm Sorry 10-7
- ★ **CROSBY, STILLS AND NASH**—Wasted On The Way 20-14
- ★ **DARYL HALL AND JOHN OATES**—Your Imagination 24-19
- **MELISSA MANCHESTER**—You Should Hear How She Talks
- **JOHN COUGAR**—Jack And Diane A
- **THE GO-GO'S**—Vacation B
- **VAN HALEN**—Dancing In The Street X
- **THE ROLLING STONES**—Going To A Go Go X
- **GARY U.S. BONDS**—Out Of Work X
- **EDDIE**

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/27/82)

Continued from opposite page

- ★ STEVIE WONDER—Do I Do 13-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-9
- ★ PAUL McCARTNEY—Take It Away 25-16
- ★ NICOLETTE LARSON—I Only Want To Be With You
- TED NUGENT—Bound And Gagged
- TORONTO—Your Daddy Don't Know A
- JOHN DENVER—Seasons Of The Heart A
- DOLLY PARTON—I Will Always Love You A
- CHRISTOPHER ATKINS—How Can I Live Without Her A
- RAY PARKER JR.—Let Me Go B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- CARLY SIMON—Why X
- STEVE WINWOOD—Still In The Game X
- ASIA—Only Time Will Tell X
- MISSING PERSONS—Words X
- QUEEN—Calling All Girls X
- TOMMY TUTONE—Which Man Are You X
- THE JACK STREET BAND—Two Heart's X
- JERRY REED—She Got The Goldmine X
- LAURA BRANIGAN—Gloria X
- FOREIGNER—Luanne X
- KIM WILDE—Kids In America X
- AXE—Now Or Never X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ JOHN COUGAR—Hurts So Good 5-3
- ★ FRANK ZAPPA—Valley Girls 8-4
- ★ CHICAGO—Hard To Say I'm Sorry 9-7
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 16-12
- ★ THE GO-GO'S—Vacation 19-14
- ASIA—Only Time Will Tell
- JOHN COUGAR—Jack And Diane
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- MELISSA MANCHESTER—You Should Hear How She Talks B
- RAY PARKER JR.—Let Me Go B
- PATRICE RUSHEN—Forget Me Not's X
- JEFFREY OSBORNE—I Really Don't Need No Light X

WQVE-FM—New Orleans

- (Chris Bryan—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 5-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 6-3
- ★ FLEETWOOD MAC—Hold Me 7-4
- ★ PAUL McCARTNEY—Take It Away 15-10
- ★ THE POINTER SISTERS—American Music 22-16
- JACKSON BROWNE—Somebody's Baby
- GARY U.S. BONDS—Out Of Work
- ASIA—Only Time Will Tell A
- NICOLETTE LARSON—I Only Want To Be With You A
- DREAMGIRLS FEATURING JENNIFER HOLIDAY—And I'm Telling You That I'm Not Going B
- MICHAEL MURPHY—What's Forever For B
- THE KINGSTON TRIO—Looking For The Sunshine X

KOFM-FM—Oklahoma City

- (Chuck Morgan—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 12-8
- ★ HERB ALPERT—Route 101 21-11
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 22-12
- ★ THE POINTER SISTERS—American Music 20-15
- ★ LESLIE PEARL—If The Love Fits Wear It 23-19
- JOHN DENVER—Seasons Of The Heart
- AMERICA—You Can Do Magic
- NICOLETTE LARSON—I Only Want To Be With You A
- WALTER MURPHY—Theme From E.T. A
- MICHAEL MURPHY—What's Forever For B
- ROBERTA FLACK—I'm The One B

Midwest Region

★ PRIME MOVERS

- FLEETWOOD MAC—Hold Me (Warner Bros.)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

● TOP ADD ONS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- MEN AT WORK—Who Can It Be Now (Columbia)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)

BREAKOUTS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- HUEY LEWIS AND THE NEWS—Working For A Livin' (Chrysalis)
- TOTO—Make Believe (Columbia)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 5-2
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 8-3
- ★ FLEETWOOD MAC—Hold Me 10-4
- ★ THE STEVE MILLER BAND—Abracadabra 15-5
- ★ AIR SUPPLY—Even The Nights Are Better 13-9
- ★ BILLY IDOL—Hot In The City A
- ★ JACKSON BROWNE—Somebody's Baby A
- ASIA—Only Time Will Tell A
- THE GO-GO'S—Vacation X
- CROSBY, STILLS AND NASH—Wasted On The Way B
- MELISSA MANCHESTER—You Should Hear How She Talks B
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say You Do X
- PATRICE RUSHEN—Forget Me Not's X
- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X
- PAUL McCARTNEY—Take It Away X
- KARLA BONOFF—Personally X
- THE POINTER SISTERS—American Music X
- EDDIE MONEY—Think I'm In Love X
- JOE FAGIN—Younger Days X
- DOLLY PARTON—I Will Always Love You X
- JOHN COUGAR—Jack And Diane X
- JOE COCKER—Up Where You Belong X

WBBM-FM—Chicago

- (Steve Davis—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-2
- ★ THE STEVE MILLER BAND—Abracadabra 3-3
- ★ THE GO-GO'S—Vacation 15-9
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 35-19
- ASIA—Only Time Will Tell 38-28
- MEN AT WORK—Who Can It Be Now
- MICHAEL McDONALD—I Keep Forgettin'
- JOHN COUGAR—Jack And Diane B
- JACKSON BROWNE—Somebody's Baby B
- ELTON JOHN—Blue Eyes B
- JERMAINE JACKSON—Let Me Tickle Your Fancy A

- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- GLENN FREY—I Found Somebody X
- SCORPIONS—No One Like You X
- PAUL DAVIS—Love Or Let Me Be Lonely X
- THE ALAN PARSONS PROJECT—Eye In The Sky X

WLS-FM—Chicago

- (Dave Denver—MD)
- ★ FLEETWOOD MAC—Hold Me 9-6
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 15-13
- ★ THE GO-GO'S—Vacation 26-14
- ★ .38 SPECIAL—Caught Up In You 18-16
- ★ GARY U.S. BONDS—Out Of Work 30-28
- ASIA—Only Time Will Tell A

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ FLEETWOOD MAC—Hold Me 9-6
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 15-13
- ★ THE GO-GO'S—Vacation 26-14
- ★ .38 SPECIAL—Caught Up In You 18-16
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 30-23
- PAUL McCARTNEY—Take It Away K
- MELISSA MANCHESTER—You Should Hear How She Talks B

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ FLEETWOOD MAC—Hold Me 3-1
- ★ THE STEVE MILLER BAND—Abracadabra 15-11
- ★ JOHN COUGAR—Jack And Diane 20-9
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 18-10
- ★ GENESIS—Paperlate 23-20
- TOTO—Make Believe
- KANSAS—Right Away
- MICHAEL McDONALD—I Keep Forgettin' A
- JOE JACKSON—Stepping Out B
- RANDY MEISNER—Never Been In Love B
- THE GO-GO'S—Vacation X
- APRIL WINE—Enough Is Enough X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- SPTS—Don't Run My Life X
- JACKSON BROWNE—Somebody's Baby X
- STEVE WINWOOD—Still In The Game X
- JOE FAGIN—Younger Days X
- THE HAWKS—Black & White X

KIOA-AM—Des Moines

- (A.W. Pantano—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 7-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 11-7
- ★ DARYL HALL AND JOHN OATES—Your Imagination 15-11
- ★ THE POINTER SISTERS—American Music 18-12
- ★ MELISSA MANCHESTER—You Should Hear How She Talks A
- JACKSON BROWNE—Somebody's Baby A
- MEN AT WORK—Who Can It Be Now A
- AMERICA—You Could Do Magic A
- JOHN COUGAR—Jack And Diane B
- LESLIE PEARL—If The Love Fits Wear It B
- LAURA BRANIGAN—Gloria X
- THE REDDINGS—(Sittin' On) The Dock Of The Bay X
- JOE FAGIN—Younger Days X
- STEVE WINWOOD—Still In The Game X
- BILL CHAMPLIN—Sara X
- NICOLETTE LARSON—I Only Want To Be With You X
- ROBERTA FLACK—I'm The One X

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ASIA—Only Time Will Tell 6-4
- CHEAP TRICKS—If You Want My Love 8-5
- JOHN COUGAR—Jack And Diane 17-7
- SCORPIONS—No One Like You 9-9
- QUINTERFLASH—Night Shift K
- JACKSON BROWNE—Somebody's Baby B
- TORONTO—Your Daddy Don't Know B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- RANDY MEISNER—Never Been In Love X
- AXE—Now Or Never X
- MARSHALL CRENSHAW—Someday, Someway X

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ FLEETWOOD MAC—Hold Me 10-5
- ★ AIR SUPPLY—Even The Nights Are Better 11-7
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 14
- ★ CHICAGO—Hard To Say I'm Sorry 20-13
- JOHN COUGAR—Jack And Diane A
- THE ROLLING STONES—Going To A Go Go A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- JACKSON BROWNE—Somebody's Baby A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- MEN AT WORK—Who Can It Be Now A
- BILLY IDOL—Hot In The City A
- BLONDI—Island Of Lost Souls X

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ DAZZ BAND—Let It Whip 8-4
- ★ THE MOTELS—Only The Lonely 12-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-7
- ★ DONNA SUMMER—Love Is In Control 14-12
- ★ ELTON JOHN—Blue Eyes 29-22
- MEN AT WORK—Who Can It Be Now
- HUEY LEWIS AND THE NEWS—Working For A Living
- THE POINTER SISTERS—American Music A
- JOHN COUGAR—Jack And Diane B
- HERB ALPERT—Route 101 B
- GREG KIHN—Every Love Song B
- JACKSON BROWNE—Somebody's Baby X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- APRIL WINE—Enough Is Enough X
- MARSHALL CRENSHAW—Someday, Someway X

WTKI-FM—Milwaukee

- (John Grant—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 14-6
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 13-8
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 12-9
- ★ PAUL McCARTNEY—Take It Away 22-13
- ★ PATRICE RUSHEN—Forget Me Not's 21-19
- THE GO-GO'S—Vacation B
- JOHN COUGAR—Jack And Diane B
- MEN AT WORK—Who Can It Be Now A
- ASIA—Only Time Will Tell A
- DARYL HALL AND JOHN OATES—Your Imagination X
- GENESIS—Paperlate X
- THE POINTER SISTERS—American Music X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
- THE HUMAN LEAGUE—Don't You Want Me X

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ HERB ALPERT—Route 101 15-9
- ★ PATRICE RUSHEN—Forget Me Not's 14-10
- ★ ELTON JOHN—Blue Eyes 18-13
- ★ PAUL McCARTNEY—Take It Away 20-14

- ★ THE POINTER SISTERS—American Music 21-18
- CROSBY, STILLS AND NASH—Wasted On The Way A
- BILLY IDOL—Hot In The City A
- EDDIE MONEY—Think I'm In Love A
- JOE FAGIN—Younger Days X
- BARRY MANLOW—Oh Julie A
- PAUL DAVIS—Love Or Let Me Be Lonely X
- JACKSON BROWNE—Somebody's Baby X

WLWL-FM—Minneapolis

- (Phil Huston—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 23-15
- ★ DONNA SUMMER—Love Is In Control 20-20
- ★ THE POINTER SISTERS—American Music 24-17
- ★ GLENN FREY—I Found Somebody 25-19
- ★ MEN AT WORK—Who Can It Be Now 30-25
- JACKSON BROWNE—Somebody's Baby
- JOHN COUGAR—Jack And Diane
- STEVE WINWOOD—Still In The Game A
- JOHN WAITE—Change A
- MISSING PERSONS—Words A
- TOTO—Make Believe A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- WALTER MURPHY—Theme From E.T. A
- HUEY LEWIS AND THE NEWS—Working For A Living A
- MARSHALL CRENSHAW—Someday, Someway X
- ADRIAN GURVITZ—Classic X
- A FLOCK OF SEAGULLS—I Ran X
- LAURA BRANIGAN—Gloria X
- AMERICAN—You Can Do Magic X
- ASIA—Only Time Will Tell X
- BILL CHAMPLIN—Sara X
- HERB ALPERT—Route 101 X
- JOE FAGIN—Younger Days X
- JOE JACKSON—Stepping Out X

WOW-AM—Omaha

- (Michael Shane—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 3-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 8-6
- ★ CHICAGO—Hard To Say I'm Sorry 9-7
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 10-8
- ★ ELTON JOHN—Blue Eyes 12-9
- ★ MEN AT WORK—Who Can It Be Now B
- ★ ASIA—Only Time Will Tell B
- ★ JACKSON BROWNE—Somebody's Baby A
- ★ STEVE WINWOOD—Still In The Game A
- ★ RANDY MEISNER—Never Been In Love A
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- THE GO-GO'S—Vacation X
- THE STEVE MILLER BAND—Abracadabra X
- JOURNEY—Still They Ride X
- PATRICE RUSHEN—Forget Me Not's X
- EDDIE MONEY—Think I'm In Love X
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) X

KSLO-FM—St. Louis

- (Johnnie King—MD)
- ★ KARLA BONOFF—Personally 2-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 6-2
- ★ CHICAGO—Hard To Say I'm Sorry 10-5
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 15-9
- ★ AIR SUPPLY—Even The Nights Are Better 13-12
- STEVIE WONDER—Do I Do K

WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ THE GO-GO'S—Vacation 13-8
- ★ CHICAGO—Hard To Say I'm Sorry 4-2
- ★ FLEETWOOD MAC—Hold Me 3-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 8-5
- RANDY MEISNER—Never Been In Love
- MICHAEL McDONALD—I Keep Forgettin'
- THE POINTER SISTERS—American Music B
- ASIA—Only Time Will Tell B
- GENESIS—Paperlate B
- JOE JACKSON—Stepping Out A
- JERMAINE JACKSON—Let Me Tickle Your Fancy D/A
- BILLY SQUIER—Emotions In Motion D/A
- FRANK ZAPPA—Valley Girls X
- JACKSON BROWNE—Somebody's Baby X
- ELTON JOHN—Blue Eyes X
- PETE TOWNSHEND—Face Dances Part II X
- APRIL WINE—Enough Is Enough L
- 707—Mega Force L

KEYN-FM—Wichita

- (Reg Johns—MD)
- ★ FLEETWOOD MAC—Hold Me 2-1
- ★ AIR SUPPLY—Even The Nights Are Better 5-3
- ★ CHICAGO—Hard To Say I'm Sorry 6-4
- ★ PAUL McCARTNEY—Take It Away 10-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-6
- AMERICA—You Can Do Magic A
- JACKSON BROWNE—Somebody's Baby A
- KIM WILDE—Kids In America A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- HERB ALPERT—Route 101 A
- ELTON JOHN—Blue Eyes X
- MEN AT WORK—Who Can It Be Now X

Northeast Region

★ PRIME MOVERS

- SURVIVORS—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- FLEETWOOD MAC—Hold Me (Warner Bros.)

● TOP ADD ONS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- PAUL DAVIS—Love Or Let Me Be Lonely (Arista)
- MISSING PERSONS—Words (Capitol)

BREAKOUTS

- HUEY LEWIS AND THE NEWS—Working For A Livin' (Chrysalis)
- TOTO—Make Believe (Columbia)

WFLY-FM—Albany

- (Jack Lawrence—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 13-6

- ★ DARYL HALL AND JOHN OATES—Your Imagination 15-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 19-15
- ★ PAUL McCARTNEY—Take It Away 21-17
- ★ JACKSON BROWNE—Somebody's Baby
- ★ JOHN COUGAR—Jack And Diane B
- MEN AT WORK—Who Can It Be Now B
- MARSHALL CRENSHAW—Someday, Someway B
- GENESIS—Paperlate X
- KIM WILDE—Kids In America X

WACZ-FM—Bangor

- (Michael D'Hara—MD)
- ★ WILLIE NELSON—Always On My Mind 8-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 19-14
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 24-19
- ★ NAZARETH—Love Leads To Madness 25-20
- ★ HAIRCUT ONE HUNDRED—Love Plus One 26-21
- ASIA—Only Time Will Tell K
- THE ALAN PARSONS PROJECT—Eye In The Sky K
- MELISSA MANCHESTER—You Should Hear How She Talks A
- BILLY IDOL—Hot In The City A
- MEN AT WORK—Who Can It Be Now A
- HUEY LEWIS AND THE NEWS—Working For A Living A
- LOVERBOY—Get Lucky A
- BILLY SQUIER—Emotions In Motion A
- THE GO-GO'S—Vacation

WGUY-AM—Bangor

- (Jim Randall—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ FLEETWOOD MAC—Hold Me 12-6
- ★ BILLY IDOL—Hot In The City 20-11
- ★ DREAMGIRLS FEATURING JENNIFER HOLIDAY—And I Am Telling You I'm Not Going 20-14
- JOHN COUGAR—Jack And Diane B
- ELTON JOHN—Blue Eyes B
- HERB ALPERT—Route 101 B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- A FLOCK OF SEAGULLS—I Ran B
- THE STEVE MILLER BAND—Abracadabra A
- MICHAEL McDONALD—I Keep Forgettin' A
- CUCKY MANGIONE—Steppin' Out A
- ASIA—Only Time Will Tell A
- JACKSON BROWNE—Somebody's Baby A
- IMAGINATION—Just An Illusion A
- LAURA BRANIGAN—Gloria A
- REO SPEEDWAGON—Keep The Fire Burnin' X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- GREG GILBERT—Info My Love X
- CARLY SIMON—Why X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- GLENN FREY—I Found Somebody 11-9
- DAVID JOHNSON—Animals Medley X
- JEFFREY OSBORNE—I Really Don't Need No Light X
- EDDIE MONEY—Think I'm In Love X
- BILLY SQUIER—Emotions In Motion X
- RANDY MEISNER—Never Been In Love X

WIGY-FM—Bath

- (Willie Mitchell—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 3-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 9-6
- ★ EDDIE MONEY—Think I'm In Love 15-10
- ★ KIM WILDE—Kids In America 18-13
- JACKSON BROWNE—Somebody's Baby
- HUEY LEWIS AND THE NEWS—Working For A Living
- BILLY IDOL—Hot In The City B
- MEN AT WORK—Who Can It Be Now B
- JOHN COUGAR—Jack And Diane B
- A FLOCK OF SEAGULLS—I Ran B
- QUEEN—Calling All Girls X
- ALDO NOVA—Foolin' Yourself X
- DONNA SUMMER—Love Is In Control (Finger On The Trigger) X
- AMERICA—You Could Do Magic X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- URIAH HEPP—On The Rebound X
- 707—MEGA FORCE X
- APRIL WINE—Enough Is Enough X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- PETE TOWNSHEND—Face Dances Part II X
- STEVIE WONDER—Do I Do X
- EYE TO EYE—Nice Girls X
- EDDIE MONEY—Think I'm In Love X
- THE POINTER SISTERS—American Music X
- BILLY SQUIER—Emotions In Motion X

WVBF-FM—Boston

- (Reg Johns—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 13-8
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 14-9
- ★ CHICAGO—Hard To Say I'm Sorry 9-4
- ★ KENNY ROGERS—Love Will Turn You Around 16-12
- ★ LESLIE PEARL—If The Love Fits Wear It 22-16
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing
- BOBBY WINTON—Hurts To Be In Love X

WKBW-AM—Buffalo

- (John Summers—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 7-2
- ★ PAUL McCARTNEY—Take It Away 12-8
- ★ THE POINTER SISTERS—American Music 19-14
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 24-21
- ★ ELTON JOHN—Blue Eyes 30-25
- ★ FLEETWOOD MAC—Hold Me 6-3
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 16-8
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 19-9
- ★ PAUL McCARTNEY—Take It Away 23-15
- ASIA—Only Time Will Tell 40-29
- PAUL DAVIS—Love Or Let Me Be Lonely
- JACKSON BROWNE—Somebody's Baby
- RANDY MEISNER—Never Been In Love A
- BARRY MANLOW—Oh Julie A
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B

WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 3-1
- ★ CHICAGO—Hard To Say I'm Sorry 21-2
- ★ FLEETWOOD MAC—Hold Me 10-3
- ★ HERB ALPERT—Route 101 22-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 26-6
- WALTER MURPHY—Theme From E.T.
- BARRY MANLOW—Oh Julie
- ANNE MURRAY—Hey Baby A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- PAUL DAVIS—Love Or Let Me Be Lonely B

WTIC-FM—Hartford

- (Rick Donahue—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1

- I'll I-1
- ★ THE STEVE MILLER BAND—Abracadabra 4-3
- ★ CHICAGO—Hard To Say I'm Sorry 10-4
- ★ AIR SUPPLY—Even The Nights Are Better 12-6
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 16-10
- BILLY IDOL—Hot In The City
- MISSING PERSONS—Words
- ELTON JOHN—Blue Eyes B
- ROBERTA FLACK—I'm The One A

WBLI-FM—Long Island

- (Bill Terry—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 3-1
- ★ FLEETWOOD MAC—Hold Me 5-2
- ★ AIR SUPPLY—Even The Nights Are Better 9-6
- ★ THE STEVE MILLER BAND—Abracadabra 11-7
- ★ CHICAGO—Hard To Say I'm Sorry 14-9
- EDDIE MONEY—Think I'm In Love
- THE POINTER SISTERS—American Music
- THE GO-GO'S—Vacation B
- DONNA SUMMER—Love Is In Control B

WKCI-FM—New Haven

- (Danny Lyons—MD)
- ★ PAUL McCARTNEY—Take It Away 18-10
- ★ THE STEVE MILLER BAND—Abracadabra 28-16

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (7/27/82)

Continued from page 17

- ★ THE MOTELS—Only The Lonely 19-10
- ★ LAURA BRANIGAN—Gloria 18-11
- WILLIE NELSON—Let It Be Me
- JACKSON BROWNE—Somebody's Baby
- MICHAEL McDONALD—I Keep Forgettin' A
- ROBERTA FLACK—I'm The One B
- DOLLY PARTON—I Will Always Love You B
- BARRY MANLOW—Oh Julie X

WCCK-FM—Erie

- (Bill Shannon—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 7-4
- ★ APRIL WINE—Enough Is Enough 12-7
- ★ LOVERBOY—Take Me To The Top 17-10
- ★ CHICAGO—Hard To Say I'm Sorry 21-13
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay 23-16
- JEFFREY OSBORNE—I Really Don't Need No Light A
- EDDIE HARRISON—Theme From E.T. A
- 38 SPECIAL—You Keep Running Away A
- HUET LEWIS AND THE NEWS—Working For A Living A
- QUEEN—Calling All Girls B
- ASIA—Only Time Will Tell B
- BILL CHAMPLIN—Sara B
- ROBERTA FLACK—I'm The One B
- LESLIE PEARL—If The Love Fits Wear It B
- MEN AT WORK—Who Can It Be Now B
- RANDY MEISNER—Never Been In Love B
- BILLY IDOL—Hot In The City X
- JOURNEY—Only Solutions X

WKBO-AM—Harrisburgh

- (Bill Tomesdale—MD)
- GLENN FREY—I Found Somebody A
- PAUL DAVIS—Love Or Let Me Be Lonely A
- LESLIE PEARL—If The Love Fits Wear It A

WGH-AM—Norfolk

- (Bob Canada—MD)
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going A
- SHOOTING STAR—Where You Gonna Run A
- MICHAEL McDONALD—I Keep Forgettin' A
- WILLIE NELSON—Let It Be Me A
- GEORGE THOROUGHGOOD—Nobody But Me A
- BILLY IDOL—Hot In The City B
- ROBERTA FLACK—I'm The One B
- GENESIS—Paperlate B
- MICHAEL MURPHY—What's Forever For B
- MARSHALL CRENSHAW—Someday, Someway B

WCAU-FM—Philadelphia

- (Elaine DeLacorte—MD)
- ★ DARYL HALL AND JOHN OATES—Your Imagination 37-19
- ★ PAUL McCARTNEY—Take It Away 34-24
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 49-27
- ★ JEFFREY OSBORNE—I Really Don't Need No Light 44-30
- ★ THE POINTER SISTERS—American Music 45-36
- JOHN COUGAR—Jack And Diane
- JERMAINE JACKSON—Let Me Tickle Your Fancy
- APRIL WINE—Enough Is Enough A
- AXE—Now Or Never A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- RAY PARKER JR.—Let Me Go A
- QUEEN—Calling All Girls A
- A FLOCK OF SEAGULLS—I Ran A
- HERB ALPERT—Route 101 A
- MARSHALL CRENSHAW—Someday, Someway X
- EDDIE MONEY—Think I'm In Love X
- THE GAP BAND—Early In The Morning X
- KENNY ROGERS—Love Will Turn You Around X
- MISSING PERSONS—Words X
- 707—Mega Force X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- MEN AT WORK—Who Can It Be Now X
- FRANK ZAPPA—Valley Girls X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ GENESIS—Paperlate 15-12
- ★ GLENN FREY—I Found Somebody 17-13
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 11-7
- ★ PAUL McCARTNEY—Take It Away 12-9
- ★ THE GO-GO'S—Vacation 16-11
- THE ALAN PARSONS PROJECT—Eye In The Sky
- NICOLETTE LARSON—I Only Want To Be With You
- HERB ALPERT—Route 101 A
- MARSHALL CRENSHAW—Someday, Someway A
- PAUL DAVIS—Love Or Let Me Be Lonely A
- ROBERTA FLACK—I'm The One A

- ELTON JOHN—Blue Eyes B
- JOHN COUGAR—Jack And Diane B
- EDDIE MONEY—Think I'm In Love B
- MEN AT WORK—Who Can It Be Now B
- AXE—Now Or Never X
- BILL CHAMPLIN—Sara X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ FRANK ZAPPA—Valley Girls 9-3
- ★ FLEETWOOD MAC—Hold Me 6-4
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 2-2
- THE GO-GO'S—Vacation 14-6
- THE ALAN PARSONS PROJECT—Eye In The Sky
- JOHN COUGAR—Jack And Diane
- CROSBY, STILLS AND NASH—Wasted On The Way B
- MARSHALL CRENSHAW—Someday, Someway B
- A FLOCK OF SEAGULLS—I Ran B
- ASIA—Only Time Will Tell B
- TOTO—Africa B

WRQX-FM—Washington, DC

- (Frank Heller—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 11-6
- ★ PAUL McCARTNEY—Take It Away 16-10
- ★ THE MOTELS—Only The Lonely 4-2
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay 23-16
- ★ GENESIS—Paperlate 19-15
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16
- MELISSA MANCHESTER—You Should Hear How She Talks
- JACKSON BROWNE—Somebody's Baby
- BILLY IDOL—Hot In The City X
- ASIA—Only Time Will Tell X

WQXA-FM—York

- (Dan Steele—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 6-3
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 10-7
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 18-14
- ★ DONNA SUMMERS—Love Is In Control 15-11
- ★ GLENN FREY—I Found Somebody 17-13
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- JACKSON BROWNE—Somebody's Baby A
- RANDY MEISNER—Never Been In Love A
- BILLY SQUIER—Emotions In Motion A
- MICHAEL McDONALD—I Keep Forgettin' A
- JOHN COUGAR—Jack And Diane B
- JERMAINE JACKSON—Let Me Tickle Your Fancy B
- ELTON JOHN—Blue Eyes B
- KIM WILDE—Kids In America B
- LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked on Swing X
- FRANK ZAPPA—Valley Girls X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- MEN AT WORK—Who Can It Be Now X
- ASIA—Only Time Will Tell X
- QUEEN—Calling All Girls X

Southeast Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- THE STEVE MILLER BAND—Abracadabra (Capitol)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

● TOP ADD ONS

- JACKSON BROWNE—Somebody's Baby (Asylum)
- JERMAINE JACKSON—Let Me Tickle Your Fancy (Motown)
- MARSHALL CRENSHAW—Someday, Someway (Warner Bros.)

● BREAKOUTS

- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
- TOTO—Make Believe (Columbia)
- WILLIE NELSON—Let It Be Me (Columbia)

WANS-FM—Anderson

- (Sam Church—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 1-1
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 6-3
- ★ CHICAGO—Hard To Say I'm Sorry 9-5
- ★ AIR SUPPLY—Even The Nights Are Better 10-8
- ★ ASIA—Only Time Will Tell 22-16
- JACKSON BROWNE—Somebody's Baby
- GENESIS—Paperlate
- RANDY MEISNER—Never Been In Love A
- BILLY SQUIER—Emotions In Motion A
- STEVE WINWOOD—Still In The Game A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B
- ELTON JOHN—Blue Eyes B
- THE CLASH—Should I Stay Or Should I Go B
- A FLOCK OF SEAGULLS—I Ran X
- AXE—Now Or Never X
- MISSING PERSONS—Words X

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 15-3
- ★ ELTON JOHN—Blue Eyes 16-10
- ★ JOHN COUGAR—Jack And Diane 28-18
- ★ MEN AT WORK—Who Can It Be Now 26-20
- ★ ASIA—Only Time Will Tell 29-23
- MARSHALL CRENSHAW—Someday, Someway X
- MICHAEL McDONALD—I Keep Forgettin' X
- JACKSON BROWNE—Somebody's Baby B
- TOTO—Make Believe A

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ KENNY ROGERS—Love Will Turn You Around 10-4
- ★ PAUL McCARTNEY—Take It Away 11-7
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 15-9
- ★ ELTON JOHN—Blue Eyes 16-12
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 18-14
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- JOHN COUGAR—Jack And Diane A
- JOE FAGIN—Younger Days X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 2-1
- ★ FLEETWOOD MAC—Hold Me 4-2
- ★ DONNA SUMMERS—Love Is In Control 5-4
- ★ SOUL SOUNDS—Planet Rock 8-8
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 19-9
- MICHAEL McDONALD—I Keep Forgettin' A
- BARRY MANLOW—Oh Julie A
- TOTO—Make Believe A
- JEFFREY OSBORNE—I Really Don't Need No Light A
- ELTON JOHN—Blue Eyes B
- ASIA—Only Time Will Tell B
- PAUL DAVIS—Love Or Let Me Be Lonely B
- EDDIE MONEY—Think I'm In Love B
- KIM WILDE—Kids In America X
- MARSHALL CRENSHAW—Someday, Someway X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- BILLY IDOL—Hot In The City X
- MEN AT WORK—Who Can It Be Now X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- JACKSON BROWNE—Somebody's Baby X
- RANDY MEISNER—Never Been In Love X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 7-4
- ★ BILLY IDOL—Hot In The City 9-6
- ★ PAUL McCARTNEY—Take It Away 13-9
- ★ KENNY ROGERS—Love Will Turn You Around 16-12
- ★ JOHN COUGAR—Jack And Diane 27-21
- MICHAEL McDONALD—I Keep Forgettin' A
- HUET LEWIS & THE NEWS—Working For A Living
- THE DUKES—Mystery Girl A
- ALLIANCE—How Does It Feel A
- ASIA—Only Time Will Tell B
- MEN AT WORK—Who Can It Be Now B
- JACKSON BROWNE—Somebody's Baby B
- STEVE WINWOOD—Still In The Game B
- THE HUMAN LEAGUE—Love Action X
- WALTER MURPHY—Theme From E.T. X
- BARRY MANLOW—Oh Julie X
- ROBERTA FLACK—I'm The One X
- CHRISTOPHER ATKINS—How Can I Live Without Her X
- AXE—Now Or Never X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going X

WAYS-AM—Charlotte

- (Lou Simon—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 9-1
- ★ CHICAGO—Hard To Say I'm Sorry 8-2
- ★ FLEETWOOD MAC—Hold Me 12-10
- ★ EYE TO EYE—Nice Girls 14-12
- ASIA—Only Time Will Tell
- MARSHALL CRENSHAW—Someday, Someway
- BARRY MANLOW—Oh Julie A
- MISSING PERSONS—Words A
- JOE JACKSON—Stepping Out A
- JACKSON BROWNE—Somebody's Baby A
- HUET LEWIS AND THE NEWS—Working For A Living A
- ELTON JOHN—Blue Eyes X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- KIM WILDE—Kids In America X
- THE POINTER SISTERS—American Music X
- BILLY IDOL—Hot In The City X
- GENESIS—Paperlate X
- THE ALAN PARSONS PROJECT—Eye In The Sky X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ DARYL HALL AND JOHN OATES—Your Imagination 12-10
- ★ JOHN COUGAR—Jack And Diane 25-16
- ★ CHICAGO—Hard To Say I'm Sorry 3-2
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 10-6
- RANDY MEISNER—Never Been In Love A
- MICHAEL McDONALD—I Keep Forgettin' A
- ELTON JOHN—Blue Eyes X
- MEN AT WORK—Who Can It Be Now X

WFLB-AM—Fayetteville

- (Larry Cannon—MD)
- MICHAEL McDONALD—I Keep Forgettin' A
- JACKSON BROWNE—Somebody's Baby A
- DOLLY PARTON—I Will Always Love You A
- BILLY PRESTON—I'm Never Gonna Say Goodbye A
- THE DUKES—Mystery Girl A
- AMERICA—You Could Do Magic A
- BILLY VERA—We Got It All A
- PAUL DAVIS—Love Or Let Me Be Lonely B
- JEFFREY OSBORNE—I Really Don't Need No Light B
- JOE FAGIN—Younger Days X
- MARSHALL CRENSHAW—Someday, Someway X
- SYLVIA—Sylvia X
- WALTER MURPHY—Theme From E.T. X
- STEVE WINWOOD—Still In The Game X
- JERRY REED—She Got The Goldmine X
- PATSY—Teach Me Teacher X
- ODYSSEY—Inside Out X
- KIM WILDE—Kids In America D
- CHRISTOPHER ATKINS—How Can I Live Without Her D

WQEN-FM—Gasden

- (Leo Davis—MD)
- JACKSON BROWNE—Somebody's Baby A
- LOVERBOY—Lucky Ones A
- MICHAEL McDONALD—I Keep Forgettin' A
- WILLIE NELSON—Let It Be Me A
- TOTO—Make Believe B
- THE STEVE MILLER BAND—Abracadabra B
- A FLOCK OF SEAGULLS—I Ran B
- AXE—Now Or Never B
- 707—Mega Force B
- RANDY MEISNER—Never Been In Love B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- MARSHALL CRENSHAW—Someday, Someway X
- RICK SPRINGFIELD—What Kind Of Fool Am I X
- STEVIE WONDER—Do I Do X

WJDX-AM—Jackson

- (Bill Crews—MD)
- ★ DONNA SUMMERS—Love Is In Control 15-5
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 13-9
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 21-13
- ★ KENNY ROGERS—Love Will Turn You Around 23-18
- ★ RAY PARKER JR.—Let Me Go 29-22
- BARRY MANLOW—Oh Julie
- JERRY REED—She Got The Goldmine
- JACKSON BROWNE—Somebody's Baby A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- QUEEN—Calling All Girls A
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- JOHN COUGAR—Jack And Diane X
- BILLY IDOL—Hot In The City X
- EDDIE MONEY—Think I'm In Love X
- 707—Mega Force X

- RED SPEEDWAGON—Keep The Fire Burnin' X
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X
- KIM WILDE—Kids In America X
- CHRISTOPHER ATKINS—How Can I Live Without Her X

WIVY-FM—Jacksonville

- (Dave Scott—MD)
- ★ AIR SUPPLY—Even The Nights Are Better 12-6
- ★ ALABAMA—Take Me Down 11-8
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 20-13
- ★ GLENN FREY—I Found Somebody 23-17
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 31-21
- ★ MICHAEL MURPHY—What's Forever For B
- JOHN COUGAR—Jack And Diane B
- AMERICA—You Could Do Magic B
- HERB ALPERT—Route 101 B
- NICOLETTE LARSON—I Only Want To Be With You B
- JACKSON BROWNE—Somebody's Baby A
- DIORNE WARWICK—For You A
- BILL CHAMPLIN—Sara A
- MICHAEL McDONALD—I Keep Forgettin' A

WHBQ-AM—Memphis

- (Charles Duvall—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-5
- ★ KENNY ROGERS—Love Will Turn You Around 9-6
- ★ HERB ALPERT—Route 101 10-7
- ★ THE POINTER SISTERS—American Music 12-8
- ★ ALABAMA—Take Me Down 17-12
- NICOLETTE LARSON—I Only Want To Be With You
- WILLIE NELSON—Let It Be Me
- AMERICA—You Could Do Magic B
- RAY PARKER JR.—Let Me Go B
- BARRY MANLOW—Oh Julie X
- THE MOTELS—Only The Lonely X

WMC-FM (FM-100)—Memphis

- (Tom Prestigiacomo—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 4-1
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 8-5
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 10-7
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 17-14
- ★ JEFFREY OSBORNE—I Really Don't Need No Light 24-18
- RAY PARKER JR.—Let Me Go B
- ELTON JOHN—Blue Eyes B
- THE FOUR TOPS—Sad Hearts A
- ROBERTA FLACK—I'm The One A
- JACKSON BROWNE—Somebody's Baby A
- MIKE McDONALD—I Keep Forgettin' A

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 13-5
- ★ JOHN COUGAR—Jack And Diane 18-12
- ★ 38 SPECIAL—Caught Up In You 12-7
- ★ CHICAGO—Hard To Say I'm Sorry 23-19
- ★ THE GO-GO'S—Vacation 24-20
- DICKIE GOODMAN—Hey E.T.
- A FLOCK OF SEAGULLS—I Ran
- CROSBY, STILLS AND NASH—Wasted On The Way A
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- ASIA—Only Time Will Tell B
- BILLY IDOL—Hot In The City X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 8-5
- ★ FLEETWOOD MAC—Hold Me 11-8
- ★ GARY U.S. BONDS—Out Of Work 13-10
- JERMAINE JACKSON—Let Me Tickle Your Fancy
- THE GO-GO'S—Vacation B
- DONNA SUMMERS—Love Is In Control (Finger On The Trigger) B
- JOHN COUGAR—Jack And Diane B
- MEN AT WORK—Who Can It Be Now B
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me A
- BILLY IDOL—Hot In The City A
- ASIA—Only Time Will Tell A
- KIM WILDE—Kids In America A
- DICKY GOODMAN—Hey E.T.
- CHEAP TRICK—She's Tight L

WHYY-FM—Montgomery

- (Neil Harrison—MD)
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 17-9

- ★ MELISSA MANCHESTER—You Should Hear How She Talks 21-10
- ★ PAUL McCARTNEY—Take It Away 24-18
- ★ MICHAEL MURPHY—What's Forever For 25-20
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 29-24
- JACKSON BROWNE—Somebody's Baby
- JERMAINE JACKSON—Let Me Tickle Your Fancy
- ROBERTA FLACK—I'm The One A
- MICHAEL McDONALD—I Keep Forgettin' A
- JOHN COUGAR—Jack And Diane B
- DONNA SUMMERS—Love Is In Control B
- RAY PARKER JR.—Let Me Go B
- BILL CHAMPLIN—Sara B
- JERRY REED—She Got The Goldmine X
- FRANK AND THE KNOCKOUTS—Morning Sun X
- AMERICA—You Could Do Magic X
- BARRY MANLOW—Oh Julie X
- DOLLY PARTON—I Will Always Love You XD
- WILLIE NELSON—Let It Be Me XD

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 15-8
- ★ DARYL HALL AND JOHN OATES—Your Imagination 17-12
- ★ PAUL McCARTNEY—Take It Away 19-13
- ★ JOHN COUGAR—Jack And Diane 20-15
- ★ THE GO-GO'S—Vacation 23-17
- DONNA SUMMERS—Love Is In Control
- MICHAEL McDONALD—I Keep Forgettin'
- ROBERTA FLACK—I'm The One A
- JACKSON BROWNE—Somebody's Baby A
- DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going B
- MEN AT WORK—Who Can It Be Now B
- MARSHALL CRENSHAW—Someday, Someway B
- RANDY MEISNER—Never Been In Love X
- ASIA—Only Time Will Tell X
- MISSING PERSONS—Words X
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- WALTER MURPHY—Theme From E.T. X

WKXY-AM—Sarasota

- (Tony Williams—MD)
- ★ THE GO-GO'S—Vacation 18-9
- ★ PAUL McCARTNEY—Take It Away 19-13
- ★ THE POINTER SISTERS—American Music 24-20
- ★ EDDIE MONEY—Think I'm In Love 26-22
- JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- MEN AT WORK—Who Can It Be Now X
- MARSHALL CRENSHAW—Someday, Someway X
- JOHN COUGAR—Jack And Diane X
- ASIA—Only Time Will Tell X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- QUEEN—Calling All Girls X
- JACKSON BROWNE—Somebody's Baby X
- LAURA BRANIGAN—Gloria X

WSGA-AM—Savannah

- (Ron Fredericks—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 25-12
- ★ DARYL HALL AND JOHN OATES—Your Imagination 26-14
- ★ THE POINTER SISTERS—American Music 27-22
- JOE FAGIN—Younger Days
- MICHAEL McDONALD—I Keep Forgettin'

WSGF-FM—Savannah

- (L.P. Hunter—MD)
- ★ FLEETWOOD MAC—Hold Me 10-6
- ★ DARYL HALL AND JOHN OATES—Your Imagination 15-10
- ★ PAUL McCARTNEY—Take It Away 20-15
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 23-17
- ★ ELTON JOHN—Blue Eyes 25-20
- JACKSON BROWNE—Somebody's Baby
- MICHAEL McDONALD—I Keep Forgettin'
- RAY PARKER JR.—Let Me Go A
- ASIA—Only Time Will Tell B
- MARSHALL CRENSHAW—Someday, Someway B
- KENNY ROGERS—Love Will Turn You Around B
- THE HUMAN LEAGUE—Love Action X
- JERMAINE JACKSON—Let Me Tickle Your Fancy X
- LAURA BRANIGAN—Gloria X
- AXE—Now Or Never X
- KIM WILDE—Kids In America X
- CHEAP TRICK—If You Want My Love X
- THE TIME BANDITS—Live It Up X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- DONNA SUMMERS—Love Is In Control (Finger On The Trigger) A
- THE GO-GO'S—Vacation A
- THE POINTER SISTERS—American Music A

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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Roses Are Red**, Bobby Vinton, Epic
2. **Breaking Up Is Hard To Do**, Neil Sedaka, RCA
3. **Sealed With A Kiss**, Brian Hyland, ABC
4. **The Wah-Watusi**, Orions, Cameo
5. **Ahab The Arab**, Ray Stevens, Mercury
6. **Speedy Gonzales**, Pat Boone, Dot
7. **I Can't Stop Loving You**, Ray Charles, ABC
8. **Loco-Motion**, Little Eva, Dimension
9. **The Stripper**, David Rose & Orchestra, MGM
10. **Theme From Doctor Kildare**, Richard Chamberlain, MGM

TOP LPs—10 Years Ago

1. **Honky Chateau**, Elton John, Uni
2. **School's Out**, Alice Cooper, Warner Bros.
3. **Exile On Main Street**, Rolling Stones, Rolling Stones
4. **Still Bill**, Bill Withers, Sussex
5. **Greatest Hits**, Simon & Garfunkel, Columbia
6. **A Song For You**, Carpenters, A&M
7. **Lookin' Through The Windows**, Jackson 5, Motown
8. **Big Bambu**, Cheech & Chong, Ode
9. **Chicago V**, Columbia
10. **Moods**, Neil Diamond, Uni

TOP LPs—20 Years Ago

1. **Modern Sounds In Country & Western Music**, Ray Charles, ABC
2. **West Side Story**, Soundtrack, Columbia
3. **Stranger On The Shore**, Mr. Acker Bilk, Atco
4. **Peter, Paul & Mary**, Warner Bros.
5. **West Side Story**, Original Cast, Columbia
6. **Breakfast At Tiffany's**, Henry Mancini, RCA
7. **Rome Adventure**, Soundtrack, Warner Bros.
8. **Best Of The Kingston Trio**, Capitol
9. **The Stripper & Other Fun Songs**, David Rose Orchestra, MGM
10. **Bashin'**, The Unpredictable Jimmy Smith, Verve

COUNTRY SINGLES—10 Years Ago

1. **It's Gonna Take A Little Bit Longer**, Charley Pride, RCA
2. **Loving You Could Never Be Better**, George Jones, Epic
3. **Bless Your Heart**, Freddie Hart, Capitol
4. **Woman (Sensuous Woman)**, Don Gibson, Hickory
5. **Listen To A Country Song**, Lynn Anderson, Columbia
6. **Delta Dawn**, Tanya Tucker, Columbia
7. **Sweet Dream Woman**, Waylon Jennings, RCA
8. **Soft Sweet & Warm**, David Houston, Epic
9. **Reach Out Your Hand**, Tammy Wynette, Epic
10. **Borrowed Angel**, Mel Street, Royal American

SOUL SINGLES—10 Years Ago

1. **Where Is The Love**, Roberta Flack & Donny Hathaway, Atlantic
2. **If Loving You Is Wrong**, Luther Ingram, Ko Ko
3. **Rip Off**, Laura Lee, Hof Wax
4. **Baby Let Me Take You (In My Arms)**, Detroit Emeralds, Westbound
5. **Too Late To Turn Back Now**, Cornelius Brothers & Sister Rose, United Artists
6. **Pop That Thang**, Isley Brothers, T-Neck
7. **Honky Tonk Part 1**, James Brown, Polydor
8. **Power Of Love**, Joe Simon, Spring
9. **I'm Still In Love With You**, Al Green, Hi
10. **I Miss You**, Harold Melvin & Blue Notes, Philadelphia International

Continued from page 20

of the new programming. Drake has assembled a "Superjock" lineup and says of the new format: "I would describe our sound as 'Contemporary Entertainment Radio' rather than AC." He pledges to "bring back personality radio."

The new lineup is **Collins on the Radio** (5:30 to 10 a.m.) moving from afternoons on sister station KFH and also named assistant p.d., **David Diondi** (10 a.m. to 3 p.m.) former p.d. at KEYN Wichita and most recently at KNUZ Houston, **Roger Shannon** (3 to 7 p.m.) formerly **Roger Collins** at KTOP Topeka where he handled morning drive, **Steve Campbell** (7 p.m. to midnight) from afternoons at KYGO Denver, **Rick Brown** (midnight to 5:30 a.m.) former p.d. at KADI St. Louis and music director at WHB Kansas City and **Mark Winston** (weekends) from KEYN and KFDI Wichita and former p.d. at WWQM Madison, Wis.

John Sebastian has picked up all of Century's AOR stations, as previously hinted (Billboard, July 24). His firm now consults for KSHE St. Louis and KMEL San Francisco, plus the recent addition of WABX Detroit. The firm no longer consults KSJO San Jose. . . . **Gary Bridges** exits WYSP Philadelphia. He had been doing evenings for three and a half years. The host of Rolling Stone Productions' "Continuous History Of Rock And Roll," Bridges plans to do more freelance radio and tv work. . . . **Jim Prain** named account executive at KSRR (97 Rock) Houston. He was director of advertising and promotions. Succeeding Prain is **Bill Wohrer** (Moffett), formerly production director. He will be assisted by **Mark Campbell**, who has been with the station for almost a year.

Neal Mirsky, until recently operations director of WSHE Ft. Lauderdale, has come to New York and is leaving radio to become coordination producer of Warner-Amex's cable TV Channel. Mirsky will be working under executive producer **Julian Goldberg** and will work with video jocks on the set. Mirsky had been with WSHE for two-and-a-half years and joined the station as program director. He has also been serving as chairman of Billboard's Radio Advisory Committee for AOR formats. He will be leaving that post and a successor will be named shortly.

Lon Helton has been named program director at KHJ Los Angeles. Helton has been acting p.d. since the departure of **Charlie Cook** to KLAC. Rumors have subsided that the country station is planning any kind of format change.

Wes Westphal, operations manager of KMEN San Bernardino, Calif., called to say that the station is trying to track down all the jocks who have worked there over the past 20 years for a "Birthday Party" in September. At one time, one of the biggest rockers in the area and the station which Westphal claims was the first to bring the Rolling Stones to the U.S., KMEN is now automated, playing rock oldies from the '50s through '70s. For the birthday party, the station needs voice tracks from the old air personnel.

"Eppy" Epstein, owner of the My Father's Place club in Long Island is now also moonlighting as the host of "Punky Reggae Party," on Sunday nights from midnight to 2:00 a.m. on WLIR-FM. Epstein says the show featuring reggae music was a once-a-month experiment, but favorable audience response gave it a regular weekly slot.

Mort L. Nasatir is the new publishing consultant for World Radio TV Handbook, an annual Billboard Publication. Nasatir is formerly the president of the Assn. for Broadcasting Engineering Standards, a member of the Broadcast Pioneers and has served as president of MGM Records; president of WLAC-AM-FM Nashville; and publisher of Billboard Magazine.

Terry Wood has been upped to vice president of Viacom Radio. He has been general manager of Viacom's AC-formatted WRVR Memphis since November, 1980. . . . **Robert G. Miller** has been named general manager of Unity Broadcasting's KATZ and WZEN St. Louis. The broadcasting veteran has most recently been an assistant marketing research analyst for the Leo Burnett Advertising Co. in Chicago. His last radio stint was as general manager of KTSU and KYST Houston from 1979 to 1981.



Miller

At WMET Chicago, **Wild Bill Scott** joins the staff in the 6 to 10 p.m. slot. A 21-year radio veteran, Scott most recently was the afternoon drive personality at WKLS Atlanta. Windy City natives will remember Wild Bill from his days at WLUP. . . . **Jon Quick** moves up to director of advertising and promotion at WCCO Minneapolis/St. Paul, while Linda Paulson is promoted to director of sales promotion and research. Quick was audience promotion manager/assistant promotion director; Paulson was sales promotion director. . . . **David Chaney** is the new afternoon drive jock at KEZY Anaheim. He was with KSFX San Francisco.

Remember "You Bet Your Life," "Two For The Money," "Dr. I.Q." and "The Quiz Kids?" Well, KOGO San Diego is bringing back game shows to radio via their "Game Show Page" of the Radiomagazine. Originally conceived as a weekly program, the show has proven to be popular enough to expand to 7 to 9 p.m. nightly, except Sundays. The show is hosted by **Mark Richards** and features questions from tv game shows, plus movie trivia, mystery songs and general information. Contestants call in to participate in one of the 12 games played each evening. Prizes include show tickets, dinners and merchandise.

New staffers at WIGO Atlanta are **Charlie Vincent**, 3 to 7 p.m., and **Jay Johnson**, 7 p.m. to midnight. Both have worked at KMJQ Houston, although Johnson was most recently at WGIV Charlotte. . . . **Eric Joel McKaig** is the new production director and relief announcer for KOMO Seattle. He was production director/manager operator at KING-AM Seattle.

Cindy Ballen is host of a new show on WCOZ-FM Boston called "Partly Out Of Bounds," featuring recorded music of local bands as well as releases from major artists. The debut show on May 2 included local bands the Orbits, Berlin, Airlift and the Sex Execs as well as new music from XTC and Graham Parker. Voted as local and regional winners of WCOZ second rock'n'roll collections albums, Boston's Stompers won the national competition at New York's Paladium recently. Continuing its policy of involvement in local clubs, WCOZ **Ron Rudy** recently MCed a COZ T-shirt night at Jumbo's in Somerville, Mass. and **Leslie Palmer** handled those chores at a similar night at Frolics in Salisbury Beach, Mass. Another COZ club night was held in Kenmore

Square in Boston May 6.

KLIC Monroe, La. broadcast live interviews with Kenny Rogers and Larry Gatlin prior to their sold-out show at the Monroe Civic Center. It was a first for the station. . . . WTAR Norfolk, Va. received the "Community Service" award from the Virginia Assn. of Broadcasters for the seventh consecutive year. . . . WKRB, the Kingsboro Community College station in Brooklyn, recently hosted a "Summer Bash" at Lamours in Brooklyn, featuring local acts Monomania and Statix.

Vox Jox is prepared and edited by Robyn Wells in New York (212 764-7342), with additional information from Rollye Bornstein.

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| AZ | AM | 350K | 50K | Small |
| MI | AM | 220K | 30% | Small |
| WI | AM | 495K | 75K | Small |
| MO | AM/FM | 275K | 50K | Small |
| KS | AM | 410K | 75K | Small |
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Current Issue #28 features KPRZ/Gary Owens, KHTZ/Charlie Tuna, KWST/London & Engelman, K101/Bobby Ocean, KFI/Liz Kiley, LA's New-Wave Phenomenon—KROQ, and KYYX—Seattle. Cassettes, \$5.50. Classic Issue #C-21 features KHJ/Robert W. Morgan—1967, K100/Real Don Steele—1974, 99X/Jay Stone—1974, KHJ/Billy Pearl—1975, KDAY/Sam Riddle—1971, KROQ/Jim Wood—1972, KMJC/Jeff Salgo—1979, plus a 1975 KCBQ composite. Cassettes, \$10.50.
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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

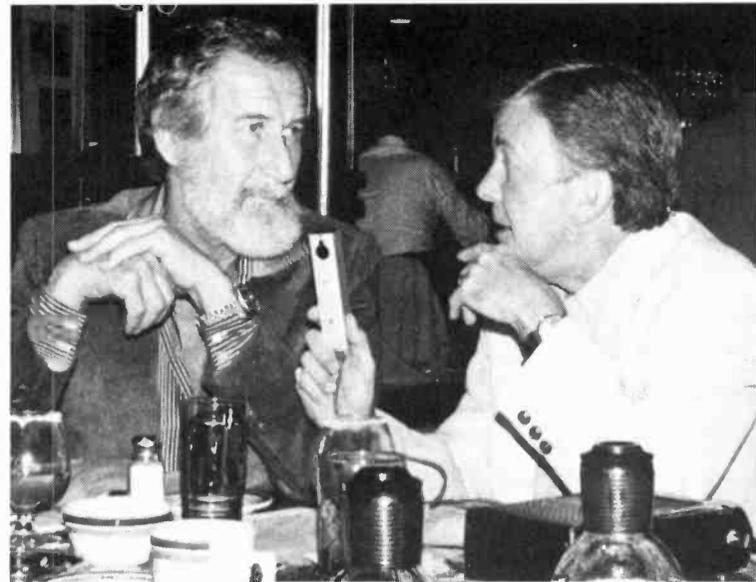
| This Week | Last Week | Weeks On Chart | ARTIST—Title, Label | WEEKS AT #1 | This Week | Last Week | Weeks On Chart | ARTIST—Title, Label | WEEKS AT #1 |
|-----------|-----------|----------------|---|-------------|-----------|-----------|----------------|---|-------------|
| 1 | 1 | 5 | ROBERT PLANT—Pictures At Eleven, Swan Song | 3 | 1 | 2 | 6 | EDDIE MONEY—Think I'm In Love, Columbia | 1 |
| 2 | 2 | 5 | FLEETWOOD MAC—Mirage, Warner Bros. | | 2 | 1 | 10 | SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros. | |
| 3 | 3 | 7 | EDDIE MONEY—No Control, Columbia (EP) | | 3 | 7 | 8 | FLEETWOOD MAC—Hold Me, Warner Bros. | |
| 4 | 17 | 2 | BILLY SQUIER—Emotions In Motion, Capitol | | 4 | 5 | 5 | ROBERT PLANT—Burning Down One Side, Swan Song | |
| 5 | 4 | 19 | ASIA—Asia, Geffen | | 5 | 11 | 8 | GLENN FREY—Party Town, Elektra/Asylum | |
| 6 | 11 | 15 | JOHN COUGAR—American Fool, Riva/Mercury (Polygram) | | 6 | 3 | 8 | REO SPEEDWAGON—Keep The Fire Burning, Epic | |
| 7 | 9 | 7 | PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco | | 7 | 9 | 10 | THE STEVE MILLER BAND—Abracadabra, Capitol | |
| 8 | 8 | 5 | CROSBY, STILLS AND NASH—Daylight Again, Atlantic | | 8 | 4 | 9 | GENESIS—Paperlate, Atlantic | |
| 9 | 10 | 14 | .38 SPECIAL—Special Forces, A&M | | 9 | 10 | 7 | APRIL WINE—Enough Is Enough, Capitol | |
| 10 | 13 | 9 | GLENN FREY—No Fun Aloud, Elektra/Asylum | | 10 | 13 | 13 | A FLOCK OF SEAGULLS—I Ran, Arista | |
| 11 | 12 | 6 | APRIL WINE—Power Play, Capitol | | 11 | 37 | 2 | JUDAS PRIEST—You've Got Another Thing Coming, Columbia | |
| 12 | 14 | 12 | A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista | | 12 | 14 | 10 | .38 SPECIAL—Chain Lightning, A&M | |
| 13 | 7 | 8 | GENESIS—Three Sides Live, Atlantic | | 13 | 8 | 15 | ASIA—Only Time Will Tell, Geffen | |
| 14 | 5 | 9 | SURVIVOR—Eye Of The Tiger, Scotti Bros. | | 14 | 16 | 6 | CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic | |
| 15 | 6 | 7 | REO SPEEDWAGON—Good Trouble, Epic | | 15 | 18 | 4 | ROBERT PLANT—Pledge Pin, Swan Song | |
| 16 | 19 | 4 | JUDAS PRIEST—Screaming For Vengeance, Columbia | | 16 | NEW ENTRY | | STEVE WINWOOD—Still In The Game, Island | |
| 17 | 21 | 3 | SPYS—Spys, EMI/America | | 17 | NEW ENTRY | | BILLY SQUIER—Everybody Wants You, Capitol | |
| 18 | 22 | 6 | MEN AT WORK—Business As Usual, Columbia | | 18 | NEW ENTRY | | JACKSON BROWNE—Somebody's Baby, Asylum (45) | |
| 19 | 16 | 10 | THE STEVE MILLER BAND—Abracadabra, Capitol | | 19 | 29 | 10 | THE CLASH—Should I Stay Or Should I Go?, Epic | |
| 20 | 15 | 8 | THE ROLLING STONES—Still Life, Rolling Stones Records | | 20 | 17 | 5 | THE GO-GO'S—Vacation, I.R.S. | |
| 21 | 36 | 2 | URIAH HEEP—Abominog, Mercury | | 21 | NEW ENTRY | | BILLY SQUIER—Emotions In Motion, Capitol | |
| 22 | 23 | 9 | AXE—Offering, Atco | | 22 | 12 | 11 | 707—Megaforce, Boardwalk (12 inch) | |
| 23 | 18 | 8 | THE ALAN PARSONS PROJECT—Eye In The Sky, Arista | | 23 | 31 | 8 | AXE—Rock And Roll Party In The Streets, Atco | |
| 24 | 20 | 16 | THE MOTELS—All Four One, Capitol | | 24 | 23 | 7 | THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista | |
| 25 | 33 | 6 | THE GO-GO'S—Vacation, I.R.S. (12 inch) | | 25 | 20 | 3 | FLEETWOOD MAC—Gypsy, Warner Bros. | |
| 26 | 31 | 2 | STEVE WINWOOD—Still In The Game, Island (12 inch) | | 26 | 22 | 9 | THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic) | |
| 27 | 25 | 8 | JOHN WAITE—Ignition, Chrysalis | | 27 | 27 | 5 | ROBERT PLANT—Worse Than Detroit, Swan Song | |
| 28 | 29 | 10 | THE CLASH—Combat Rock, Epic | | 28 | NEW ENTRY | | SPYS—Don't Run My Life, EMI/America | |
| 29 | 28 | 3 | SHOOTING STAR—III Wishes, Virgin/Epic | | 29 | 6 | 15 | JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram) | |
| 30 | 24 | 11 | KANSAS—Vinyl Confessions, Kirshner | | 30 | 15 | 8 | GARY U.S. BONDS—Out Of Work, EMI/America | |
| 31 | 34 | 6 | TED NUGENT—Nugent, Atlantic | | 31 | 41 | 5 | REO SPEEDWAGON—Stillness Of The Night, Epic | |
| 32 | 32 | 9 | MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros. | | 32 | 35 | 4 | NAZARETH—Love Leads To Madness, A&M | |
| 33 | 30 | 5 | NAZARETH—2 X S, A&M | | 33 | 33 | 11 | THE MOTELS—Mission Of Mercy, Capitol | |
| 34 | 41 | 2 | JACKSON BROWNE—Somebody's Baby, Asylum (Elektra) (12 inch) | | 34 | 26 | 10 | THE SHERBS—We Ride Tonight, Atco | |
| 35 | 27 | 15 | VAN HALEN—Oiver Down, Warner Bros. | | 35 | 30 | 6 | PETE TOWNSHEND—Face Dances II, Atco | |
| 36 | 35 | 2 | TORONTO—Get It On Credit, A&M | | 36 | 34 | 4 | THE ALAN PARSONS PROJECT—Eye In The Sky, Arista | |
| 37 | 26 | 8 | GARY U.S. BONDS—On The Line, EMI/America | | 37 | 24 | 4 | JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk | |
| 38 | NEW ENTRY | | JON ANDERSON—Animation, Atlantic | | 38 | 47 | 19 | ASIA—Heat Of The Moment, Geffen | |
| 39 | 43 | 4 | THE CLOCKS—The Clocks, Boulevard | | 39 | 21 | 15 | .38 SPECIAL—Caught Up In You, A&M | |
| 40 | 46 | 11 | THE MONROES—The Monroes, Alfa | | 40 | 40 | 8 | JOHN WAITE—Change, Chrysalis | |
| 41 | 40 | 2 | JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk | | 41 | 58 | 5 | PETE TOWNSHEND—Slit Skirts, Atco | |
| 42 | 50 | 11 | 707—Megaforce, Boardwalk | | 42 | 19 | 4 | ROBERT PLANT—Slow Dancer, Swan Song | |
| 43 | 37 | 19 | SCORPIONS—Blackout, Mercury | | 43 | 44 | 3 | THE CLASH—Rock The Casbah, Epic | |
| 44 | 44 | 5 | DAVID JOHANSON—Live It Up, Blue Sky (Epic) | | 44 | 32 | 3 | PETE TOWNSHEND—Stardom In Action, Atco | |
| 45 | NEW ENTRY | | GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch) | | 45 | 36 | 2 | FLEETWOOD MAC—Straight Back, Warner Bros. | |
| 46 | 42 | 11 | CHEAP TRICK—One On One, Epic (CBS) | | 46 | NEW ENTRY | | BILLY SQUIER—Keep Me Satisfied, Capitol | |
| 47 | 39 | 2 | 805—Stand In Line, RCA | | 47 | NEW ENTRY | | THE CLOCKS—She Looks A Lot Like You, Boulevard | |
| 48 | 38 | 13 | THE SHERBS—Defying Gravity, Atco | | 48 | 53 | 5 | KANSAS—Right Away, Kirshner | |
| 49 | 49 | 7 | ROXY MUSIC—Avalon, Warner/EG | | 49 | 55 | 2 | THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (A&M) | |
| 50 | NEW ENTRY | | ELVIS COSTELLO—Imperial Bedroom, Columbia | | 50 | 25 | 14 | KANSAS—Play The Game Tonight, Kirshner (Epic) | |
| | | | | | 51 | NEW ENTRY | | REO SPEEDWAGON—Good Trouble, Epic | |
| | | | | | 52 | 56 | 6 | DAVID JOHANSEN—Animals Medley, Blue Sky | |
| | | | | | 53 | 45 | 3 | EDDIE MONEY—Shakin', Columbia | |
| | | | | | 54 | NEW ENTRY | | THE B.E. TAYLOR GROUP—Never Hold Back, MCA | |
| | | | | | 55 | 28 | 14 | VAN HALEN—Dancing In The Streets, Warner Bros. | |
| | | | | | 56 | 60 | 19 | ASIA—Sole Survivor, Gennep | |
| | | | | | 57 | 48 | 15 | THE MOTELS—Only The Lonely, Capitol | |
| | | | | | 58 | 38 | 8 | FRANK ZAPPA—Valley Girls, Barking Pumpkin | |
| | | | | | 59 | 39 | 4 | PAUL McCARTNEY—Take It Away, Columbia | |
| | | | | | 60 | NEW ENTRY | | EDDIE MONEY—No Control, Columbia | |

Top Adds

| | |
|----|---|
| 1 | THE GO-GO'S—Vacation, IRS (LP) |
| 2 | GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch) |
| 3 | STEVE WINWOOD—Still In The Game, Island (12 inch) |
| 4 | WARREN ZEVON—The Envoy, Asylum |
| 5 | JON ANDERSON—Animation, Atlantic |
| 6 | URIAH HEEP—Abominog, Mercury |
| 7 | SHOOTING STAR—III Wishes, Virgin/Epic |
| 8 | BILLY SQUIER—Emotions In Motion, Capitol |
| 9 | THE LORDS OF THE NEW CHURCH—Open Your Eyes, IRS (12 inch) |
| 10 | TED NUGENT—Nugent, Atlantic |

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

Radio



PROMOTION HOOK—Larry Elgart, left, chats with Jim Bolin of WRTH St. Louis. Elgart was promoting his RCA album, "Hooked On Swing," on the "Music Of Your Life" station.

Goodphone Commentaries

The Enemies Within

By MICHAEL R. LEE, Ph. D.

DENVER—Radio is distressed, its former cloak of optimism tattered and torn by today's reality. Radio fears a new list of enemies, led by cable television, video games and changing lifestyles. It fears the very real danger from without, all the while ignoring the vacillation and hypocrisy that will surely destroy it more quickly from within. Herein are but a few unfolding examples.

Advertisers. Radio's principal entree to advertisers has traditionally been cost. When it comes to delivering bodies, radio is the proverbial "cheap date" for advertisers. But recently, advertisers have indicated dissatisfaction with the gross body count and are increasingly targeting their campaigns to specific demographic groups. Notable among those is the 25-54 year-old age group.

Radio has promptly acquiesced with a wave of saccharine music and expanded news, only to discover the obvious: there is very little homogeneity in this age group and little chance to attract them en masse. Radio sales executives find themselves in a quandary. What good is a 9.2 share if you can't sell it?

As long as advertisers have the upper hand and exert strong control over radio programming, radio will be weakened in its ability to satisfy listeners and compete with other media. To some extent, radio must bite the hand that feeds it.

Ratings. When a business that has lived and died by "the book" for over 20 years says "no more," it must present a cogent, pragmatic alternative or be held in contempt. Radio only has itself to blame for the one ratings service monopoly. Methodologically, Arbitron was even weaker last decade than it is now. Unfortunately, radio's ratings-righteousness is too little, too late.

Music. Radio has so successfully manipulated the record industry in recent years that the creative juices have nearly run dry. Thus, when radio most needs exciting music to attract listeners back to their dials, there is virtually no one in the music process with the originality or temerity to do it. Radio's hypocrisy in this regard is complete: it criticizes the music industry for a situation radio fostered—an act performed with mirrors, no doubt.

AM stereo. In an era of satellite technology, many of radio's faithful are engaged in the AM stereo diver-

sion. Because big companies paid millions of dollars too much for AM properties even as FM became dominant, those companies are zealously compounding their delusions with the solution to a problem long since resolved. FM is stereo; it is accepted by the audience. The most recent empirical data indicate that listeners are not particularly interested in AM stereo, even if it's free. When great debates are staged about the merits of Kahn vs. Harris vs. Motorola, etc., the real lesson lies in the fact that AM owners are desperate enough to play this game.

Consultants. Radio's fascination with consultants can be directly linked to its dependence on rigid formats, tight playlists, boring disc jockeys and greatly increased promotion budgets. Whether you give away megabucks or advertise prodigiously on television and billboards, you are still not bettering your product or service. However, it is the only way to differentiate one McDonald's-consulted franchise from another. Consultants in general are about as visionary as the designers of American tanks. Maybe the public is catching on. One recent study found that car listeners who changed stations most often did so because of too much repetition.

Networks. It may be a fine point as to who is doing their affiliates and audiences a greater disservice: those networks that are unable to sign on or those networks which do sign on with ill-conceived, sub-par programming.

Just when radio has started looking back over its shoulder to see how close its enemies are, there is a greater need than ever to look around the room at its cohorts... or better yet in the mirror, at itself.

Dr. Michael R. Lee, Ph.D, is president of Brown Bag Productions, Denver.

Fritts Leaves

• Continued from page 21

and is removing himself from any NAB business. He also says his offices have been vacated for the duration of the NAB search for a new president, since NAB's current president, Vince Wasilewski, announced his retirement (Billboard, May 8).

Sources say Fritts will find support from small broadcasters who would like a president chosen "from one of their own."

A Nationwide Listeners' Guide To Clear Channel Broadcasts

• Continued from page 21

somehow, I'd rather see them doing something on their own.)

710: WOR New York. Satellites strike again. This time it's Mutual's Larry King Show.

720: WGN Chicago. If you're driving alone through the farmlands of Illinois thinking you need your head examined for not taking a plane, Extension 720 is for you. Psychologist Dr. Milt Rosenberg will cure whatever ails you, providing there's a phone booth in those farmlands. Then from 11 'til 5 a.m., it's the Eddie Schwartz Show. Eddie isn't particular; he'll take phone calls on most any subject, and he'll even throw in a few records each hour.

750: WSB Atlanta. If you catch them between 7 and 11 p.m. and a ballgame is not in progress, the John Sterling Show will be. John, the radio voice of the Hawks, originates his sports talk program from wherever the team happens to be. Occasionally the problems inherent in this setup are more interesting than the callers. Overnight, Bill Vale, the all night clockwatcher hosts a personality adult contemporary show.

760: WJR Detroit. If you've heard Nightflight at anytime in the last 25 years, you heard it last night. It's comforting to note that some things don't change, and Jay Roberts hasn't. It's soft music, homey conversation, and all the ingredients of old time radio.

770: WABC New York. Still a tender subject with many '50s and '60s Rock'n'Rollers, WABC is now

carrying the ABC Satellite talk format.

780: WBBM Chicago, KROW Reno. WBBM is a 24-hour news station, so you pretty much know what to expect there, and KROW is carrying Satellite Music Network's Star Stations adult contemp format.

800: Technically, this is a Mexican clear frequency but we'd be remiss if we didn't include CKLW Detroit on this list for the northern half of the country, and Radio Bonn Aire, Lesser Antilles for the Floridians. Bonn Aire, which used to destroy WFUN at 790 in Miami, is small stuff compared to the current Cuban problems. But then again, so is its current programming, mostly religious. CK on the other hand is moving along as always with Charlie O'Brien from 10 'til 2 a.m., and either Doug Rollins, Scott Miller or Joe Evans depending on the night, handling 2 'til 6 AM.

810: KGO San Francisco, WGY Schnectady. KGO is an ABC talk station and unlike its FM which is running ABC's satellite offerings, the AM is originating its own programming featuring Ray Taliaferro from 11 'til 1 and Noah Griffin from 1 'til 5 with topics of general interest. Compared to that, WGY is trivial. In fact, compared to anything, it's trivial, featuring Dave Green and the All Nite Trivia Show.

820: WBAP Fort Worth. If you don't know it, this will come as a shocker: The Bill Mack Open Road Show is gone. Actually the Open Road show is still around, but veteran trucking personality Bill Mack

is no longer with the station. Rumors abound that International Harvester is blaming its demise solely on this issue, but WBAP is excited about their new host, Don Harris.

830: WCCO Minneapolis. You'll get exactly what you'd expect from this legendary giant: personality, open phones, MOR music and congenial all night host, David Hop.

840: WHAS Louisville. He's here too. The Larry King Show.

850: KOA Denver. Here's a strange one: Joey Reynolds. Actually Joey is not the strangest thing about this show. The simulcast is. Joey, you see, is seen on KOA-TV in Denver while he's heard across America talking all night on KOA Radio. And, barring an occasional "look at this" on the radio, it seems to be working.

870: WWL New Orleans. Every trucker worth his Peterbilt has heard the Charlie Douglas Road Gang, and most of them listen to him regularly. The show features country music and lots of solid information for drivers, as well as frequent remotes from the major truckstops across America.

880: WCBS New York, KRVN Lexington, Nebraska. If you're out of range of All News WCBS, you're in range of KRVN, which is unique in that it's the only clear channel facility in a city no one has ever heard of. At least, not many of us. The next time you're curious about what's going on in the middle of nowhere, check out KRVN and discover it's no different than the middle of anywhere. Overnights are handled by J.D. Cannon who plays country music and, like KBOI, uses the Jock Radio features.

890: WLS Chicago. Yvonne Daniels is gone but the format remains as always, presently handled by Jeff Davis from 11 'til 2 and Susan Platt from 2 'til 6.

1000: WCFL Chicago, KOMO Seattle. We've run out of space, but we'll be back checking out everything from WCFL all the way down to your glove compartment in next week's issue.

Reggae Rootline Offers Look At U.S. Market

By LEO SACKS

NEW YORK—Six months into publication, the founders of Reggae Rootline, the industry's lone reggae newsletter, believe that the tip sheet has succeeded in its effort to provide information about the worldwide reggae picture, with a special emphasis on the American scene.

The newsletter, which debuted in January and services about 400 AOR programmers and retailers, is published in Philadelphia by Randall Grass, host of the "Roots, Rock, Reggae" program on WXPN-FM there, and Tim Hayes, who helped to found non-commercial WRFG-FM Atlanta in the early 1970s.

"From a global standpoint, America's acceptance of reggae has been lagging, compared to Africa, South America and Europe, in terms of the music's popularity and visibility," Grass says. "But now airplay, media exposure and distribution are starting to come together in the U.S., and we designed a newsletter to give reggae's supporters a sense that they're part of a unified movement. Also, we

(Continued on page 55)

Billboard® Survey For Week Ending 8/7/82

TOP 50 Adult Contemporary

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| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 9 | 1 | EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Weik, BMI) |
| 2 | 9 | 2 | HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI) |
| 3 | 7 | 3 | WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP) |
| 4 | 6 | 4 | LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI) |
| 5 | 12 | 5 | TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI) |
| 6 | 7 | 6 | ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI) |
| 7 | 9 | 7 | IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP) |
| 8 | 7 | 8 | HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP) |
| 9 | 4 | 9 | ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP) |
| 10 | 5 | 10 | TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP) |
| 11 | 6 | 11 | AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI) |
| 12 | 4 | 12 | WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI) |
| 13 | 11 | 13 | LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI) |
| 14 | 4 | 14 | BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP) |
| 15 | 15 | 15 | PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI) |
| 16 | 10 | 16 | YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI) |
| 17 | 14 | 17 | BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP) |
| 18 | 4 | 18 | LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clerence Scarborough, EMI) |
| 19 | 19 | 19 | LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI) |
| 20 | 17 | 20 | THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI) |
| 21 | 5 | 21 | SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI) |
| 22 | 21 | 22 | ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP) |
| 23 | 20 | 23 | HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI) |
| 24 | 5 | 24 | EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfson/Careers, BMI) |
| 25 | 3 | 25 | AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP) |
| 26 | 2 | 26 | YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP) |
| 27 | 2 | 27 | I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP) |
| 28 | 29 | 28 | I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP) |
| 29 | 3 | 29 | SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP) |
| 30 | 3 | 30 | ONLY THE LONELY The Motels, Capitol 5114 (Clean Sheets, BMI) |
| 31 | 23 | 31 | ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI) |
| 32 | 22 | 32 | IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue, BMI) |
| 33 | 25 | 33 | EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP) |
| 34 | 28 | 34 | JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI) |
| 35 | NEW ENTRY | 35 | I ONLY WANT TO BE WITH YOU Nicolette Larson, Warner Bros. 7-29948 (Chappell, ASCAP) |
| 36 | 40 | 36 | EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP) |
| 37 | 38 | 37 | STILL THEY RIDE Journey, Columbia 18-02883 (Weed High Nightmare, BMI) |
| 38 | NEW ENTRY | 38 | HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI) |
| 39 | NEW ENTRY | 39 | FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP) |
| 40 | 35 | 40 | I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI) |
| 41 | 37 | 41 | DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP) |
| 42 | 34 | 42 | DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI) |
| 43 | 41 | 43 | FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP) |
| 44 | 43 | 44 | DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI) |
| 45 | 44 | 45 | WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP) |
| 46 | 39 | 46 | BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI) |
| 47 | 42 | 47 | MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertones/Fox Fanfare/Carol Bayer Sayer, BMI) |
| 48 | 45 | 48 | RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Mickory Grove/April, ASCAP) |
| 49 | 47 | 49 | TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP) |
| 50 | 46 | 50 | NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., 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 8/7/82

Billboard® Chart Breakouts

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A/C Black Country Hot 100

- ★ MICHAEL McDONALD
I Keep Forgettin', Warner Bros. 7-29933
- ★ TOTO
Make Believe, Columbia 18-03143
- ★ STEVE WINWOOD
Still In The Game, Island 7-29940 (Warner Bros.)
- ★ NICOLETTE LARSON
I Only Want To Be With You, Warner Bros. 7-29948

- ★ MERLE HAGGARD & GEORGE JONES
Yesterday's Wine, Epic 140-3072
- ★ CRYSTAL GAYLE
Livin' In These Troubled Times, Columbia 18-03048
- ★ LEON EVERETTE
Soul Searchin', RCA 13282

- ★ THE GAP BAND
You Dropped A Bomb On Me, Total Experience 8203 (Polygram)
- ★ EVELYN KING
Love Come Down, RCA 13273
- ★ CROWN HEIGHTS AFFAIR
Somebody Tell Me What To Do, De-Lite 821 (Polygram)
- ★ NARADA MICHAEL WALDEN
Summer Lady, Atlantic 7-89996

- ★ NICOLETTE LARSON
I Only Want To Be With You, Warner Bros. 7-29948
- ★ ANNE MURRAY
Hey Baby, Capitol 5145
- ★ DIONNE WARWICK
For You, Arista 0701

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

ACCORDING TO TENN

Rental Divides Dealers, Disney

By ED OCHS

LOS ANGELES—"Stay out of my business." That's the message from some domestic videocassette rental dealers that is frustrating Walt Disney Home Video retail sales vice president Ben Tenn.

Though Disney, a rental pioneer, has traditionally taken a marketing position of rental-plus-sales, the schism between the two is widening. Tenn believes it is already deep enough to swallow the fledgling home video industry.

"In the sales business," he says, "we sell a cassette to a dealer and he sells it to the consumer. We have enormous incentives to support that sales business because we are participating in each of those transactions. Because we're part of it, we will spend money on premiums, packaging, point of sale and advertising.

"In a situation when you sell a cassette and a dealer then has it to rent, we are not given any incentives

to support the dealer's rental business. We are not given reasons to send the consumer into the store to rent because we're not part of that. So, in some ways and by some people, we are being told, 'Stay out of my business. I'm a retailer, I run the show, I'm going to do my own thing.'"

Continues Tenn, "The studios are being told, 'Do not help me. I want to buy the videocassette to rent it myself and have you, the studio and copyright owner, not share in that.' In effect, they are telling the suppliers, the studios, the manufacturers: don't advertise, don't package, don't do displays, don't do merchandising. Just set your price and sell it to me. That just makes the whole business smaller."

Tenn does not feel that Disney's program is part of the problem. "It's basically the same program we started out with," he says. "We started out day one saying that we were looking to share the retail

rental dollars 50-50 between the retailer and ourselves. The only difference is we gestimated what that was worth day one and we were too high; so within three months we dramatically lowered our price to what is now \$26 for 13 weeks rental to the dealer."

At the time, Disney estimated that its videocassettes on average would produce about \$50 per three months gross retail rental dollars. Tenn thinks that's still "pretty close," though the size of retail stores and markets vary.

Disney is looking at new areas, such as videodisks, "which are much more highly saleable because of the low retail price, and the nature of the consumer, as well as some things that we're doing in product introductions and pricing."

"It makes sense for us to spend money supporting disks, because disks are selling," says Tenn. Disney is releasing 10 titles on LaserDisc through August, and finalizing negotiations with RCA to expand the number of titles available on CED.

Tenn believes a change in the First Sale Doctrine would be "the easiest and fastest and surest way" to "give us the total incentive to maximize the sale and rental business." If the First Sale Doctrine is allowed to stand, "it means it's probably doomed to be a good business, but much smaller than it could be."

What about the development of new programming specifically for prerecorded video?

"The business is so small you can't afford to make anything of a significant budget for prerecorded video. You've got to make it for 17 different formats or else it's not worth it. Why? Because the business isn't big enough. Why? Because it's very hard to get a sale business and a rental business going to get the numbers big enough.

"Through short-sightedness we're telling the creative community as well not to get involved with prerecorded video. We're telling the financial people in this industry they can't make a buck doing original programming. Those to me are far bigger issues than "should the box be 3 by 6 inches or 4 by 7 inches or should it be \$69 or \$59?"



JAZZ SERIES—Fat Lady Productions of New York is producing a 13-part jazz series from the Village Vanguard. The series, earmarked for the international home video market, started off with a performance by Fredde Hubbard (left) on trumpet, Lenny White (center) on drums, Ron Carter (right) on bass and Cedar Walton on piano (not shown). The all-star grouping was put together by Fat Lady specifically for the taping. Also shown are co-producer of the project Gary Dellfiner (second from left) and co-producer/director Bruce Buschel (second from right).

Awards Banquet Will Open First VSDA Conference

NEW YORK—The agenda has been set for the first Video Software Dealers Assn. conference, to be held at the Fairmont Hotel in Dallas Aug. 29-31. Besides seminars, workshops and speeches, organizers have planned an awards banquet for the first night.

The VSDA will honor those video titles chosen by dealers as generating the greatest number of sales and rentals from July, 1981 to June, 1982. Categories include movies, music performances, sports, how-to and video games.

The banquet, held Aug. 29, opens the conference. The following day's speakers include Cheryl Benton of Video Station, the conference's chairman; Frank Barnako, VSDA president; Mel Harris, Paramount Video president; and Gene Kahn, Columbia Video Systems.

There's a panel discussion with video software dealers, as well as one with manufacturers, a report on UCLA's study of video retailing and information on a pilot program for capturing sales and rental activity in the video retail store, operated by VSDA and A.C. Nielsen.

Also on the first day is a presentation by the MPAA's James Bouras on the effect of illegal videotape duplicating on retail business, and a panel discussion by retailers on rental programs. A simulated video software store will be open throughout the conference, illustrating display ideas and providing a lounge for attendees.

Seminars and workshops lined up for Tuesday, Aug. 31 are "Your Greatest Assets: Yourself And Your Store Personnel" with management consultant Bruce Shackman, "Creating an Exciting Merchandising Environment" with Garland Wiggs of Assn. Educational Services, "Creative Newspaper Advertising" with William Park of Newspaper Advertising Bureau, "Financial Management For The Non-Financial Retail Executive," "Inventory Management: The Bottom Line" with consultant Robert Davis and "Security Control In The Video Store" with consultant Robert Curtis.

The conference is open to video retailers, distributors and manufacturers, as well as those contemplating entry into the video marketplace. Registration information may be obtained by calling VSDA at (609) 424-7117.

Music Monitor

By CARY DARLING

• **Frankly My Dear:** Frank Sinatra tapes his first concert for pay television Aug. 20 at the 5,000-seat Altos De Chavon amphitheatre in the Dominican Republic. Directing is Walter C. Miller for Paramount Video. National Systems airing the special include Showtime, Oak Industries Inc. and Select TV. Other systems airing the show include Home Entertainment Network of Chicago, Cincinnati and Minneapolis; Wometco Home Theatre of New York and Philadelphia; STV of Washington, D.C., STV of Atlanta; and STAR TV outlets in San Francisco and Boston. The concert is planned to be the first in a series of "Concerts for the Americas" at the Altos de Chavon venue.

• **London Calling:** The British firm of Millaney Grant Mallet Mulcahy has been busy lately. Russell Mulcahy has been directing Duran Duran in a number of videos from the new album "Rio" on Capitol. Such exotic locations as Sri Lanka and Antigua were used. He has also finished two promos for Billy Joel, "Right On Time" and "Pressure." A

third, "Surprise," was finished this week in the U.S. Meanwhile, Brian Grant has finished pieces with Queen. Two songs, "Backchat" and "Calling All Girls," were shot. He is also working on two new Olivia Newton-John pieces, "Heart Attack" and "Tied Up In Promises." Both should appear on a greatest hits package this fall.

• **Videos of Delight:** Director Mark Robinson has done three new promos for Santana. They are "Hold On," "The Nile" and "Nowhere To Run" from the upcoming album "Shango" on Columbia.

• **Kansas In Nebraska:** Kirshner Records' Kansas had their Omaha concert taped by director Phil Olzman for Gowers, Fields & Flattery. Producing is Simon Fields and the show is for various cable outlets.

• **Going It Alone:** Michael McDonald steps away from the Doobie Brothers to do his solo video, "I Keep Forgetting." The track is from his upcoming album, "If That's What It Takes." Directing is Dick Broder for Pacific Arts.

1982 VSDA Conference

"Building a Bright Future"

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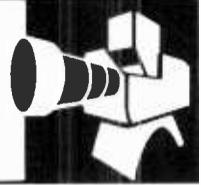
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Videogram



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More retailers are getting into home video.
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With record and home entertainment retailers getting into the pre-recorded video cassette and disc business, here's how to get your message to them—in a very special issue of their weekly video "connection."

Billboard's August 28th issue, A RETAILER'S GUIDE TO HOME VIDEO MERCHANDISING presents a complete, comprehensive editorial package to meet the retailers' information needs. Look at the in-depth editorial coverage of these areas:

- Pre-recorded Video Cassette and Disc
- Video Accessories and Home Storage Units
- Video Games (including a brand new VIDEO GAME CHART)
- Blank Video Tape
- Home Video Hardware

The RETAILER'S GUIDE TO HOME VIDEO MERCHANDISING will provide you with unduplicated sales potential in the home video marketplace. It's your opportunity to advertise *new releases, catalog*, soon-to-be-marketed products and special merchandising packages.

BONUS CIRCULATION to everyone attending VSDA in Dallas—and to new retailers, wholesalers and others entering the video market in the coming year.

Advertising closes for copy August 13.

Call your Billboard sales office in New York (212) 764-7350; Los Angeles (213) 859-5316; or Nashville (615) 748-8145. Do it today.

Billboard®

Your weekly video connection

**A RETAILER'S
GUIDE**
To Home Video

ISSUE DATE
August 28
CLOSING DATE
August 13

**BONUS
DISTRIBUTION**
VSDA-Dallas
August 29-31, 1982

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

| This Week | Last Position | Weeks on Chart | TITLE | Copyright Owner, Distributor, Catalog Number | WEEKS AT #1 |
|-----------|---------------|----------------|--|---|-------------|
| 1 | 10 | 1 | ON GOLDEN POND | 20th Century Fox Video 9037 | 8 |
| 2 | 2 | 12 | JANE FONDA'S WORKOUT | KVC-RCA, Karl Video Corporation 042 | |
| 3 | 3 | 4 | RAGTIME | Paramount Pictures, Paramount Home Video 1486 | |
| 4 | 4 | 4 | GOLDFINGER | 20th Century-Fox, Video 4595 | |
| 5 | 5 | 11 | ROCKY II | 20th Century Fox Video 4565 | |
| 6 | 7 | 6 | ABSENCE OF MALICE | Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005 | |
| 7 | 8 | 9 | DRAGONSLAYER | Paramount Pictures, Paramount Home Video 1367 | |
| 8 | 9 | 13 | STRIPES | Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600 | |
| 9 | 11 | 7 | PRIVATE LESSONS | Universal City Studios, Inc., MCA Distributing Corp. 71008 | |
| 10 | 10 | 9 | NEIGHBORS | Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445 | |
| 11 | 6 | 13 | TIME BANDITS | Paramount Pictures, Paramount Home Video 2310 | |
| 12 | 12 | 4 | STAR TREK: SPACE SEED | Paramount Pictures, Paramount Home Video 60040 | |
| 13 | 18 | 30 | CLASH OF THE TITANS | MGM/UA Home Video 700074 | |
| 14 | 28 | 2 | THE BORDER | Universal City Studios Inc., MCA Distributing Corp. 71007 | |
| 15 | 19 | 17 | THE FRENCH LIEUTENANT'S WOMAN | Juniper Films, 20th Century-Fox Video 4586 | |
| 16 | 13 | 19 | AEROBICISE | Paramount Pictures, Paramount Home Video | |
| 17 | 33 | 2 | THE LAST DETAIL | Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357 | |
| 18 | 14 | 16 | HALLOWEEN II | Universal City Studios, Inc., MCA Distributing Corporation 77005 | |
| 19 | 25 | 5 | HAIR | 20th Century Fox Video 4593 | |
| 20 | 29 | 2 | MAGIC | Blay Video 1501 | |
| 21 | 21 | 10 | GHOST STORY | Universal City Studios, Inc. MCA Distributing Corp. 77000 | |
| 22 | 23 | 18 | ONLY WHEN I LAUGH | Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462 | |
| 23 | 31 | 8 | HARDCORE | Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250 | |
| 24 | 38 | 11 | CAMELOT | Warner Brothers Pictures, Warner Home Video 11084 | |
| 25 | NEW ENTRY | | A NIGHT AT THE MOVIES—AUNTIE MAME | Warner Brothers Pictures, Warner Home Video 11152 | |
| 26 | NEW ENTRY | | MICHAEL NESMITH IN "ELEPHANT PARTS" | Pacific Arts, Video Records 529 | |
| 27 | 26 | 19 | DUMBO | Walt Disney Home Video 24 | |
| 28 | 16 | 22 | RICHARD PRYOR LIVE IN CONCERT | Vestron VA-4000 | |
| 29 | 20 | 34 | AN AMERICAN WEREWOLF IN LONDON (ITA) | Universal City Studios Inc., MCA Distributing Corporation 77004 | |
| 30 | 24 | 3 | MAKING LOVE | 20th Century Fox Video 1146 | |
| 31 | NEW ENTRY | | A NIGHT AT THE MOVIES—DIAL M FOR MURDER | Warner Brothers Pictures, Warner Home Video 11156 | |
| 32 | 15 | 13 | MODERN PROBLEMS | 20th Century-Fox Video 1129 | |
| 33 | NEW ENTRY | | THE LAST MARRIED COUPLE IN AMERICA | Universal City Studios, Inc., MCA Distributing Corp. 66055 | |
| 34 | 17 | 20 | THE HOWLING | 20th Century-Fox Video 4075 | |
| 35 | 40 | 7 | KEY LARGO | 20th Century Fox Video 4594 | |
| 36 | 35 | 2 | GATOR BAIT | Independent United Distributor 12503 | |
| 37 | 22 | 10 | SO FINE | Warner Brothers Pictures, Warner Home Video 11143 | |
| 38 | 27 | 6 | CASABLANCA | United Artists, 20th Century Fox Video 4514 | |
| 39 | 30 | 6 | THE CHANGELING | Vestron VA-6006 | |
| 40 | 32 | 12 | GALLIPOLI | Paramount Pictures, Paramount Home Video 1504 | |

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).

AUGUST 7, 1982, BILLBOARD

Video

Video Reviews



LIZA IN CONCERT—Pioneer Artists PA-81-002 (LV). Video directed by Marty Caliner, produced by Ken Ehrlich. Stage production by Fred Ebb. Running time: 50 minutes, color, stereo.

Liza Minnelli is a dramatic singer—and the well-done video production here captures all the facial expressions and movement of her performance. The singer seems a bit self-conscious at times, but generally it all works.

The show is well-paced, alternating between tender ballads and real action songs, such as Stephen Sondheim's "Some People." Side two opens with a New York medley, including "Manhattan," "Lullaby Of Broadway" and, of course, "Theme From 'New York, New York.'" And "Cabaret" is still a show-stopper, both musically and visually.

★ ★ ★

PAUL SIMON—Pioneer Artists PA-81-001 (LV). Directed by Marty Caliner, produced by Michael Tannen & Phil Ramone. Running time: 53 minutes, color, stereo.

Paul Simon, while not a visually exciting performer, is nonetheless widely represented by video and cable productions, both as a solo act and with Art Garfunkel. In all cases, it is the music that takes center stage.

The music from this 1980 concert is certainly worth listening to, although the straight performance footage is only marginally interesting.

Supporting musicians Eric Gale (guitar), Steve Gadd (drums), Tony Levin (bass) and

Richard Tee (piano) are among the best, and Simon's own playing and singing both shine. He appears completely at ease, and quite youthful.

The classic "American Tune" is this disk's most sensitively rendered, and the most interesting to watch, simply for the closeups of a singer feeling his music from the heart.



Pioneer Predicts Increase In Videodisk Penetration

By SHIG FUJITA

TOKYO—Despite reports that the videodisk market has failed to live up to expectations, the Pioneer Electronic Corp. is confident about the configuration, estimating that it will consistently gain popularity over the next two or three years.

The company predicts sales of its LD-1000 player will increase to 3,000 units a month by year end, rising to 5,000 units next year.

Sales projections for the LD-1000 were 5,000 a month following its launch, together with 70 software titles, in October, 1981. Although this target was reached in the first month, subsequent sales have averaged between only 2,000–3,000 units.

Now Pioneer hopes that other electronic companies will enter the videodisk market, thus boosting interests in the system.

In an effort to improve sales, the company has launched a heavy promotional drive, using a 136-strong sales team. Videodisk demonstrations are held in hotels with the cooperation of dealers, before audiences of between 150 and 250 potential customers.

Hiroshi Kobayashi of the Pioneer publicity department says: "People don't understand just how impressive the videodisk is until they see one in action."

He cites a demonstration at the Yokohama hotel last month before an audience of some 250 guests, which resulted in orders for 150 machines.

"Allowing people to take the units home for a three- or four-day trial period is also proving highly successful," he adds.

New On The Charts



"A NIGHT AT THE MOVIES: AUNTIE MAME" Warner Home Video—25

"Auntie Mame," a comedy starring Rosalind Russell, is the feature film in the 1958 segment of Warner Home Video's "A Night At The Movies" series. The series, which debuted in June, recreates the old movie house ambience by incorporating a feature film, a newsreel, a cartoon and coming attractions—all from the same year—in one package.

Accompanying the 161-minute "Auntie Mame" is a newsreel of Nikita Khrushchev becoming Soviet Premier and Elvis Presley entering the U.S. Army; a Wile E. Coyote and Road Runner cartoon called "Hook, Line and Stinker"; and coming attractions for "No Time For Sergeants" and "Chase A Crooked Shadow."

Available in both Beta and VHS, the package retails for \$70. For more information, contact Warner Home Video in New York at (212) 750-0750.

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

New Video Releases

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

ABBOTT & COSTELLO MEET FRANKENSTEIN
Bud Abbott, Lou Costello, Lon Chaney Jr., Bela Lugosi, Glen Strange
Beta & VHS MCA Videocassette \$39.95

AND NOW FOR SOMETHING COMPLETELY DIFFERENT
Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin
Beta Columbia Pictures BH10006 \$59.95
VHS VH10006 \$59.95

THE BOYS IN COMPANY C
Stan Shaw, Andrew Stevens, James Canning, Michael Lembeck, Craig Wasson
Beta Columbia Pictures BH10065 \$59.95
VHS VH10065 \$59.95

CAT PEOPLE
Natassia Kinski, Malcolm McDowell, John Heard
Beta & VHS MCA Videocassette \$85.50

DICK CAVETT'S HOCUS POCUS IT'S MAGIC
Beta & VHS Vestron Video No List

DIAMOND ARE FOREVER
Beta & VHS 20th Century-Fox Video \$69.95

ERASERHEAD
John Nance, Charlotte Stewart
Beta Columbia Pictures BPS2300 \$59.95
VHS VPS2300 \$59.95

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
Beta & VHS 20th Century-Fox Video \$59.95

A GUMBY ADVENTURE, VOL. 3
Beta & VHS Family Home Entertainment \$49.95

A GUMBY ADVENTURE, VOL. 4
Beta & VHS Family Home Entertainment \$49.95

HOT T-SHIRTS
Ray Holland, Stephanie Lawlor, Pauline Rose, Corinne Alphen
Beta & VHS MCA Videocassette \$39.95

THE LAST CHASE
Lee Majors, Burgess Meredith, Chris Makepeace
Beta & VHS Vestron Video No List

LUNATICS & LOVERS
Beta & VHS 20th Century-Fox Video \$59.95

PRIVATE EYES
Don Knotts, Tim Conway
Beta & VHS Vestron Video No List

QB VII
Anthony Hopkins, Ben Gazzara, Lee Remick, Leslie Caron, Juliet Mills, John Gielgud, Sam Jaffe, Edith Evans, Jack Hawkins
Beta Columbia Pictures BH10465 \$139.95
VHS VH10465 \$139.95

LE SEX SHOP
Claude Berri, Juliet Berto
Beta Columbia Pictures BQF 8500 E \$59.95
VHS VQF 8500 E \$59.95

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.

USES SIMPLIFIED EQUIPMENT

Producer's Workshop Has 'Less Is More' Philosophy

By NEIL BRODY

LOS ANGELES—A studio's electronics can be its strongest selling point, as Producer's Workshop, now a dozen years old, has discovered. Chief engineer John Rosenthal credits the studio's popularity to totally modified transformerless consoles, tape machines and outboard equipment.

The studio was designed with the philosophy that the fewer electronics one has to go through in the signal path, the better. Rosenthal says, "We pull out all the transformers in our electronics whenever possible because we find it helps retain the correct phase relationship and gives the lowest distortion as well as the most accurate frequency response. We look for equipment that is simple and easily modified."

He adds, "We like to use tube equipment whenever possible. Two of our co-founders—Bud Wyatt and Ed Cobb—designed a transistor amplifier we use in both our rooms that sounds like a tube amp. We prefer the sound; it's more musical than conventional transistor amplifiers."

The two studios have both been modified. Studio 1 is used primarily for tracking and overdubbing, while Studio 2 is used for mixing. Both rooms have Stephens 24-track machines, modified 3M two-track machines and completely customized consoles.

The "less is more" philosophy goes back to the Producer's Workshop beginnings in 1970. Rosenthal explains, "Bud Wyatt spent many hours listening and analyzing before building the HPW-2000 console we have in Studio 1. It has 31 inputs and eight outputs with really big switches and large surface contacts for cleaner connections."

"We have silver contacts on our attenuators and we're constantly cleaning them—as well as the patch bay and patch cords. We tried using other faders but the sonic qualities we had achieved suddenly disappeared. Gold and silver contact are much better because as they oxidize

the oxidation doesn't cause more resistance.

"Our QA-3000 mixing console in Studio 2 has 32 inputs and 16 outputs and is completely customized. It probably has \$150,000 of research and development in it. We've eliminated most of the FET switches and semiconductors."

The Stephens tape machines, adds Rosenthal, also aid the studio's sound. "Stephens' design is very different from most tape machines, and we like the difference. They're transformerless and have very few electronics and very few FETs as well as a capstan-less tape transport that's gentle with the tape."

Media Center Adds Audio Arm

NEW YORK—The Center For Media Arts here has expanded its operation to include a school of audio arts. The new school will provide extensive hands-on training in professional recording studios, according to Harry Hirsch, director of the program, and founder of Media-Sound and Soundmixers studios.

The program will provide students with individual work stations for music recording and editing, and for equipment maintenance.

As part of its expansion program, the School For Media Arts had also acquired a 10 story, \$4 million building on Manhattan's West Side.

Robert MacFarlane, president of the Center For Media Arts, states that the building, on which another \$1 million will be spent in renovations, is a natural home for the multi-faceted school which incorporates training in television production, advertising art and design, audio recording, photography and computer graphics.

The Center and its programs are licensed by the N.Y., State Education Dept. and are federally accredited by the National Assn. of Trade & Technical Schools. The Center is said to provide lifetime placement for all graduates.

Lionshare Named Licensee For CX

SAN FRANCISCO—Lionshare Inc. has been appointed a licensee for CBS' CX decoding system, according to Richard Schram, president and founder of Lionshare, a company which markets home and car audio products under the Parasound label.

The CX system was developed by CBS' Technology Center, Stamford, Conn. It was designed to improve the state-of-the-art in conventional recording, and approach the performance capabilities of digital technology in a system compatible with existing production facilities and playback equipment. The first Parasound CX decoder will be introduced later this year.

The Parasound product line currently includes two equalizers, a mini audio speaker, a lightweight cassette player, and two types of turntables. The line is marketed through a selected network of major specialty chains and independent dealers.

IMPROVES PLAYBACK QUALITY

Dolby Lauds HX Duplication

By SAM SUTHERLAND

LOS ANGELES—Dolby Laboratories is touting significant gains in cassette duplication quality via introduction of its Dolby HX Professional circuitry in high-speed duplicating equipment.

A joint announcement from the firm's San Francisco-based U.S. arm and ElectroSound, the Sunnyvale, Calif., manufacturer, confirms that ElectroSound will introduce the new headroom extension process this fall on its 8000 series high-speed duplicators. ElectroSound will also offer retrofit kits to upgrade existing 8000 equipment with the circuitry.

Sources at both Dolby and ElectroSound claim the HX system—developed by Dolby and then refined in its HX Professional mode via a partnership with Bang & Olufsen in

Denmark—will enable tape duplicators to achieve many of the improvements in playback quality now available only through the use of costlier premium tape formulations.

By contrast, duplicators using HX Professional circuits in their duplicating chain will face only a one time cost for installation or retrofitting of the units they already own. Unlike Dolby's "B" and "C" series noise reduction circuitry, which requires a Dolby decoder for optimal playback, the HX Professional system is said to improve the tape's program characteristics without any second stage decoder.

The HX circuitry utilizes a signal biasing technique which adapts the level of program bias to the amount of high frequency information being recorded at any given moment. In that sense, the system allows the du-

plicating chain to continually fine-tune the degree of tape bias to allow optimum characteristics.

Dolby claims its HX Professional circuits can increase the headroom of typical ferric oxide tape as duplicated on high-speed systems such as the ElectroSound units by 6 db or more at the high end.

ElectroSound's Dave Bowman qualifies Dolby's comparison of that gain to the use of costlier tape compounds, such as chrome tape, as "a double-ended effect."

"With standard processing, without using HX, a duplicator can improve reproduction with higher grades of tape. As he goes to costlier raw materials, that cost per unit goes up."

"Using the HX technology, the performance of chrome tape can be at least equalled in several key areas without that added cost."

In that respect, notes Bowman, HX Professional headroom extension can provide the "best of both" conventional ferric and more expensive chrome tape compounds by achieving the better high frequency definition normally possible with chrome formulations while retaining the better low end characteristics of ferric tape. Signal-to-noise ratio, midrange distortion and overall program clarity are other benefits promised for the new circuitry.

Dolby and ElectroSound will showcase the new units at this fall's AES show in Los Angeles, but it's expected the 8000 series duplicators and retrofit kits will be ready for market before that time.



THE WILLIAMS WAY—A&M artist Robert Williams recently completed his self-titled debut album, to be released this month. Shown are producer Joe Chiccarelli, Denny Walley, who did vocal arrangements, and Williams.

Studio Track

At Kludgit Sound in Santa Fe, **Bow Wow Wow** is recording new tracks with producer **Kenny Laguna** for RCA.

In Los Angeles at **Group IV**, composer **Carmine Coppola** scoring feature film "The Outsiders" for Pony Boy Productions with engineer **Dennis Sands** assisted by **Greg Orloff**. **Francis Coppola** is both executive producer and director of the film starring **Matt Dillon**, **Leif Garrett** and **Tom Waits**. ... **Joe Pass** laying tracks for new Pablo album with producer **Norman Granz** and engineer **Andy D'Addario**. ... composer/arranger **Hoyt Curtin** scoring "Smurfs" and "Mork & Mindy" segments for Hanna Barbera Productions. **Paul Aronoff** is engineering the sessions with assistance from D'Addario.

At **Evergreen Studios**, producer **Richard Einhorn** is working on an album of Scott Joplin rags with **Jean-Pierre Rampal**, **Shelley Manne**, **John Steele Ritter** and **Tommy Johnson**. Behind the board is **Rick Riccio** and assistant **Mike Hatcher**. ... **Lalo Schifrin** busy scoring the **Dono De Laurentis/Filmways** film, "Amityville: The Possession" with **Riccio** engineering and **Hatcher** assisting.

Chaton Recording's 24-track audio truck, "the Cat," will be recording the 13-week syndicated television series "Nashville On The Road." The tapings are taking place at Rawhide in Scottsdale and other locations around Arizona.

In New York at **Skyline Studios**, **Bert DeCoteaux** is producing the group **Karavan** for their debut album for CBS. **A.T. Michael MacDonald** is engineering the sessions with **Roger Moutenot** and **Judy Elliott-Brown** assisting. ... **Uptown Horn Band** is cutting for **MSI** with producer **T.J. Tindall** and engineer **Eddie Cilletti**.

At the **Recording Connection** in Beachwood, Ohio, the **Michael Stanley Band** laying EMI tracks with producer **Don Gehman**, **Gehman** also is engineering with assistance from **Jim Carroccio**. ... **The All Sports Band** cutting tracks for second album on **Radio-Atlantic**. **Michael Toste** is producing the project with **Dale Peters** engineering. ... **Carol Hensel's** third "Exercise And

Dance" album is being cut with producer **Roger Hatfield** for **Mirus Records**. Engineering was done by **Peters**, **Arnie Rosenberg** and **Paul Schwartz**. ... Another exercise album being produced by **Hatfield**, but with **Linda Fratianne** for **Columbia**. **Peters** is behind the board.

At **5th Floor** in Cincinnati, **Roger Troutman** is producing a new "Roger" album for **Warner Bros**. Engineering is **Robin Jenny** with **Bob Craig** and **Ken Bowen** assisting.

The **B-52s** are currently working at **Island's** recording studios, **Compass Point**, in **Nassau**. ... Also at **Compass Point**, **Grace Jones** is finishing up her latest album with **Chris Blackwell** and **Alex Sadkin** producing. **ERIN MORRIS**



COOL PROJECT—Icehouse has been recording an album in Los Angeles entitled "Primitive Man." Shown are co-producers **Iva Davies** and **Keith Forsey** and engineer **Dave Jurden**.

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Philly Concerts Aim At Black Community

PHILADELPHIA—Although the talent budget has been drastically cut, the City of Philadelphia will still provide for a series of eight major r&b and jazz concerts at its outdoor Robin Hood Dell East venue in Fairmount Park. Seating 10,000 on benches and surrounding lawns, the major concerts are again aimed to attract the black community with general admission at \$1. Reserved seats go for \$2, \$3 and \$5 and \$10 for reserved box seats.

Peaches & Herb plus Denroy Morgan for the opener ushered in the new Dell East season July 7 with Ramsey Lewis headlining July 12. Other headliners included Sister Sledge (19), Melba Moore and Richie Havens (21), Billy Eckstine plus the Michael Pedicin Jazz Quartet (28), B. B. King and Chico Hamilton (Aug. 2), Nancy Wilson plus Pieces of a Dream (11) and the Stylistics (16).

In addition, three Gospelrama concerts are also scheduled with Mary Mason, local radio personality, as MC. The shows present the Barrett Sisters with the Mass Choir and Albertina Walker (July 14), the Dixie Hummingbirds with the Metro Male Choir and Gloria Neal (9), and Dorothy Norwood and Rev. Isaac Douglas with the Wagner Alumni (18).

New York Jazzmobile Sets Talent Lineup

NEW YORK—The New York Jazzmobile is celebrating its 18th year of free jazz concerts in the city with a lineup of top talent that includes Randy Weston, Gordon Dexter, Hank Crawford, David Newman, Bill Hardman, Bobby Rodriguez, Woody Shaw and Cedar Walton.

The concerts will run through July 16, and will be held at community and cultural centers throughout Manhattan, Brooklyn, Bronx, Queens and Staten Island.

Jazzmobile is funded by grants from the New York State Council On The Arts, the National Endowment For The Arts, N.Y.C. Dept. Of Cultural Affairs, and such private groups as Exxon, Bankers Trust, Morgan Guaranty Trust, New York Telephone, Con Edison, American Express, Citibank, Avon, Avis and Metropolitan Life Foundation.



REACHING OUT—Singer Sonny Bivens of the Manhattans reaches out to the audience during a benefit concert in New York's Beacon Theatre for Hospital Audiences Inc. About 2,500 institutionalized and de-institutionalized people attended the show.

Current Blondie Tour Is Big Gannon Production

By ROMAN KOZAK

NEW YORK—"Concert programming is basically like a one-act play with one scene. You set the atmosphere and then let the music carry itself while you stay out of the way of the performer," says Joe Gannon, producer of the current Blondie tour.

The tour, which began in Baton Rouge Friday (23), runs through Aug. 21, when Blondie will play a giant outdoor date with Genesis and Elvis Costello in Philadelphia's JFK Stadium. Then the band is going to Europe before returning to the States in the fall for more dates.

Gannon compares the tour to a Broadway production, with Blondie and Alive enterprises, its management company, serving in the role of executive producers, while he is the producer, responsible for contracting the light, sound and staging personnel.

"I come up with the ideas as to what it should look like, and then put the sets together. For Blondie, you set the atmosphere, and then let the group happen," says Gannon, who started in lighting design and has since produced shows for such acts as Alice Cooper, Teddy Pendergrass, Neil Diamond on Broadway, Kansas, and Earth, Wind & Fire.

Before going out on the road, Blondie had the advantage of being

able to use the Palladium Theatre for a week and rehearse its full show, complete with lasers, on a theater stage.

"No, that's not normal, and yes, it is normal," says Gannon. "It's a matter of space and availability. It's convenient, but rather expensive. Normally I like to get everything together on the West Coast, because I know the situation better there, but the band wanted to stay in New York for this. And I work for them."

Gannon says the design of the stage has a Bauhaus motif. "It's con-

(Continued on opposite page)

Non-Stop Video Set At Revolver Club, With No Dance Floor, Is Totally Vid-Oriented

By AL SENIA

LOS ANGELES—The video disco/club scene here, which has gained strength during the past several months, has a new entry: Revolver. The West Hollywood venue, opening early August, is expected to make the widest use yet in this market of video music.

"The video will never stop," says Steve Sukman, the club's program relations director. "We'll be non-stop video, 14 hours a day, seven days a week."

Country Continues To Be Strong Draw In Las Vegas

By CARTER MOODY

NASHVILLE—Even though Las Vegas is facing what some see as its first major business slump, country acts continue to be strong attractions for those showrooms booking name talent over the increasingly popular stage productions. Developing country artists now permeate the club scene also.

The fact that top-draw country performers generally price themselves lower than famous comedians and pop singers make it likely that country will at least maintain a firm market in Vegas, insiders feel, possibly outgrowing traditional entertainment forms.

There is concern among showroom managers that should major country headliners escalate their concert fees, they could price themselves out of the depressed Vegas market just as many non-country stars have. But so far there are only a few complaints of this happening.

Artists frequently mentioned as big ticket-sellers in the 500 to 2,000 seat showrooms include Mel Tillis, Eddie Rabbitt, Crystal Gayle, Roy Clark, Kenny Rogers, Dottie West, Willie Nelson, Ronnie Milsap, Bobby Bare, Mickey Gilley & Johnny Lee, Larry Gatlin and the Gatlin Brothers and Waylon Jennings.

At the Riviera Hotel's 800-seat room, country stars "do as well, if not better, than the old standbys," entertainment director P.D. Leavitt comments. "We still book Neil Sedaka, Paul Anka, Alan King, Joan Rivers and David Brenner. But Anne Murray, the Gatlins and Milsap do better than a lot of the other acts."

Union Plaza Hotel show producer Maynard Sloate believes major country acts are gaining popularity "because no one has emerged from Broadway, movies or tv. Country stars are the only breakthrough in Vegas."

The MGM, Sands, Dunes and Caesar's Palace still book some top stars, including country. The MGM has lately booked Gayle, Barbara Mandrell, Mac Davis, Gilley & Lee. Entertainment management at Caesar's was unavailable to confirm or deny persistent rumors circling

(Continued on page 47)

Beacon Sets R&B Shows

NEW YORK—The Beacon Theatre here will present three major r&b shows in August, promoted by Sparkie Martin.

The first, on Aug. 7, is a "Street Level Concert" starring B.T. Express, Fonda Rae, Legacy, and Shades of Love. The second, "Battle of the Groups, Part One," is a Martin/New World Concerts production featuring Harold Melvin and the Bluenotes, Blue Magic and the Ch-Lites. On Aug. 28, the Beacon will present a "Night of the Living Legends" concert starring James Brown, Wilson Pickett, and Junior Walker and the All Stars.

Tickets for the first concert are \$10 and \$12.50. The remaining shows are priced at \$12 and \$15. Originally the concerts were expected to play at the Savoy (Billboard, July 31).

area. Club deejays—the preferred terminology at Revolver—is veejay for video jockey—will work from a library of several hundred hours of videotape. Most is being supplied by record labels, although deejays will be able to produce their own in-house video for new music for which video has not yet been released.

The club also subscribes to Rock America, which is supplying additional product.

The deejays also will have access to a computerized logging system for

(Continued on page 38)

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Billboard photo by Chuck Pulin

CHAPIN TRIBUTE—Warming up backstage at Dr Pepper Music Festival's "Tribute To Harry Chapin" in New York, are, from left: Jethro Burns, Tom Chapin, Pete Seeger, and John Prine.

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Talent In Action

HAIRCUT ONE HUNDRED
*Civic Auditorium,
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From the look of the audience—fashionably tossed hair, headbands and bermuda shorts—one could be forgiven for thinking the Haircut One Hundred performance July 24 was actually a fashion designers' convention. Not all the fashion was in the audience, as this sextet (augmented by two horn players) came out in its "Bridesead Revisited"—meets-preppie best. Fortunately, the group has the musical chops to match its taste in attire.

Mixing exuberant, youthful pop with simple yet effective jazz and Latin rhythms, Haircut One Hundred is by far the most approachable of the new British dance bands. No existential angst. No urban despair. Those looking for a trip through Dante's Inferno be forewarned: don't go to a Haircut One Hundred show. The 75-minute, 13-song set—with "Favorite Shirts" and "Love Plus One" performed twice—fit the summer mood perfectly. When singer/guitarist Nick Hayward crooned "Does anybody seem to be in love?" repeatedly at the end of "Love Plus One," one could almost believe that good guys always win and that candy does grow on trees.

Accompanying the buoyant goodtime music were an impressive lighting system and a minor special affect: artificial snow fell during "Snow Girl." It all added up to an appealing show for the capacity crowd of approximately 4,000 who danced the entire evening.

Haircut One Hundred's lightweight mix of jazz, rock and funk does not add up to the kind of performance that leaves a soaring impression. No one in the band has a riveting personality (though they do appear to be having a good time) and the music is (perhaps intentionally)

joyously disposable. This is the kind of show which may soon be forgotten but when it is remembered, it will be done so with a pleasant smile.
CARY DARLING

**AL JARREAU
 DAVID SANBORN**
Mud Island, Memphis
 Admission: \$10

Mud Island's newly opened 4,300-seat amphitheater was filled to capacity July 18 when Al Jarreau and company performed an impressive hour and 45 minutes of contemporary, punching jazz. Jarreau, who has finally gotten the recognition he deserves, charmed everyone with his enthusiastic renditions of "Distracted," "Closer To Your Love," "Easy" and "Spain" among others. His performance of tunes mainly from his last two albums, "Breakin' Away" and "This Time," seemed to satisfy the audience completely.

Even though Jarreau has the ability to be a band within himself at times, he brought with him his long time accompanist and writing companion Tom Canning on keyboards along with other band members Alex Acuna, George Hawkins, Malando Gassama, and Tom Kellock. The group of fine musicians followed Jarreau's lead like a shadow.

The crowd, which remained on its collective feet throughout half the show, was thrilled to hear Jarreau's first top 20 single, "We're In This Love Together," but even more eagerly awaited was "Teach Me Tonight," a 1953 Gene De Paul and Sammy Cahn song from "Breakin' Away."

Jarreau encored and ended with a 10-minute version of "Roof Garden."

Opening for Jarreau was famed studio musician David Sanborn who had no trouble warming up the audience. Sanborn and band members Hiram Bullock (who is also a member of the "Late Night with David Letterman" band), Marcus Miller, James "Sugar Bear" Skelton, and Buddy Williams hit the crowd with a consistently tight and energetic 45-minute set. **ERIN MORRIS**

Makoul Series Of Summer Shows Off And Running

By MAURIE ORODENKER

HARRISBURG, Pa.—The first in a series of summer rock concerts that Tom Makoul of Makoul Productions will promote for Harrisburg got off to a good start June 21. It's the first time that the city has entered into any such agreement with a rock promoter.

The date presented Riot, the Scorpions and Rainbow outdoors at Harrisburg's City Island, with 5,789 tickets sold at \$10 apiece. The city's cut amounted to \$4,100, plus concession stand receipts.

The island's capacity for concert audiences is 12,000 people, and the promoter was looking for at least 7,000 to 8,000 in the audience. Under the terms of Makoul's contract to produce summer rock concerts for the next three summers, Harrisburg receives a flat permit fee of \$1,000 per concert or 5% of the gross receipts, whichever is greater. Makoul must also pay the city 25 cents for each ticket sold.

In addition, Makoul gives the city a percentage of the profits earned by the concession stands set up on the island for the concert.

It is expected that Makoul Productions will promote about six to eight concerts on the island venue this first summer.

Blondie Tour Is Big Production

Continued from opposite page
 constructionism, real severe lines. The look of a fire escape, for lack of a better description. With the laser, it has a futuristic constructed look, which is what the music happens to be," he says.

But, says Gannon, since the whole thing is functional, it is less bulky, and hence cheaper to transport. Blondie's staging, light and sounds can all fit into two 44-foot tractor-trailers and one 24-foot truck.

"We will be playing a number of different types of places, but everywhere you have to make the stage as big as the venue. Because if it isn't, the performers shrink," says Gannon.

Blondie's sound system is being leased from Journey and Gannon says there are 400 lamps being used in the light show. Ten of them are computerized follow-spots, set especially for the shows.

"The idea is to add to excitement

of the concert format but not to over-produce. The production should not be more important than the artist. It's a vehicle for the artist to get out there," he adds.

The lasers on the tours will provide "reality visuals," says Gannon. The lasers will draw a picture of the "The Hunter" album cover, and then show a picture of an animal and a hunter. There will be various computer graphics and a story line developed.

Gannon won't say what the production budget for the tour is. "We are trying to be as economical as we can in the sense of what we are trying to get out of it. But there has been a lot of money spent. The problem is in the last couple of years all the cost factors have skyrocketed. Years ago, this would have been an exorbitant budget, yet I feel that we are taking care spending every penny. But, boy, the costs are just mounting up," he says.

Boxscore

Survey For Week Ending 8/7/82

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, JOAN JETT & THE BLACKHEARTS, BLUE OYSTER CULT, TAXXI—\$640,524, 39,939 (42,000 capacity), \$18 & \$16, Albartross Prods./Double Tee Promotions, Univ. of Ore. Autzen Stadium, Eugene, July 25.
- FOREIGNER, LOVERBOY, JOAN JETT & THE BLACKHEARTS, BLUE OYSTER CULT, BRYAN ADAMS—\$635,352, 38,201 (70,000), \$18.50 & \$16.50, Albartross Prods., Kingdome, Seattle, July 23.
- WILLIE NELSON, WAYLON JENNINGS, JESSI COLTER, DELBERT McCLINTON, HEARTS ON FIRE—\$525,000, 30,000, \$20 & \$17.50, Charlie Magoo Prods., Spartan Stadium, San Jose, Calif., sellout, July 25.
- ASHFORD & SIMPSON, KOOL & THE GANG, STEPHANIE MILLS, PEABO BRYSON, PATRICE RUSHEN—\$203,405, 13,312 (18,500), \$15 & \$12.50, Michael A. Rosenberg Presents/Brotherhood Attractions/Welcoming Concerts Int'l, Richfield Coliseum, Cleveland, "Budweiser Superfest," July 24.
- ELTON JOHN, QUARTERFLASH—\$174,079, 15,558, \$11.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, July 24.
- ELTON JOHN, QUARTERFLASH—\$173,851, 15,147, \$12.50 & \$10.50, Brass Ring Prods./Coast to Coast Prods., Omni, Atlanta, sellout, July 20.
- VAN HALEN, AFTER THE FIRE—\$166,000, 16,000, \$10.50 & \$9.50, Ruffino-Vaughn Prods., Birmingham (Ala.) Jefferson Civic Center, sellout, July 22.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$157,010, 10,523 (12,803), \$15.50 & \$13, C.K. Spurlock, Hollywood (Fla.) Sportatorium, July 6.
- VAN HALEN, AFTER THE FIRE—\$153,890, 14,941, \$10.50 & \$9.50, Beach Club Concerts/Cellar Door Prods., Miss. Gulf Coast Coliseum, Biloxi, sellout, house attendance record, July 24.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$148,537, 10,319, \$15 & \$12.50, C.K. Spurlock, Hirsch Memorial Coliseum, Shreveport, La., sellout, July 16.
- HEART, JOHN COUGAR—\$123,969, 9,000, \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, July 20.
- BARBARA MANDRELL, RICKY SKAGGS—\$122,000, 17,000, \$10 & \$7, Varnell Enterprises/in-house promotion, N.D. State Fair Grandstand, Minot, two sellouts, house attendance record, July 24.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$119,529, 7,838, \$15.25, C.K. Spurlock, Lake Charles (La.) Civic Center, sellout, July 15.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$119,442, 8,221, \$15 & \$12.50, C.K. Spurlock, Bayfront Center, St. Petersburg, Fla., sellout, July 8.
- O'JAYS, ATLANTIC STARR—\$116,512, 9,000, \$13.50, Al Haymon Presents/PMJ & Assoc., Paramount Theatre, Oakland, Calif., three sellouts, July 15-16.
- CHEAP TRICK, ALDO NOVA, AXE—\$112,812, 12,348, \$10 & \$9.50, Stone City Attractions, San Antonio (Texas) Convention Center Arena, sellout, July 24.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$112,575, 7,505 (8,000), \$15.50 & \$13, C.K. Spurlock, Lee County Civic Center, Ft. Myers, Fla., July 7.
- RICK JAMES, ONE WAY, DAZZ BAND—\$112,059, 11,000 (12,000), \$11.50 & \$10.50, Al Haymon Presents/PH Entertainment, Municipal Auditorium, Mobile, Ala., July 17.
- O'JAYS, ATLANTIC STARR—\$108,729, 8,054 (9,000), \$13.50, Al Haymon Presents, Santa Monica (Calif.) Civic Center, three shows, July 17-18.
- KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, JERRY SEINFELD—\$102,405, 6,827 (7,000), \$15, C.K. Spurlock, Asheville (N.C.) Civic Center, July 11.
- RICK JAMES, ONE WAY, DAZZ BAND—\$101,682, 10,000, \$10.50 & \$9.50, Al Haymon Presents/Sun Song Prods., Jacksonville (Fla.) Coliseum, sellout, July 16.
- VAN HALEN, AFTER THE FIRE—\$99,531, 9,752, \$10.50 & \$9.50, Beach Club Concerts/Cellar Door Concerts, Knoxville (Tenn.) Coliseum, sellout, July 20.
- HEART, JOHN COUGAR—\$93,242, 9,202 (10,000), \$10.75 & \$9.75, Feyline Presents, Casper (Wyo.) Events Center, July 19.
- PETER, PAUL, & MARY—\$92,732, 6,703 (9,000), \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheatre, Denver, July 18.
- PAT METHENY GROUP, JEFF LORBER FUSION, LEO KOTTKE—\$89,411, 7,619 (9,000), \$11.50 & \$10.50, Feyline Presents, Red Rock Amphitheatre, Denver, July 24.
- JOHNNY MATHIS, HENRY MANCINI—\$87,532, 5,859, \$15 & \$12.50, Jam Prods./in-house promotion, Peoria (Ill.) Civic Center, sellout, July 25.
- RICK JAMES, DAZZ BAND—\$85,000, 8,000, \$10.50 & \$9.50, Al Haymon Presents/Sun Song Prods., Augusta (Ga.) Civic Center, sellout, July 18.
- BARBARA MANDRELL, RICKY SKAGGS—\$83,000, 8,800, \$10.50 & \$9.50, Varnell Enterprises, Rushmore Plaza Civic Center, Rapid City, S.D., country house attendance record, sellout, July 23.
- JAMES TAYLOR, KARLA BONOFF—\$77,000, 7,000 (9,200), \$11.50 & \$10.50, Ruffino-Vaughn Prods., Providence (R.I.) Civic Center, July 21.
- CAMEO, LAKESIDE, SKYY, SOULSONIC FORCE—\$75,064, 7,300 (9,500), \$11 & \$10, Al Haymon Presents, Public Hall, Cleveland, Ohio, July 16.
- RONNIE MILSAP, STELLA PARTON—\$75,000, 7,261, \$11 & \$10, Varnell Enterprises, Pine Knob Music Theatre, Detroit, sellout, July 23.
- KANSAS, SURVIVOR—\$73,821, 6,711 (8,992), \$11, Beaver Prods., Tulsa (Okla.) Assembly Center, July 23.
- AL JARREAU, DAVID SANBORN—\$66,119, 5,848 (6,010), \$12 & \$10.50, Contemporary Prods., Kiel Opera House, St. Louis, two shows, July 23.
- KANSAS, SURVIVOR—\$64,770, 7,515 (9,900), \$9 & \$8, Cumberland Concerts/Sound Seventy Prods., Municipal Auditorium, Nashville, July 20.
- HEART, JOHN COUGAR—\$63,333, 5,117 (6,500), \$13 & \$12, Bill Graham Presents/KOZZ Radio, Reno (Nev.) Centennial Coliseum, July 22.
- SCORPIONS, IRON MAIDEN, GIRLSCHOOL—\$62,333 (Canadian), 4,953 (7,500), \$13.50 & \$12.50, Perry Scope Concerts/John Bauer Concerts, Civic Coliseum, Vancouver, B.C., July 21.
- SCORPIONS, IRON MAIDEN, GIRLSCHOOL—\$61,825 (Can.), 4,822 (5,000), \$13.50 & \$12.50, Perry Scope Concerts/Donald K. Donald Prods./Concert Prods., Int'l, Kinsmen Fieldhouse, Edmonton, Atla., July 23.
- RICK SPRINGFIELD, RUMORS—\$58,778, 6,140, \$10 & \$9, Sunshine Promotions, Knoxville (Tenn.) Coliseum, sellout, July 24.

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Dance Trax

By BRIAN CHIN

Klein & M.B.O.'s "Dirty Talk" (Siamese/Canada) has developed into the year's most durable underground hit since it appeared in the U.S. late in April. Produced in Italy by Zanza Records, an offshoot of Baby, the original label of D.D. Sound and Harry Thumann, the cut's smooth synthesizer drone and weirdly catchy laughing effects hooked a broad audience of black and gay DJs immediately, despite an unusually high price tag. (The Zanza pressing, offering four mixes of the same cut, was billed as a "mini-LP.")

But unlike the vast majority of imports, "Dirty Talk" was not picked up immediately for domestic distribution (as were Yazoo, Linda Taylor, Junior and Soft Cell, for example), nor did it peter out when supplies became exhausted (Beggar and Co., Atmosfear and countless others). Instead, it began picking up local radio play and retail sales while still, strictly speaking, an import. Signed by Siamese, a nominally Canadian label run by Bobby Miller, a Long Island, New York-based distributor, and available widely in America at only marginally higher prices than domestic product, "Dirty Talk" started playing on disco-mix hours on all of New York's urban contemporary stations and crept into more normal rotation, with resultant sales reaction to a wide crossover audience.

Despite the absence of any "promotion" other than service of the record to local radio stations and key retailers, "Dirty Talk" continues to be the hot item it was three months ago, and according to Miller, has already matched the long-term sales of other dance-cult hits on Siamese, such as "Magnifique" and Amanda Lear's "Follow Me," by virtue of its far broader audience base, which Miller likens to that of Imagination's "Just An Illusion" or the original Human League "Don't You Want Me" import. Siamese will issue a remixed version of the record in the near future.

★ ★ ★

Brief notes on new and upcoming records: Yazoo is proving itself anything but a one-hit act with "Don't Go," another fine techno-pop /r&b fusion, which, like "Situation," is off to a hot start at specialist retailers, on a Mute/U.K. 12-inch which includes two mixes of the song. The Yazoo album is scheduled for late August U.S. release on Sire. . . . Other untraditional music: Fashion's two recent import singles, "Move On" and "Streetplayer," have been coupled on an Arista 12-inch for the U.S. market; both are highly focussed, often pointed juxtapositions of acoustic and synthetic sounds. Romanelli's "Chain Reaction" (21 12-inch, through PolyGram) is the first out-and-out Eurodisco record to be released through an American major label in ages; it's a very good instrumental piece, co-mixed by John Luongo and priced at \$1.99.

★ ★ ★

Mainstream music: Barry White's "Change" (Unlimited Gold 12-inch) is something of a revival for his sound, tighter and harder, and retaining his slight Latin flavor. . . . David MacPherson's "You Can't Stop" (Sam) is a soul throwback vocally, punched up with hard r&b riffing and updated (particularly on the "fierce" instrumental flip, mixed by Shep Pettibone) with a battery of sound effects that generate lots of drive. . . . Two crossover sleepers are turning into substantial black and club crossovers: Steve Miller Band's "Abracadabra," just reservised to clubs in its full 5:10 album length, and Daryl Hall and John Oates' "Your Imagination" (RCA 12-inch), which broke primarily through radio. . . . Just out: another summertime gem produced by Bert Reid, "Rock the Beat" by the Jamaica Girls (Becket 12-inch), who backed up Denroy Morgan's sterling "I'll Do Anything For You." Both vocals and arrangement caress the ear, and a subtle but rootsy reggae rhythm slips in and out seamlessly at the verses. It's a daring idea, brought off with great style and polish.

Non-Stop Video Will Roll At Revolver

Continued from page 36

the video material. This will allow them to choose from various artists, song title or themes with relative ease. "If a guy wants to do a theme on a specific topic, he can just punch in the word in the computer and it shows the artist and the song (titles)," explains Sukman.

Club deejays also have freedom to set particular moods or mixed pat-

terns. There are three deejay shifts daily—the video music will be programmed from noon until 2 a.m.—so the expectation is that the varied styles and techniques will add freshness to the material.

"A customer may never come in twice and see the same show," says Sukman, who has gained experience working at other video discos in the Los Angeles area.

Venues

Gabriel's Music Arts & Dance Festival Is \$ Disaster

LONDON—An ambitious international festival devised by former Genesis star Peter Gabriel, held July 16-18 in rural Shepton Mallet, has ended in financial disaster.

The first World Of Music Arts And Dance event was meant to provide "a meeting place for artists from all over the world, and an opportunity for Western artists to pay a

tribute of thanks to some of the traditions that have inspired them," in Gabriel's words.

Acts ranged from the Drummers (Continued on page 64)

| Billboard | | | | Survey For Week Ending 8/7/82 | | | |
|--------------------|-----------|----------------|--|-------------------------------|-----------|--|--|
| Dance/Disco Top 80 | | | | Dance/Disco Top 80 | | | |
| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label |
| 1 | 1 | 10 | RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101 | 42 | 39 | 13 | EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED-701 |
| 2 | 6 | 8 | SO FINE—Howard Johnson—A&M (12 inch) SP-12048 | 43 | 43 | 7 | I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M (LP) SP-4896 |
| 3 | 3 | 13 | PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823 | 44 | 44 | 7 | DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004 |
| 4 | 5 | 12 | GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338 | 45 | 48 | 5 | TORCH/INSECURE ME—Soft Cell—Some Bizarre Sire (12 inch) 1-23694 |
| 5 | 9 | 8 | FACE TO FACE—Gino Soccio—RFC/Atlantic (LP All cuts) | 46 | 35 | 11 | CUTIE PIE—One Way—MCA (LP cut) MCA 5279 |
| 6 | 2 | 34 | KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105 | 47 | 33 | 14 | STREET CORNER—Ashford and Simpson—Capitol (12 inch) 8528 |
| 7 | 13 | 9 | SITUATION—Yazoo—Sire (12 inch*) BSK 0-29950 | 48 | 50 | 5 | HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649 |
| 8 | 8 | 9 | 109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196 | 49 | 49 | 6 | TAKE SOME TIME OUT FOR LOVE—Salsoul Orchestra—Salsoul (12 inch) SG-372 |
| 9 | 4 | 11 | DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2 | 50 | 52 | 2 | BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961 |
| 10 | 7 | 12 | DANCE WIT' ME—Rick James—Motown (12 inch*) | 51 | 54 | 2 | IT'S PASSION—The System—Mirage (12 inch) DM-4837 |
| 11 | 16 | 8 | BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435 | 52 | 46 | 15 | PASSION—The Flirts—"O" Records & Visuals OR-716-A |
| 12 | 21 | 5 | LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 | 53 | 53 | 3 | SHE CAN'T LOVE YOU—Chemise—Emergency (12 Inch) EMDS-6528 |
| 13 | 15 | 11 | COMBAT ROCK—The Clash—Epic (LP) FE 37689 | 54 | 63 | 3 | DO YOU WANT FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102 |
| 14 | 14 | 12 | FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527 | 55 | 58 | 3 | LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989 |
| 15 | 15 | 13 | THANKS TO YOU—Sinnamon—Becket (12 inch) BKD 508 | 56 | 59 | 4 | IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344 |
| 16 | 16 | 13 | LIVE IT UP—Time Bandits—Columbia (12 inch) 44-022829 | 57 | 61 | 2 | SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch) |
| 17 | 17 | 17 | I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14 | 58 | 60 | 2 | VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031 |
| 18 | 18 | 12 | DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241 | 59 | NEW ENTRY | WORD UP—Legacy—Brunswick (12 inch) D22 | |
| 19 | 25 | 8 | YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629 | 60 | 62 | 2 | LOVE NEVER LOOKED BETTER—Trilark—Handshake (12 inch) 4W9-2981 |
| 20 | 20 | 10 | LOVE YOU MADLY—Candela—Arista (12 inch) CP 715 | 61 | 64 | 2 | WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002 |
| 21 | 17 | 18 | LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M | 62 | 51 | 6 | GO BANG! #5—Dinosaur L—Sleeping Bag (12 inch) SXL-0 |
| 22 | 19 | 14 | CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA (LP) BSR-6107 | 63 | NEW ENTRY | LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008 | |
| 23 | 23 | 9 | OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55 | 64 | NEW ENTRY | THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584 | |
| 24 | 27 | 10 | I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681 | 65 | NEW ENTRY | EYE OF THE TIGER—Survivor—Scotti Bros. (LP) FZ 38062 | |
| 25 | 28 | 6 | DIRTY TALK—Klein & MBO—Zanza (12 inch*) Import | 66 | NEW ENTRY | DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716 | |
| 26 | 22 | 12 | JUST AN ILLUSION—Imagination—MCA (12 inch) 13957 | 67 | NEW ENTRY | REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106 | |
| 27 | 29 | 8 | I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WBI-23683 | 68 | NEW ENTRY | DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583 | |
| 28 | 24 | 16 | STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001 | 69 | NEW ENTRY | CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369 | |
| 29 | 32 | 7 | INSIDE OUT—Odyssey—RCA (12 inch) PD-13218 | 70 | NEW ENTRY | ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216 | |
| 30 | 37 | 5 | MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215 | 71 | NEW ENTRY | X-RAY VISION—Moon Martin—Capitol (LP) ST-12200 | |
| 31 | 26 | 18 | LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600 | 72 | 65 | 4 | MUSIC TURNS ME ON—Sparque—West End (12 inch) WE 22141 |
| 32 | 34 | 9 | KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021 | 73 | 66 | 10 | MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217 |
| 33 | 30 | 20 | IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712 | 74 | 67 | 10 | THE GIRLS ARE BACK IN TOWN/STARLIGHT—Risque—Importe/12 (12 inch) MP 317 |
| 34 | 38 | 13 | DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969 | 75 | 57 | 12 | COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax (12 inch) 110072 XA |
| 35 | 42 | 7 | SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065 | 76 | 45 | 14 | STANDING ON THE TOP—The Temptations featuring Rick James—Gordy (LP) 60008GL |
| 36 | 31 | 38 | DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892 | 77 | 47 | 17 | DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188 |
| 37 | 36 | 11 | I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314 | 78 | 74 | 8 | NON-STOP—Tina Fabrik—Prism (12 inch) PDS-430 |
| 38 | 41 | 9 | DETOUR—Karen Young—Atlantic (12 inch) DMD-4829 | 79 | 78 | 9 | TALK TALK—Talk Talk—EMI (12 inch*) Import |
| 39 | 40 | 7 | ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import | 80 | 80 | 10 | I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44-02800 |
| 40 | 55 | 3 | WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203 | | | | |
| 41 | 56 | 4 | JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718 | | | | |

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.

AUGUST 7, 1982, BILLBOARD

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Hot Plate 5
Street Level—Zinc
Under the Boardwalk/Lorelei (Remix)—Tom Tom Club
You Shouldn't Do Me Like That—Jan Miles
Follow the Brightest Star—Voyage
City of Night—Rational Youth
Passion (Remix)—Flirts
I'm So Hot for You—Bobby O
Make Your Body Move—J.R.'s Machine
Can't Believe—Nancy Martinez
My Heart's Not In It—Brenda Jones
Darladi La Da Da—Tanya
Love Is Just A Game—Judy B
Do You Want To Funk—P. Cowley/Sylvester
Video Game—Alien
I've Got To Break Away—Vannati
Ask Me—Carol Glani
Stoned Love—Sweet Brand

European Import 12"
Feel Me—Blanc Mange

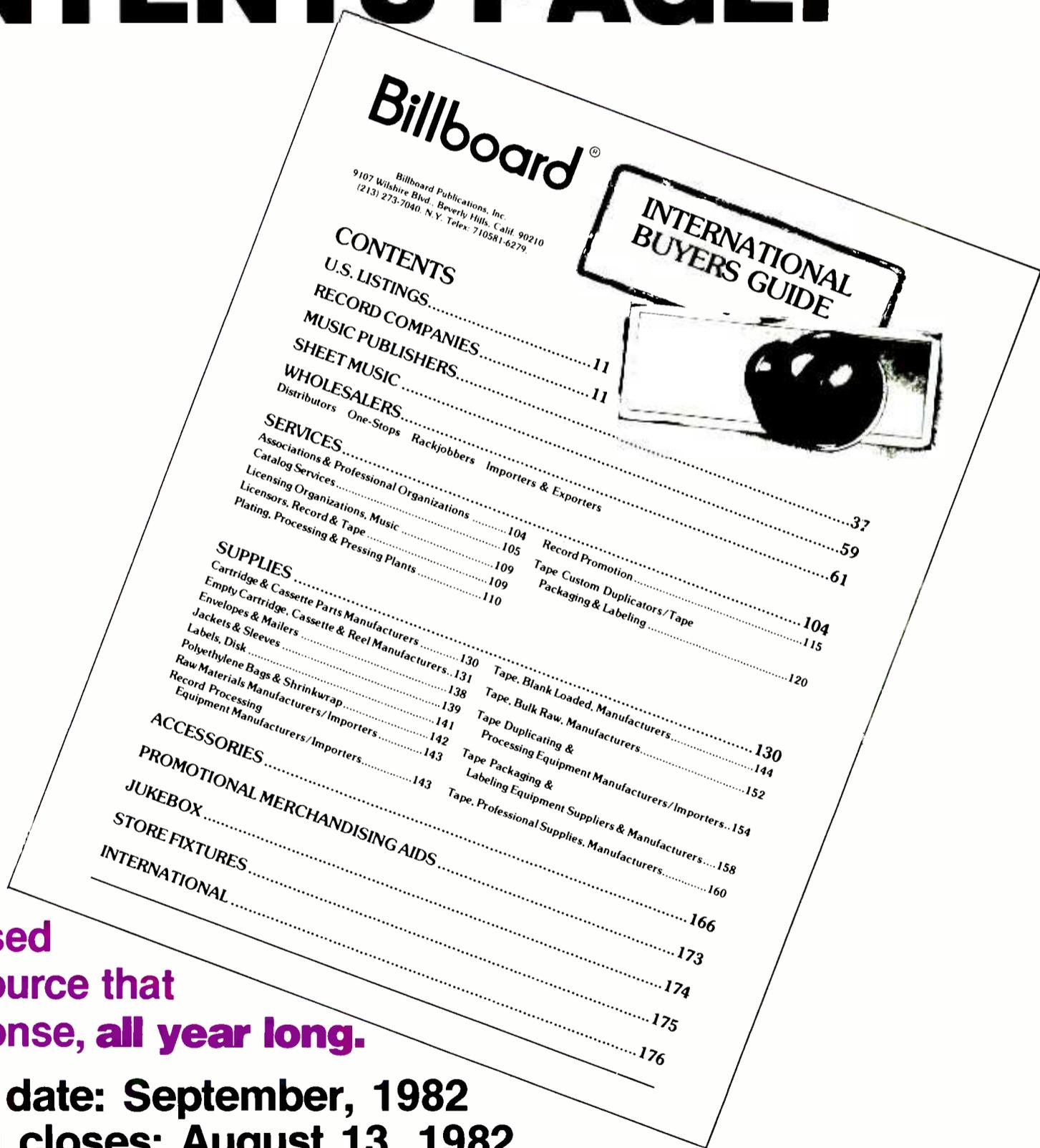
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White & Black—Taffy
Don't Go—Yazoo
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Disco Kicks (Remix)—Boystown Gang
Jump Shout (Disconet Remix)—Lisa DA DA DA—Trio
War Child (Remix)—Blondie
Dynamite—Vanessa
Abracadabra—Steve Miller
Life Without You—Expansive
Living It Up—Revelacion/Cerrone
Man From Colours—Wanexa
Too Late (Remix)—Junior
Haven't I Met Somewhere—Telex
Drums On Fire—Gazuzu
It's Allright—Gino Soccio
Let It Whip (Remix)—Dazz Band
Language Problems—Lecltric Guitars
Foots Are Friendly—Xclusiv
I Need Love—Capricorn
Radio Station—Rockets
Rock Your Baby—Julius Green
Robot Is Systematic—Lecltric Workers
All Night Long—B.B. Band

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Billboard[®]

1982-83 International Buyers Guide

Billboard® TOP LPs & TAPE®

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

| THIS WEEK | | LAST WEEK | | WKS ON CHART | | Artist-TITLE-Label | | Artist-TITLE-Label | | THIS WEEK | | LAST WEEK | | WKS ON CHART | | Artist-TITLE-Label | |
|-----------|----|-----------|----|--------------|----|--------------------|--|--------------------|-----|-----------|-----------|--|--|--------------|--|--------------------|-----|
| 1 | 1 | 3 | 4 | 36 | 40 | 16 | RAY PARKER JR. The Other Woman Arista AL 9590 | ● | IND | 77 | 8 | SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram) | | | | POL | |
| 2 | 1 | 19 | 38 | 37 | 38 | 11 | SOUNDTRACK Annie Columbia JS 38000 | ▲ | CBS | 78 | 6 | RONNIE MILSAP Inside RCA AHL-1-4311 | | | | | RCA |
| 3 | 7 | 7 | 39 | 38 | 39 | 11 | JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 | | CBS | 73 | 11 | ASHFORD & SIMPSON Street Opera Capitol ST-12207 | | | | | CAP |
| 4 | 6 | 14 | 41 | 39 | 41 | 5 | APRIL WINE Power Play Capitol ST-12218 | | CAP | 74 | 38 | OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic) | | | | | CBS |
| 5 | 8 | 4 | 42 | 40 | 42 | 6 | SOUNDTRACK E.T. MCA MCA 6109 | | MCA | 75 | 24 | HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340 | | | | | IND |
| 6 | 12 | 7 | 45 | 41 | 45 | 3 | KENNY ROGERS Love Will Turn You Around Liberty LO 51124 | | CAP | 76 | 5 | DAVID SANBORN As We Speak Warner Bros. 1-23650 | | | | | WEA |
| 7 | 9 | 5 | 47 | 42 | 47 | 5 | EDDIE MONEY No Control Columbia FC 37960 | | CBS | 77 | 4 | BOB JAMES Hands Down Columbia/Lappan Zee FC 38067 | | | | | CBS |
| 8 | 4 | 16 | 43 | 43 | 43 | 55 | FOREIGNER 4 Atlantic SD 16999 | ▲ | WEA | 78 | NEW ENTRY | BILLY SQUIER Emotions In Motion Capitol ST-12217 | | | | | CAP |
| 9 | 2 | 21 | 44 | 44 | 44 | 9 | KANSAS Vinyl Confessions Krisner FZ 38002 (Epic) | | CBS | 79 | 11 | SQUEEZE Sweets From A Stranger A&M SP-4899 | | | | | RCA |
| 10 | 32 | 4 | 45 | 45 | 45 | 19 | THE DAZZ BAND Keep It Alive Motown 6004ML | ● | IND | 80 | 8 | ROXY MUSIC Avalon Warner Bros. 1-23686 | | | | | WEA |
| 11 | 5 | 7 | 46 | 46 | 46 | 20 | SCORPIONS Blackout Mercury SRM-1-4039 | ● | POL | 81 | 11 | QUEEN Hot Space Elektra EI-60128 | | | | | WEA |
| 12 | 11 | 39 | 47 | 47 | 47 | 4 | JOE JACKSON Night And Day A&M SP-4906 | | RCA | 82 | 12 | PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.) | | | | | WEA |
| 13 | 15 | 7 | 48 | 48 | 48 | 11 | CHEAP TRICK One On One Epic 38021 | | CBS | 83 | 4 | POINTER SISTERS So Excited Planet BXL 1-1055 (RCA) | | | | | RCA |
| 14 | 10 | 11 | 49 | 49 | 49 | 22 | ALABAMA Mountain Music RCA AFL-1-4229 | ▲ | RCA | 84 | 20 | RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL-1-4125 | | | | | RCA |
| 15 | 18 | 12 | 50 | 50 | 50 | 11 | MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673 | | WEA | 85 | 43 | GENESIS Abacab Atlantic SD 19313 | | | | | WEA |
| 16 | 16 | 24 | 51 | 51 | 51 | 8 | JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 | | RCA | 86 | 10 | KIM WILDE Kim Wilde EMI-America ST-17065 | | | | | CAP |
| 17 | 17 | 53 | 52 | 52 | 52 | 6 | KING CRIMSON Beat Columbia TR 37409 | ▲ | CBS | 87 | 11 | NEIL DIAMOND | | | | | CBS |

Masterworks Gets 'New Look' Changes Involve Packaging, Advertising, Promo Aids

By IS HOROWITZ

NEW YORK—CBS Masterworks goes to market with a new look next month. Capping some two years of research and planning, the program seeks to achieve a new visual identity for the label that will encompass packaging, advertising and in-store promotional aids.

At the same time, CBS will reposition classical digital product within the Masterworks frame, leaving the audiophile Mastersound label a vehicle solely for half-speed mastered items, at least as far as classics are concerned.

The initial release incorporating the new concept will ship to dealers in September, with internal meetings scheduled for later this month to alert CBS branch personnel to the changes. Latter will relay details to their accounts with the aid of specially prepared video prior to the September release.

While jacket artwork will vary, artist and title credits on the new packaging will be uniformly positioned in the upper left quadrant with the Masterworks logo prominently displayed on top right. Credits will be duplicated on the top spine as well as the side for quick identification in retail bins.

New labels have been designed for all Masterworks, their royal blue background cut through with a diagonal red stripe. All albums will be protected by a clear, reusable heavy-weight poly outer wrap. Inner sleeves, also lined with poly sheeting, are of 12-point board to provide added protection. The disk itself will be of 122 gram Mastersound weight.

Bob Campbell, vice president of marketing, Masterworks, says the goal, over and above utilitarian attributes, is to provide instant recognition of the albums as Masterworks product.

He adds that all major inter-

national affiliates contributed to the research preceding creation of the package design by Lou Dorfsman, head of corporate design for CBS.

Campbell points also to consistency in print advertising that will herald new releases. These will all be of similar proportion and type face, although several themes will predominate, among them a monthly new product ad; one dubbed "Classical Imperatives," featuring four of the most commercial items in a new release; another known as "Masterworks Must-Haves," plugging strong catalog titles; and, finally, ads devoted to a single artist and his new and catalog recordings.

All of these ads can be blown up for use in window displays or as shopping bag stuffers, says Campbell.

Dealers will also have access to a new series of store posters, again featuring unified art design, which are adaptable as easels or to be hung. These will be largely artist oriented, the executive says.

Campbell would not comment on how the new Masterworks structure might affect pricing, since both digital and new analog product will now fall under its banner. CBS has no suggested list price, but its top line classics are priced to the dealer at a level equivalent to \$9.98 albums, with digitals the equivalent of \$14.98.

Trade rumors have circulated that CBS digitals may be reduced in price to bring them closer competitively to those charged for PolyGram and Angel material. Campbell, however, says that no such decision has yet been made, if indeed it will.

Digital classics now carried in the Mastersound line will gradually be recycled into the new Masterworks design, says Campbell. About 35 titles are involved. There is no plan to convert older analog recordings, however.

There are 11 new Masterworks albums set for the pace-making September release, of which all but one are digital. In addition, there will be three imported box sets, plus two half-speed classics in Mastersound.

Ten more "Great Performances" albums will appear that month. The mid-price line is unaffected by the change in Masterworks. Low-price Odyssey items will continue to be released from time to time, Campbell says.

Classical Notes

Sam Goody's 43d Street store in New York City undergoing a basement alteration to focus in even more directly on classics. Results may point the way to similar revisions in other of the chain's locations. ... The Record Bar just coming off a sale of CBS classics during which it offered members of its Connoisseur Club Great Performances titles at \$4.99 each, or three for \$12. Winners of Record Bar's current contest drawing will receive scores and the digital Masterworks recording of the Mozart Piano concertos Nos. 5 and 25, autographed by Murray Perahia, the featured soloist.

Janet Baker, whose upcoming retirement from the operatic stage received wide notice, will be recorded this month in Gluck's "Orfeo ed Euridice" by Erato. The opera, staged last month at the Glyndebourne Festival, was the vehicle for Dame Baker's farewell. ... London records putting the final touches on its massive promotion that will coincide with the release of the movie "Yes, Giorgio," in which Luciano Pavarotti stars. A soundtrack album and single are on the way.

International Book & Record Distributors in New York is importing the EMI/U.K. digital recording featuring Elizabeth Soderstrom in a Richard Strauss program including the "Four Last Songs." International claims exclusive distributor rights for the disk in the U.S. for at least three months. Album lists for \$12.98, LP or tape.

Being brought in by Brilly Corp. is the first album in the new Nimbus series by the Hanover Band, a collection of 29 instrumentalists, in period authentic performances of Beethoven orchestral works. The conductorless group is heard initially in the First Symphony and the First Piano Concerto, the latter featuring Mary

Verney playing a Broadwood fortepiano dating from 1798.

Maxim Shostakovich, son of the composer now a U.S. resident, will conduct the Cincinnati Symphony as guest next spring. ... Reynald Giovaninetti will be the conductor of the Chicago Symphony during its midwest seven-city tour next month. The tour is funded in part by a \$150,000 grant from the Bell System. ... The International Conference of Symphony and Opera Musicians has created the Ralph Mendelson Memorial Prize for a paper by a graduate student on labor relations of musicians in the symphonic or operatic fields. Mendelson was a viola player in the New York Philharmonic and a past president of ICSOM.

Evidence of the troubled financial state of some of the nation's orchestras comes anew with word that both the Florida and Kansas City Philharmonics are disbanding. But, in what is described by management of the National Symphony as "an extraordinary display of cooperation," the Washington, D.C. orchestra players have accepted a one-year freeze on wage increases. This is one element in the orchestra's attempt to narrow the gap between earned income and expenses estimated at \$5.5 million for next season.

Dell'Arte Records, the U.K. company whose albums are distributed here by Fonodisc International, has signed pianist Earl Wild. A minimum of five records are called for over the next two years, with the first three to be cut this month in New York. Transcriptions of Rachmaninoff songs by Wild will make up one of the albums. Another will feature works by Liszt and Mendelssohn, among others, and the third the cello sonatas of Faure with American cellist Peter Wyrich.

Baldwin Sets 'Piano Library'

NEW YORK—Six pianists whose performances have been available on a number of labels have joined in creating "The Essential Piano Library," a boxed set of eight LPs and two piano scores that is being marketed direct by the Baldwin Piano and Organ Co.

The artists are David Bar-Ilan, credited with conceiving the project, Jorge Bolet, Gilbert Kalish, Ruth Laredo, Santiago Rodriguez and Earl Wild. Each has a complete LP and contributes selections to the two remaining disks, whose titles make up the special folios published by Peters International Editions.

Alan Silver, head of Connoisseur Society, produced the set. List price is \$48. It is being made available through more than 600 Baldwin outlets.

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number | WEEKS AT #1 |
|-----------|-------------|----------------|---|-------------|
| ★ 1 | 1 | 139 | PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5458 | 2 |
| 2 | 2 | 25 | PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Ciseau Lyre DSLO 594 | |
| 3 | 5 | 9 | PLACIDO DOMINGO SINGS TANGOS: Placido Domingo DG Digital 2536 416 | |
| 4 | 3 | 339 | JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233 | |
| 5 | 7 | 9 | THE TANGO PROJECT: Schimmel Sahl Kurtis, Nonesuch Digital D-79030 | |
| 6 | 4 | 38 | BEETHOVEN: Violin Concerto in D (Perlman, Guilini), Angel DS-37471 | |
| 7 | 6 | 43 | THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019 | |
| 8 | 8 | 9 | GLASSWORKS: The Philip Glass Ensemble CBS FM-37265 | |
| 9 | 10 | 17 | A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414 | |
| 10 | 30 | 9 | STRAUSS: Alpin Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015 | |
| 11 | 15 | 9 | LUCIANO: Luciano Pavarotti London PAV 2013 | |
| 12 | 14 | 5 | MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916 | |
| 13 | 16 | 5 | MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661 | |
| 14 | 24 | 13 | BACH: The Brandenburg Concertos (Marriner) Philips 6769-058 | |
| 15 | 32 | 9 | HANDEL: Royal Fireworks Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500768 | |
| 16 | 20 | 143 | O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560 | |
| 17 | 25 | 13 | COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano New York Philharmonic (Bernstein), CBS Masterworks MY-37257 | |
| 18 | 19 | 5 | STRAVINSKY: The Rite Of Spring Detroit Symphony (Dorati), London LDR 71048 (Digital) | |
| 19 | NEW ENTRY | | JANACEK: Idyla; Mladi Los Angeles Chamber Orch. (Schwarz) Nonesuch D 79303 | |
| 20 | 12 | 34 | HOLST: The Planets (Karajan), DG Digital 2532019 | |
| 21 | 17 | 21 | PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228 | |
| 22 | 36 | 178 | ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061 | |
| 23 | NEW ENTRY | | POPS AROUND THE WORLD (Digital Cycles) The Boston Pops Orch. (Williams) Philips 6514186 | |
| 24 | 21 | 5 | MIRELLA FRENI AND LUCIANO PAVAROTTI Orchestra dell'Atar (Magiera), London JL 41009 | |
| 25 | 23 | 17 | BRAMHS: Violin Concerto Perlman, Angel 37286 | |
| 26 | 29 | 38 | BOLLING: Toot Suite For Trumpet & Jazz Piano (Andre, Bolling), CBS SM 36731 | |
| 27 | 9 | 65 | 60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692 | |
| 28 | 13 | 9 | BOLLING: Concerto For Classical Guitar and Jazz Piano CBS FM-37264 | |
| 29 | NEW ENTRY | | ADORO (Popular Mexican Songs) Placido Domingo, CBS FM 37284 | |
| 30 | 18 | 21 | BRAVISSIMO DOMINGO Placido Domingo RCA CRL24139 | |
| 31 | 11 | 13 | THE BEST OF PAVAROTTI Luciano Pavarotti, London PAV 2009 | |
| 32 | NEW ENTRY | | SHOSTAKOVICH: Symphony #14 Concergebouw Orchestra (Haitink), London LDR 71032 (Digital) | |
| 33 | NEW ENTRY | | BEETHOVEN: Symphony #6 (Katsaris) Telefunken 6.42781 | |
| 34 | 27 | 5 | HAYDN: Symphonies #6, 7 And 8 Academy of Saint Martin In The Fields (Marriner), Philips 6514 076 (Digital) | |
| 35 | NEW ENTRY | | VIVALDI: The Four Seasons Virtuosi Di Roma (Fasano), Angel Rec Line R/L-32053 | |
| 36 | 26 | 9 | HANDEL: Water Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500691 | |
| 37 | 37 | 5 | SCHUMANN: Symphonic Etudes Pogorelich DG Digital 2532036 | |
| 38 | NEW ENTRY | | DVORAK: Serenades Op. 22 & 24 Academy of Saint-Martin-in-the-Fields (Marriner), Philips 6514145 | |
| 39 | NEW ENTRY | | VIVALDI: Le Quattro Stagioni/The Four Seasons London Orchestra (Kremer/Abbado), DC 2531 287 | |
| 40 | 34 | 5 | PIANO MUSIC OF CHOPIN Vladimir Ashkenazy, London CS 7210 | |



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HOT 100®

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

| THIS WEEK | LAST WEEK | WKS CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|-----------|---|-----------|-----------|-----------|--|-----------|-----------|-----------|---|
| 1 | 1 | 10 | EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic) | ★ | 34 | 8 | YOUR IMAGINATION—Daryl Hall & John Oates (Daryl Hall, John Oates), D. Hall, RCA 13252 | 67 | 77 | 3 | HOT FUN IN THE SUMMERTIME—Dayton (R.P. Harris Jr.), S. Stewart; Liberty 1468 |
| 2 | 3 | 16 | HURTS SO GOOD—John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram) | ★ | 35 | 15 | CAUGHT UP IN YOU—38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, F. Sullivan, A&M 2412 | 68 | 79 | 4 | SHOULD I STAY OR SHOULD I GO—The Clash (The Clash), The Clash, Epic 14-03006 |
| 3 | 5 | 11 | ABRACADABRA—The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126 | ★ | 36 | 6 | HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605 | 69 | NEW ENTRY | ▲ | I KEEP FORGETTIN'—Michael McDonald (Ted Templeman, Lenny Waronker), M. McDonald, E. Sanford; Warner Bros. 7-29933 |
| 4 | 4 | 8 | HOLD ME—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966 | ★ | 37 | 13 | LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672 | 70 | 80 | 3 | NOW OR NEVER—Axe (Al Halli), Barth; Atco 7408 (Atlantic) |
| 5 | 6 | 10 | HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979 | ★ | 38 | 7 | ROUTE 101—Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422 | 71 | 81 | 2 | OH JULIE—Barry Manilow (B. Manilow), S. Stevens; Arista 0698 |
| 6 | 2 | 17 | ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811 | ★ | 39 | 12 | STILL THEY RIDE—Journey (Mike Stone), S. Perry, N. Schon, J. Cain, Columbia 18-02883 | 72 | 84 | 2 | NEVER BEEN IN LOVE—Randy Meisner (Mike Flicker), C. Bickhardt; Epic 14-03032 |
| 7 | 8 | 9 | EVEN THE NIGHTS ARE BETTER—Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692 | ★ | 40 | 12 | EARLY IN THE MORNING—The Gap Band (L. Simmons), L. Simmons, C. Wilson, R. Taylor, Total Experience 8201 (Polygram) | 73 | 83 | 2 | CALLING ALL GIRLS—Queen (Queen, Mack), R. Taylor; Elektra 7-69981 |
| 8 | 10 | 9 | KEEP THE FIRE BURNIN'—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzler), K. Cronin, Epic 14-02967 | ★ | 41 | 9 | GOING TO A GO GO—The Rolling Stones (Glimmer Twins), Robinson, Moore, Rogers, Tarplin, Rolling Stones Records 21301 (Atlantic) | 74 | 78 | 4 | WHY—Carly Simon (Nile Rodgers, Bernard Edward), B. Edwards, N. Rodgers, Mirage 4051 (Atlantic) |
| 9 | 9 | 16 | ONLY THE LONELY—The Motels (Val Gary), M. Davis, Capitol 5114 | ★ | 42 | 10 | I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410 | 75 | 82 | 2 | SARA—Bill Champlin (David Foster), D. Champlin, A. Thicke; Elektra 47456 |
| 10 | 7 | 23 | DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakley, Wright, A&M/Virgin 2397 | ★ | 43 | 5 | BLUE EYES—Elton John (Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.) | 76 | 85 | 2 | THEMES FROM E.T.—Walter Murphy (Walter Murphy), J. Williams; MCA 52099 |
| 11 | 13 | 7 | WASTED ON THE WAY—Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058 | ★ | 44 | 5 | SOMEDAY, SOMEWAY—Marshall Crenshaw (Richard Gottéher, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974 | 77 | 87 | 2 | I WILL ALWAYS LOVE YOU—Dolly Parton (Dolly Parton, Gregg Perry), D. Parton; RCA 13260 |
| 12 | 15 | 6 | VACATION—The Go-Go's (Richard Gottéher), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M) | ★ | 45 | 3 | ONLY TIME WILL TELL—Asia (Mike Stone), Wetton, Downes; Geffen 7-29970 (Warner Bros.) | 78 | NEW ENTRY | ▲ | MAKE BELIEVE—Toto (Toto), D. Paich; Columbia 18-03143 |
| 13 | 11 | 16 | LET IT WHIP—Dazz Band (Reggie Andrews), R. Andrews, N. Chancler, Motown 1609 | ★ | 46 | 4 | LET ME GO—Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695 | 79 | 89 | 2 | LUANNE—Foreigner (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones; Atlantic 4072 |
| 14 | 18 | 5 | TAKE IT AWAY—Paul McCartney (George Martin), P. McCartney, Columbia 18-03018 | ★ | 47 | 6 | WORDS—Missing Persons (Ken Scott), Bozzio, Cuccurullo, Capitol 9773 | 80 | 90 | 2 | YOUNGER DAYS—Joe Fagin (David Mackay), R. Supa; Millennium 13107 (RCA) |
| 15 | 22 | 12 | YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676 | ★ | 48 | 4 | VALLEY GIRL—Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 4W9-03069 (CBS) | 81 | NEW ENTRY | ▲ | STILL IN THE GAME—Steve Winwood (Steve Winwood), Winwood, Jennings; Island 7-29940 (Atco) |
| | | | | ★ | 49 | 4 | LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, B. ... | 82 | NEW ENTRY | ▲ | I ONLY WANT TO BE WITH YOU—Nicolette Larson (Andrew Gold), M. Hawker, I. Raymond; Warner Bros. 7-29948 |
| | | | | ★ | 50 | 4 | LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, B. ... | 83 | NEW ENTRY | ▲ | EMOTIONS IN MOTION—Billy Squier (Mack, Billy), B. Squier; Capitol 5135 |

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| 17 | 12 | 30 | 17 | 85 | 10 | IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968 |
| 18 | 14 | 14 | 51 | 86 | 14 | PLAY THE GAME TONIGHT—Kansas (Kansas, Ken Scott), K. Livgren, P. Ehart, R. Williams, C.B. Frazier, D. Flower, Kirshner 5-02903 (Epic) |
| 19 | 20 | 15 | 52 | 87 | NEW ENTRY | LET IT BE ME—Willie Nelson (Chips Moman), M. Curtis, P. Delanoë, B. Becaud; Columbia 18-03073 |
| 20 | 16 | 11 | 53 | 88 | 15 | FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427 |
| 21 | 21 | 10 | 54 | 89 | NEW ENTRY | HOW CAN I LIVE WITHOUT HER—Christopher Atkins (Terry Britton), T. Britton, S. Shifrin; Polydor 2210 |
| 22 | 26 | 6 | 55 | 90 | NEW ENTRY | YOUR DADDY DON'T KNOW—Toronto (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986 (Elektra) |
| 27 | 27 | 9 | 54 | 91 | 17 | HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.) |
| 28 | 28 | 6 | 55 | 92 | 18 | EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860 |
| 29 | 29 | 7 | 60 | 93 | 9 | LOVELINE—Dr. Hook (Ron Haftkine), E. Stevens, E. Rabbitt, D. Malley, Casablanca 2351 (Polygram) |
| 30 | 30 | 12 | 65 | 94 | 23 | ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741 |
| 42 | 42 | 5 | 66 | 95 | 15 | CRIMSON AND CLOVER—Joan Jett & The Blackhearts (Ritchie Cordell, Kenny Laguna), T. James, P. Lucia, Boardwalk 7-11-144 |
| 35 | 35 | 6 | 67 | 96 | 21 | THE OTHER WOMAN—Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr., Arista 0669 |
| 39 | 39 | 6 | 68 | 97 | 13 | BREAK IT UP—Foreigner (Robert John "Mutt" Lange, Mick Jones), Atlantic 4044 |
| 32 | 32 | 12 | 86 | 98 | 13 | THIS MAN IS MINE—Heart (Connie, Howie), A. Wilson, S. Ennis, N. Wilson, Epic 14-02925 |
| 33 | 33 | 10 | 91 | 99 | 9 | THE DOCK OF THE BAY—The Reddings (Russel Timmons, Reddings), O. Redding, S. Cropper, Believe In A Dream 5-02836 (Epic) |
| 34 | 34 | 10 | 92 | 100 | 10 | STREET CORNER—Ashford & Simpson (N. Ashford, V. Simpson), N. Ashford, V. Simpson, Capitol 5109 |
| 47 | 47 | 3 | 100 | | | |
| 1 | 1 | 6 | 50 | | | ENOUGH IS ENOUGH—April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn, Capitol 5133 |
| 3 | 3 | 3 | 51 | | | LET ME TICKLE YOUR FANCY—Jermaine Jackson (Jermaine Jackson, Berry Gordy), J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod; Motown 1628 |
| 5 | 5 | 5 | 52 | | | I RAN—A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102 |
| 10 | 10 | 10 | 53 | | | HOOKED ON SWING—Larry Elgart & His Manhattan Swing Orchestra (Larry Elgart), not listed, RCA 13219 |
| 5 | 5 | 5 | 54 | | | GLORIA—Laura Brannigan (Jack White), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048 |
| 12 | 12 | 12 | 55 | | | NICE GIRLS—Eye To Eye (G. Katz), J. Marshall, D. Burg, Warner Bros. 50050 |
| 2 | 2 | 2 | 56 | | | DO YOU WANNA TOUCH ME—Joan Jett & The Blackhearts (Kenny Laguna, Ritchie Cordell), G. Glitter, M. Leander; Boardwalk 11-150-7 |
| 15 | 15 | 15 | 57 | | | ANY DAY NOW—Ronnie Milsap (Ronnie Milsap, Tom Collins), Bacharach, Hillard, RCA 13216 |
| 3 | 3 | 3 | 58 | | | I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton; Atlantic 4068 |
| 12 | 12 | 12 | 59 | | | TAKE ME DOWN—Alabama (Harold Shedd, Alabama), J.P. Pennington, M. Gray, RCA 13210 |
| 2 | 2 | 2 | 60 | | | YOU CAN DO MAGIC—America (Russ Ballard), R. Ballard; Capitol 5142 |
| 2 | 2 | 2 | 61 | | | SOMEBODY'S BABY—Jackson Browne (Jackson Browne), J. Browne, D. Kortchmar; Asylum 7-69982 (Elektra) |
| 5 | 5 | 5 | 62 | | | MEGA FORCE—707 (Keith Olson), T. Howard, K. Russell, J. McClarty, J. Cain, Boardwalk 7-11-146 |
| 3 | 3 | 3 | 63 | | | WHAT'S FOREVER FOR—Michael Murphy (Jim Ed Norman), R. Van Hoy; Liberty 1466 |
| 4 | 4 | 4 | 64 | | | PLANET ROCK—Africa Bambaata and The Soul Sonic Force (A. Baker), A. Baker, J. Robie, Soul Sonic Force, Tommy Boy 823 |
| 4 | 4 | 4 | 65 | | | FOOLIN' YOURSELF—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-03001 (Epic) |
| 3 | 3 | 3 | 66 | | | SHE'S GOT THE GOLDMINE—Jerry Reed (Rick Hall), T. DuBois; RCA 13268 |
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• Continued from page 18

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Wander Sales

• Continued from page 18
management to escape its financial
problems.
Wander operated nine outlets in
the area, dealing in appliances with
special emphasis on audio and video
equipment. Several stores were
closed earlier this year when the
chain was forced into bankruptcy
and none are currently open.
The chain had planned to liqui-
date the inventory of its warehouse
and most of the remaining stores.
The plan called for two locations to
remain open after the liquidation
was completed.
That was challenged by creditors,
who claimed that the surviving
stores could not be operated profit-
ably. They also complained that an
effort to open the two locations
would lessen the amount of money
available to pay claims.
The judge heard testimony from
both sides before ruling that the
creditors failed to provide enough
evidence to prove that the Wander
plan would not work. He then de-
cided to have the trustee conduct a
complete review of Wander's finan-
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NEW TEAM—Janie Fricke and Nashville producer Bob Montgomery have completed their first project together, a CBS album set for fall release. The new material was recently previewed to the CBS Records Nashville marketing and a&r staffs in Soundshop Studios. Congratulating the team is Rick Blackburn, senior vice president and general manager of CBS Nashville.

VIA OSMOND FIRM

Billy Bob's Gets Radio Show

By KIP KIRBY

DALLAS—Less than seven months after its formation, Broadcast International Inc., the marketing arm of Osmond Enterprises' broadcasting division, is launching a national syndicated country radio program weekly from Billy Bob's in Fort Worth.

The two-hour show, "Live From Billy Bob's Texas," will take to the air next January, centering on headline country superstar acts taped in concert during appearances at the popular Texas nightclub. Performances will be recorded on 24-track in-house equipment installed by Osmond Enterprises, then flown from Billy Bob's to the main Osmond entertainment complex in Salt Lake City for editing, mixdown and transfer into disk form for radio.

Broadcast International vice president Gerard Ferri expects "Live From Billy Bob's Texas" to air on some 300 to 500 radio stations. He bases his prediction on the fact that more than 500 stations carried "Triple" and "Willie And Merle," two country syndications produced earlier this year by Broadcast International for the Mutual Broadcasting Network.

There will be heavy emphasis on marketing the program, Ferri says, claiming a half-million dollar budget for production and merchandising. Once the program is in syndication, it will be supported by direct tie-ins with the club and participating sponsors of the show. Also planned are T-shirts, Billy Bob's posters bannered acts recorded in the club, and giveaway trips for listeners to fly expense-paid to Billy Bob's.

Along with the regular weekly segments, Ferri plans "packages" focusing on specific themes, such as a "Best Of Billy Bob's" and a "New Year's Eve At Billy Bob's" edition.

Talent Set For Crossville Fest

NASHVILLE—Willie Nelson, the Oak Ridge Boys and the Charlie Daniels Band are scheduled to headline an outdoor concert Aug. 15 in Crossville, Tenn.

The fest is billed as the "Cumberland Plateau Birthday Bash" by promoter Cumberland Concerts, formerly part of Sound Seventy Productions and Knoxville developer Bill Mullins. Advance tickets are \$17.50; \$20 day of show.

(The club—billed as the world's largest nightclub—featured Bob Hope, Chuck Berry and Razy Bailey, among others, this past New Year's.)

"Live From Billy Bob's Texas" will be offered free to more than 2,100 country radio stations on a 52-week run. These stations will receive press kits explaining the show, along with sampler demo reels; participation will be determined by station response, market size and ratings strength.

Broadcast International Inc. has entered into a three-year contract with Billy Bob's for the show, with a two-year option period. Ferri says the format will be kept "strictly superstar country," even though the club itself books a variety of talent such as the Mamas and Papas and Steppenwolf.

However, pointing out that Broadcast International recently funded the upcoming 12-hour Rolling Stones radio special for the Mutual network, Ferri adds that he expects his firm to become involved in other types of music-related radio and television projects in the future.

Hall Tver Gets New Name, Talent Thrust

NASHVILLE—Tapings are underway at Opryland for Tom T. Hall's "Tom T.'s Pop! Goes the Country Club," the country music tv show syndicated by Show Biz-Multimedia, Inc.

Production started in mid-July for the next season of the show, formerly titled "Pop! Goes the Country," and will continue through Aug. 5. The program has been "revamped," according to Opryland officials, to include a wider variety of entertainment, and a new setting in the theme park's Gaslight Theatre will give it a more intimate "club" atmosphere.

Appearing with Hall is actor/comedian Jim Varney, known to Nashville area tv viewers for his parts in commercials. Country music performers scheduled to perform during the tapings are Sylvia, John Conlee, Randy Parton, Chet Atkins, Kippi Brannon, Boots Randolph, Minne Pearl, Mel Tillis, Wendy Holcombe and Con Hunley.

At least one segment has been taped at Opryland's Dixieland Patio, which is in the park's New Orleans area.

PRICE A MAJOR FACTOR

Country Artists Hot In Vegas

• Continued from page 36

Vegas that the hotel may stop using name talent regularly by fall.

The Sahara, squeezed by entertainers' high fees, has dropped its entire stable of former Las Vegas regulars except for Don Rickles, who has 15 weeks left in his contract there. Alan Baer, entertainment director, says he hires country celebrities occasionally, to mixed success. Eddy Arnold, Crystal Gayle and Roy Clark have done well because of their broad appeal, Baer believes, not because they are country acts. The less successful performers are usually traditional country-style artists unable to draw full audiences because the Sahara is not known as a country music venue.

The Aladdin, once a must in superstars' itineraries, now relies on a stage revue less draining on the hotel's talent budget. It does book developing country talent, however, in its 200-seat open lounge, including Calamity Jane and the Wright Brothers.

Nashville's Lavender Talent Agency president Dan Wojcik wants to see more of this interest in new acts, believing it's a way hotels can book name talent without overspending and thereby avoid standardized revues.

However, Buddy Lee Attractions agent Tony Conway, noting that country bookings are suddenly up everywhere (52 shows set last week alone), says the company may take advantage of the Vegas shift toward stage productions by organizing a revue combining name country acts, an orchestra and unknown singers.

Lonnie Lee, president of Spotlight Promotions and a director of the American Society of Country Music in Vegas, observes a "phenomenal" explosion of developing country acts in local clubs. "There are two or three country bands per club per night. It's wall-to-wall with unknown musicians out here, just the way Broadway in Nashville was near the old Ryman Auditorium."

The Silver Dollar, in operation for over 15 years as a country club, is now joined by the Country Rebel, Cowboy Club, Silver Saddle, Social Circle, Victoria's, Lone Star, Sonny's Saloon and Cow Palace, to name a few. Lee points out that Vegas radio stations KFMS, KVEG and KRAM sponsor monthly parties in the clubs. The American Society of Country Music is planning a "Country Music

Expo '82" in November during a week proclaimed by the mayor as "Country Music Week."

To Chris Columbo, booking agent for VIP (Vegas International Personalities), country music's potential

in Las Vegas is healthier than ever, even in the recession. "After the town takes a year or two off from hiring expensive stars," he says, "country could be big enough they won't be needed anyway."



FINE PERFORMANCE—The Oak Ridge Boys perform their most recent single, "So Fine," at Jamboree In The Hills '82 in Wheeling, W. Va. This was the first year that the Oaks made an appearance at the Jamboree.

Chart Fax

Honky Tonk Time At Summit For Hank Jr.

By ROBYN WELLS

Hank Williams Jr. jumps over Merle Haggard to take the top spot with "Honky Tonkin'." It's Williams' first chart-topper of the year and sixth overall. "Honky Tonkin'" also is the first cover of one of his father's tunes that Williams has released as a single since "Kaw-liga" peaked at 12 in 1980. The original version of "Honky Tonkin'" was released as a 78 prior to the inception of Billboard's Hot Country Singles chart; Williams Sr.'s original "Kaw-liga" hit No. 1 in 1953.

Williams first charted single, "Long Gone Lonesome Blues," which peaked at five in 1964, also was a cover of a chart-topper for his father. The tune hit the top for padre Williams in 1950.

★ ★ ★

Marty Robbins has his first top 10 single in several years as "Some Memories Just Won't Die" moves to starred 10. Robbins' last top 10

tune, "Return To Me," peaked at six in early 1978.

Also currently enjoying his hottest hit of the year is David Frizzell, sans duet partner Shelly West. Frizzell's "I'm Gonna Hire A Wino To Decorate Our Home" shoots to super-starred four, the highest showing for either Frizzell or West since their 1981 chart-topping duet debut, "You're The Reason God Made Oklahoma."

★ ★ ★

"Always On My Mind" stays at the album summit for the eighth week, moving into a tie for second-place with "The Sound In Your Mind" on Willie Nelson's list of longest-running No. 1 solo LPs. Here's the complete list. The date is the year the album hit the top.

1. "Stardust," 11 weeks, Columbia, 1978.
2. "Always On My Mind," eight weeks (so far), Columbia, 1982.
3. "The Sound In Your Mind," eight weeks, Lone Star, 1976.
4. "Honeysuckle Rose" (sound-track), six weeks, Columbia, 1980.
5. "Red Headed Stranger," five weeks, Columbia, 1975.
6. "Greatest Hits (And Some That Will Be)," four weeks, Columbia, 1981.
7. "Somewhere Over The Rainbow," three weeks, Columbia, 1981.
8. "The Troublemaker," three weeks, Lone Star, 1976.
9. "Willie And Family Live," two weeks, Columbia, 1979.

Two albums Nelson has collaborated on have also hit the top spot. His duet RCA package with Waylon Jennings, "Waylon & Willie," stayed at the summit for 11 weeks in 1978. And "Wanted: The Outlaws," recorded with Tompall Glaser, Jessi Colter and Jennings, held the premier position for six weeks in 1976.



Billboard photo by Rick Hanson

AUSTIN PREMIERE—Dolly Parton and Burt Reynolds are welcomed to the premiere of "Best Little Whorehouse In Texas" at Austin's Paramount Theatre by Texas governor Bill Clements and wife Rita (center). Interviewing Reynolds is local radio personality Cactus Pryor.

Billboard Hot Country Singles

Survey For Week Ending 8/7/82

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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 | 3 | 10 | HONKY TONKIN' —Hank Williams Jr. (J. Bowen) M. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462 | 35 | 19 | 15 | TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038 | 69 | 70 | 5 | MORNING, NOON AND NIGHT —Orion (B. Smith) L. Henley, B. Burnette/J. Ward; House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI; Sun 1175 |
| 2 | 2 | 13 | 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 | 44 | 4 | GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999 | 70 | 57 | 6 | TAKE THE MEM'RY WHEN YOU GO —Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colgems/EMI, ASCAP; Asylum 47468 |
| 3 | 4 | 11 | BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993 | 37 | 42 | 5 | I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478 | 71 | 78 | 4 | COUNTRY FIDDLES —Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee/Trail of Tears, BMI, WSD 138 |
| 4 | 8 | 11 | 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.) | 38 | 53 | 2 | PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Heard/Idea Of March, ASCAP; Epic 30555 | 72 | 67 | 5 | EVERLOVIN' WOMAN —Marko Tackett (H. Shedd) D. Linde, D. Devaney; Combine, BMI/Music City, ASCAP; RCA 13255 |
| 5 | 6 | 11 | AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Cootwell/Granite, ASCAP; Columbia 18-02937 | 39 | 30 | 10 | CHEATER'S PRAYER —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram) | 73 | NEW ENTRY | NEW ENTRY | SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282 |
| 6 | 9 | 10 | NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223 | 40 | 41 | 7 | DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/O'Lyric, BMI; Prismo/Curb 1007 (PAID) | 74 | 79 | 3 | COUNTRY BOY'S SONG —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (MSD) |
| 7 | 1 | 11 | I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931 | 41 | 49 | 5 | YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (MSD) | 75 | 86 | 2 | IF MY HEART HAD WINDOWS —Amy Wooley (R. Chaney) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084 |
| 8 | 10 | 10 | I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram) | 42 | 48 | 5 | IT'S HARD TO BE THE DREAMER —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Galeon, ASCAP/Algee, BMI; RCA 13264 | 76 | 85 | 2 | SONG OF THE SOUTH —Tom T. Hall & Earl Scruggs (R. Scruggs, J. Thompson) B. McDill; Hall-Clement c/o Wells Music Group, BMI; Columbia 03033 |
| 9 | 11 | 8 | FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Walback, ASCAP; MCA 52066 | 43 | 47 | 7 | STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, N. Chinn; Chinnichap, BMI; Jaroco 51282 | 77 | 82 | 3 | YOUNG LOVE —Stella Parton (M. Williams) C. Joyner, R. Carter; Lowery, BMI; Townhouse 1058 (Capitol) |
| 10 | 13 | 12 | SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854 | 44 | 35 | 9 | TALK TO ME LONELINESS —Cindy Hurl (J. B. Barnhill) J. Guller; Leona, ASCAP; Churchill 94004 (MCA) | 78 | 84 | 3 | 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 |
| 11 | 14 | 7 | WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Walk, BMI; RCA 13257 | 45 | 56 | 4 | LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139 | 79 | 89 | 2 | IF I EVER NEED A LADY —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (MSD) |
| 12 | 16 | 9 | HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Missenson; Blue Moon/Meritark/April, ASCAP; RCA 13246 | 46 | 72 | 2 | I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chaney) S. Throckmorton; Tree, BMI; MCA 52095 | 80 | 80 | 3 | 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 | 18 | 8 | SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even) —Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966 | 47 | 59 | 4 | I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016 | 81 | 81 | 3 | THIS MORNING I WOKE UP IN NEW YORK CITY —John Kelley (F. Vai, D. Shipley, C. Lee) M. Yonts; Tree, BMI; Comstar-8201 (Mariner) |
| 14 | 17 | 5 | 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 | 48 | 52 | 6 | I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovanni) B. A. Downing, L. Quinn; Metaphor, BMI; Team 1001 | 82 | NEW ENTRY | NEW ENTRY | SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087 |
| 15 | 5 | 11 | TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N' Dixie, BMI; RCA 13210 | 49 | 32 | 9 | I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tompall and The Glacier Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461 | 83 | 83 | 3 | SHE SINGS AMAZING GRACE —Gary Stewart (E. Kilroy) J. Foster, B. Rice; April, ASCAP; RCA-13261 |
| 16 | 20 | 8 | SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Steagall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469 | 50 | 61 | 3 | SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278 | 84 | 87 | 2 | LOVIN' OUR LIVES AWAY —Dave Rowland (J. Stroud) J. Foster, B. Rice; April, ASCAP; Elektra 69998 |
| 17 | 22 | 7 | DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975 | 51 | 58 | 5 | COWBOY IN A THREE PIECE BUSINESS SUIT —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968 | 85 | NEW ENTRY | NEW ENTRY | HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfcezongs, ASCAP; RCA 13286 |
| 18 | 25 | 8 | WHAT'S FOREVER FOR —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466 | 52 | 60 | 5 | ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216 | 86 | 90 | 2 | I AM THE FIRE —David Heavener (D. Heavener, D. Vorndick) D. Heavener; I.S.P.D., ASCAP; Brent 1020 |
| 19 | 21 | 10 | OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681 | 53 | 45 | 15 | SHE IS THE WOMAN —Sugar Grit Cowboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005 | 87 | NEW ENTRY | NEW ENTRY | WAIT TILL THOSE BRIDGES ARE GONE —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035 |
| 20 | 7 | 11 | HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234 | 54 | 60 | 5 | BACK IN DEBBIE'S ARMS —Tom Carlile (G. Kennedy) T. Carlile, Opa-Jooka, ASCAP, Door Knob 82-180 | 88 | NEW ENTRY | NEW ENTRY | GEORGIA ON A FAST TRAIN —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058 |
| 21 | 24 | 7 | YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972 | 55 | 62 | 4 | WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043 | 89 | NEW ENTRY | NEW ENTRY | JEDEDIAH JONES —Wyley McPherson (J. Taylor) J. Taylor, W. McPherson, D. Knutson; Sylvia's Mothers, BMI/First Lady Songs, BMI; I.E. 007 (MSD) |
| 22 | 26 | 6 | WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram) | 56 | 37 | 17 | I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096 | 90 | NEW ENTRY | NEW ENTRY | (So This Is) HAPPY HOUR —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Augie, ASCAP; Elektra 7-69996 |
| 23 | 27 | 6 | BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138 | 57 | 23 | 16 | LOVE NEVER DIES —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02986 | 91 | 76 | 4 | 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 |
| 24 | 31 | 5 | SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268 | 58 | 66 | 4 | I'M DRINKIN' CANADA DRY —Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS) | 92 | 77 | 5 | WE MADE MEMORIES —Boxcar Willie & Penny DeHaven (J. Martin) J. Hudson, K. Seratt; Column 11/Sage Hen, BMI; Mainstreet 952 (Capitol) |
| 25 | 29 | 6 | THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074 | 59 | 69 | 3 | 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 | 93 | 55 | 13 | WHEN YOU FALL IN LOVE —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444 |
| 26 | 12 | 14 | I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884 | 60 | 43 | 11 | MORE NIGHTS —Lane Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470 | 94 | 54 | 15 | I THINK ABOUT YOUR LOVIN' —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438 |
| 27 | 15 | 12 | OH, GIRL —Con Hunley (S. Dorff) E. Record; Unichappell, BMI; Warner Bros. 50058 | 61 | 65 | 4 | YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072 | 95 | 46 | 15 | SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847 |
| 28 | 33 | 5 | DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967 | 62 | NEW ENTRY | NEW ENTRY | LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048 | 96 | 64 | 16 | LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036 |
| 29 | 34 | 6 | NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070 | 63 | 68 | 4 | ROLL OVER BEETHOVEN —Marvel Fats (J. Morris) C. Berry; ARC, BMI, Lobo 11 | 97 | 63 | 7 | I'M TAKING A HEART BREAK —Terry Gregory (M. Sherrill) M. Sherrill, L. Kimball, J. Whitmore; Easy Listening, ASCAP/Algee, BMI/Al Galico; Handshake 02959 |
| 30 | 39 | 6 | NOTHING BUT THE RADIO ON —Younger Brothers (R. Chaney) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076 | 64 | 51 | 11 | JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938 | 98 | 50 | 10 | SO FINE —The Oak Ridge Boys (R. Chaney) J. Otis; Eldorado, BMI; MCA 52065 |
| 31 | 40 | 4 | I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallance, K. Bell, Hall-Clement (Walk), BMI; Warner/Viva 7-29980 | 65 | 88 | 2 | I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260 | 99 | 71 | 11 | 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 |
| 32 | 28 | 14 | 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 | 66 | 74 | 4 | BRINGING OUT THE FOOL IN ME —Gary Goodnight (H. Shedd) T. Seals, E. Setser; Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675 | 100 | 93 | 16 | SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bellis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443 |

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

AUGUST 7, 1982, BILLBOARD

Nashville Scene

By KIP KIRBY

Nearly all of Austin turned out in force to participate and gawk at festivities surrounding the world premiere of Dolly Parton's latest film, "Best Little Whorehouse In Texas," the biggest event to hit this Texas town since Willie Nelson's last annual Fourth of July Picnic.



Reportedly, the Austin screening was the first time for Dolly and Burt Reynolds to view the finished version of the film. They were joined by other cast members, as well as Nashville celeb-

rities (Jerry Reed, the Statler Brothers) and a large contingent of international press and industry executives representing Universal Pictures.

Despite high-90s heat and humidity, Dolly participated in an outdoor Texas barbecue, celebration parade and press conferences stretched over the three-day event. Her sense of humor and one-liners never flagged, even when confronted by the intricacies of trying to describe her role for journalists and tv film crews whose employers frown blackly upon outspoken references to prostitution, bordellos and whorehouses. (Dolly's way around this was to alternate between using "whorehouse" and "chicken ranch.")

Less than two weeks later, Dolly flew to

Nashville for a similar screening. When she came out onstage prior to the beginning of the movie, Dolly reminded the audience that when she'd unveiled "9 To 5" in the same Roy Acuff Theatre two years before, she had come out after the movie was over. "But I'm not about to do that with this one," she laughed, alluding both to the delicate subject matter itself and to advance reviews by critics panning the film.

Burt Reynolds did not attend, but Dolly invited his girlfriend, actress Loni Anderson, with her onstage. Anderson is in Nashville filming her own movie for CBS-TV, "Country Gold." After the screening, invited guests shuffled over to the Opryland Hotel for a post-premiere party. The center of attraction—besides Dolly—was a huge reproduction of the whorehouse portrayed in the

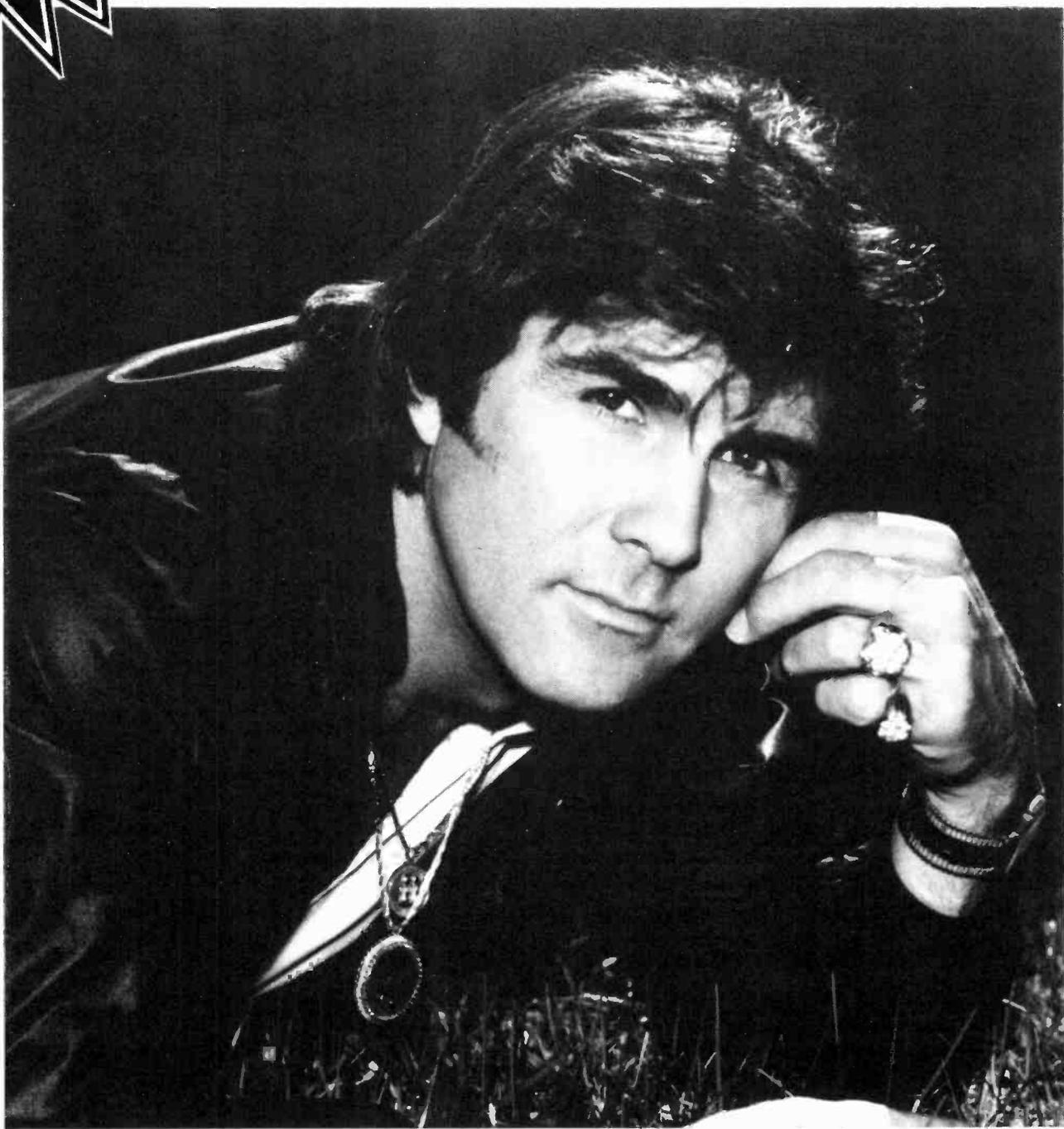
movie, sculpted entirely of blue ice. Also at the party were winners of local radio station "Burt and Dolly Lookalike Contests" from around the country. Most unusual by far was one Parton "lookalike" who called himself Peaches and was sponsored by a country station in Dayton. (Who says country radio is conservative?) Peaches is a professional impersonator who does Dolly as part of his regular act. Dolly herself seemed highly amused by him and a photo of the two together hit the front page of the local evening newspaper here.

Is there no end? A whiskey distillery keeps churning out "collectors' item Elvis decanters" (you unscrew his head to pour the bourbon), and now there's the *Elvis Paperdoll Book* from the authors of the "First Family Paperdoll And

Cut-Out Book." This one features paperdolls of Elvis and Priscilla. (Two of the cut-out dolls show Elvis in underwear and boots.) Costumes depict various career stages of his life, and they are patterned after outfits he wore in his movies and concerts. All the pages feature photos to create a "live effect." So who do we assume will buy this book? Children who won't remember Elvis in the first place? Or adults who are a little old to be playing with paperdolls but can't let his memory alone?

Dolly may be playing Miss Mona in the movie version of "Best Little Whorehouse In Texas," but it's Dottie West who's setting pulses racing as Mona on the stage circuit through Ohio and Michigan. After 39 albums, Dottie wanted to try
(Continued on page 52)

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HIT-FILLED CATALOG

Welk Purchases Baron Music

By EDWARD MORRIS

NASHVILLE—Close on the heels of its recent acquisition of continuing co-publishing rights to the Hank Thompson and Ricky Skaggs catalogs, the Welk Music Group has just completed outright purchase of Waylon Jennings' Baron Music. The Baron catalog contains such hits as "I'm Not Lisa," "Good-Hearted Woman," "It'll Be Her," "Storms Never Last," "Are You Sure Hank Done It This-A-Way" and "Bob Wills Is Still The King."

Last year, Welk bought hit-heavy

Pi-Gem and Chess from Tom Collins and Charley Pride and made co-publishing arrangements with Jerry Gillespie's Somebody's Music and Larry Rogers' Partner and Partnership.

Clearly advantageous to Welk's getting cuts is the fact that many of its writers double as producers, among them Ricky Skaggs, Chips Moman, Jerry Gillespie, Don Williams, Larry Rogers, Kenneth Bell, J.L. Wallace and Terry Skinner.

Since owner Lawrence Welk began acquiring additions to his Champagne Music base in 1958, the company has taken over more than

70 separate catalogs. However, Hall explains, Welk Music was only an acquisition company until 1975, at which time it began buying writers' contracts and signing new writers. That year, Welk purchased Hall's Jack and Bill Music and Hall-Clement Publications and firmly established its Nashville presence.

Now Nashville is the largest of the three Welk branch offices. The company, which is headquartered in Santa Monica under the general managership of Dean Kay, also has operations in Los Angeles and New York.

The Nashville branch suffered an administrative setback early this year when long-time professional manager Roger Sovine assumed a vice presidency at rival Tree International. He was replaced by Bob Kirsch, former general manager of Warner Bros. Records Country division.

Despite its impressive activity, Welk's Nashville division has a total office staff of only seven. While the Nashville writing staff is similarly spare—just 12 writers—it includes such prolific ones as Bob McDill, Chips Moman, Bobby Emmons, and Dickey Lee. In all, the whole Welk operation boasts 35 writers.

tails and anecdotes are too stale and apocryphal to merit the space accorded them. It would have been a better book, too, had Hagan listed the sources of his biographical essays—and an index to names and song titles (at least these) would have made the project more serviceable as a quick reference source.

EDWARD MORRIS

BOOK REVIEW

'Country Music Legends' Spotlights Connections

Country Music Legends In The Hall Of Fame, by Chet Hagan, Thomas Nelson/Country Music Foundation Press, Nashville, 256 pp. \$8.95.

At first glance, this book looks like an overinflated pamphlet for tourists: the cover is gaudy and the "legends" are given only five to seven pages of coverage each, including the pictures.

But by the time you've read through three or four entries, you can see that Hagan has developed a design that will piece the Hall Of Famers together in a way that will show how country music got to be what it is and where it is today. And given the myriad streams that feed into country music, making it all coherent is an admirable accomplishment.

The book is made up of 36 segments—one each for the 36 individuals and acts who have been inducted into the Country Music Hall Of Fame, from Jimmie Rodgers, the Hall's first inductee in 1961, to Grant Turner, tapped for membership in 1981. Arrangement is by date of induction.

Necessarily, the book is slight on the details and documentation that earn the praise of scholars and serious students. But this shortcoming is turned into a benefit because it enables Hagan to focus on significant artistic and political connections.

Newcomers to country music—who think they know all there is to know about such Hall of Famers as Roy Acuff, Chet Atkins, Ernest Tubbs and Bill Monroe—will gain vivid insights through meeting behind-the-scenes giants, like Joe Frank, Steve Sholes, Art Satherly, Paul Cohen, Hubert Long and Connie B. Gay.

What is not clear in all this is how much belongs to Hagan and how much to the research of other writers. Certainly, some of the de-



SURPRISE TRIO—Willie Nelson, left, and Roger Miller, right, join Freddy Powers, topliner at John Ascuaga's Nugget in Sparks, Nev. for a surprise performance. Miller was headlining in the nearby Celebrity Room while Nelson was in town for an overnight stay at the Nugget when they decided to join Powers for a set.

New On The Charts



WYLEY MCPHERSON
"Jedediah Jones" ★

Better known as a songwriter than as an artist, McPherson's track record includes cuts by Loreita Lynn, Sonny James, George Jones, Debby Boone and Tammy Wynette. Last year, he teamed up with Jerry Taylor and longtime friend Billy Sherrill of CBS Records to pen "The Baron" for Johnny Cash.

McPherson began as a writer for the Drake Music Group; when he left, he formed his own publishing company, which went on to create such hits as "Lucille," "Blanket On The Ground," "Two-Story House," and "While The Feelin's Good."

Through his writing, McPherson found himself increasingly interested in recording, and i.e. Records, his label, was formed expressly for launching his career.

For information on booking, contact the Halsey Agency at (918) 663-3883 in Tulsa, Okla., or i.e. Records, 6 Music Circle North, Nashville, Tenn. 37203.

This feature is designed to spotlight acts making their debut on Billboard's Hot Country Singles and Hot Country LP charts.

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Survey For Week Ending 8/7/82

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1 | 20 | 40 | ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 | 40 | 43 | 94 | GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072 CAP |
| 2 | 3 | 40 | WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS | 41 | 42 | 8 | PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH-5003 IND |
| 3 | 2 | 21 | MOUNTAIN MUSIC Alabama, RCA AHL1 4229 RCA | 42 | 34 | 27 | FINALLY T.G. Sheppard, Warner/Curb BSK 3600 WEA |
| 4 | 4 | 39 | BIG CITY Merle Haggard, Epic FE 37593 CBS | 43 | 52 | 3 | UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL |
| 5 | 5 | 16 | HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA | 44 | 41 | 13 | AMAZING GRACE Cristy Lane, Liberty 51117 CAP |
| 6 | 8 | 6 | SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS | 45 | 44 | 34 | CIMARRON Emmylou Harris, Warner Bros. BSK 3603 WEA |
| 7 | 12 | 7 | INSIDE Ronnie Milsap, RCA AHL1-4311 RCA | 46 | 46 | 36 | STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS |
| 8 | 10 | 26 | SOUTHERN COMFORT Conway Twitty, Elektra E1 60005 WEA | 47 | 47 | 97 | I AM WHAT I AM ● George Jones, Epic JE 36586 CBS |
| 9 | 7 | 11 | IN BLACK & WHITE Barbara Mandrell, MCA 5295 MCA | 48 | 57 | 3 | TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS |
| 10 | 23 | 3 | LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty L0-51124 CAP | 49 | 50 | 4 | THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR-9421 MCA |
| 11 | 6 | 22 | BLACK ON BLACK Waylon Jennings, RCA AHL1 4247 RCA | 50 | 53 | 40 | DESPERATE DREAMS Eddy Raven, Elektra 5E 545 WEA |
| 12 | 9 | 16 | HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289 RCA | 51 | 61 | 2 | STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL |
| 13 | 18 | 8 | JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA | 52 | 55 | 92 | GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA |
| 14 | 11 | 15 | LISTEN TO THE RADIO Don Williams, MCA 5306 MCA | 53 | 56 | 4 | BACK IN THE COUNTRY Roy Acuff, Elektra E1-60012 WEA |
| 15 | 13 | 14 | INSIDE OUT Lee Greenwood, MCA 5305 MCA | 54 | 65 | 2 | 16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS |
| 16 | 15 | 15 | WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099 WEA | 55 | 45 | 11 | BROTHERLY LOVE Gary Stewart And Dean Dillon, RCA-AHL-1-4310 RCA |
| 17 | 14 | 10 | QUIET LIES Juice Newton, Capitol ST-12210 CAP | 56 | 48 | 72 | SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965 CBS |
| 18 | 24 | 3 | FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA | 57 | 60 | 4 | SUGAR FREE Dave Rowland, Elektra E1-60011 WEA |
| 19 | 19 | 8 | SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009 CBS | 58 | 49 | 10 | SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315 MCA |
| 20 | 17 | 46 | GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS | 59 | 51 | 61 | FANCY FREE ▲ The Oak Ridge Boys, MCA 5209 MCA |
| 21 | 21 | 49 | THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535 WEA | 60 | 63 | 171 | GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378 RCA |
| 22 | 22 | 7 | LOVE TO BURN Ronnie McDowell, Epic FE-38017 CBS | 61 | 64 | 143 | THE BEST OF EDDIE RABBITT ● Elektra 6E 235 WEA |
| 23 | 20 | 73 | FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 RCA | 62 | NEW ENTRY | NEW ENTRY | JACK GRAYSON SINGS Jack Grayson, Joe-Wes JW 8100 MCA |
| 24 | 16 | 24 | BOBBIE SUE Oak Ridge Boys, MCA 5294 MCA | 63 | 66 | 63 | CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA |
| 25 | 25 | 11 | NUMBER ONES Conway Twitty, MCA 5318 MCA | 64 | 62 | 95 | GREATEST HITS ▲ Ronnie Milsap, RCA AHL1 3772 RCA |
| 26 | 26 | 14 | BUSTED John Conlee, MCA 5310 MCA | 65 | 54 | 20 | SEASONS OF THE HEART John Denver, PCA AHL1-4256 RCA |
| 27 | 33 | 4 | STRAIT FROM THE HEART George Strait, MCA 5320 MCA | 66 | 59 | 72 | JUICE ▲ Juice Newton, Capitol ST 12136 CAP |
| 28 | 27 | 50 | STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532 WEA | 67 | 58 | 17 | WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751 MCA |
| 29 | 35 | 3 | THE LEGEND GOES ON The Staller Brothers, Mercury SRM-1-4048 (Polygram) POL | 68 | 71 | 79 | ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA |
| 30 | 40 | 12 | THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 RCA | 69 | 67 | 5 | FAMILY AND FRIENDS Ricky Skaggs, Rounder 0151 IND |
| 31 | 30 | 113 | MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644 RCA | 70 | 68 | 97 | GREATEST HITS ▲ Anne Murray, Capitol S00 12110 CAP |
| 32 | 31 | 16 | AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719 CBS | 71 | 69 | 57 | SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108 CAP |
| 33 | 29 | 19 | WINDOWS The Charlie Daniels Band, Epic FE 37694 CBS | 72 | 73 | 51 | YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416 CBS |
| 34 | 36 | 26 | THE DAVID FRIZZELL AND SHELLEY WEST ALBUM Warner/Viva BSK 3643 WEA | 73 | 70 | 222 | STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS |
| 35 | 37 | 45 | STRAIT COUNTRY George Strait, MCA 5248 MCA | 74 | 75 | 56 | YEARS AGO The Staller Brothers, Mercury SRM 16002 POL |
| 36 | 39 | 42 | BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541 WEA | 75 | 72 | 9 | I'M GOIN' HURTIN' Joe Stampley, Epic FE-37927 CBS |
| 37 | 38 | 18 | LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP | | | | |
| 38 | 32 | 8 | SOFT TOUCH Tammy Wynette, Epic 37980 CBS | | | | |
| 39 | 28 | 17 | CHARLEY SINGS EVERYBODY'S CHOICE Pride, RCA AHL1-4287 RCA | | | | |

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

2 MILLION RECORDS LATER MICKEY GILLEY'S JUST GETTING STARTED



Ever since the release of the film "URBAN COWBOY" MICKEY GILLEY has been busy polishing his sophisticated country sound...All the while he's been selling records (over two million records in the past 24 months) and dominating

the charts (seven #1's in a row).

Now, with the release of "PUT YOUR DREAMS AWAY," Gilley's got it down perfect. He'll tear your heart out song after song. And he'll have you rocking at the drop of a hat.

MICKEY GILLEY, "PUT YOUR DREAMS AWAY" (FE 38082) including the new hit "PUT YOUR DREAMS AWAY" (14-03055)

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Nashville Scene

• Continued from page 48

something new. Actually, if memory serves correctly, Dottie was offered the part of Miss Mona in the Broadway hit a year or so ago. She was interested, but didn't want to sign a long-run contract for the play which would have taken her off the concert circuit for nine months. Many felt West's professionalism and flair would have

made her a natural for the musical comedy Broadway boards, though.

Merle Haggard headlined the annual Bobby Mackey Day concert at Stone Valley, Ind. recently, with Mackey also doing a set which included his Moon Shine single, "Pepsi Man." Approximately 4,000 fans attended. Sure enough, there was a Dolly Parton-Burt Reynolds lookalike

contest here, too, plus a mean imitation of Jackie Gleason as Buford T. Justice by Cincinnati Billboard's **Al Siefert**.

Emmylou Harris and husband **Brian Ahern** are in good spirits these days, as their Magnolia Sound studios churn out chart hits. Their recording site launched three current country singles: Emmy's own "Born To Run," **Rosanne**

Cash's "Ain't No Money" (which Rodney Crowell mixed there), and newcomer **Karen Brooks'** "New Way Out." Next in line will be Emmy's first live album, mentioned previously in this column.

Fans come in all shapes and sizes. Thus it should surprise no one that Wendy O. Williams (of punk rock group the Plasmatics) stood in the

wings during a recent **Tammy Wynette** concert on Long Island, chanting lyrics to "Stand By Your Man." Understand that European audiences will hear this Tammy Wynette classic updated and modernized by Williams for their market shortly.

Under special visa, **Drazen Vrdoljak**, music editor of Radio Zagreb in Yugoslavia, spent nearly a month in this country, concentrating on Nashville for information on country music and its performers. Although his duties in Yugoslavia include writing and commenting on pop, rock and jazz music, Vrdoljak is strongly interested in country as well, and hopes to take plenty of information on it home with him for possible radio airplay.

Our deepest sympathies to singer **Helen Cornelius**, whose 20-year-old son **Joey** was fatally gored by a bull during a recent rodeo competition. Cornelius learned of the accident as she returned home from a road trip, but was not informed how serious her son's injuries were. By the time Helen and husband **Jerry Garren** drove the two-hour distance to the hospital, **Joey** was already dead.

T.G. Sheppard co-hosted three segments of rock impresario **Don Kirshner's** upcoming tv fare, "Country Jamboree" in L.A. The program is expected to begin airing in mid-August. Meanwhile, T.G. gifted wife **Diana** with a rather special 17th wedding anniversary present not long ago: a **Rolls Royce** he bought from singer **Mickey Gilley**.

And **Clint Eastwood** has announced his plans to direct and star in a new movie which will be filmed on location in Nashville and Memphis. Titled "HonkyTonk Man," the Warner Bros. film starts shooting here the first week of September. The storyline tells of a country singer who leaves his home in Oklahoma to audition for the Grand Ole Opry. Interesting, but we don't know of that many unknown performers who would specifically come to Nashville just to get on the Opry. These days, the Opry isn't the powerhouse for launching careers that it once was. Now, performers must already be established well ahead before expecting an invitation to join the long-time WSM program.

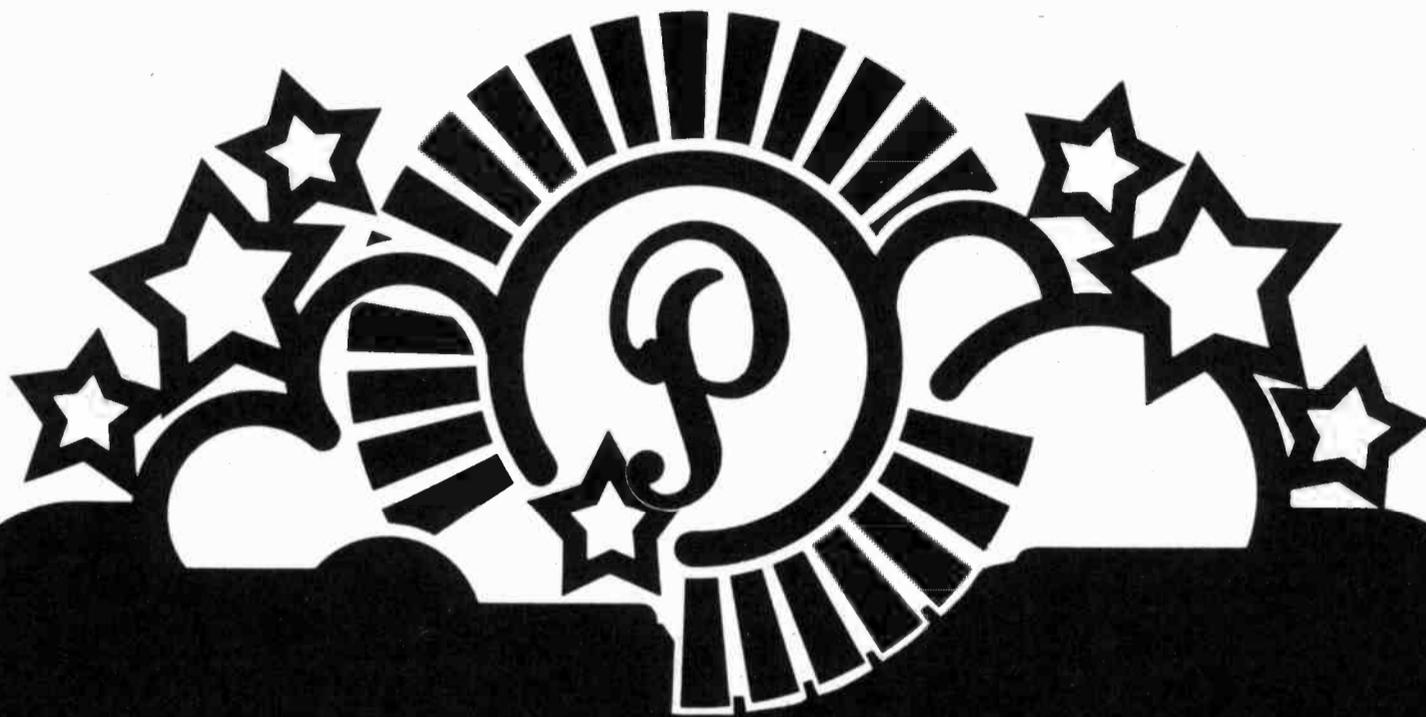
This brings to three the number of films currently under production or pre-production in Music City. The other two are "Country Gold" with **Loni Anderson** and **Earl Holliman**, and "Living Proof," the autobiographical film adaptation of **Hank Williams Jr.'s** book, starring **Richard Thomas**. Curiously, the music for this last movie won't be handled by Hank's regular producer, **Jimmy Bowen**, but by West Coast-based **Michael Lloyd**. Seems for authenticity's sake, they'd want a sound as close to the original as possible—and Bowen is no stranger to arranging music for screen productions. Oh, well, that's Hollywood.

Rodgers Fest Set

JACKSON, Miss.—The first annual **Jimmie Rodgers Old Time Country Music Celebration** is set for Aug. 13-15, with performances by **Wilma Lee Cooper** and the **Clinch Mountain Clan**, **Patsy Montana** and **Bob Everhart**. The closing evening's entertainment will feature a tribute to **Rodgers** and the **Carter Family**.



PRIDE OF FAN FAIR—Charley Pride performs selections from his latest album, "Everybody's Choice," at the RCA Records Fan Fair show. The performance will be included in an upcoming RCA SelectaVision videodisk.



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Chick Corea
Rodney Dangerfield
George Duke
Bill Evans
Little Feat
Firesign Theatre

Steve Fromholz
Mitzi Gaynor
Dizzy Gillespie
Arlo Guthrie
Emmylou Harris
Richie Havens
Helen Hayes
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Melissa Manchester
Chuck Mangione
Herbie Mann
John McLaughlin
Don McLean
Glen Miller Orchestra
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Peter Nero
Randy Newman
Oregon
Dolly Parton
Joe Pass
Oscar Peterson
Shawn Phillips
Jean-Luc Ponty
John Prine
Leon Redbone
Minnie Riperton
Jimmie Spheris
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CKLW

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CKLW CROSSES BORDERS BY RIDING THE AIRWAVES

It isn't easy being an AM station these days, and the job is much tougher if you're an AM station in Canada with most of your signal beaming into the U.S.

But CKLW is a survivor and a prospering one at that. The only reason that the "Big Eight" continues to carry a successful music format against formidable odds is that "the people working here are the strongest radio people I've ever met."

That praise comes from Chuck Camroux, president of the station for the past three years. Camroux is about to retire from the leadership of this 76-member staff and go back to consulting.

One of the key members on Camroux's team is program director Pat Holiday, who, except for six months at WOR-FM New York in 1972, has been with the station for 12 years, first as a jock and then assistant p.d. He became p.d. in February 1980.

In that time Holiday has learned to walk a fine line of a top 40 that is adult enough to attract 25 to 40 year olds, realistic enough to know it cannot attract younger demographics, now locked into the FM dial and with a clear enough purpose to avoid forays into either MOR or AOR.

"We are basically a top 40. We have experimented with MOR and AOR," Holiday says, "But I think we must be a plain top 40. There are some records we have to pass—Tommy Tutone, Ray Parker, John Cougar, the Dazz Band. We certainly wouldn't play AC/DC. We don't want to rock everyone's brains out, but we don't want to be MOR either."

Holiday continues, "As for rotation, we're pure top 40. The power records are played every three hours. But the presentation is softer. It has to do with the length of time the guys have been here."

CKLW's day starts off with Dick Purtan, who's been on the station since October 1978 when he came over from WXYZ when the ABC outlet went to talk. Purtan doesn't play that many records since he takes a number of calls and works closely with his producer Mike Ryan, who does a number of voices for comedy bits.

Purtan's music mix is softer than other dayparts. "The station gets harder as the days goes on," explains Holiday,

Material for this supplement prepared by a Billboard staff writer ("Crosses Borders," "Rosalie Trombley," "Ed Buterbaugh") and Detroit correspondent Constance Crump ("New Business").



CKLW AIR PERSONALITIES. Front row: Dick Purtan, Tom Ryan. Back row: Johnny Williams, Jack London, Joe Evans, Charlie O'Brien, Ted Richards, Scott Miller, Doug Rollins.

"we've pushed Dick into top 40 just about as far as he will go." Purtan's morning show "is definitely an exception" to the station's format, Holiday says.

Purtan is followed by Johnny Williams, who's on from 10 a.m. to 2 p.m. "A nice friendly voice," says Holiday. He's been on the station for 11 years.

Jack London, who arrived two and a half years ago from CFTR Toronto, "has a pretty weird sense of humor," according to Holiday. "The music gets a bit harder" along with the afternoon traffic and service reports. "He's a jock's jock," Holiday says.

Ted Richards takes over from 6 to 10 p.m. "He's been in that slot for 10 years," says Holiday. "He's one of the best night jocks in AM radio. He's toned down. He used to be really wild, but he's older. The station is growing older with its listeners."

Charlie O'Brien is on from 10 p.m. to 2 a.m. and Scott Miller is on overnight. "O'Brien is pretty funny," says Holiday. "All of the guys can do any format you throw at them. They have had to sound (over the years) AOR, top 40, Drake jocks, non-Drake jocks, personality, non-personality. They are all highly skilled. They now have free reign, but they all understand the reason why we're here."

One of the biggest problems Holiday faces is Canadian content. A lot of Canadian content is burned off from 10 p.m. to midnight. "In those two hours we really don't sound like he same station," Holiday says. "There are some good Canadian acts, but many like April Wine and Chilliwack are just too hard, too AOR."

Pat Benatar's "Hit Me With Your Best Shot" was helpful when that was up on the charts. The song is Canadian. But the law can hurt some Canadian acts. "When the law went into effect in 1971," Holiday recalls, "we burned out the Guess Who," a Canadian act. The law requires that 30% of the music a Canadian station plays must be either recorded in Canada, composed by Canadians or performed by Canadians.

Holiday is promotion minded. With the help of promotion manager Al Cecile the station is currently awarding daily prizes to listeners holding a winning Social Security number. The jackpot ranges from \$250 to \$400. About 300 entries a day arrive in the mail. Cecile prefers to spend his budget in such promotions rather than extensive advertising. Working closely with Holiday and the sales department, Cecile probably has as many as 10 meetings daily with one or the other.



Original studio, CKOK, 1932. Call letters changed to CKLW in 1933.



Original CKOK master control room.



CKLW radio and tv studios, opened 1954.

Eager Ear For The New ROSALIE TROMBLEY: RECORD BREAKER, HIT MAKER

A Billboard Advertising Supplement



Rosalie Trombley, CKLW's legendary music director, is visited by Bob Lamm, Pete Cetera and the late Terry Kath of the rock band Chicago.

Rosalie Trombley is a mechanic. A very effective music researcher who's been guiding the music input for CKLW for 14 years.

She's well known and well liked in the record business. She's also a tough lady. "You better have your facts straight, because I do my homework," she likes to tell record promotion people.

Indeed she does. She knows the Detroit retail record scene inside and out and with her assistant Bev Merrill she thoroughly researches what is selling and what is not through a series of calls to retail stores.

She starts at 10 a.m. on Monday and has her tabulations completed by noon on Tuesday "ready for Pat." Pat is Pat Holiday, program director of CKLW, who works closely with Trombley. "I respect her judgment. If she fights for something I will go along. She likes to add the hits. Sometimes she wants to add three records," explains Holiday. "I'll say there's a slot for one and she'll pick the one. It will be a good choice."

Holiday adds, "She understands what we're trying to do (reach a 25 to 40-year-old audience) what it really comes down to is that what's best for the station prevails. But I let her be an island. I let her do her job."

Her job consists of measuring pop, r&b and album sales. "We get a picture from retailers, rack jobbers and one-stops," she explains. We lay this out for the p.d. Pat (Holiday) and I discuss what's happening. I may bring records that we're not playing into these meetings. Pat and I will discuss the various records we're not playing and he'll want to know who's playing them. We look locally versus nationally."

Trombley finds her job and radio "a struggle these days. We don't have the clout we had 10 years ago. Record buyers don't have the loyalty they used to have. They are not as devoted as they were in the days of the Beatles. Maybe they will buy the Stones this month and Ozzy Osbourne the next."

Trombley keeps track of Osbourne and Van Halen, even though CKLW doesn't play these artists. "It isn't as much fun as it was in the late 1960s and '70s," she adds. "Record accounts are more cautious. There's not as much fun or excitement in radio either today."

She notes the record promotion people are frustrated today with radio stations. "They keep coming back with the same records. I like to give them as direct an answer as fast as I can. Record companies want to break records. We no longer care to be first on a record. We have no room to break records. But I try to take care of developing records. I try to get on national records that broke late here."

Holiday agrees that the station will "go on a record that is happening nationally, but is not happening here."

Trombley's research is only half of the hurdles that a record must clear to get on the station. The second step is Holiday's callout research. "We make 200 calls a week," he notes, "some to contestants, our own listeners. We test for burnout, test what other stations are playing." A record has to be in the market for almost two months before it can be tested in callout, Holiday reasons.

But some records get on the air right out of the box. Holiday recalls that when Sheena Easton's "Morning Train" arrived he had a gut reaction and pronounced it a hit.

Although Holiday notes that CKLW "is looked upon as a pop station to break black music, the Gap Band, despite strong r&b play had to wait for clearance by the callout research. Holiday notes that in 70 calls no one was familiar with the group. This resulted in the record being put on hold "for a week or two."

But "Asia is getting 50-year-old ladies to give it a nine" rating, Holiday notes. Holiday only started callouts a few months ago. He wrote his own program for an Apple computer and he now gets male and female data as well as age demographics in five-year spreads.

The station adds two to three records a week. Maybe six records a month are considered for out-of-the box air play. Maybe half of them make it.

This is half of what once was the case, Holiday notes. "It takes longer to get a reading on records now. It's difficult because of the economy." The economy in Detroit and Windsor is particularly down. "That's the value of national research," he adds.

Trombley says she thinks a lot of the record promotion people of Detroit. "I'd rather work with local people I send them out to check my research. If there's a problem with a record, maybe it's a stock problem. Maybe it needs other stations playing the record."

While she has a soft spot for promotion people, she adds that record labels "waste their money hiring independent promotion people."

From One Golden Sound To Another

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CONGRATULATIONS,
CKLW



ON 50 YEARS
IN MOTOR CITY!





Transmitter building located near Harrow, Ontario, opened 1949.



Former CKLW air personalities, from left: Jack Anthony, Johnny Williams, Bill Gable, Don O'Brien, Dave Shafer.



Past president Herbert W. McCord.



CKLW's Windsor Broadcast House and home of the "Big 8."



Former CKLW air personalities, from left: Daddy Don Z, Jim Edwards, Ron Knowles, Walt "Baby Love", Chuck Morgan.



CKLW was mobile back in the '40s, using the station wagon on remote pickups, special event features and field test work.

A Billboard Advertising Supplement

AUGUST 7, 1982, BILLBOARD

CONGRATULATIONS ON YOUR TOP 50. THANKS FOR PLAYING OUR TOP 40.

CKLW



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Double Market Dilemma

TODAY'S NEW BUSINESS: INCREASING MARKET SHARE

A Billboard Advertising Supplement

"Radio is a business first, everything else second," says CKLW president Chuck Camroux. A wholly-owned subsidiary of Baton Broadcasting since 1970, CKLW-AM and CKJY-FM span the U.S.-Canada border, enjoying a double market but also above-normal expenses.

"Ninety-nine per cent of all stations operate from one building. We operate from two and they're 20 miles apart in two different countries. The complications are unique," Camroux continues.

It was Camroux's interest in "unique" CKLW which brought him from a consulting business to the CEO's office at the station three years ago. "Most people think of me as a straight businessman," he says, "but my career was made as a rock program director. Now, it's essential to focus the attention on being a business. It's a necessity when you're dealing in millions of dollars."

Most AM-FM combinations divide their staff along format line. At CKLW, the organization almost seems to have four faces, Camroux says. Even with a four-way division of labor (AM/Canada, AM/Detroit, FM/Canada, FM/Detroit) there is little duplication of staff. "The only separate department is programming," Camroux says. "AM and FM share news, traffic, engineering, accounting, sales and promotion."

It's the other axis that causes the headaches. "We need international telephone lines and mail couriers. Scheduling can really be a problem. If there's a sales meeting for the U.S. sales department, either all the salesman have to drive for an hour, or I do. The day can get really chopped up," he says.

Operational hangups are only part of the problem. Stringent Canadian government regulations, declining profits and audience fragmentation have made CKLW's going rough.

"In the U.S., even forgetting deregulation, the FCC is concerned with legalities and technical questions," Camroux relates. "In Canada, CRTC controls programming. A separate

agency handles the technical end. Regulations are strict on programming. The well-known Canadian content requirements are only a small part. There are broad rules on repetition—18 times a week is the maximum for any FM format. On easy listening stations, the repeat factor is only once or twice weekly. Formats are strictly defined. For example, any song with a sustained beat and electronic accoutrement is in a rock category. If a station makes more than 10% variation on promised performance (as described when the format is assigned) it's considered a format change. Canadian p.d.s are half regular p.d., half statistician."

For management, this means tremendous amount of government liaison. Camroux has testified at both U.S. Senate hearings and its Canadian Parliament counterpart. It costs more to operate in Canada than in the U.S., Camroux claims. On the average, staff must be larger. There is more paperwork. Logs must be filed every Monday. There are fewer stations and all are full-time. In Toronto (population 3 million) there are 17 stations, five non-commercial. In Detroit (population 4 million) there are 54 stations.

Camroux feels stations have a better chance of survival in Canada. "Ad rates in Canada are pretty close in the same market, while in the U.S., tremendous swings are possible," he says.

"Wheeling and dealing is standard in the U.S. but not in Canada, although the soft economy is changing that a little," he adds. Different AM rate cards apply in the two countries, although Camroux points out the per point rate is the same. FM rates are standardized.

CKLW has lost substantial amounts in the past two years, according to Camroux. When RKO owned the station, it was very profitable. Since 1971, profits have been on a decline. Camroux sees two main forces acting to create the earnings drop. "Market fragmentation (the market didn't grow fast

enough for the growth in stations) and decreasing ratings for CKLW (in part due to Canadian content requirements) caused revenues to decrease at the same time expenses increased," he comments. "When the great crash of 1980 hit Detroit, it hit us too. Compared to 10 years ago, our dollar share of the market is much smaller, though actual revenues are up. Adjusted for inflation, they are down. Expenses have increased much more, but given a positive economy, profits will come back," he concludes optimistically.

"Another factor was FM eating AM profits," he says. "In 1979, we decided to change from a country format to big band. Now that the change is accomplished, we feel FM will be profitable by the end of the year. (CKLW-FM country became CKJY-FM 'unforgettable' on Jan. 14, 1982.) We've cut costs there—the station is automated now—but as the stations grows, we want to become live again, except possibly all night."

Since Feb. 1, CKJY-FM has spent nearly a quarter million dollars on promotion, including a Benny Goodman video. "We're using television spots designed specifically for the U.S. and Canada," Camroux reports, "and print ads in specific areas."

"In Canada, we used an outdoor campaign. In Windsor, every bus side and back had our promo and we sent an 80,000 piece four-color mailing to every household."

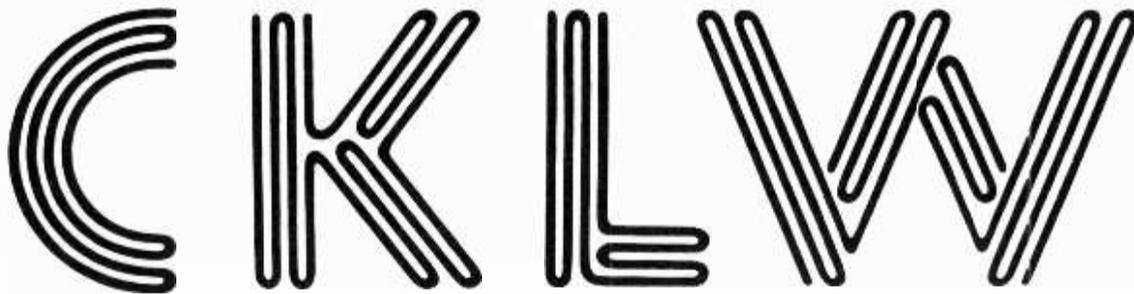
The response to the format change has been overwhelming, Camroux says. "We've gotten hundreds and hundreds of letters from listeners. We got four letters a year when we were country. Since the switch, we get about 200 a day, every one answered. We've had offers of old records, record libraries. The most surprising response has been from 25 to 35-year olds, although they're still the smallest segment of our listeners."

"For AM promo, we're up in the high echelon of dollars spent. On-the-air promotion is much less aggressive than a few years ago." Canadian regulations prohibit more than \$5,000 in merchandise or cash giveaways in a month.

Camroux believes in long-term planning. "It's difficult because radio is different than most industries. The product (programming) can't be planned, therefore the tendency is to avoid long-term planning completely—one year ahead is about the longest at CKLW. We budget for a year with a five-year future focus, aligned in one direction. Despite the difficulties, it has to be done, because it's important for the staff to know what's happening."

One aid to long-range planning has been staff longevity. "Some of our disk jockeys have 15 years on the air, some of the support staff 20 years. Our chief engineer has been with the station for 10 years."

AUGUST 7, 1982, BILLBOARD



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Non-Stop Music

Epic

Portrait

**CKLW YEAR END #1'S
1932-1981**

| | | |
|------|-------------------------------------|--------------------------------|
| 1932 | Brother Can You Spare A Dime | Rudy Vallee |
| 1933 | Lazy Bones | Johnny Mercer |
| 1934 | The Very Thought Of You | Ray Noble |
| 1935 | Red Sails In The Sunset | Vaughn Monroe |
| 1936 | Pennies From Heaven | Bing Crosby |
| 1937 | Bei Mir Bist Du Schon | Andrew Sisters |
| 1938 | Jeepers Creepers | Johnny Mercer |
| 1939 | Beer Barrel Polka | Andrew Sisters & Lawrence Welk |
| 1940 | Frenesi | Artie Shaw |
| 1941 | Amapola | Jimmy Dorsey |
| 1942 | White Christmas | Bing Crosby |
| 1943 | I've Heard That Song Before | Harry James |
| 1944 | Swinging On A Star | Bing Crosby |
| 1945 | Till The End Of Time | Perry Como |
| 1946 | The Gypsy | Ink Spots |
| 1947 | Heartaches | Ted Weems |
| 1948 | Buttons And Bows | Dinah Shore |
| 1949 | Riders In The Sky | Vaughn Monroe |
| 1950 | Goodnight Irene | Gordon Jenkins & The Weavers |
| 1951 | Cry | Johnny Ray |
| 1952 | You Belong To Me | Jo Stafford |
| 1953 | Vaya Con Dios | Les Paul & Mary Ford |
| 1954 | Little Things Mean A Lot | Kitty Kallen |
| 1955 | Cherry Pink And Apple Blossom White | Perez Prado |
| 1956 | Singing The Blues | Guy Mitchell |
| 1957 | All Shook Up | Elvis Presley |
| 1958 | At The Hop | Danny & The Juniors |
| 1959 | Mack The Knife | Bobby Darin |
| 1960 | The Theme From A Summer Place | Percy Faith |
| 1961 | Tossin' And Turnin' | Bobby Lewis |
| 1962 | I Can't Stop Loving You | Ray Charles |
| 1963 | Sugar Shack | Jimmy Gilmer & The Fireballs |
| 1964 | I Want To Hold Your Hand | Beatles |
| 1965 | Satisfaction | Rolling Stones |
| 1966 | I'm A Believer | Monkees |
| 1967 | Light My Fire | Doors |
| 1968 | Hey Jude | Beatles |
| 1969 | Sugar Sugar | Archies |
| 1970 | I'll Be There | Jackson 5 |

| | | |
|------|--|----------------------------|
| 1971 | Joy To The World | Three Dog Night |
| 1972 | Lean On Me | Bill Withers |
| 1973 | Bad, Bad Leroy Brown | Jim Croce |
| 1974 | Bennie And The Jets | Elton John |
| 1975 | Love Will Keep Us Together | Captain & Tennille |
| 1976 | You'll Never Find Another Love Like Mine | Lou Rawls |
| 1977 | You Light Up My Life | Debby Boone |
| 1978 | Stayin' Alive | Bee Gees |
| 1979 | My Sharona | The Knack |
| 1980 | Another One Bites The Dust | Queen |
| 1981 | Endless Love | Diana Ross & Lionel Richie |

50 GREAT PERSONALITIES FROM 50 GREAT YEARS

| | |
|--------------------|-------------------------|
| JACK ANTHONY | EDDY MITCHELL |
| FRANK BRODIE | GARY MITCHELL |
| GARY BURBANK | CHUCK MCKAY |
| ED BUSCH | BOB MOODY |
| TOM CLAY | CHUCK MORGAN |
| TOBY DAVID | JOHNNY MORGAN |
| BUD DAVIES | HANK O'NEIL |
| CHARLIE VAN DYKE | CONRAD PATRICK |
| JIM EDWARDS | DICK PURTAN |
| CHARLIE FOX | SCOTT REGAN |
| JAY FREDERICKS | DUSTY RHOADS |
| BILL GABLE | TED "THE BEAR" RICHARDS |
| PAT HOLIDAY | TOM RIVERS |
| STEVE HUNTER | DUKE ROBERTS |
| CHUCK HOBART | EDDY ROGERS |
| JIM JACKSON | ROBIN SEYMOUR |
| MIKE KELLY | DAVE SHAFER |
| "SUPER MAX" KINKEL | TOM SHANNON |
| TERRY KNIGHT | BOB STATON |
| RON KNOWLES | JOE VAN |
| JACK LONDON | TODD WALLACE |
| WALT "BABY" LOVE | JOHNNY WILLIAMS |
| BILLY MACK | DUKE WINDSOR |
| HAL MARTIN | BILL WINTERS |
| SCOTT MILLER | DADDY DON Z |

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Cover art & design, Miriam King.

ED BUTERBAUGH: Engineering The Stereo Evolution

If CKLW doesn't succeed in an era when increasing listening to music is done on the FM band, it won't be Ed Buterbaugh's fault.

Buterbaugh, who is vice president of engineering for the station, has been overseeing the technical facilities of the station for 10 years. "I've always tried to stay one step ahead of the rest, be a leader, not a follower," Buterbaugh says pointing to a state-of-the-art system.

"We now have an audio prototype system with a re-designed antenna system that is optimized for stereo," Buterbaugh says, noting that CKLW takes delivery on a Harris stereo system Aug. 1.

Buterbaugh says he chose the Harris system because "it is the only system that doesn't require limiters on the signal in order to maintain protection ratios and emission limitations currently specified. Other systems all need filters."

Buterbaugh may have chosen the Harris system, but he realizes, like most radio engineers and management, that it will probably be the receiver manufacturers who will decide which AM stereo system will prevail. The FCC has taken a hands-off stance on competing AM stereo systems and decreed that the marketplace should select a system. Should some system other than Harris be the winner in the AM stereo race, it will be a minor adjustment for Buterbaugh to adapt the Harris transmitter he is installing next month.

Buterbaugh notes that he has "changed the audio processing system five times since I've been here. Four of them were my own systems." The winner of a 1977 Billboard Radio Engineer of the Year award notes that he is "very conscious of listener fatigue and how it is caused by distortion. It's most important to have a good clean signal," he says.

Buterbaugh is doing a lot of work on the FM side too. He's just gotten approval from the stations' board of directors to upgrade CKJY's signal. This sister station, which runs the syndicated MOR "Unforgettable" format, will soon move from a 540-foot tower with 40kw of power to a 700-foot tower with 100kw. "We've already designed a unique audio processing system for it," Buterbaugh says.

A Billboard Advertising Supplement

AUGUST 7, 1982, BILLBOARD

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KJY 94

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AT

CKLW

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50TH

ANNIVERSARY

Congratulations

CKLW

on your

FIRST HALF CENTURY

of

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Company We Keep**



GLEN-WARREN
BROADCAST SALES DIVISION

CANADA

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Congratulations CKLW
from all your friends at EMI America/Liberty.

HAPPY 50th ANNIVERSARY

CKLW!



General News



STEEL AWAY—Stevie Wonder, center, greets two members of Elektra's Steel Pulse following the English reggae group's recent show at the Country Club in Reseda, Calif. That's lead vocalist/rhythm guitarist David Hinds, left, and drummer Steve Nesbitt, right.

In-Store Play Buoyed Birdland

• Continued from page 18

are moving up the charts fastest," Burston reports. "We instituted this practice about 2½ years ago and it made a real improvement in our business."

Burston says this type of pre-programmed play is particularly helpful since Birdland is in easy walking distance of Pimlico racetrack, home of the Preakness. "It provides a steady flow of traffic in front of the store and playing familiar music draws them in," says Burston. "Those people are the ones you really want. You are going to get the regular record buyers anyway."

Burston moves a lot of blank tapes at his 21,000 square foot stores. "But I'd really like to have more 8-tracks. I know the companies are cutting back. But in Baltimore they are still sellers. It takes me a week to get them when I run out."

Reggae Rootline Is Prospering

• Continued from page 31

felt the need for a commercial handle, a tool, that retailers and programmers could look to for information."

A national radio chart, compiled from the playlists of 25 prominent reggae programmers and radio stations, was inaugurated in the newsletter's April issue. "We think the charts are crucial to the commercial acceptance of the music because many AOR people have become interested in reggae," says Grass. "And the charts give a sense of what's being played." He estimates that over 300 reggae shows are broadcast today on both commercial

and non-commercial U.S. stations.

As for AOR's role in expanding reggae's audience base, Grass notes that the format is "starting to dip into the music in a more piecemeal way than before, but today you can hear it all the time, day or night, somewhere on the dial, which was never true before."

In the future, the publisher says he hopes the newsletter will bow a chart to reflect American retail sales of reggae releases. "We don't have the resources at this time," he explains. "That's why we're not a magazine. Neither Tim nor I want to go through the heartbreak of establishing one without the proper capital."

Noting that "hundreds" of new reggae albums are issued worldwide each month, Grass says the newsletter attempts to review between 50 to 75 releases per issue. Other features include a commentary from the editors, and the playlist of a popular reggae air personality.

He concludes that the commitment to such acts as Steel Pulse, Third World and Black Uhuru by Elektra, Columbia and Island, bolstered by independent releases on the Heartbeat, Nighthawk, Alligator, Flying Fish, Epiphany, RAS and Shanachie labels, is a sign that reggae has begun to make genuine commercial inroads.

The Rhythm & The Blues

• Continued from page 14

many fanzines that support the new wave scene can be tapped by blacks as marketing tools. These outlets can be especially useful to local bands or indie labels.

• Despite this openness, there was a patronizing attitude displayed by some registrants at the seminar. Too many folks attending found the use of the phrase "ghetto blaster" by a speaker for too amusing to make one comfortable. There was a "noble savage" mentality at work in some discussions of black music that detracted from the conferences's spirit.

• At the panel in which this writer participated, the question what "new music" meant was raised, since it is rather inexact term. From this view, as a black music fan, there are two fresh areas of black pop music, though neither is entirely new. Rap is one. The other was the effect the synthesizer was having. The sound achieved by records like One Way's "Cutie Pie" and 'D'Train's "Keep On" would be impossible without a battery of electronic gizmos. Almost all the major black hits today are dominated by synthesizer to such a degree you wonder if organ, piano, and even bass are about to become obsolete.

• There is definitely a need for more communication between rock and black pop musicians, such as the surprising Jermaine Jackson/Devo hook up on Jackson's current single. Both from a musical and a marketing viewpoint, it creates excitement and curiosity good for the industry.

Short Stuff: Who says critics can't be creative? Two of the best black music writers around, Barry Michael Cooper and Aaron Fuchs, have teamed up to make some music. Cooper, a regular contributor to the Village Voice, has cut a smooth, summer 12-incher called "Beach Boy" under the name Verticle Lines. Last summer he debuted as a recording artist with "Time" by Telephon on small Harlem International Records. "Beach Boy" is on Aaron Fuchs' Tuff City Records, the former Cash Box editor's recently inaugurated label. Cooper's synthesizer arrangement is quite clever and

shows the man can do with his fingers that type. . . . Any fans of the soap opera "Another World" on NBC will be interested in "Ms. D.J. Rap It Up!" by She on Clappers Records. The 'She' in question is named Shelia Spencer, better known as Thomasina on "Another World." She's a reformed juvenile delinquent trying to be a good girl and is going with this nice guy, but is being tempted by . . . You get the picture. Anyway, this is Spencer's first time on record, though soap opera connoisseurs may remember her from a stint on "The Guiding Light."



FINAL CHECK—RCA artist Keni Burke, right, and manager/executive producer Ed "Chappie" Johnson listen to a playback of his new single, "Ris'n' To The Top." Burke produced, composed and arranged the single and the rest of the material on his "Changes" LP.

Billboard® Black LPs

Survey For Week Ending 8/7/82

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | WEEKS AT #1 | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|----------------|-----------|-----------|--|--|
| | | | | | | | | |
| 1 | 1 | 8 | GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram) | 6 | 39 | 33 | 15 | ATTITUDES Brass Construction, Liberty LT-51121 CAP |
| 2 | 2 | 10 | THROWIN' DOWN Rick James, Gordy 6005GL (Motown) | IND | 41 | 43 | 14 | STILL IN LOVE Carrie Lucas, Solar E1-60008 (Elektra) WEA |
| 3 | 3 | 8 | JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896 RCA | 42 | 41 | 9 | SHARING YOUR LOVE Change, RFC/Atlantic SD 19342 WEA | |
| 4 | 4 | 12 | DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.) WEA | 43 | 40 | 12 | I'LL DO MY BEST Ritchie Family, RCA AFL1-4323 RCA | |
| 5 | 5 | 10 | STREET OPERA Ashford & Simpson, Capitol ST-12207 CAP | 44 | 44 | 8 | THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667 WEA | |
| 6 | 6 | 20 | KEEP IT LIVE Dazz Band, Motown 6004ML IND | 45 | 42 | 24 | TRUST ME Jean Carn, Motown 6010ML IND | |
| 7 | 8 | 11 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown) IND | 46 | 46 | 19 | MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249 IND | |
| 8 | 10 | 20 | BRILLIANCE Atlantic Starr, A&M SP-4883 RCA | 47 | 45 | 5 | DOIN' ALRIGHT O'Bryan, Capitol ST-12192 CAP | |
| 9 | 9 | 16 | STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015 WEA | 48 | 54 | 3 | THE BEST Quincy Jones, A&M SP-3200 RCA | |
| 10 | 12 | 14 | THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590 IND | 49 | 51 | 38 | ZAPP II Zapp, Warner Bros. 23583-1 WEA | |
| 11 | 11 | 16 | ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram) POL | 50 | 51 | 3 | FACE TO FACE Gino Soccio, RFC Atlantic SD 19358 WEA | |
| 12 | 13 | 5 | WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic) CBS | 51 | 55 | 3 | SKYLINE Shy, Salsoul SA-8548 (RCA) RCA | |
| 13 | 7 | 13 | MY FAVORITE PERSON The D'Jays, P.I.R. FZ 37999 (Epic) CBS | 52 | 57 | 2 | FEELIN' LUCKY High Fashion, Capitol ST-12214 CAP | |
| 14 | 18 | 4 | INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS | 53 | 53 | 3 | GREATEST HITS Shalamar, Solar BXL1-4262 (RCA) RCA | |
| 15 | 17 | 7 | SOONER OR LATER Larry Graham, Warner Bros. BSK 3668 WEA | 54 | 59 | 2 | LOVE NOTES Chuck Mangione, Columbia FC 38101 CBS | |
| 16 | 16 | 16 | D TRAIN D Train, Prelude PRL 14105 IND | 55 | 52 | 71 | INNER FEELINGS Billy Ocean, Epic FE 38129 CBS | |
| 17 | 19 | 8 | I'M THE ONE Roberta Flack, Atlantic SD 19354 WEA | 56 | 58 | 15 | THE DUDE Quincy Jones, A&M SP 3721 RCA | |
| 18 | 15 | 14 | JJ Junior Mercury SRM 1-4043 (Polygram) PDL | 57 | 48 | 42 | LOVE ME TENDER B.B. King, MCA MCA 5307 MCA | |
| 19 | 14 | 15 | REUNION The Temptations, Gordy 6008GL (Motown) IND | 58 | 60 | 51 | SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram) POL | |
| 20 | 20 | 20 | WHO'S FOOLIN' WHO One Way, MCA MCA 5279 MCA | 59 | 61 | 67 | BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576 WEA | |
| 21 | 21 | 17 | NIECY Deniece Williams, ARC/Columbia FC 37952 CBS | 60 | 65 | 14 | STREET SONGS Rick James, Gordy GB-1002M1 (Motown) IND | |
| 22 | 25 | 21 | OUTLAW War, RCA AFL1-4208 RCA | 61 | 65 | 6 | THE SEQUENCE The Sequence, Sugar Hill SH 267 IND | |
| 23 | 38 | 2 | KEEPIN' LOVE NEW Howard Johnson, A&M SP-4895 RCA | 62 | 47 | 6 | DROP THE BOMB Trouble Funk, Sugar Hill SH 266 IND | |
| 24 | 27 | 6 | CURRENT Heatwave, Epic FE 38065 CBS | 63 | 63 | 10 | WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.) WEA | |
| 25 | 23 | 26 | DOWN HOME Z.Z. Hill, Malaco MAL 7406 IND | 64 | 56 | 9 | OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.) WEA | |
| 26 | 29 | 5 | HERE WE GO AGAIN Bobby Bland, MCA MCA 5297 MCA | 65 | 49 | 10 | NEW DIMENSIONS The Dramatics, Capitol ST-12205 CAP | |
| 27 | 35 | 6 | HAPPY TOGETHER Odyssey, RCA AFL1-4240 RCA | 66 | 66 | 25 | CONFIDENCE Narada Michael Walden, Atlantic SD 19351 WEA | |
| 28 | 31 | 5 | ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram) POL | 67 | 68 | 47 | YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown) IND | |
| 29 | 34 | 3 | SO EXCITED Pointer Sisters, Planet BKL1-4355 (RCA) RCA | 68 | 70 | 33 | NEVER TOO MUCH Luther Vandross, Epic FE 37451 CBS | |
| 30 | 30 | 5 | ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017 MCA | 69 | 62 | 21 | YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra) WEA | |
| 31 | 32 | 11 | LITE ME UP Herbie Hancock, Columbia FC 37928 CBS | 70 | 64 | 22 | YOU'VE GOT THE POWER Third World, Columbia FC 37744 CBS | |
| 32 | 36 | 4 | AS WE SPEAK David Sanborn, Warner Bros. 1-23650 WEA | 71 | 69 | 15 | LIVE & OUTRAGEOUS Willie Jackson, Spring SP-1-6735 (Polygram) POL | |
| 33 | 39 | 4 | WE ARE ONE Pieces Of A Dream, Elektra 60142-1 WEA | 72 | 72 | 14 | LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173 CAP | |
| 34 | 22 | 10 | STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic) CBS | 73 | 73 | 9 | FRIEND IN LOVE Dionne Warwick, Arista AL 9585 IND | |
| 35 | 37 | 25 | FRIENDS Shalamar, Solar S-28 (Elektra) WEA | 74 | 74 | 35 | STRONGER THAN EVER Rose Royce, Epic FE 37939 CBS | |
| 36 | 24 | 7 | WINDSONG Randy Crawford, Warner Bros. 1-23687 WEA | 75 | 75 | 17 | COME MORNING Grover Washington, Jr., Elektra 5E-562 WEA | |
| 37 | 26 | 13 | TUG OF WAR Paul McCartney, Columbia TC 37462 CBS | | | | LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660 WEA | |
| 38 | 28 | 28 | LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra) WEA | | | | | |

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

View TV Promotion Past Peak Selectivity Seen As Key To Avoiding Over-Saturation

By ENRIQUE FERNANDEZ

NEW YORK—Has Latin tv promotion outlived its usefulness to record companies? A year-and-a-half ago, a tv advertising campaign was an automatic payoff, according to Discos CBS creative director Sergio Rozenblatt. Today, he says his company is more selective about what to promote through tv and he is beginning to see signs of saturation.

Unit sales from small screen advertising are not what they used to be, confirms Caytronics Corp. president Joe Cayre. "If you can sell 50,000 units without tv and 75,000 with it, it's not worth using the medium." Like CBS, his company has not abandoned such promotion, but only for those artists with whom there was prior commitment to tv campaigns.

An LP's national drive costs \$75,000 to \$100,000, according to Cayre, and that excludes Puerto Rico, a market often covered by U.S. licensees. According to Rozenblatt, Puerto Rican tv promotion is even dearer. The CBS executive sees that island as one of the markets where it has reached the saturation point.

Reports from Puerto Rico itself indicate, however, that tv marketing, introduced a year-and-a-half ago by CBS with a Julio Iglesias hits LP, is at its zenith. The charts show greatest hits LPs by long deceased artists, like Tito Rodríguez, and artists who have not had hits in years, as well as current idols such as Wilkins and Danny Rivera.

Session Fees Rising 30% In Mexico

MEXICO CITY—A 30% increase in recording session fees has been agreed upon by Venus Rey, general director of the Mexican musicians' union (SUTM), and Mexican record industry association (AMPROFON) president Armando de Llano. This raise, which will be in effect until the end of June, 1983, is viewed as a compensation for the soaring inflation rate existing in Mexico, which is expected to reach 50% this year.

Another similar jump for SUTM members is expected soon for the services at all nightclubs and entertainment rooms. According to Rey, if the strict edict is not adopted by the venues, a strike will be called.

Rey, who also heads SOMEM (the association for musician's rights where recorded music is played), is additionally looking for an increase in such displacement payments at all discotheques. No details were given as to when such negotiations will begin.

Some artists' tv-marketed hits LPs are reported selling better than their new releases. And though Puerto Rican television's practice of charging a percentage for tv sales has been seen as unfair, some observers believe that this practice is extremely profitable for both tv and record companies alike.

The alarm on the growing unprofitability of tv promotion in the broader Latin American market, which includes Spanish speaking U.S., was sounded last October at the FLAPF (the Latin American industry association) meeting in Acapulco by Guillermo Infante, RCA Mexico's head and the then president of the Mexican industry association, AMPROFON. Infante's presentation became the hot topic of debate in Acapulco, with many industryites claiming that the Latin

American tv concerns which also owned record companies represented unfair competition.

Today, Infante insists on the gravity of the problem, pointing out that networks exercise the right to select which product to advertise and that the advertising rates are geared to grab 50% of the profits. According to the Mexican executive, a Mexican tv campaign costs approximately \$250,000.

CBS' Rozenblatt points out that the usual promotion concept of a "15 greatest hits" LP is worn out, while Infante agrees that the public is no longer naive enough to believe that if it's advertised on tv, it must be great. Cayre, whose expectations for his campaigns are lower than ever sums it up: "Tv promotion used to be new and novel."

South American Market Is Profit Source For U.S. Acts

LOS ANGELES—Solar Records' recording acts Shalamar and Carrie Lucas will play Venezuela, Brazil, Bolivia and Argentina in September and October, according to José Rota, international director and vice president of the company's tours division.

This wing of Dick Griffey's enterprise also handles projects independently for non-Solar acts, and will help organize next year's tour by Van Halen of Venezuela, Colombia, Brazil, Uruguay, Argentina and Chile. Last year, Rota handled Queen's Latin American tour.

The continent can be very profitable for U.S. acts who are accustomed to the flexible scheduling of appearances in those markets. Says Rota, "You have to know that it takes half a day just to have a cup of coffee."

Peerless Sets A&R Cutbacks

MEXICO CITY—Peerless is reducing its a&r department and shifting to independent productions. In the last few months, the Mexican indie has dropped four staff producers. Five upcoming LPs are the result of packages brought in by outside sources.

The independently produced artists are: Anamia, produced by Diego Verdager, under contract to Melody as an artist; Oscar Janot, a Spanish singer produced by himself and Alfredo Dominici; Flower, an American artist, produced by Joe LaGreca and Phillippe Renay; Los Freddy's, produced independently in Los Angeles; Christian, youngest brother of tropical group Los Joao,

He continues, "There has always been a public for American music in Latin America," adding that the Falklands war has not substantially diminished Latin appreciation of English-language material. However, he indicates, Latin America and North America have ignored one another for some time and may do so indefinitely unless there are people willing to understand the peculiarities of the Latin market.

Rota believes that conditions are ripe for working Latin America. "Before the tour, Queen's sales in Argentina, Brazil, Venezuela and Mexico were only 100,000 units," claims Rota. "Three months after the tour they had reached 700,000. What are the record companies waiting for?"

produced by Alejandro Jaen in Madrid.

Peerless international and promotion director Frank Segura claims it makes more sense to have independent producers limited by time and funds than to have them on salary. Most of the independently produced records will be in the ballad genre; ranchero and tropical music will continue with house producers, Poncho Ascencio and Victor Nanni respectively.

Eduardo Rodriguez, one of the producers let go by Peerless, has joined the ranks of the independents, setting his sights for work with record company Musart in the near future.

Bright Future For Mexico, Says Timmer

MEXICO CITY—"Before the end of this century, or even at the conclusion of this decade, I can see Mexico climbing close to the top, right behind the U.S. and Japan," asserts Jan Timmer, PolyGram's worldwide executive vice president, in his first visit to this country. Undaunted by the devaluation of the peso, Timmer expressed more interest in unit sales, which the executive sees jumping during the '80s.

Timmer conceded that his company had not been paying enough attention to the Mexican market and announced plans to return at the beginning of '83.



SOUNDING OFF—The SAR All-Stars, brought to Mexico as guests of that country's "sonideros" (sounders), as the street DJs are called, are greeted by tropical music fans in Veracruz.

Notas

The "Young Lions" concert during last month's Kool Jazz Concert opened with a composition by Cuban saxophonist Paquito D'Rivera, titled "Mariel," the port from which the exodus of Cuban refugees sailed to the U.S. Paquito, a founder of the Cuban jazz group Irakere, had already defected, during a European tour, by the time the Mariel exodus took place. Two Mariel exiles, drummer Ignacio Berroa and conga player Daniel Ponce, soon teamed up with Paquito in the U.S. and the three have been moving forward ever since.

Daniel joined Paquito in the Young Lions lineup and Ignacio played the festival with Dizzy Gillespie, with whom he has been playing for some time. The three of them can be heard together in Paquito's CBS LP, "Blowin'," as well as his soon-to-be-released new one. Daniel, a conguero with solid street credentials, has recorded with Eddie Palmieri, the new wave/funk group Defunkt, and will soon release his own LP.

This Cuban triumvirate found a home, soon after their arrival, at the New York jazz loft Soundscape (today, sadly, struggling to survive). The venue's operator, Verna Gillis, recognized the excitement they were bringing to jazz, Latin, and Latin jazz, and she was right. Today, Paquito, Ignacio and Daniel are hot, proof that good things still come from small islands.

★ ★ ★

Are you ready for Andine rock? Los Jaivas, a Chilean group that fuses hard rock with the indigenous music of the South American mountains, has signed with CBS Chile and will re-release its ambitious "Alturas de Machu Picchu" LP under that label in Brazil, Mexico, Venezuela and Colombia. Los Jaivas were previously signed to the Chilean label SYM.

The group, which has been living in France for a decade, is felt to be Chile's most popular rock attraction. Their 'Alturas' LP is a musical adaptation of Nobel laureate Pablo Neruda's epic poem of the same name, about the famous Inca ruins high in the Peruvian mountain.

★ ★ ★

The unresolved Iglesias/Ross/Streisand triangle is delaying the planned release of Julio Iglesias' English language LP. According to his manager, the LP will come out in November, with or without a duo with one of the famous American singers. . . . "Rafael en Raphael," a

semi-documentary about the Spanish singer, is distributed in the Beta and VHS videocassette format by Telecine, a New York firm that has jumped into the Latin entertainment market by manufacturing and distributing Spanish-language product.

★ ★ ★

It's expected that Mexican crooner José María Napoleón will shift labels from Cisne to Ariola this month. . . . Alicia Juárez has finished an RCA LP of ranchero songs penned by her late husband, José Alfredo Jiménez. . . . José's manager Manolo Noreña is negotiating for the services of Yuri with Gamma executive Luis Moyano. . . . New visa costs for all foreign talent in Mexico has jumped from 2,000 to 20,000 pesos.

As some of the Latin American contestants in the Miss Universe contest strolled in their evening gowns, they were singing along with the crooner who was accompanying their stroll. No wonder—it was José Luis Rodríguez singing his "Dueño de Nada," from the CBS LP of the same title, topping most Latin charts these days. The pageant, held this year in Lima, was the Venezuelan's first appearance on U.S. English-language tv.

El Salvador scares off most international entertainers. Still, Mexican singer Emmanuel plans to visit the

(Continued on opposite page)

Dominican Venue Bows With Sinatra Concert

NEW YORK—A "Concert for the Americas" series inaugurates the new 5,000-seat auditorium in the Dominican Republic's Altos de Chavón center for the arts with a Frank Sinatra pay-tv concert. The Sinatra appearance will be taped by Paramount Video.

The Aug. 20 concert will be the first of a series of performances by international stars in the Caribbean showplace. Altos de Chavón is a Gulf + Western-funded center for the Dominican arts and crafts, located on the Southeastern coast of the Dominican Republic.

The amphitheater follows the traditional lines of the classical Greek amphitheater and features a 10,000 watt sound system. The Sinatra concert is being billed by Altos de Chavón administrator Dominique Bludhorn as "the biggest entertainment event to occur in the Dominican Republic."

Latins Aid English-Language Radio

LOS ANGELES—Hispanic listeners are affecting the ratings of English-language radio stations in New York and Los Angeles. According to a study by Latin marketing firm San Marino Entertainment, urban contemporary stations in New York, and contemporary and AOR formats in Los Angeles, need their Hispanic listeners to retain their position in the Birch Report.

The study claims that Hispanics are responsible for WKTU's leadership position in teens and WRKS' in men and women 25-34, in the Birch reports; 33.8% of New York's WKTU audience are Hispanics, with 20.7% of WRKS and 15.5% of WBL.

In Los Angeles, the Hispanic listener accounts for 49.7% of contemporary station KRLA, 35.1% of KISS, 27.1% of KIQQ, 18.3% of KRTH, and 16.3% of KHTZ. AOR stations claim a smaller, though still substantial, percentage of Hispanic listeners: 14.7% of KMET, 14.2% of KLOS and 10.5% of KROQ.

According to the San Marino study, the L.A. Hispanic audience also buttresses the stations' position in the Birch reports.

Latin

FEDERAL AID CUTS BLAMED

See Sales Drop In Puerto Rico

By JOSANTONIO MELLADO ROMERO

SAN JUAN—Record sales here are down by 30% and the blame, according to a Billboard survey of industry figures, is partly laid on cuts in federal aid, and the atmosphere of fear these cuts have generated. However, a new program that substitutes direct payment for food coupons is seen as a sign of hope for this island's sagging entertainment industry.

Though the federal cuts did not impact on the economy directly until the beginning of this year, Puerto Rican industryites saw signs of a drop months earlier, attributed to the fears that were being generated by daily headlines concerning the cuts. Sales of salsa, a genre popular among lower income consumers, and of American music have been the most seriously affected.

Frank Torres, manager of TH, admits that sales of his company's heavy salsa catalog have dropped, but he points out that TH's acquisition of the EMI/Odeon and Alhambra lines have helped, since these lines are geared toward the ballad.

Torres feels that the new check program which, unlike the food coupons, gives the beneficiaries the freedom to choose how to spend them, will have a positive effect on sales. A cautionary note is sounded by Rafael Cuevas, assistant to Enrique Gonzalez, manager of Discos CBS, the budget for the new check program is considerably lower than the food coupons he says, and there is no way of predicting the effect of what is, in essence, a reduction in available spending funds for the beneficiaries.

Cuevas points out that there's also no way of knowing if his company's drop in sales this year is due to the absence of a Julio Iglesias LP, CBS' surefire seller, or to the federal cuts. Newly signed artist José Luis Rodríguez has not had a CBS LP in the Puerto Rican market long enough to seriously affect sales.

Other record company executives, who have requested that they not be identified, admit privately that sales in Puerto Rico have dropped by 30%.

Distribuidora Aponte, an important Puerto Rican one-stop, reports a 20% drop in new record sales. Pablo

Aponte president of the firm, indicates that his company has not been affected since this drop is offset by the volume sales of tv marketed compilation LPs (see separate story).

American music is experiencing as much as a 40% drop in sales, according to Aponte, with Latin music at 15%. However, since 80% of the record consumers in Puerto Rico be-

long to the lower income group, Aponte is optimistic about the check program.

Green Center Distributor, the country's largest distributor of 45s, reports as much as a 50% drop in sales this year. Salsa and American music are the hardest hit, says Rafael Viera, consultant and promoter for the distributor.



STELLAR CAST—Jose Jose awaits Lani Hall to join him onstage for their duet, "Te Quiero Asi," during his recent concert appearance at Mexico City's El Patio Club. Also in the audience was Herb Alpert. Jose Jose recently signed to the newly created Latin branch of A&M.

A&M To Launch Latin Arm; Initial Roster Of Four Acts

• Continued from page 4

ration with Quintana on Alpert's current "Fandango" album.

Alpert says that project resulted from his decision to mark A&M's 20th anniversary by cutting new sides incorporating Latin elements, thus alluding to the Tijuana Brass debut single which spurred A&M's formation, "The Lonely Bull." It was that instrumental, inspired by Alpert's first visit to a bullfight in Mexico, that prompted Alpert and friend Jerry Moss to partner in A&M and release the record on that label.

"The original intention was to cut three or four sides just for Latin America," notes Alpert in recounting the genesis of A y M. "When we were doing the recording, I got excited about the material and how it was coming out, and flashed on the idea that over the years a lot of people had come up to me, thinking I was retired because the original TJB style was no longer part of what I was doing.

"It led me to believe that maybe there was a whole community of listeners out there that hadn't heard me in a while." Alpert notes that those July, 1981, sessions in Mexico City alerted him to more than the prospect of a new turn in his own recording. Teaming with Quintana, to whom he'd been referred by veteran L.A. bassist Abe Laboriel, Alpert checked out the musical community and was impressed by its size and vitality.

"I saw all these people at CBS down there, pressing and packing

records," he adds, "and I thought they were for all Latin America, only to find out that output was for Mexico alone."

Quintana, who's now working from the A&M lot, adds, "The experience with Herb was really educational for me. I thought if we could apply some of the recording techniques I learned with Herb, we could get his records across over there." Alpert confirms that A y M will include releases by U.S. acts, such as a forthcoming project by his wife Lani Hall, whose own vocal career began on a decidedly Latin note via Portuguese songs cut while with Sergio Mendes and Brasil '66. But both Alpert and Quintana are quick to note that the new wing won't be dominated by mere Latin translations of U.S. pop, an approach Alpert dismisses as "cursory, and probably sort of offensive to Latin audiences."

Indeed, he places the grooming of indigenous Latin talent first among the new project's priorities: "We definitely thought initially in terms of signing Latin acts. The department will be based here, and much of the recording will be, too, but actual production on a specific project will be done anywhere that makes sense for that act."

At the same time, Quintana indicates A y M will not be built along discreet territorial lines, with separate product for each sector of the growing overall market. He contends that territorial boundaries are eroding, pointing toward an increasing potential for artists and styles that can bridge most of the Latin-speaking world, and further asserts that non-Latins can be captured by true contemporary Latin music.

Alpert and Quintana say the initial goal is a roster of four acts. Jose Jose, who's already scored a hit via a duet with Lani Hall, "Te Quiero Asi," is expected to enter the studio for his English A y M recordings early next year.

As for marketing, A&M's Jack Losmann, vice president, international, indicates marketing and distribution is being mapped out now.

Finally, Quintana—whose new mandate carries the title of a&r director of Latin music—says he will use other producers as well as his own projects, and reports he's already scouting Mexican artists through colleagues there.



MULTI-LINGUAL—Roberto Carlos sings one of his hits in his native Portuguese to please Brazilian fans during his recent *Felt Forum* appearance in New York. The concert was predominantly in Spanish for New York's Latin Concertgoers, with some English lyrics.

| Survey For Week Ending 8/7/82 | | | | | |
|-------------------------------|-------------|---|-----------|-------------|--|
| CALIFORNIA | | | FLORIDA | | |
| This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | 1 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 | 1 | 1 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 |
| 2 | 2 | JUAN GABRIEL Cosas de enamorados, Pronto 0702 | 2 | 2 | ROBERTO CARLOS Cama y mesa, CBS 12315 |
| 3 | 4 | LOS YONICS Rosas Blancas, Profono 3074 | 3 | — | ESTELA RAVAL Y LA PEQUENA COMPANIA Tributo amigos, Alhambra 80101 |
| 4 | 5 | FESTIVAL JUGUEMOS A CANTAR 15 exitos infantiles, Musart 1823 | 4 | 14 | PERICO ORTIZ Sabroso, Perico 320 |
| 5 | — | ROCIO JURADO Como una ola, RCA 0101 | 5 | 3 | LUPITA D'ALESSIO Ni loca, Orfeon 5298 |
| 6 | 11 | LOS MUECAS Empate de amor, CBS 20583 | 6 | 13 | ROBERTO TORRES Charanga Vallenata, Guajiro 4013 |
| 7 | — | LUPITA D'ALESSIO Borrare tu nombre, Orfeon 5298 | 7 | — | MADE IN SPAIN Disco Hits, Belter 330118 |
| 8 | — | CAMILO SESTO Mas y mas, Pronto 0700 | 8 | — | BLAS DIEGO Nos quisimos nos amamos, Difre 447 |
| 9 | 8 | LOS BUKIS Profono 3050 | 9 | 10 | LUISA MARIA GUELL Murio Nuestro amor de verano, Compas 7015 |
| 10 | 7 | ALBERTO VAZQUEZ 15 exitos, Telediscos 1024 | 10 | 7 | FESTIVAL JUGUEMOS A CANTAR 15 exitos infantiles, Musart 1823 |
| 11 | 9 | LOS FREDDYS Primer tonto, Peerless 10059 | 11 | — | MARIA MARTHA SERRA LIMA Entre nosotros, CBS 11308 |
| 12 | — | LUIS MIGUEL Un sol, Odeon 73189 | 12 | — | BACCHELLI Prohibido, Belter 330120 |
| 13 | — | EMMANUEL Tu y yo, RCA 0400 | 13 | — | JOAN SEBASTIAN Hay un tren a las cinco, Musart 1827 |
| 14 | 6 | ROBERTO CARLOS Cama y mesa, CBS 12315 | 14 | — | EL GRAN COMBO Nuestro aniversario, Combo 2026 |
| 15 | — | VICENTE FERNANDEZ El numero uno, CBS 20555 | 15 | — | PAPAITO SAR 1030 |
| NEW YORK | | | TEXAS | | |
| This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | 1 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 | 1 | 9 | JUAN GABRIEL Ya no me vuelvo a enamorar, Pronto 0702 |
| 2 | 14 | MENUDO Quiero ser, Raff 9085 | 2 | 7 | RIGO TOVAR 15 exitos, Profono 1504 |
| 3 | 4 | FELIPE RODRIGUEZ 16 exitos originales, TTH 1830 | 3 | — | LUPITA D'ALESSIO Sentimiento ranchero, Orfeon 5295 |
| 4 | 2 | EL GRAN COMBO Nuestro aniversario, Combo 2026 | 4 | 5 | CAMILO SESTO Mas y mas, Pronto 700 |
| 5 | — | TITO RODRIGUEZ 15 grandes exitos, West Side 41 52 | 5 | 2 | RENACIMIENTO 74 Quisiera ser, Ramex 1070 |
| 6 | 7 | CONJUNTO CLASICO Si no bailan con ellos no bailan con nadie, Lo mayor 80 | 6 | 1 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 |
| 7 | — | GILBERTO MONROIG En concierto, Artomax 735 | 7 | 3 | GRUPO PALOMA Puro oro, Mexico-Argentina 1005 |
| 8 | — | WILLIE ROSARIO Amatiza el fogan, TH 2182 | 8 | 12 | RAMON AYALA Amor Vaquero, Freddy 1225 |
| 9 | 15 | BASILIO Karen 59 | 9 | 13 | MANOLO MUNOZ Ando que me lleva, Gas 4625 |
| 10 | — | FELITO FELIX Caytronics 6010 | 10 | — | EMMANUEL Tu y yo, RCA 0400 |
| 11 | 6 | VICTOR WAIL Abusadora vuelve conmigo, Alhambra 176 | 11 | — | LOS PANCHOS Esencia romantica, CBS 20549 |
| 12 | — | JOSEITO MATEO Que te vaya bonito, Quisqueya 35 | 12 | 11 | CADETES DE LINARES Un viejo amor, Ramex 1071 |
| 13 | 5 | LUPITA D'ALESSIO Borrare tu nombre, 5298 | 13 | — | CARLOS Y JOSE Por nuestro bien, TH 2181 |
| 14 | — | DANNY RIVERA 15 grandes exitos, Velvet 6015 | 14 | — | FLACO JIMENEZ El pantalon blue jean, Oina 1028 |
| 15 | 3 | ROBERTO TORRES Charanga Vallenata, Guajiro 4013 | 15 | — | BEATRIZ ADRIANA La reina es el rey, Peerless 2251 |

AUGUST 7, 1982, BILLBOARD

Notas

• Continued from opposite page

country for concerts later this month. . . Enrique y Ana, who played to record audiences in El Salvador last spring, plans to return in October. . . It's economics not politics that has kept artists away from another Central American country, Costa Rica. Ex-El Gran Combo singer Andy Montanez, currently signed with TH, is the first artist to visit the country in six months. . . Back in Los Angeles, Latin radio station KWKW celebrates its 25th anniversary with a free concert this week by several Mexican artists, including Beatriz Adriana.

SACEM Year Termed 'Mediocre' Increase In Revenues Falls Short Of Inflation Rate

• Continued from page 53

them has yet been signed.

Tournier is bitterly critical of the bad press which SACEM receives arising from its quarrels with a very small number of discotheque operators. Personal attacks have been against the director general himself, the report points out, leading to court hearings which he has won.

Tournier expresses the hope that the new minister for cultural affairs, Jack Lang, will see that writers receive some compensation for home taping.

But he condemns the idea that a tape levy should be paid into a fund. The money should go direct to the creators, he insists.

In another development, attempts

by French disco owners to break what they see as the monopoly power of SACEM appear to be running out of steam here.

Tournier says that French courts have now found in the society's favor in 43 separate hearings brought by the discos, with further cases due to be heard in September this year.

The French Prices Commission, watchdog of free competition, also supports SACEM's view of the dispute, according to Tournier.

The society's opponents in the protracted dispute claim its monopoly status means an abuse of power. The laws of the European Economic Community forbid monopoly operation, and some believe the Common market can be used to break the

back not just of SACEM, but also of the other national copyright societies, with competitive rights-collecting organizations being developed to replace them.

In the face of this threat, SACEM president Henry Lemarchand has spoken out in the EEC forum, warning member countries that music—which he referred to as “creation”—is not a commodity like detergent or automobiles.

It could not be dealt with like merchandise, he said. It was essential that Europe accept the idea of a small group of copyright societies representing the rights of authors and composers in EEC member countries.

Lemarchand also unveiled plans to monitor SACEM membership more closely. Rules were in preparation that would exclude “amateurs” and prevent the “invasion” of the society by people who would never be true music professionals.

See 'Nostalgia' Boom For French Industry

PARIS—Nostalgia is proving big business for the French record industry, specially for the music of the 1960s and specifically for the U.S. black music product of that decade.

Vogue Records here is running a cut-price marketing exercise for the old Motown Original and Superstars series, including early recordings of Stevie Wonder and Diana Ross, the albums selling at a little over \$2 at retail level.

FILM DEBUTS IN LONDON

Critics Up Against 'The Wall'

LONDON—“The Wall”, the \$10 million movie adaptation of Pink Floyd's international double-album bestseller, was demolished by critics here after its July 14 opening. The film will make its U.S. debut in New York on Aug. 6.

Most notices indict the shallowness of the film's anti-establishment philosophy while paying tribute to the audacious fusion of live action, animation and music, outcome of a reputedly acrimonious collaboration between director Alan Parker (“Fame,” “Bugsy Malone”), cartoonist Gerald Scarfe and the band's bassist Roger Waters, who devised the concept.

“Obvious,” “hysterical,” “meretricious” and “gross” are some of the adjectives applied to the production, a virtually wordless stream of surreal images dealing with the breakdown of pop star Pink, played by Boomtown Rats leader Bob Geldof in his first film role.

Philip French in The Observer, describing what he calls “this self-indulgent, solipsistic extravaganza,” notes: “It is sad to see so much energy and craftsmanship expended to such gross, mindless effect.”

Guardian reviewer Derek Malcolm writes more kindly: “I found the album inflated, uneven but still quite something and that's exactly what the film is,” going on to single out the climactic neo-Nazi rock concert and Parker's “almost perfect visual synthesis with the music” for special praise.

In the Daily Mail, Margaret Hinxman offers, “The full blast of the Dolby Sound does more than enough justice to a rock score that

methinks protests too much, too loudly.”

“The Wall” director Alan Parker has said: “I honestly believe that a rock'n'roll Nuremberg could happen.”

And he adds: “What we're showing is the effect of rock music on a mindless audience. Our point of view is perfectly clear. We believe we are showing it to be wrong. But of course there's the danger that it may look seductive.”

The danger that some audiences worldwide may see the movie as some kind of endorsement of aggression is noted by some critics.

Bob Geldof himself says: “It all had an amazing effect and impact on me. And I'm rarely shocked into silence.”

Frankfurt Fair Registration Up

FRANKFURT—With more than six months still to go before the next Frankfurt Music Fair, set for Feb. 5-9, 1983, the number of committed exhibitors is already well over the 716 who registered for this year's event.

Around two-thirds are foreign companies from some 30 different countries, the product range taking in musical instruments of all kinds, electronic equipment, sheet music, accessories and specialist literature.

At the 1982 event, more than 25% of the total 36,000 visitors were from 60 foreign countries. For the second year running, a prelude to the fair's opening will be the award of the Frankfurt Music Prize, an endowment worth around \$12,000.

Jett Set For GDR Tour

NEW YORK—Joan Jett and the Blackhearts have set a Sept. 14-23 concert tour of seven cities in the German Democratic Republic. They're said to be the first American band to tour the country in its 37-year history.

For Jett, a worldwide attraction since scoring with “I Love Rock 'n' Roll” on Boardwalk, the arrangements were negotiated by Andreas Dietz, who will be tour manager, and Thomas Stillman, who is the secretary for the GDR cultural agency.

According to the group's press office, Jett approached friends at Trinifold, the management firm for the Who, aware they had relationships with the GDR. Pete

Fountain of Trinifold travelled to East Berlin and is said to have persuaded Stillman to allow Jett to tour the country. East German music fans are able to view her performances through video shows from other parts of Europe.

Dates set so far are in Rosbach (14), Schwerin (15), Gerau (16), Efurt (17, 18), Weimer (19) and Zwickau (20).

Boardwalk does not have distribution of its Jett product in East Germany, although Irv Biegel, president of the label, concedes that recordings may be smuggled into the country. Boardwalk's closest distributor to East Germany is Bellaphon in West Germany.

Blank Tape Royalty Debate Reactivated In Australia

• Continued from page 1

people, deemed to be representative of 74% of the population—that the disk industry's annual losses to home taping are 55.1 million album equivalents. At an average LP pricing of \$8 Australian, this represents a financial loss of some \$440 million (U.S. dollar equivalent is approximately the same at current exchange rates).

But critics of the survey point out that this is more than twice the value of the country's annual record and tape market, as estimated by the government's Industry Assistance Committee. Latter puts the market at \$200 million at list, based on manufacturer shipments to retail.

The opposition forces, spearheaded by the Australian Audio Video Tape Assn. (AAVTA), are lobbying against the record industry's insistence on a royalty on blank tape sales.

In July, 1981, the Attorney General, Senator Peter Durack, announced a review of the audio/visual copying provisions of the 1968 Copyright Act, conceding that: “Recent technological changes have introduced faster, cheaper and simpler methods of audio/visual copying that have highlighted difficult and important issues in the field of copyright.”

This pronouncement, calling for submissions by Dec. 31 last year, set off a powder keg. The months leading up to the closing date were filled with angry claims and angrier counterclaims, many of which found their way into the popular press headlines.

The Attorney General's action was the result of recommendations

of the non-government Committee on Audio and Video Reproduction and Copyright (CAVRC), convened under the direction of the Australian Copyright Council in April, 1978. ACC is partially funded by the government via the Australia Council arts assistance body.

The 1980 report of CAVRC states plainly: “All of us agreed that it is impossible in practice to control or police such domestic reproduction... and the only practicable and just solution is a royalty based on the sale of software and/or hardware.”

“In no way do we see the report as a substitute for a proper process by which the Australian government seeks the views of all those affected by changes in the Copyright Act. We urge the government to begin that process as a matter of urgency.”

Although Senator Durack stressed that “the government is not committed to any views or proposals which have been expressed,” AAVTA, which comprises 11 blank tape manufacturers and distributors, rushed out a press release warning of “a sweetheart deal between the government and the ACC, which it claims comprises 13 people who have vested interests in copyright levies.”

Asserting that “copyright owners have benefited enormously from new technology” and assuring that “AAVTA does not endorse piracy of copyright material which involves systematic illegal duplication for financial gain,” the lobby group challenges the Attorney General's department as “an appropriate medium for a balanced investigation.”

It also stated: “According to the

Copyright Act, most of the taping done off television and radio is illegal. So if the Attorney General agrees to place a levy on blank tapes to refund so-called lost royalties to the artists, then he is condoning illegal taping. How can something be banned and on the other hand be taxed?”

Peter Banki, ACC legal research officer, labels the “opposition” press releases “mischievous rubbish,” claiming that AAVTA simply had not read the report properly. “They are suggesting ludicrous levies like \$15 a tape,” he complains, “but we think it should not be prohibitive at all, probably not more than 5% of the price.”

“We're a group of copyright owners, not users. We don't hide that. Our role is to give free advice on copyright usage and protection. We are an information, advisory and research body. Our special committee, which represents film, educational, television, publishing, electronic hardware, record, radio and copyright protection areas, sought to suggest improvements in copyright law which would be in the public interest.”

Whatever the disputed credibility of the CAVRC report may be, both sides are presuming that the Attorney General will be looking toward levies or royalties in his attempt to revise the law.

While the exact number of submissions lodged with the government is unknown at this point, at least 25 interested parties seem to have made known their feelings on the matter. Among them: AAVTA, ARIA, the Retail Traders Assn., Electronic Importers Assn., ACC,

Australian Performing Rights Assn., and the Audio Visual Distributors Assn.

The ARIA submission, which scrupulously avoids use of the word “levy” in preference to “royalty,” suggests boldly: “Change the Australian Copyright Act to make home taping legal.”

According to John Hayes, executive director: “Levy as a term suggests that the money might go to the government. A royalty applies when intellectual copyright is involved and is administered by the copyright owner. We already have efficient collection societies for copyright royalties and these should be intimately involved with a new collection society for tape/hardware royalties.”

He adds: “Technology is not going to go away so the only solution is to make it legal for people to use technology, provided they're required to pay a fair price for it. The royalty really has to be significant. Fifty cents is too low. Nesuhi Ertegun, head of WEA and IFPI leader, has said that anything below \$2 U.S. is a waste of time and my members agree.”

No matter how long it takes to establish it, the blank tape people do not have the law on their side. The 1911 U.K. Act, the 1909 U.S. Act and, in fact, the copyright laws of all English-speaking countries do not allow the unauthorized use of copyrights. Those laws will not change to accommodate technology.

“In this country we have a legislative precedent. Australia is the only nation to have enacted a photocopying royalty. In 1975, author Frank Moorehouse sued the University of

New South Wales over the complete photocopying of one of his novels. He took the case to the High Court and was successful.

“In 1976, the Franki Committee prepared the Copyright Law Committee on Photographic Reproduction report and in 1980 the Australian Copyright Act was amended to allow a per page royalty.”

“In his second reading speech, the Attorney General indicated that significant copying can take place without the knowledge of the copyright owner, who, from a practical point of view, is unable to enforce his rights.”

Hayes says this “established the principle that users in the educational sphere have to pay and we believe that the government should follow this precedent in the matter of home taping.”

ARIA proposes that the royalty be based on the playing time of the cassette and that no exemptions be allowed for those who do intend to use a blank tape for the recording of a copyright work, on the basis that it may be used for that purpose at a later time. But, understandably perhaps, this aspect is drawing considerable furious flak from opponents.

The joint submission by ARIA's video division and the Audio Visual Distributors Assn. follows similar lines, taking a swipe at the U.K. government's 1981 Green Paper, or consultative document, along the way. “The associations submit that the arguments of the Green Paper are extremely weak and should be given little weight in Australia.”

“Blank tape royalty is a payment for a license and not a compulsory levy for lost sales.”

DUTCH NEWSPAPER OUTLINES SET-UP

Stones' Financial Web Detailed

• Continued from page 9

fewer than 100 employees and less than eight million Dutch Guilders (around 3.2 million) in hard assets, Beusekamp says, including building and machinery, a status which eliminates any obligation to supply public information on financial activities.

This aspect of the Stones' activities has drawn considerable attention here, and there have been discussions of the network of companies in training courses for young Dutch tax inspectors.

According to Beusekamp, the principle of the Rolling Stones' companies is based on the phenomenon of the "substantial holding privilege." This means that the various

companies are, in fact, holding companies, which are financially participating in other companies outside Holland.

The majority of the profits of these foreign companies is coming back to the Stones' financial headquarters here, the point being that they earn and keep as much as possible in fees and income from group activities.

Because Holland is "a fiscal paradise," the Stones' limited liability companies are required to pay a minimum amount of tax.

But another advantage of having financial headquarters here is another trading phenomenon known as "levy at source." In Holland, that levy is some 10% lower than in most

other countries. That is, according to Beusekamp, a very profitable advantage for Promotone BV, which handles the royalties of the Rolling Stones worldwide record sales. This company, apparently, has shares in quite a few companies outside Holland but which sell Rolling Stones' recordings.

Others of the chain of limited companies handle group activities in fields such as concerts, merchandising and music rights.

Promotour BV is now calculating final profits of the Rolling Stones' European tour, which ended in Leeds, England, July 26. Promotour also handled the financial aspects of the group's 1981 tour, which included some 50 full-house gigs.

At this still-early stage of reckoning, the last round of Stones' concerts in North America and Europe pulled in between 3.5 and four million fans. But nobody in the Amsterdam group of companies is prepared to put a financial tag on that, except to state "it's been a multi-million dollar business."

Behind the Stones' financial network is a London-based tax expert, known as Prince Rupert, whose full name is Rupprecht Ludwig Ferdinand Prinze Zu Lowenstein-Wertheim-Freudenberg. He is a former director of the London banking company, Leopold Joseph and Sons.

Prince Rupert and his close associates were approached by Willem Beusekamp for the newspaper report, but insisted they wanted to say nothing about the intricacies of the Rolling Stones' financial web.

Euro Country Music Fest Will Be Competitive Event

AMSTERDAM—Country acts from Britain, Ireland, Norway, Sweden, West Germany and Holland are performing at the first Euro Country Music Festival, to be staged Aug. 8.

The event, set for the Circus Theater in Scheveningen, a seaside resort near The Hague, is promoted by Mickey Hayes' Pennyfarthing Productions, based in the U.K., in conjunction with the Scheveningen Bath Foundation.

It's essentially a competitive event, with preliminary heats, sponsored by the Marlboro cigarette company, run earlier this year in the six territories involved. The finalists perform in three separate categories: groups, girl singers and male singers or duos.

Golden Star Awards go to the winners who will also be featured in a radio and television special produced by the TROS network. Further small-screen exposure is anticipated in the other competing countries.

The U.K. team comprises the Roxan Road Show group, Carey Duncan and Brian Merrills, and Ireland by the group Rendan Shrine, Susan McCann and male duo Two's Company. Norway's team comprises Coast Express, Lilian Askaland and male singer Djoro Haaland, with Sweden represented by Rankarna, girl singer Carola and the duo

'Song Centers' Set In France

PARIS—A number of French cities are setting up "song centers" to encourage the development of young talent.

The centers will be funded not only by local municipalities, but also by grants from the Ministry for Leisure and the Ministry for Labor.

The centers are seen as a means of fostering talent in order to augment France's limited roster of major artists.

Song centers do exist already in Bordeaux, Bourges (where an important festival is held every spring), and Nanterre. Two new centers have recently opened in Nice and in Rennes.

Each center will place emphasis on its own regional style in the fields of rock, jazz and folk, and will concern itself with the musical education given in the schools of the region. They will also promote music specials.

Chips.

Germany's team takes in Head Over Heels, with George Eisenmann as male soloist, and no girl competitor named. The Dutch team is not being announced until the eve of the event.

Special guest act at the festival, which looks set to become an annual event, is U.S. act Tompall and the Glaser Brothers, and the judging panel is headed by Ed Benson, vice president of the Country Music Assn. It's understood here that at least \$40,000 has been invested in the event.

Belgian Media Coalition Targets Indie Radio Policy

PARIS—A new communications media group, with radio and newspapers involved, is to be set up in Belgium in September, according to French independent radio network Europe No. 1.

Its main aim will be to find ways around Belgian governmental regulations which, as in France, ban advertising on independent radio. If ways around the legislation can be found in the Benelux territory, French networks feel they can cash in.

One reason radio advertising is forbidden in the two countries is the fear that advertisers would switch from press to airtime and the resultant loss of revenue would mean many local and provincial news publications going to the wall.

And politicians, certainly in France, are only too aware of the importance of the local press when it comes to culling public support at election time.

In Belgium, programs transmitted by Radio Luxembourg are relayed by cable to free radio stations and these do include advertising spots. But the paid-for space is the responsibility of Luxembourg, not the recipient radio stations.

It looks likely that Europe No. 1 will sign a key business pact with Maurice Brebart, a leading press magnate. The resultant company, DH No. 1, will aim to sell programs via cable to Belgian independents. With such press involvement, that basic objections to on-air advertising would be minimized.

However, it wouldn't be so straightforward in France, where all cable networking belongs to the

EMI Is Second Quarter U.K. Market Leader

LONDON—EMI regains its market leadership in singles and albums according to a survey covering the April-June quarter this year, pushing CBS. First quarter frontrunner, back into second place in both listings.

The figures are based on British Market Research Bureau chart panel samples from \$50 record stores. EMI tops the singles market share with 12.5%, as against the company's 14.1% in the first quarter.

CBS registers a 12.3% tally, as against its 14.8% share in the first three months this year. Next comes WEA with 11.3%, up a little on its 10.7% rating in the first quarter returns.

Despite losing a little in regaining the lead in the singles market share breakdown, EMI improved by much the same margin to head the albums market share with 13.5%, as against 11.7% for the first quarter. CBS, with a 19% tally for the January-March period, totted up 12.4% in coming in second, followed by

Polydor (11.7% as against 7.9% for the first quarter).

Top singles artists for the April-June period were Paul McCartney with Stevie Wonder, Adam Ant and Yazoo, and top album artists were Madness, Roxy Music and Barry Manilow.

Top single records in the second quarter on this performance breakdown were "Ebony and Ivory," by McCartney and Wonder. Then Adam Ant's "Goody Two Shoes" and Yazoo's "Only You." The first three in the album rating: "Complete Madness" by Madness, "Avalon" by Roxy Music, and "Barry Live In Britain" by Barry Manilow.

In a breakdown of labels, Epic emerged top singles operation with 6.7% followed by CBS with 5.3%, then Polydor at 5%. Leading album labels: Polydor and EG, 9%. Then EMI at 6.6% and Epic, 5.3%.

The PolyGram companies, taken as three units together, showed overall growth, with 21.3 percent of albums and 18.8% of singles.

New One-Year Pact Raises U.K. Recording Session \$\$

LONDON—Session recording rates in the U.K. are increased by some 7% as a result of a new collective one-year pact between the Musicians Union and the British Phonographic Industry.

A three-hour recording session now pays 45.50 pounds, or roughly \$80, and the standard fee for a two-hour session is 35.60 pounds (around \$62).

Classical rates for listed orchestras are increased, under the same agreement, by roughly 3.5%, so that a three-hour session by a section principal pays 43 pounds (around \$75) and 35 pounds (just over \$60) for a "rank and file" musician.

Increases applicable to portage payments and rates payable to musi-

cal directors, arrangers and copyists are in line with the increase in the general recording rate.

Agreement has also been reached with the MU on revisions to the promotional film agreement.

A fee of 30 pounds (around \$52) will be paid in the coming year to each musician for the incorporation of a record track into a promotional film, and the fee will be paid at the time when it is intended to make the film, irrespective of the arrangements for subsequent use.

A television transmission fee of 35 pounds (around \$60) will become payable when transmission is made, the fee to cover six transmission units, with a network transmission representing three units.

EROTICA

By WILLEM HOOS

AMSTERDAM—A Dutch-language single, a comic and erotic cover version of this year's Eurovision Song Contest winner, "A Little Bit Of Peace" by West Germany's Nicole, is creating all kinds of commotion and confusion in Holland.

A translation of the title of the single is "A Little Bit Of Money For A Little Bit Of Love," and it's released here on the Olala label of Dutch independent record company Dureco.

The lyrics tell the story of a particularly versatile and adventurous call-girl working in Yab-Yum, Holland's best-known brothel in downtown Amsterdam.

The recording is credited to a girl named Angelique, and producer Aad Klaris, who also penned the lyrics, refuses to reveal her name. "But," he adds meaningfully, "she's one of Holland's best-known singers. Recently her record contract expired, so she was clear to record this single for me."

Despite receiving a minimum of exposure on radio, the single is a big

'Cover' Version Of Eurovision Winner Sparks Controversy In Dutch Market

hit in the Netherlands, making the top 10 inside three weeks, with the 50,000 unit sales mark reached.

The single was recorded at the Stonesound Studio in Roosendaal, was released late May and was first played in local bars and discotheques. The nine Dutch radio networks gave it an early "thumbs down," though the restrictions are gradually being dropped. A somewhat censored version is proving to be more acceptable on air.

Even so, listeners still phone in to say they find the whole thing "indecent and obscene, though Martin Hartman, Dureco press executive, insists the company is getting a most favorable public response as sales soar.

But there is a problem. For 12 years now, a singer from the city Oosterwolde has been singing under the name Angelique. Her real name is Anneke Drent, and she says: "I'm furious. I'm the real Angelique, but now people think I'm the dirty Angelique. I'm getting non-stop obscene phone calls, and I'm in the depth of depression and as far as I'm concerned my career has been

ruined by this single."

The chart single, recorded for Randy Productions, Klaris' own company, is part of his specialist interest in erotic Dutch language material.

Coming at the end of July is an album on Olala featuring Angelique En Haar Ondeugende Vriendinnen (Angelique And Her Naughty Girl Friends). This will include erotic-lyric versions of international hits by such acts as the Goombay Dance Band, Albano and Romina Power from Italy, Gerd Wendehals and Spargo.

What's more, Klaris insists he will reveal the real name of Angelique, sometime in September or October. "By then, she'll be fully signed to Randy Productions and her first release under her own name will be a decent, country-flavored song."

RCA Benelux handles Nicole's original Eurovision winner and the company says it won't comment on the cover version but will "work very hard" on her new single, "My Little Freedom," follow-up to "A Little Bit Of Peace," which sold 200,000 copies in the Netherlands and topped the chart for four weeks.

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BRITAIN

(Courtesy of Music & Video Week)
As of 7/31/82

| SINGLES | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 9 |
| 3 | 5 |
| 4 | 6 |
| 5 | 2 |
| 6 | 4 |
| 7 | 8 |
| 8 | 3 |
| 9 | 14 |
| 10 | 7 |
| 11 | 26 |
| 12 | 13 |
| 13 | 10 |
| 14 | 17 |
| 15 | 20 |
| 16 | 11 |
| 17 | 21 |
| 18 | 12 |
| 19 | 35 |
| 20 | 25 |
| 21 | 15 |
| 22 | 18 |
| 23 | 26 |
| 24 | 30 |
| 25 | 28 |
| 26 | 19 |
| 27 | 32 |
| 28 | 39 |
| 29 | 33 |
| 30 | 16 |
| 31 | 24 |
| 32 | 31 |
| 33 | 38 |
| 34 | NEW |
| 35 | 22 |
| 36 | 22 |
| 37 | NEW |
| 38 | NEW |
| 39 | NEW |
| 40 | 33 |

| ALBUMS | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 16 |
| 3 | 1 |
| 4 | 3 |
| 5 | 4 |
| 6 | 9 |
| 7 | 12 |
| 8 | 5 |
| 9 | 6 |
| 10 | 10 |
| 11 | 8 |
| 12 | 7 |
| 13 | 18 |
| 14 | 17 |
| 15 | 14 |
| 16 | 20 |
| 17 | 13 |
| 18 | 11 |
| 19 | 15 |
| 20 | 27 |
| 21 | 19 |
| 22 | NEW |
| 23 | 23 |
| 24 | 25 |
| 25 | 33 |
| 26 | 21 |
| 27 | 24 |

| | |
|----|-----|
| 28 | 31 |
| 29 | 26 |
| 30 | 28 |
| 31 | 34 |
| 32 | 38 |
| 33 | 36 |
| 34 | 39 |
| 35 | NEW |
| 36 | 35 |
| 37 | NEW |
| 38 | NEW |
| 39 | NEW |
| 40 | 22 |

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 7/27/82

| SINGLES | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 3 |
| 3 | 2 |
| 4 | 4 |
| 5 | 8 |
| 6 | 7 |
| 7 | 9 |
| 8 | 6 |
| 9 | 16 |
| 10 | 10 |
| 11 | 15 |
| 12 | 5 |
| 13 | 13 |
| 14 | 19 |
| 15 | NEW |
| 16 | 12 |
| 17 | NEW |
| 18 | NEW |
| 19 | NEW |
| 20 | 11 |

| ALBUMS | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 6 |
| 3 | 3 |
| 4 | 4 |
| 5 | 2 |
| 6 | 5 |
| 7 | 7 |
| 8 | 8 |
| 9 | NEW |
| 10 | 9 |

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/28/82

| SINGLES | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 2 |
| 2 | 1 |
| 3 | 3 |
| 4 | 4 |
| 5 | 5 |
| 6 | 19 |
| 7 | 6 |
| 8 | 9 |
| 9 | 17 |
| 10 | 8 |
| 11 | 16 |
| 12 | 22 |
| 13 | 7 |
| 14 | 11 |
| 15 | 12 |
| 16 | 20 |

| | |
|----|-----|
| 17 | 23 |
| 18 | 14 |
| 19 | 10 |
| 20 | NEW |
| 21 | 15 |
| 22 | 18 |
| 23 | 13 |
| 24 | NEW |
| 25 | 25 |
| 26 | NEW |
| 27 | NEW |
| 28 | 24 |
| 29 | NEW |
| 30 | NEW |

| ALBUMS | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 2 |
| 3 | 6 |
| 4 | 3 |
| 5 | 4 |
| 6 | 5 |
| 7 | 7 |
| 8 | NEW |
| 9 | 10 |
| 10 | 8 |
| 11 | 11 |
| 12 | NEW |
| 13 | 12 |
| 14 | 17 |
| 15 | 13 |
| 16 | NEW |
| 17 | 21 |
| 18 | 14 |
| 19 | 15 |
| 20 | 15 |

JAPAN

(Courtesy Music Labo)
As of 8/2/82

| SINGLES | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 1 |
| 2 | 2 |
| 3 | 3 |
| 4 | 9 |
| 5 | 4 |
| 6 | 7 |
| 7 | 5 |
| 8 | 6 |
| 9 | 8 |
| 10 | 12 |
| 11 | 11 |
| 12 | NEW |
| 13 | 10 |
| 14 | NEW |
| 15 | NEW |
| 16 | 13 |
| 17 | 19 |
| 18 | 15 |
| 19 | NEW |
| 20 | 14 |

| ALBUMS | |
|-----------|-----------|
| This Week | Last Week |
| 1 | 2 |
| 2 | 7 |

(Continued on page 61)

Canada



ON THE BOARDWALK—Elektra artist Greg Kihn, center, attracted throngs of autograph seekers during a recent signing session at Kelly's Boardwalk store in Edmonton. Here he chats with Dave Welch of CKRA-FM, left, and Lise Birdeau of Kelly's.

DJ&B, Metropolitan Key On Black-Oriented Market

By DAVID FARRELL

TORONTO—Two relatively new record suppliers say they are doing well with a mix of product that, for the most part, is lacking concentrated radio airplay, but is selling as a result of dance club exposure and word of mouth.

DJ&B Record Sales and Metropolitan Records are interrelated companies working out of the same building, the former a singles rack with close to 60 independent retail accounts, the latter an import distributor of dance repertoire from the U.K. and U.S. mainly.

Operators Cyril Kaye and Bruce Bradley created their companies about a year back when the then-operating Canada Record Sales was undergoing internal operational problems. Both were employed by the rack which had built up a sizeable number of black-oriented retail accounts; when they left they decided to concentrate their efforts on supplying these kinds of stores, which both say provide their bread and butter earnings today.

At present, DJ&B has limited its rack sales to the Ontario market, about half of the accounts outside the metro Toronto area and most all working on a cash on delivery basis.

"It works better this way," Bradley relates. "We are a small company and a lot of the accounts we are dealing with are used to this kind of cash payment basis."

Metropolitan, on the other hand, is servicing retail accounts in Ontario and some in the province in

Quebec, the latter the single largest consumer market for dance-oriented music in the country and hugely profitable if one can secure a respectable market share. Interestingly, Metropolitan is working with the market's largest dance music importer in Quebec, Downstairs, as well as Rio Records in Toronto which also imports and exports dance disks.

Kaye, in charge of Metropolitan, says the average wholesale cost on a U.K. 12-inch is approximately \$4.49, which translates to about \$6.98 at retail, "but sometimes higher when an account can get it."

Both are relying on predominantly black-oriented markets for a sales base, but both say an increasing trend toward white mainstream acceptance of black artists such as Rick James is happening. They aren't sure what the explanation is, but say that the disco clubs that were hard-core electro-pop are now mixing black tracks with the electronic beat, which could in part explain the growing interest.

Metropolitan refrains from parallel imports, Kaye says. "We're only interested in releasing material here that is unavailable in the market."

He and DJ&B boss Bruce Bradley concur that the major labels here are cognizant of the growing trend toward black sales, noting that WEA, Quality and PolyGram are all increasing the number of 12-inch dance tracks for commercial release at this time.

CHUM, A&M Link For Domestic LP

TORONTO — CHUM Radio and A&M Records are currently working a national promotion which will climax with the release of an album featuring tracks by bands from various regions in the country.

According to Warren Cosford at CHUM Radio, the concept came out of an earlier plan to take various bands in the regions and put them on the CHUM radio network. However, this proved problematic on a cost basis, so the "Rock Nationals" album came into being.

The CHUM group of stations in Vancouver, Winnipeg, Toronto, Ottawa and Halifax is promoting the concept on air. Basically, local bands are requested to send in two-track tapes of original material to the local station, which then sifts through the material and picks what

it thinks are the most commercially oriented, submitting those songs to the flagship station in Toronto, CHUM.

Finalists are picked by a panel consisting of a CHUM personality, a member of the Canadian Independent Record Production Assn. (CIRPA) and an A&M Records staffer.

The album is expected to go on sale in early December. All profits from the sale of the album go to the artists.

This is the first time a national homegrown album will have been marketed. A number of radio stations across the country have or continue to make regional homegrown albums, few of which are sold outside of the respective market.

International

'Reunion Fever' Hitting Australian Marketplace

SYDNEY—An extraordinary spate of promised, proposed or possible reunions of well-known Australian rock/pop acts has emerged here over the past few weeks.

Without any noticeable downturn in the current live rock market to offer any justification or explanation, the "reunion fever" is embracing acts from the 1960s and 1970s.

One suggestion considered exciting is for a one-off performance by the Easybeats, touted for early 1983, and given credence by singer Stevie Wright on a national television interview here.

The Easybeats were Australia's greatest 1960s group, scoring eight consecutive top five hits in 18 months before setting off for the U.K. and general international acclaim with the classic "Friday On My Mind," recorded in recent times by David Bowie, Peter Frampton and others.

Confirmed and positively booked is a reunion tour by New Zealand's Dragon, who set up base in Sydney in 1976 and fast became a dominant national entity with a string of hits, including "April Sun In Cuba." The band's tour will be covered and recorded for a live album.

Skyhooks, Australia's most successful act domestically with 1975 sales records that have still to be topped, are reportedly rehearsing in the original lineup for a tour later this year. Perhaps the most spectacular and controversial live act this country has produced, this reunion and return to action is seen here as a surefire, victorious comeback.

Then Australia's first international chart-topping pop export,

the Seekers, look like "doing it again" for old times sake, with original lead singer Judith Durham, who until recently had ruled out any chances of a full-scale reunion of the quartet.

Now, according to persistent rumors, she's changed her stance and a return to stage with her old comrades is being contemplated.

Albert Songs To Aid Philippine Foundation

MANILA—Brazilian singer Morris Albert has donated two of his songs to the Popular Music Foundation of the Philippines which sponsors the annual Metro Manila Popular Music Festival and conceived the "Cecil" or local music industry awards.

Albert, best-known for his hit "Feelings," says it is his way of "doing something and giving it a cause." The songs involved are "Manila Nights," co-written with Butch Monserrat and Geri Yoergler, and "Manila Girl." Both are featured on a single produced by visiting American Hal Yoergler.

A distribution deal is under negotiation with OctoArts International, local licensee for Albert's records, though the company says release may have to be delayed to avoid conflict with a current Albert hit, "Do You Miss Me."

After the donation, Albert attended a reception in his honor hosted by Foundation chairperson Imee Marcos.

Euro Ballet Companies Using Pre-recorded Tapes

PRAGUE—Leading European ballet companies are turning to this city's orchestras and recording studios for purpose-made tapes of the scores they are to perform.

Many companies prefer to work with tapes rather than hire an orchestra, not least because of the money saved in performance and on tour. But negotiations with rights holders may be too complicated, especially where a number of different composers are involved, or the music may not have been recorded by a record company at all.

Conductor Andre Presser of the Ballet National De Marseille was one of the first to discover that time and money could be saved by recording the music in Prague with a local orchestra needing little rehearsal time and a studio staff used to varied orchestral combinations.

Both were found in the Film Sym-

phonic Orchestra, which has its own studio and records film scores for the large output of the local movie production industry. Since the beginnings of the association in 1981, the Marseille ballet has recorded music for two productions: "Proust Ou Les Intermittances Du Coeur" and "I Love Paris," this last using mainly pop tunes from the '30s and '40s.

Additionally, Andre Presser employed the Prague National Theatre Orchestra to record Richard Strauss's "Josephslegende" for Festival International De La Dance, while noted composer Frederico Moreno-Torroba came specially to Prague to record his ballet, "El Quijote," with the Film Symphonic Orchestra.

Now word of the availability of this service has begun to spread, and the next company to use the facility for recording its own accompaniments will be the Madrid Ballet.

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• Continued from page 60

| | | |
|----|-----|--|
| 3 | 2 | PEARL PIAJU, Matsutoya 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, Telchiku |
| 11 | 10 | BOYS V GIRLS, Shibugakita, CBS/Sony |
| 12 | NEW | BANZAI, Masahiko Kondo, RVC |
| 13 | 11 | GEORGE, George Yanagi, Warner-Pioneer |
| 14 | 14 | BIOGRAPHY II, Takao Kisugi, Kitty |
| 15 | 9 | 2222NEN PICNIC, Tulip, 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, Elichi Ohtaki, CBS/Sony |
| 20 | NEW | LOVE ISLAND, Third World, CBS/Sony |

AUSTRALIA

(Courtesy Kent Music Report) As of 8/2/82 SINGLES

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 2 | I RAN, A Flock Of Seagulls, Jive |
| 2 | 1 | I'VE NEVER BEEN TO ME, Charlene, Motown |
| 3 | 3 | SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom |
| 4 | 8 | POISON ARROW, ABC, Mercury |
| 5 | 5 | HUNGRY LIKE THE WOLF, Duran Duran, EMI |
| 6 | 12 | CRIMSON & CLOVER, Joan Jett & Blackhearts, Liberation |
| 7 | 4 | KEY LARGO, Bertie Higgins, Epic |
| 8 | NEW | GOODY TWO SHOES, Adam Ant, CBS |
| 9 | 7 | VIEW FROM A BRIDGE, Kim Wilde, Rak |
| 10 | 6 | MORE THAN THIS, Roxy Music, Polydor |
| 11 | 9 | DON'T YOU WANT ME, Human League, Virgin |
| 12 | 17 | CLASSIC, Adrian Gurvitz, Rak |
| 13 | 10 | PROMISED YOU A MIRACLE, Simple Minds, Virgin |
| 14 | NEW | I KNOW WHAT BOYS LIKE, Waitresses, Polydor |
| 15 | 16 | NO TIME, Mondo Rock, WEA |
| 16 | NEW | ONLY YOU, Yazoo, Mute |
| 17 | 11 | BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury |
| 18 | 15 | MIKEY, Tony Basil, Radialchoice |
| 19 | 19 | HOLD ME, Fleetwood Mac, Warner Bros. |
| 20 | 20 | DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis |

ALBUMS

| | | |
|----|----|--|
| 1 | 2 | SONS OF BEACHES, Australian Crawl, EMI |
| 2 | 1 | AVALON, Roxy Music, Polydor |
| 3 | 5 | TUG OF WAR, Paul McCartney, Parlophone |
| 4 | 3 | TIME AND TIDE, Split Enz, Mushroom |
| 5 | 4 | MIRAGE, Fleetwood Mac, Warner Bros. |
| 6 | 7 | SOLID GOLD EASY ACTION, T. Rex, EMI |
| 7 | 6 | RIO, Duran Duran, EMI |
| 8 | 8 | NUOVO MONDO, Mondo Rock, WEA |
| 9 | 10 | CHARIOTS OF FIRE, Vangelle, Polydor |
| 10 | 12 | SELECT, Kim Wilde, Rak |
| 11 | 11 | STILL LIFE, Rolling Stones, Rolling Stones |
| 12 | 9 | DARE, Human League, Virgin |

| | | |
|----|-----|--|
| 13 | 20 | EYE IN THE SKY, Alan Parsons Project, Arista |
| 14 | 14 | FRIENDS OF MR. CAIRO, Jon & Vangellis, Polydor |
| 15 | 15 | ORIGINAL MUSIQUARIUM, Stevie Wonder, Motown |
| 16 | 13 | HOT AUGUST NIGHT, Neil Diamond, MCA |
| 17 | NEW | PICTURES AT ELEVEN, Robert Plant, Swan Song |
| 18 | 17 | 1982 WITH A BULLET, Various, EMI |
| 19 | NEW | A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive |
| 20 | 16 | CIRCUS ANIMALS, Cold Chisel, WEA |

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 7/31/82 SINGLES

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Recs. |
| 2 | 3 | 'N BEETUE GELD VOOR EEN BEETJE LIEFDE, Angelique, Olala |
| 3 | 4 | AVALON, Roxy Music, Polydor |
| 4 | 7 | O.O. DEN HAAG, Harry Klorkestein, Polydor |
| 5 | 5 | BISCAYA, James Last, Polydor |
| 6 | 2 | DIEP IN MIJN HART, Andre Hazes, EMI |
| 7 | NEW | AFRICA, Toto, CBS |
| 8 | NEW | CHALK DUST/THE UMPIRE STRIKES BACK, The Brat, Hansa |
| 9 | NEW | KIDDY KIDDY KISS ME, Highway, CNR |
| 10 | NEW | SIGNED SEALED DELIVERED, Boys Town Gang, Rams Horn |

BELGIUM

(Courtesy Humo Magazine) As of 7/27/82 SINGLES

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 1 | I WILL FOLLOW YOU, Jose, CNR |
| 2 | 7 | SOMEONE LOVES YOU HONEY, June Lodge, Arista |
| 3 | NEW | I'VE NEVER BEEN TO ME, Charlene, Motown |
| 4 | 9 | WORDS, F.R. Davids, Carrere |
| 5 | 2 | CAN'T TAKE MY EYES OFF YOU, Boys Town Gang, Ramahorne |
| 6 | NEW | DYNAMITE, Vanessa, Dureco |
| 7 | NEW | ABRACADABRA, Steve Miller, Mercury |
| 8 | NEW | BISCAYA, James Last, Polydor |
| 9 | 5 | DADADA, Trio, Phonogram |
| 10 | NEW | TORCH, Soft Cell, Phonogram |

ALBUMS

| | | |
|---|---|--|
| 1 | 1 | AVALON, Roxy Music, Polydor |
| 2 | 2 | STILL LIFE, Rolling Stones, Rolling Stones |
| 3 | 5 | CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen |

| | | |
|---|-----|---|
| 4 | NEW | ABRACADABRA, Steve Miller Band, Mercury |
| 5 | 3 | SELECT, Kim Wilde, Rak |

NEW ZEALAND

(Courtesy Record Publications) As of 7/25/82 SINGLES

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | E-I-P-O, Prince Tui Teka, RCA |
| 2 | 2 | BEAUTIFUL WOMAN, Toots & Maytals, Festival |
| 3 | 6 | FOREVER NOW, Cold Chisel, WEA |
| 4 | 3 | I LOVE ROCK & ROLL, Joan Jett & Blackhearts, Boardwalk |
| 5 | 10 | THE OTHER WOMAN, Ray Parker Jr., Arista |
| 6 | 4 | I COULD BE HAPPY, Altered Images, CBS |
| 7 | 5 | I'VE NEVER BEEN TO ME, Charlene, Motown |
| 8 | 8 | POISON ARROW, ABC, PolyGram |
| 9 | NEW | KEY LARGO, Bertie Higgins, Epic |
| 10 | 9 | SIX MONTHS IN A LEAKY BOAT, Split Enz, PolyGram |

ALBUMS

| | | |
|----|-----|--|
| 1 | 2 | AVALON, Roxy Music, Polydor |
| 2 | 1 | I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk |
| 3 | 4 | BUSINESS AS USUAL, Men At Work, CBS |
| 4 | 3 | TIME & TIDE, Split Enz, PolyGram |
| 5 | 5 | DARE, Human League, Virgin |
| 6 | 6 | EYE IN THE SKY, Alan Parsons Project, Arista |
| 7 | 10 | CIRCUS ANIMALS, Cold Chisel, WEA |
| 8 | 8 | STILL LIFE, Rolling Stones, Rolling Stones |
| 9 | 7 | RIO, Duran Duran, EMI |
| 10 | NEW | PINKY BLUE, Altered Images, CBS |

Ticket Fraud Uncovered By French Police

PARIS—Police here, working in conjunction with French copyright society SACEM, have uncovered a \$60,000 ticket fraud in which seats for Rolling Stones, Genesis and other top name concerts were oversold two to one by the simple method of double printing.

Concert agents Bruno Eucat and Mario Manil, operating as Action Music, have been arrested on suspicion of their involvement. Eucat is in custody while Manil has been allowed bail of \$48,000. Bernard Schnepf, the printer of the tickets, is also on bail.

The accused allegedly printed two sets of tickets: one for the legitimate ticket offices, one for the black market. The enthusiasm and gullibility of the fans did the rest.

Manil runs the Le Turckheim disc and another, recently acquired for \$140,000 on a barge called La Peniche. Both offered excellent opportunities to dispose of the worthless forged tickets, and it is reported that for 6,500 seats profits amounted to \$60,000.

AUGUST 7, 1982, BILLBOARD





TEDDY PENDERGRASS—This One's For You, Philadelphia Int'l FZ 38118. Produced by Kenneth Gamble, Leon A. Huff & various producers. Pendergrass may not be able to tour, but his voice reaches out and touches people where they live, especially on the first single, "This One's For You." Teddy's real strength has always come from within, and his greatest gift is his ability to summon the power and passion to lift a song into the realm of a moving musical experience. On "This Gift Of Life," Pendergrass has never sounded more convincing. His audience can only grow.



THE ISLEY BROTHERS—The Real Deal, T-Neck FZ 38047. Produced by the Isley Brothers. The Isleys again take the funk plunge and, paced by "The Real Deal" single, the impact should be felt deep into the charts. Relentless rhythms and machine gun guitars mow down wallflowers and waltzers, making way for the movers and shakers on "Are You With Me?" and "Stone Cold Lover." Tight, sharp, catchy songs, weaving vocals and bottom-line rock combustion give the Isleys the opportunity to produce one of their very best albums. Score one for the older set; they've got the energy of youth, to boot.

STANLEY CLARKE—Let Me Know You, Epic FE 38086. Produced by Stanley Clarke. Pop jazz bassist/composer/producer Clarke displays Motown roots with his "My Girl"-style vocal on "Straight To The Top," featuring Carlos Santana on guitar. Clarke spreads his appeal from pop to jazz and back again on this quality musical effort that lets the listener into the lyrical side of the gifted bassist while allowing him to spread his wings. From the instrumental title tune to the honest, emotional vocals on "You Are The One For Me," Clarke's aims to communicate the personal with the universal, and the music's always top-notch.

STACY LATTISAW—Sneakin' Out, Cotillion 90002-1. Produced by Narada Michael Walden. Soul "Angel" Lattisaw generates the musical muscle of a teen-age Aretha, and producer Walden provides the power base from which the young singer explodes on "Sneakin' Out," "Guys Like You" and "Tonight I'm Gonna Make You Mine." Lattisaw can slow it down and dig deeper, but Walden's wall of sound punches up the vocal might and pop potential of this pint of dynamite. Her "Hey There Lonely Boy" could bring her back in a hurry if "Sneakin' Out" doesn't.



MICKEY GILLEY—Put Your Dreams Away, Epic FE38082. Produced by Jim Ed Norman. Gilley's dilemma is that there are actually two artists inside him clamoring for notice: a rip-roaring honkytonk who does justice to a keyboard, and a slickly-styled crooner with a marked preference for well-sweetened tracks. Here, the laidback balladeer has won out over the hardhitting country powerhouse, at least on side one. Side two still bears strong marks of his country leanings, however: highlights are "Texas Heartache Number One," "The Beginning Of The End," and "Rocky Road To Romance." A little less sweetening makes Gilley a lot more effective.



CLAUS OGERMAN/MICHAEL BRECKER—Cityscape, Warner Bros. 23698-1. Produced by Tommy LiPuma. Michael Brecker's journeyman work on pop and fusion dates has occasionally obscured his considerable finesse as a pure, melodic soloist. This collaboration with composer/conductor Ogerman (who created some classic orchestral jazz albums in the early '60s) offers earfilling proof of Brecker's powers: it's a haunting pairing of his sax with Ogerman's affecting string charts, and new evidence that this potentially cloying formula can still prove uniquely affecting in the right hands.



PAUL CARRACK—Suburban Voodoo, Epic ARE 38161 (CBS). Produced by Nick Lowe. Carrack's credentials in the blue-eyed soul field (British division) include Ace's perennial, "How Long," which he wrote and sang, and Squeeze's "Tempted," his lone vocal solo with that band. This solo debut takes that common thread of r&b to an exuberant peak, framed by Nick Lowe's typically brisk production and the playing of Lowe's band, the Chaps, which features Carrack on keyboards. Beatle-browed pop and vintage rock'n'roll are

among the root styles, but the album's highlights are songs tapping '60s soul, as reinterpreted by writers Carrack, Lowe and Carlene Carter, among others.

HUANG CHUNG, Arista, AL6603. Produced by Rhett Davies and Roger Bechirian. Huang Chung reportedly means perfect pitch in Chinese, and though the band has a song, "China" that uses the Indo-Chinese gamelan beat, nevertheless there is not a song or daughter from the Celestial Empire in this band. All four are English, and most of their music is Bowie-influenced techno-pop. Along with "China," "Hold Back The Tears" was a hit in Britain, and both selections are included in the U.S. debut LP.

PAUL BRADY—Hard Station, 21 T1-1-9001 (PolyGram). Produced by Hugh Murphy & Paul Brady. Brady's name may be new to these shores, but in his native Ireland this songwriter has a long career in both traditional folk (Planxty) and pop hybrids (The Johnstons). This collaboration with producer Hugh Murphy (Gerry Rafferty's "City To City") marks a convincing swing from acoustic folk to gritty but melodic rock, and shifts his vantage point to capture a sharply rendered urban atmosphere, mixing glimmers of romance with less conventional, even violent narratives. At once passionate and thought-provoking, it's an impressive work.

CHARLIE PICKETT & THE EGGS—Live At The Button, Open Records LONGI. Produced by Charlie Pickett. Recorded live at the Button in Ft. Lauderdale, Fla., this LP shows that basic barroom rock is still a strong, healthy, and full of spirit. There is nothing fancy about this four man band, but nothing pretentious either. But anybody who loves Dave Edmunds, Rockpile and rock'n'roll before it became serious in the late '60s, will appreciate this effort. The recording quality may not be the best in the world, but even that adds to the feeling of this group.

EPs

NIKKO TOY, Ripcord Records RR284. Produced by Joey Barberia and Nikko Toy. It's hard for a new New York band to get any sizable exposure these days but Nikko Toy has appeared in the forthcoming "American Rock" tv program and on WNEW-FM's "Prisoners of Rock'n'Roll" series. On its debut LP it shows itself to be a band playing straightforward rock, not new wave, but not polished AOR either. There is spirit and potential here.

JULES BAPTISTE/RED DECADE, Neutral Records 3. Produced by Roman Baran. From the Laurie Anderson/Glenn Branca school of post new wave art rock, comes this minimalist composition, whose simplicity is belied by some tricky time changes and inventive use of sax and guitars. It's all instrumental and after a while one does have to ask: what's the point here?



JOSE FELICIANO—Escenas de Amor; Motown Latino 6018LL. Produced by Leonardo Schulta and Jose Feliciano. Motown's first entry in the Latin field shows they know where the market is at. Starting with Jose's cover of "Samba Pa Ti," with Carlos Santana's participation, this LP traverses a landscape of rich orchestrations and full-blown studio lushness. Feliciano's trademark strangled-sob vocals should sit well on listeners accustomed to Latin outpouring of sentiment. Destined for heavy radioplay in the growing Latin ballad format.



pop

THE BUS BOYS—American Worker, Arista AL9569. Produced by Pete Solley. The Bus Boys is a black band determined to play American rock'n'roll. On their second LP that is just what they do. The styles vary from new wave to pop rock to reggae to bar band boogie, but Pete Solley gives the band a unique sound, cleaner than on the first LP, and more geared, as in "Last Forever" to AOR programming.

EDDIE MURPHY, Columbia FC38180. Produced by Eddie Murphy and Robert Wachs. Recorded live at the Comic Strip in New York, this LP, the first by new "Saturday Night Live" star Eddie Murphy contains two songs, "Boogie In Your Butt," a disco parody, and "Enough Is Enough," which takes off on Barbra Streisand and Donna Summer. The rest of the LP is Murphy's stand up comic routine, which shows Murphy to be raunchier and even funnier than on tv.

JENNIFER WARNES—Best Of Jennifer Warnes, Arista AL9560. Various producers. "Right Time Of The Night," Warnes' major hit, is included here, as are the less successful "I Know A Heartache When I See One," "I'm Dreaming," and "Could It Be Love." Also here is "It Goes Like It Goes" from the film, "Norma Rae." The others are new songs performed in the same sincere soft rock vein.

BILL NELSON—The Love That Twirls (Diary Of A Thinking Heart), PVC Records PVC101 (JEM). Produced by Bill Nelson.

Since Be Bop Deluxe and Red Noise, Bill Nelson has been making his own idiosyncratic music, which leans toward English art-rock classicism, but whose nervous and quirky nature, and reliance on an array of electronic instruments gives it a more contemporary feel. Nelson plays most of the instruments here himself, and he also does all the work on a second disk included here: an all instrumental soundtrack to a stage version of "Beauty And The Beast."

NIGHTHAWKS—Times Four, Adelphi Records AD4130/35. Produced by the Nighthawks, Bill McCullough, OB O'Brien, and Cap'n Jon Curlin. This double LP set of all unreleased materials was recorded between 1977 and 1979. The LP contains two concert sides and two made in the studio. The music throughout is basic rock blues, sort of what George Thorogood plays. The Nighthawks are from the same Baltimore/Washington area, so maybe the mood is infectious.

JACKIE MARTLING—Normal People Are People You Don't Know That Well, Off Hour Records OHR32. Produced by Jackie Martling. Jackie Martling is a Long Island-based comedian, who also releases LPs of his own material. The material is rather off-color, but the audience seems to enjoy it. Martling bills himself as the "King of the X-rated one-liners." Address: Box 62, East Norwich, N.Y. 11732. (516) 922-0059.

HUMAN SWITCHBOARD—Coffee Break, Reach Out International Records ROIR A110. Produced by Human Switchboard. This cassette-only release contains six of the same songs as the band's debut LP, "Who's Landing In My Hanger?" released last year by IRS, but here the songs were recorded live during a radio simulcast by WMMF-FM of the band's appearance at the Cleveland Agora. Human Switchboard plays fine pop-rock songs, and the live format here adds to the excitement.

SCIENTIFIC AMERICANS—Load And Go, Reach Out International Records A111. Produced by Jim Whitemore and Craig O'Donnell. The liner notes describe this Massachusetts-based band as "American post-Devo with dub reggae effects." It's electronic music, basically, performed with a sense of flair and humor, so while there are influences like PiL and the Residents, the music never gets too grating or dense. This cassette-only release was designed for Walkmans, with high channel resolution.

black

JEWEL—Cut'n'Polished, Erect Records ESLP303. Produced by Jim Porter. Jewel is a seven-piece band that plays a polished brand of r&b. Its music is somewhere between Teddy Pendergrass and Earth, Wind & Fire, with some very good understated instrumentation, great vocal harmonies, songs that work and arrangements whose freshness belie their conventions. It's a mature and mellow LP.

MISSISSIPPI FRED McDOWELL—Shake Em On Down, Labor Records LAB15. Produced by Fred Seiber, Tom Pomposello and Richard Pennington. Recorded at the Gaslight in New York in late 1971 and released in slightly different form in 1972 on Oblivion Records, this disk captures McDowell's marvelous slide guitar blues. The music here has a timelessness, depth of feeling, and pure soul, that have become all but extinct in pop music. It's simple, basic and yet of incomparable technique.

BUDDY GUY/JUNIOR WELLS—Drinkin' TNT 'N' Smokin' Dynamite, Blind Pig BP 1182. Produced by Bill Wyman. Cut in Montreux in 1974, this live blues date is hardly the best work available by the incendiary guitarist and his frequent harmonic partner. No matter: despite a somewhat odd array of personnel and some problems in the recorded sound, the prospect of fresh recordings of any vintage should make blues fans cheer, and the performance's high points more than compensate for the flubs.

KARIN JONES—Under The Influence Of Love, Handshake FW 38155. Produced by Howard King & Ed Moore, Jim Tyrrell, Eddie Levert & Dennis Williams, Bruce Hawes. This Jones girl boasts a nasty soul voice that gives "Under The Influence" that extra edge of excitement. Tough and bluesy, Jones communicates that it's her intention to sing a song until it gives up, and she breaks down "You Know Me, I Know You" and "Here I Go Again" into basic ingredients to dance up a storm. In a producer's showcase, Jones packs the jolt.

gospel

EDWIN HAWKINS—Live With The Oakland Symphony Orchestra, Volume II, Myrrh 6700. Hawkins, who doesn't sing here, directs singers, a choir and orchestra through eight lavish productions recorded live. The orchestra is spotlighted on "Jesus Christ Superstar (Medley)," Tramaine Hawkins leads the Love Center Choir through a rhythmic "I Know A Man" and Lynette Hawkins Stephens' singing graces the quieting "All Of My Heart."

WAYNE WATSON—New Lives For Old, Milk And Honey 1039. Produced by Brian Tankersley, Wayne Watson. Trying out a variety of styles in these 10 cuts, Watson succeeds in creating a basically pop-style album that resists the temptations of some inspirational artists to imitate Doobie Brothers or Little River Band formulas. A recorder sets sensitive moods for "Light Of The World" and "Sacrifice," guitars and drums make "Roll On" a commercial pop track, and creamy layers of vocals are carefully balanced through most numbers.

TEDDY HUFFAN & THE GEMS—Turn Around, New Dawn 3195. Produced by Moose Smith. The 10 cuts here show the range of styles Huffan & the Gems are able to display. Traditional black gospel they're noted for gets best treatment in "Just Like Him," while contemporary elements are prominent in the soothing "Turn Around And See." What the songs often

lack in lyrical crafting is generally remedied by committed performance.

LEOMIA BOYD—I'm Depending On You, Lord, Neal Records 101. Produced by Jimmy Lancaster. Propelled by Willie Randle's lean guitar splashes and a three-member bass-percussion core, Boyd debuts strongly with powerful singing. Something is clearly happening between this singer and her band—a delving into musical roots encompassing blues, r&b and black gospel. Except for a disconcerting similarity between "Come Go With Me" and the Staple Singers' "I'll Take You There," the selections boom like depth charges.

DAVID GOUGH—Good News, DoRohn, 1225. Produced by David Gough, Augustus B. McKinney. Following Gough's first gospel single "I Know Love," his debut LP should be a big step toward carving him a unique niche somewhere between Al Green and Nat King Cole. His high, soft vibrato sounds as if he's paid dues in small-town churches or even dark clubs at midnight, and is displayed best on the mid-tempo swagger "Go On," the snappy "Good News" and the sax-infected "You're Not Walking Alone."

jazz

MIKE NOCK—Ondas, ECM ECM-1-1220 (Warner Bros.). Produced by Manfred Eicher. The New Zealand-born keyboard stylist offers another foray into acoustic piano after years of creatively successful work with electronics. With Eddie Gomez (bass) and Jon Christensen (drums) his partners here, Nock displays a winning ease in moving from contemplative mood pieces to brighter, even whimsical works.

GERRY MULLIGAN—Night Lights, Philips EXPR-1037 (PolyGram Classics). No producer listed. This Japanese reissue of a 1963 Mulligan date showcases the baritone sax master's rich way with ballads. The featured sextet includes Jim Hall (guitar), Art Farmer (trumpet) and Bob Brookmeyer (trombone) in a low-keyed program of romantic performances built around Mulligan original, pop and jazz chestnuts and an adaptation of a Chopin prelude.

DON SHIRLEY—Concert Series, Vols. 1-7, Picc-A-Dilly Pic3438-44. Producer unlisted. These seven LPs offer a superb panoramic exhibition of Shirley's exceptional keyboard talent, and his choice of timeless standards is exemplary. The album's annotation, unfortunately, gives no details as to when and where Shirley taped this enormous batch of artistry, but the series still emerges as one of the most entrancing—and most musical—of the year.

MONTE EASTER'S KANSAS CITY JAZZ—Sounds Of Kansas City, Intrigue IRLP1210. Produced by Monte Easter. The weakness of this album is its repertoire. Easter, a trumpeter, composed all seven titles; none is exceptional musically. But the spirit, the mood of Kansas City in the 1930s is there, abetted by strong tenor and piano contributions. Easter, is the singer, reminiscent of Louie Jordan.

WES MONTGOMERY—Jazz Guitar, Picc-A-Dilly Pic3584. Producer unlisted. Taped at a concert in Paris in March, 1965, Montgomery and his guitar are backed by Harold Mabern, piano; Art Harper, bass, and Jim Lovelace, drums, in a program comprising four long selections. The leader's guitar is, as always, mightily impressive, and on one track he pays a heartfelt tribute "To Django."

HERB GELLER PLAYS—EmArcy EXPR1035. Producer unlisted. Twelve tracks recorded in the mid-1950s revive the near-forgotten alto sax wizardry of Geller, who receives competent backing by his wife, Lorraine, at the piano and Leroy Vinnegar, Curtis Counce, Eldridge Freeman and Lawrence Marable. "Sleigh Ride," "You Stepped Out Of A Dream" and "Days I Never Knew" are among the standout cuts. EmArcy's high quality vinyl, pressed in Japan, is commendable.

classical

ART OF THE TRUMPET—New York Trumpet Ensemble, Vox Cum Laude D-VOL 9015. Trumpet recordings frequently exceed routine sales levels, as much for their well demonstrated appeal to a wide spectrum of aficionados as for the often striking repertoire. Here, as many as seven trumpets are heard together or in smaller combinations in an effective program of late Renaissance and early Baroque pieces. Playing and digital recordings are expert, the latter attractively capturing a large-enclosure acoustic. Album is on the label's Madeira Festival series.

LISZT: CONCERTO IN THE HUNGARIAN STYLE (Orch. Tchaikovsky); HUNGARIAN FANTASIA; SCHUBERT: WANDERER FANTASIA (Arr: Liszt)—Katsaris, Philadelphia Orchestra, Ormandy, Angel DS-37888. As a curiosity this album should enjoy special attention over the short haul and remain a one-of-a-kind catalog fixture for some time. The Liszt Concerto, whether authentic or not, is at least a near idiomatic cousin to the composer's rhapsodies, and its billing as the first recording of a "lost" work is a marketing plus. Cyprien Katsaris, featured in a cluster of recent recordings, is a strong technician and devoted interpreter of the concerto and companion works.

(Continued on page 65)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.



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Rock'n'Rolling

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he is writing new songs, and talking with producers about getting a recording career back into gear. Last year he recorded a disco rap tune about the Guardian Angels on Plateau Records, but it never got out of the clubs, and, anyway, Christie says it is not a typical Lou Christie pop song.

He is encouraged by the recent comeback of Gary U.S. Bonds.

"Gary is better today than he ever was before, and it took a guy like Bruce Springsteen, who had the balls to say, 'look, I've dug you then, and let's go give it a shot now. It's finding the right situation, and finding the right person who sees where

you're going. All my music and material has always been a little different. 'Lightnin' Strikes' stands up for me now as well as it ever did. I never tried to get the sound of anyone. I've always had my own sound," says Christie.

★ ★ ★

Last week, while writing about X, we noted that after the group went from Slash to Elektra, the Blasters went to Warner Bros. Which is true enough, but Slash Records called to note that while X has cut all ties with Slash, the Blasters went to Warners under the terms of a deal where Warners has first pick to distribute Slash product and the Blasters are now on Slash/Warners. Got that?



BOTTOM LINE—Dianne Petty, center, vice president of SESAC, briefs members of a Nashville Music Assn. panel on their topic, "We're All In This Together. . . The Real Bottom Line." From left are Rick Blackburn, senior vp, CBS Records Nashville; concert promoter C.K. Spurlock, president K.S. Productions; Dan Wojcik, president, the Lavender Talent Agency; Bruce Carlock, vp, Music City Record Distributors; and Joe Polldor, country marketing director, PolyGram Records.

AUGUST 7, 1982, BILLBOARD

Kemp Mill: 10 Years Of Growth

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lows: Gaithersburg, Md., 1,800 square feet; Chillum, Md., 1,600; Marlow Heights, Md., 1,400; Greenbelt, Md., 2,100; Alexandria, Va., 1,700; Bailey's Crossroads, Va., 900; Takoma Park, Md., 1,600; Alexandria, 2,000; Washington, D.C., 1,400; and Falls Church, 2,300 square feet.

The Washington location is un-

usual. Kemp Mill leases the space in McBride Department store, paying the landlord a percentage of its sales as rent.

In a short time, Kemp Mill will bow its 20th outlet in an 1,800 square foot space in Tyson's Corner, Va. The college Park lease ran out and was not renewed.

Kemp Mill still spotlights value. The \$8.98 albums special for from \$4.99 to \$5.99 with shelf ranging from \$6.99 to \$8.49. Midline \$5.98s special for 3 for \$10.99, with shelf from \$4.99 to \$5.99. Singles are \$1.69.

Sherman is enthused about the CBS experiment with one-sided singles for 98 cents in which the chain participated. "We had a 70% increase in singles sales with the four we stocked. We did a lot of in-store merchandising. We made signs and banners. I like a positive promotion like that," Sherman volunteers.

The 130 employees of Kemp Mills work out of a Beltsville, Md., hub, a 5,500 square foot combination administrative office/warehouse. Wahler helms finance. Goldberg is operations chief; Marc Applebaum, Howard's brother, is district manager. Doug Templin and Sam Lloyd share warehouse responsibility, which includes a range of products from Atari and Intellivision through Sanyo calculators Boom Boxes and stereo headphone radios and tape decks.

Sherman refuses to disclose financial data on the 28 stores. "But I will tell you that 1982 will be our most profitable year," he concludes.

Bubbling Under The Top LPs

- 201—BOBBY BLAND, *Here We Go Again*, MCA J297
- 202—NOW IS THE TIME, Lou Rawls, Epic FE 37488
- 203—IN LOVE'S TIME, Dave Valentin, Arista GRP 5511
- 204—VARIOUS ARTISTS, *Reggae Sun Splash 81*, Elektra E1-60035
- 205—AVERAGE WHITE BAND, *Cupids In Fashion*, Arista AL 9594
- 206—GEORGE JONES, *Still The Same Ole Me*, Epic FE 37106
- 207—McCOY TYNER, *Looking Out*, Columbia FC 38053
- 208—THE FATBACK BAND, *On The Floor*, Spring SP1-6736 (Polygram)
- 209—BONNIE HAYES, *Good Clean Fun*, Splash 112
- 210—PRODUCERS, *You Make The Heat*, Portrait ARR 38060 (Epic)

Bubbling Under The HOT 100

- 101—LAST NIGHT, Stephanie Mills, Casablanca 2352 (Polygram)
- 102—STRAY CAT STRUT, Stray Cats, EMI-America 8122
- 103—WHICH MAN ARE YOU, Tommy Tutone, Columbia 18-03002
- 104—WAITING BY THE HOTLINE, Deniece Williams, Columbia 18-03015
- 105—LOVE LEADS TO MADNESS, Nazarety, A&M 2421
- 106—WORKING FOR A LIVIN', Huey Lewis and The News, Chrysalis 2630
- 107—FACE DANCES II, Pete Townshend, Atco 7-99989 (Atlantic)
- 108—JUMP TO IT, Aretha Franklin, Arista 0699
- 109—INSIDE OUT, Odyssey, RCA 13217
- 110—YES, IT'S YOU LADY, Smokey Robinson, Tamla 1630 (Motown)

Chartbeat

• Continued from page 6

with three studio albums. **The Rolling Stones** did the trick with "Some Girls" in '78, "Emotional Rescue" in '80 and "Tattoo You" in '81.

In the same period, **Donna Summer** has reached No. 1 with a studio album, a greatest hits set and a live album; while the **Bee Gees** and **Barbra Streisand** have each done the trick with a studio album, a greatest hits set and a soundtrack.

Until they returned to the top 10 this week, the **Steve Miller Band** and **Crosby, Stills & Nash** were most recently in the top 10 in September, 1977; Miller with "Book Of Dreams" and CS&N with "CSN." For Miller, this is a triumphant return to form: Last year's widely derided "Circle Of Love" peaked at a wobbly 26.

★ ★ ★

We Get Letters: This column gets a fair number of nice notes from its readers, for which we're grateful. But our favorite recent letter is this one from Joel Haberli, a dance club DJ in Salisbury, Md. Here's the opening, verbatim.

"Mr. Chartbeat: Are you ignorant or what? In your continual reference to Survivor's 'Eye Of The Tiger,' you fail to mention that co-producer and co-writer Jim Peterik is the man responsible for the Ides of March's 'Vehicle' from 1970."

Joel, you must have gone to charm school with Al Haig. But you're right about Peterik, who has also co-written several songs for **.38 Special**, including "Hold On Loosely" and the recent top 10 hit "Caught Up In You." And Peterik co-wrote **Sammy Hagar's** theme from "Heavy Metal" and the **Outlaws** last single, "Rebel Girl."

What's more impressive about Peterik's current **Survivor** smash is that it's on two best-selling albums. The "Rocky III" soundtrack (Liberty) leaps nine notches to 21 this week, but that still didn't prevent **Survivor's** own LP from jumping into the top three. Conceivably,

without "Rocky" siphoning off sales, **Survivor's** LP could be No. 1. At the rate it's going, it may be yet.

★ ★ ★

Moon Tunes: Last week when we told you that **Irv Azoff's** Full Moon Records has now reached the top 10 via three different label distributors (Epic for **Dan Fogelberg**, Asylum for **Johnny Lee** and Warner for **Chicago**), we missed yet a fourth affiliation. **J.D. Souther's** "You're Only Lonely" reached the top 10 in December, 1979 on Columbia Records, but under the Full Moon production logo.

Azoff clearly understands the meaning of the saying, "A moving target is harder to hit."

'Fast Times' Soundtrack

• Continued from page 8

exclusive distribution deal with Warner Bros., but this album is being released through Asylum. Azoff says this is because of a prior soundtrack agreement he made with E/A at the time of the "Urban Cowboy" deal in 1980.

"Fast Times" includes cuts by three new or developing acts which may have albums of their own on Full Moon/Warner. A deal is already set for Gerard McMahon, formerly affiliated with ARC/Columbia. In the case of the Ravyns, a Baltimore band, a deal hinges on the success of the single; for Palmer/Jost (Dave Palmer & Phil Jost), on producer availability.

While the album includes many of the top names in contemporary pop-rock, a few acts who were sought don't appear. Scheduling problems prevented the inclusion of the Human League, while Bob Seger submitted a cut, but missed the deadline.

Bob Destocki, who compiled the album with Azoff and Howard Kaufman, notes that in other cases negotiations couldn't be worked out. "Some acts don't understand what the soundtrack business is all about," he says. "They approach it like they're doing their own album."

He refers to the standard industry clause in most artist contracts that if an artist has a cut on an outside compilation LP, he has to give half of the royalty to his label.

"Because of that, artists don't make a giant amount of money off soundtracks," Destocki says.

Gabriel Fest Is \$ Disaster

• Continued from page 38

of Burundi to Australian Aboriginal artists; from Indian masters Imrat Khan and L. Shankar to the Japanese Ondeko-Za group. Air fares alone reportedly amounted to \$160,000.

The site chosen, the Royal Bath and West Showground, offered exceptional facilities and a 50,000 capacity, but fewer than 10,000 visitors turned up on each of the three days.

With around 600 acts performing, including British bands XTC, Simple Minds and Echo and the Bunnymen, it had been intended to donate the profits made to UNICEF. Now the organizers are hoping revenue from film and recording rights will allow them to pay off debts estimated at up to \$350,000.

Lifelines

Births

Girl, Sara Morgan, to Lori and Bruce Hall, June 29 in Los Angeles. Father is bass player with REO Speedwagon.

★ ★ ★

Boy, Logan Jon, to Linda and Roger Pryor, July 15 in Santa Monica. Father is president of Master Digital.

★ ★ ★

Girl, Alexis Rae, to Betty Ann and Bill Ambrose, July 17 in Pittsburgh. Father is regional sales manager for PolyGram Records.

★ ★ ★

Boy, Cory Reeve, to Sue and Rick Weber, July 14 in Pittsburgh. Father is regional sales rep for MCA Records.

★ ★ ★

Girl, Katie, to Linda and Vic McCallum, July 22 in Athens, Ga. Grandfather is Steve Libman, founder of Nova Distributing, an Atlanta one-stop.

★ ★ ★

Girl, Kathryn Elizabeth, to Kathy and James Griffin, June 16 in Memphis. Father was a founding member of Bread and is currently a member of Griffin & Sylvester.

★ ★ ★

Boy, Nikolai, to Talaya and Tony Trigubros, July 24. Mother is midday DJ at KBLX Berkeley.

★ ★ ★

Boy, Daniel Grogan, to Fran and Daniel McGlynn, July 14 in Kingston, Pa. Father is president of Shepherd Records.

★ ★ ★

Girl, Bridgette Nicole, to Tina Courtois July 17 in Los Angeles. Mother is secretary to Bruce Wendell, Capitol's vice president of promotion.

Marriages

Chuck Igo to Debbie O'Connor, July 24 in Woburn, Mass. He is assistant music director and evening DJ at WGAN-AM Portland, Me.

★ ★ ★

Tim Taggart to Linda Clites, July 17 in Chicago. He is managing editor for *Amusement Business*, a *Billboard* publication; she is back-up singer for country artist Wylie McPherson.

★ ★ ★

John Rollo to Julie Smyth recently in New York. He is the senior engineer at Grandslam Studio.

Deaths

Edward "Sonny" Stitt, 58, of cancer, July 22 in Washington. The alto saxophonist became critically ill while touring Japan several days prior to his death. A Boston native, Stitt played with Dizzy Gillespie and Miles Davis, among others, and recorded for numerous labels. Survivors include his widow, Pam, daughter, Katea, and son, Jason.

★ ★ ★

Daniel Beard, 32, July 25 in a fire in New York. A former member of the Fifth Dimension, Beard had recently become an understudy in the Broadway musical, "Dreamgirls."

WINNING A SCOTTY IS JUST ONE MORE SWEET SENSATION FOR STEPHANIE MILLS.

The young woman who thrilled Broadway audiences as Dorothy in "The Wiz" has grown up.

Stephanie Mills is now thrilling people with her incredible singing and recording talents. A fact proven by her album "Sweet Sensation".

The album's gold status is just one indicator of its success. It yielded a Grammy and two hit singles for Stephanie, including a crossover from the rhythm and blues to the pop charts. It's also earned her our latest Scotty Award.

To be associated with an album like "Sweet Sensation" is a distinct pleasure for us. And we congratulate Stephanie and the other professionals who made it a reality. Producers James Mtume and Reggie Lucas; Engineer Jim Dougherty; and Sigma Sound Studios.

Only six Scotty Awards a year are given to super achievers in any category of music. Just to qualify, you have to go gold or platinum by RIAA standards. And you have to master on Scotch® Recording Tape.

So when a group like Stephanie Mills and her recording team wins a Scotty, it means something. And it's something they can share with someone less fortunate, because we award \$1000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Alexander Deist.

We also award a \$5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, enter that artist in this year's Scotty Awards. We're now accepting nominations for

recordings that reach gold or platinum status in 1982. And we'll donate \$100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. With a lot of talent, your nominee just may enjoy sweet success like Stephanie Mills.



Alexander Deist,
MD Poster Child for
Queens, New York



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ATTENTION



ATTENTION

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NOSTALGIA FANS!
AND EVERYONE INTERESTED
IN MUSIC PAST AND PRESENT!**

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RADIO PROGRAMMERS...**

BILLBOARD'S RESEARCH AIDS PACKAGES compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

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

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

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

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

COUNTRY SINGLES

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

COUNTRY ALBUMS

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

SOUL (RHYTHM & BLUES) SINGLES

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

SOUL (RHYTHM & BLUES) ALBUMS

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

ADULT CONTEMPORARY SINGLES

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

CLASSICAL ALBUMS

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

JAZZ ALBUMS

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

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

GREATEST HITS

- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

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

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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 | 2 | 3 | 4 | | | | | | | 1 | 2 | 1 | 2 | | | | | | | 1 | 2 | 1 | 2 | | | | | | |
| 1 | 3 | 4 | 1 | 19 | FLEETWOOD MAC Mirage Warner Bros. 1-23607 | WEA | ● | 8.98 | | | 36 | 40 | 16 | RAY PARKER JR. The Other Woman Arista AL 9590 | IND | | 8.98 | | BLP 10 | 77 | 8 | SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram) | PDL | | 8.98 | | | | |
| 2 | 1 | 19 | 1 | 19 | ASIA Asia Geffen GHR 2008 (Warner Bros.) | WEA | ▲ | 8.98 | | | 37 | 38 | 11 | SOUNDTRACK Annie Columbia JS 38000 | CBS | | | | | 78 | 6 | RONNIE MILSAP Inside RCA AHL1-4311 | RCA | | 8.98 | | | | |
| 3 | 7 | 7 | 7 | 7 | SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) | CBS | | | | | 38 | 39 | 11 | JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 | CBS | | | | | 73 | 51 | ASHFORD & SIMPSON Street Opera Capitol ST-12207 | CAP | | 8.98 | | BLP 5 | | |
| 4 | 6 | 14 | 14 | 14 | JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram) | POL | | 8.98 | | | 39 | 41 | 5 | APRIL WINE Power Play Capitol ST 12218 | CAP | | 8.98 | | | 74 | 74 | OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic) | CBS | ▲ | | | | | |
| 5 | 8 | 4 | 4 | 4 | ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic) | WEA | | 8.98 | | | 40 | 42 | 6 | SOUNDTRACK E.T. MCA MCA 6109 | MCA | | 8.98 | | | 75 | 75 | HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340 | IND | | 8.98 | | | | |
| 6 | 12 | 7 | 7 | 7 | THE STEVE MILLER BAND Abracadabra Capitol ST 12216 | CAP | | 8.98 | | | 41 | 45 | 3 | KENNY ROGERS Love Will Turn You Around Liberty LD 51124 | CAP | | 8.98 | | | 77 | 84 | DAVID SANBORN As We Speak Warner Bros. 1-23650 | WEA | | 8.98 | | BLP 32 | | |
| 7 | 9 | 5 | 5 | 5 | REO SPEEDWAGON Good Trouble Epic FE 38100 | CBS | | | | | 42 | 47 | 5 | EDDIE MONEY No Control Columbia FC 37960 | CBS | | | | | 78 | 86 | BOB JAMES Hands Down Columbia/Tappan Zee FC 38067 | CBS | | | | | | |
| 8 | 4 | 16 | 16 | 16 | TOTO Toto IV Columbia FC 37728 | CBS | ● | | | | 43 | 43 | 55 | FOREIGNER 4 Atlantic SD 16999 | WEA | ▲ | 8.98 | | | 79 | 79 | SQUEEZE Sweets From A Stranger A&M SP-4899 | RCA | | 8.98 | | | | |
| 9 | 2 | 21 | 21 | 21 | WILLIE NELSON Always On My Mind Columbia FC 37951 | CBS | ▲ | | CLP 1 | | 44 | 37 | 9 | KANSAS Vinyl Confessions Kishner FZ 38002 (Epic) | CBS | | | | | 80 | 53 | ROXY MUSIC Avalon Warner Bros. 1-23686 | WEA | | 8.98 | | | | |
| 10 | 32 | 4 | 4 | 4 | CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360 | WEA | | 8.98 | | | 45 | 14 | 19 | THE DAZZ BAND Keep It Alive Motown 6004ML | IND | ● | 8.98 | | BLP 6 | 81 | 81 | QUEEN Hot Space Elektra EI-60128 | WEA | ● | 8.98 | | BLP 71 | | |
| 11 | 5 | 7 | 7 | 7 | ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic) | WEA | | 8.98 | | | 46 | 26 | 20 | SCORPIONS Blackout Mercury SRM-1-4039 | POL | | 8.98 | | | 82 | 82 | PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.) | WEA | | 8.98 | | BLP 63 | | |
| 12 | 11 | 39 | 39 | 39 | LOVERBOY Get Lucky Columbia FC 37638 | CBS | ▲ | | | | 47 | 57 | 4 | JOE JACKSON Night And Day A&M SP-4906 | RCA | | 8.98 | | | 83 | 97 | POINTER SISTERS So Excited Planet BXL1 1055 (RCA) | RCA | | 8.98 | | BLP 29 | | |
| 13 | 15 | 7 | 7 | 7 | GENESIS Three Sides Live Atlantic SD 2-2000 | WEA | | 10.98 | | | 48 | 54 | 11 | CHEAP TRICK One On One Epic 38021 | CBS | | | | | 84 | 59 | RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1 4125 | RCA | ▲ | 8.98 | | | | |
| 14 | 10 | 11 | 11 | 11 | 38 SPECIAL Special Forces A&M SP-4888 | RCA | ● | 8.98 | | | 49 | 49 | 22 | ALABAMA Mountain Music RCA AFL1-4229 | RCA | ▲ | 8.98 | | CLP 3 | 85 | 85 | GENESIS Abacab Atlantic SD 19313 | WEA | ▲ | 8.98 | | | | |
| 15 | 18 | 12 | 12 | 12 | ORIGINAL CAST Dreamgirls Geffen GHP 2007 (Warner Bros.) | WEA | | 9.98 | BLP 4 | | 50 | 50 | 11 | MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673 | WEA | | 8.98 | | | 86 | 90 | KIM WILDE Kim Wilde EMI-America ST-17065 | CAP | | 8.98 | | | | |
| 16 | 16 | 24 | 24 | 24 | THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892 | RCA | ● | 6.98 | | | 51 | 56 | 8 | JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 | RCA | | 8.98 | | BLP 3 | 87 | 65 | NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938 | CBS | | | | | | |
| 17 | 17 | 53 | 53 | 53 | JOURNEY Escape Columbia TC 37408 | CBS | ▲ | | | | 52 | 52 | 6 | KING CRIMSON Beat Warner Bros. 1-23692 | WEA | | 8.98 | | | 88 | 98 | CHUCK MANGIONE Love Notes Columbia FC 38067 | CBS | | | | BLP 53 | | |
| 18 | 19 | 16 | 16 | 16 | THE MOTELS All Four One Capitol ST-12177 | CAP | | 8.98 | | | 53 | 44 | 11 | STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 6002TL2 | IND | ● | 13.98 | | BLP 7 | 89 | 72 | THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062 | CAP | ▲ | 8.98 | | | | |
| 19 | 21 | 9 | 9 | 9 | GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram) | POL | | 8.98 | BLP 1 | | 54 | 62 | 7 | GARY U.S. BONDS On The Line EMI-America SO 17068 | CAP | | 8.98 | | | 90 | 100 | ADRIAN BELEW Lone Rhino Island IL 9751 (Atco) | WEA | | 8.98 | | | | |
| 20 | 22 | 9 | 9 | 9 | THE CLASH Combat Rock Epic FE 37689 | CBS | | | | | 55 | 55 | 19 | KARLA BONOFF Wild Heart Of The Young Columbia FC 37444 | CBS | | | | | 91 | 73 | HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194 | RCA | ▲ | 8.98 | | | | |
| 21 | 30 | 5 | 5 | 5 | SOUNDTRACK Rocky III Liberty LO 51130 | CAP | | 8.98 | | | 56 | 48 | 25 | ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) | CBS | ● | | | | 92 | 92 | IRON MAIDEN The Number Of The Beast Capitol ST-12202 | CAP | | 8.98 | | | | |
| 22 | 23 | 28 | 28 | 28 | SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.) | WEA | | 8.98 | | | 57 | 67 | 13 | MELISSA MANCHESTER Hey Ricky Arista AL 9574 | IND | | 8.98 | | | 93 | 76 | ROSANNE CASH Somewhere In The Stars Columbia FC 37570 | CBS | | 8.98 | | | | |
| 23 | 28 | 7 | 7 | 7 | CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689 | WEA | | 8.98 | | | 58 | 60 | 14 | ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.) | WEA | | 8.98 | | | 94 | 80 | HEART Private Audition Epic FE 38049 | CBS | | | | | | |
| 24 | 24 | 8 | 8 | 8 | THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 | IND | | 8.98 | | | 59 | 61 | 8 | ROBERTA FLACK I'm The One Atlantic SD 19354 | WEA | | 8.98 | | BLP 17 | 95 | 115 | X Under The Big Black Sun Elektra EI-60150 | WEA | | 8.98 | | | | |
| 25 | 25 | 8 | 8 | 8 | LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343 | RCA | | 8.98 | | | 60 | 63 | 52 | STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco) | WEA | ▲ | 8.98 | | | 96 | 87 | VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram) | POL | ▲ | 8.98 | | | | |
| 26 | 31 | 9 | 9 | 9 | FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS) | CBS | | | | | 61 | 68 | 13 | MISSING PERSONS Missing Persons Capitol DLP 15001 | CAP | | 4.98 | | | 97 | 88 | QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.) | WEA | ▲ | 8.98 | | | | |
| 27 | 27 | 8 | 8 | 8 | AIR SUPPLY Now And Forever Arista AL 9587 | IND | | 8.98 | | | 62 | 64 | 10 | RICHARD SIMMONS Reach Elektra EI-60122 | WEA | ▲ | 10.98 | | | 98 | 89 | THE GO-GOS Beauty And The Beat I.R.S. SP-70021 (A&M) | RCA | ▲ | 8.98 | | | | |
| 28 | 29 | 12 | 12 | 12 | A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000 | IND | | 6.98 | | | 63 | 70 | 4 | TED NUGENT Nugent Atlantic SD 19365 | WEA | | 8.98 | | | 99 | 99 | EYE TO EYE Eye To Eye Warner Bros. BSK 3570 | WEA | | 8.98 | | | | |
| 29 | 20 | 13 | 13 | 13 | PAUL McCARTNEY Tug Of War Columbia TC 37462 | CBS | ▲ | | | | 64 | 65 | 34 | JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243 | IND | ▲ | 8.98 | | | 100 | 103 | PATRICE RUSHEN Straight From The Heart Elektra EI-60015 | WEA | | 8.98 | | BLP 9 | | |
| 30 | 34 | 5 | 5 | 5 | PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic) | WEA | | 8.98 | | | 65 | 71 | 6 | STRAY CATS Built For Speed EMI-America ST-17070 | CAP | | 8.98 | | | 101 | 101 | OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic) | CBS | ▲ | 8.98 | | | | |
| 31 | 33 | 16 | 16 | 16 | HAIRCUT ONE HUNDRED Pelican West Arista AL 6600 | IND | | 6.98 | | | 66 | 91 | 3 | ELVIS COSTELLO Imperial Bedroom Columbia FC 38157 | CBS | | | | | 102 | 102 | RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193 | CBS | | | | | | |
| 32 | 46 | 3 | 3 | 3 | JUDAS PRIEST Screaming For Vengeance Columbia FC 38160 | CBS | | | | | 67 | 96 | 6 | MEN AT WORK Business As Usual Columbia ARC 37978 | CBS | | | | | 103 | 103 | STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram) | PDL | | 8.98 | | | | |
| 33 | 35 | 7 | 7 | 7 | GLENN FREY No Fun Aloud Elektra EI-60129 | WEA | | 8.98 | | | 68 | 69 | 58 | RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram) | PDL | | 8.98 | | | 104 | 93 | SAMMY HAGAR Standing Hampton Geffen GHS-2006 (Warner Bros.) | WEA | | 8.98 | | | | |
| 34 | 36 | 14 | 14 | 14 | VAN HALEN Diver Down Warner Bros. BSK 3677 | WEA | ▲ | 8.98 | | | 69 | 83 | 4 | SOUNDTRACK Star Trek II Atlantic SD 19363 | WEA | | 8.98 | | BLP 2 | | | | | | | | | | |
| 35 | 35 | 13 | 13 | 13 | RICK JAMES Throwin' Down Gordy 6005 GL (Motown) | IND | | 8.98 | BLP 2 | | | | | | | | | | | | | | | | | | | | |

★ 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.)

AUGUST 7, 1982, BILLBOARD

To CKLW:

Congratulations on your first 50 years.

Best of luck on the next 50.



From Warner Bros. Records and its family of labels.

TOP LPs & TAPE

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POSITION 106-200

| 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 | 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 | 94 | 10 | FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill) | IND | | 8.98 | | 136 | 119 | 8 | 38 SPECIAL Wild Eyed Southern Boys A&M SP 4835 | RCA | | 8.98 |
| 106 | 104 | 17 | DENICIE WILLIAMS Niece ARC/Columbia 37952 | CBS | | | BLP 21 | 137 | 106 | 8 | BLONDIE The Hunter Chrysalis 1384 | IND | | 8.98 |
| 107 | 107 | 51 | AL JARREAU Breakin' Away Warner Bros. BSK 3576 | WEA | ● | 8.98 | BLP 58 | 138 | 121 | 7 | PETE SHELLY Homospapien Arista AL 6602 | IND | | 8.98 |
| 108 | 108 | 42 | POLICE Ghost In The Machine A&M SP-3730 | RCA | ▲ | 8.98 | | 139 | 105 | 19 | ONE WAY Who's Foolin' Who MCA MCA 5279 | MCA | | 8.98 |
| 109 | 118 | 11 | HERB ALPERT Fandango A&M SP-3731 | RCA | | 8.98 | | 140 | 139 | 20 | ATLANTIC STARR Brilliance A&M SP 4883 | RCA | | 8.98 |
| 110 | 120 | 4 | BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic) | CBS | | | BLP 12 | 141 | 140 | 71 | QUINCY JONES The Dude A&M SP-3721 | RCA | ▲ | 8.98 |
| 111 | 111 | 8 | JUICE NEWTON Juice Capitol ST-12136 | CAP | ▲ | 8.98 | CLP 66 | 142 | 144 | 4 | CHERYL LYNN Instant Love Columbia FC 38057 | CBS | | BLP 41 |
| 112 | NEW ENTRY | | DAVE GRUSIN Out Of The Shadows Arista/GRP 5510 | IND | | 8.98 | | 143 | 133 | 14 | SPLIT ENZ Time And Tide A&M SP 4894 | RCA | | 8.98 |
| 113 | 117 | 27 | TOMMY TUTONE Tutone II Columbia ARC 37401 | CBS | | | | 144 | 146 | 4 | THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2-8017 | MCA | | 12.98 |
| 114 | 114 | 18 | CHARLENE I've Never Been To Me Motown 6009 ML | IND | | 8.98 | | 145 | 145 | 67 | RICK JAMES Street Songs Gordy G8-1002M1 (Motown) | IND | ▲ | 8.98 |
| 115 | 123 | 6 | STEELY DAN Gold MCA MCA 5324 | MCA | | 8.98 | | 146 | 141 | 48 | THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 | WEA | ▲ | 8.98 |
| 116 | 116 | 47 | WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542 | CBS | ▲ | | CLP 20 | 147 | 142 | 7 | LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668 | WEA | | 8.98 |
| 117 | 113 | 24 | BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic) | CBS | | 8.98 | | 148 | 149 | 7 | RANDY CRAWFORD Windsong Warner Bros. 1-23687 | WEA | | 8.98 |
| 118 | 95 | 22 | SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654 | WEA | ● | 14.98 | | 149 | 143 | 37 | SHEENA EASTON You Could Have Been With Me EMI-America SW-17061 | CAP | | 8.98 |
| 119 | 109 | 13 | BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946 | CBS | | | | 150 | 152 | 3 | BLACK UHURU Chill Out Island IL 9752 (Atco) | WEA | | 8.98 |
| 120 | 110 | 18 | CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram) | POL | | 8.98 | BLP 11 | 151 | 131 | 48 | DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393 | CBS | ▲ | |
| 121 | 155 | 4 | STEEL PULSE True Democracy Elektra E1-60113 | WEA | | 8.98 | | 152 | 138 | 14 | JUNIOR J Mercury SRM-1-4043 (Polygram) | POL | | 8.98 |
| 122 | 122 | 4 | QUINCY JONES The Best A&M SP-3200 | RCA | | 8.98 | BLP 47 | 153 | 154 | 43 | KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram) | POL | ▲ | 8.98 |
| 123 | 162 | 4 | JOHN WAITE Ignition Chrysalis CHR 1376 | IND | | 8.98 | | 154 | 147 | 427 | PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol) | CAP | ▲ | 8.98 |
| 124 | 153 | 2 | BILLY IDOL Billy Idol Chrysalis CHR 1377 | IND | | 8.98 | | 155 | 157 | 21 | THIRD WORLD You've Got The Power Columbia FC 37744 | CBS | | BLP 69 |
| 125 | 125 | 72 | ALABAMA Feels So Right RCA AHL-1-3930 | RCA | ▲ | 8.98 | CLP 23 | 156 | 156 | 5 | HEAT WAVE Current Epic FE 38065 | CBS | | |
| 126 | 151 | 7 | AXE Offering Atlantic SD 38-148 | WEA | | 8.98 | | 157 | 170 | 2 | KENNY ROGERS Greatest Hits Liberty LOD 1072 | CAP | | 8.98 |
| 127 | 136 | 5 | HAZARETH 2 X S A&M SP-4901 | RCA | | 8.98 | | 158 | 160 | 21 | JOHN DENVER Seasons Of The Heart RCA AFL-1-4256 | RCA | | 8.98 |
| 128 | 128 | 7 | D TRAIN D Train Prelude PRL 14105 | IND | | 8.98 | BLP 16 | 159 | 159 | 89 | NEIL DIAMOND The Jazz Singer Capitol SWAV-12120 | CAP | ▲ | 9.98 |
| 129 | 129 | 6 | 707 Mega Force Boardwalk NB 1-33253 | IND | | 8.98 | | 160 | 179 | 3 | STEVE FORBERT Steve Forbert Nemperor ARZ 37434 (Epic) | CBS | | |
| 130 | 112 | 41 | OLIVIA NEWTON-JOHN Physical MCA MCA 5229 | MCA | ▲ | 8.98 | | 161 | 166 | 6 | KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.) | WEA | | 8.98 |
| 131 | 137 | 67 | BILLY SQUIER Don't Say No Capitol ST-12146 | CAP | ▲ | 8.98 | | 162 | NEW ENTRY | | URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram) | POL | | 8.98 |
| 132 | 127 | 87 | REO SPEEDWAGON Hi Infidelity Epic FE 36844 | CBS | ▲ | | | 163 | 163 | 6 | DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic) | CBS | | |
| 133 | 124 | 46 | DARYL HALL AND JOHN OATES Private Eyes RCA AFL-1-4028 | RCA | ▲ | 8.98 | | 164 | 150 | 7 | FRANKIE MILLER Standing On The Edge MMS/Capitol ST 12206 | CAP | | 8.98 |
| 134 | 134 | 5 | JOE COCKER Sheffield Steel Island IL 9750 (Atco) | WEA | | 8.98 | | 165 | 130 | 10 | DURAN DURAN Rio Capitol ST-12211 | CAP | | 8.98 |
| 135 | 126 | 21 | WAR Outlaw RCA AFL-1-4208 | RCA | | 8.98 | BLP 22 | 166 | 190 | 2 | SOUNDTRACK Tron Columbia SM 37782 | CBS | | |

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Bob Fead Departs Alfa In Further Entrenchment

By SAM SUTHERLAND

LOS ANGELES—Alfa Records' already skeletal marketing staff was to be dismissed Friday (30) as the young label's Japanese parent carried its announced suspension of U.S. activities (Billboard, July 24) still further.

Label president Bob Fead last week confirmed that he had been terminated, and would be among those leaving at week's end. Word came from Alfa in Japan late the previous week, Fead said.

He was unable to shed light on persistent but unconfirmed reports that Alfa would channel future U.S. product through a possible agreement with CBS. CBS International has carried Alfa's American product outside the U.S. and Japan.

Alfa's earlier statement on the initial wave of cutbacks tied to suspended operations conceded that the parent firm was studying its label arm here in the wake of disappointing sales performance. Fead himself tacitly confirmed this last week, admitting, "I totally underestimated what it now costs to promote a record effectively in today's marketplace."

That problem, the veteran independent label marketer and prior A&M executive added, also faces other U.S. firms, which he charged would need to seriously reevaluate marketing funds to avoid similar shakeouts.

Unresolved is the disposition of the acts pacted to Alfa, which include the Corbin-Hanner Band, Casiopeia, Yukio Takahashi, Lulu, the Monroes and Andrew Rollins. The label's attorneys are studying whether their existing contractual rights would allow Alfa to assign those contracts elsewhere.

As for Alfa's network of indie distributors, they were notified last week of the impending departure of Fead and his remaining staffers. Returns on goods were said to be already underway.

Spinners Spokesmen

NEW YORK—The Spinners have been designated as "Musical Spokesmen" for Big Brothers/Big Sisters of America, the national youth-service organization. The group will produce public service spots for radio and television on behalf of the organization, as well as make personal appearances for local Big Brothers/Big Sisters agencies.

Court Rules In Favor Of CBS In Import Decision

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and if the Brooklyn court ruling stands unchallenged, importers now would have to get clearance from whatever record company owns the right to product domestically before they could legally import it, confirm legal sources.

The CBS move, which follows similar action in the U.K. and Australia, is seen by the major as an action combatting parallel imports, though the view from the other side is that it is an attempt to control, if not to destroy, the sometimes volatile import market.

Imports occasionally do serve the causes of the majors; for instance, CBS was able to break Cheap Trick in the U.S. by working off the buzz created by import sales of the "Live At Budokan" LP.

Yet often record companies do find themselves hurt by imports. A case in point was the situation with

the Sex Pistols' LP. By the time Warners released the "Never Mind The Bollocks" LP in the U.S., whoever was going to buy it on reputation alone already had a copy via import, so Warners failed to create an initial stir with its domestic release. Ironically, the record was quickly cut out in the U.S., creating a reverse boom for U.S. exporters and European importers, as the record was still a hot item in Europe.

Legal sources at CBS dismiss the oft-quoted argument that, at the bottom line, it doesn't really matter if a record is bought from CBS in London or CBS in New York. Royalty structures and profits are different on domestic and international product, and though CBS may ultimately make money on, say, an Elvis Costello import, where Costello is signed to CBS internationally, there is no profit on a Pink Floyd import from Britain because Pink Floyd is on Harvest in the U.K.



BACKSTAGE WHISPER—The recent Whispers gig at Los Angeles' Greek Theatre brings together (from left) WEA's Hank Caldwell, vice president of special markets; Virgil Roberts, executive vice president for Dick Griffey's Solar label and Dick Griffey Productions; Whisper Walter Scott and Vic Faraci, executive vice president at Elektra/Asylum.

Inside Track

Alabama, Razy Bailey, Marshall Crenshaw, Roy Van Zandt, Snuff and Toto appear at the Record Bar convention at the Marriott, Hilton Head Island, S.C. from Aug. 8-11. Bar boss Barrie Bergman anticipates Jackie Brown will be shepherding more than 700. About 400 will be Bar execs and employees. . . . Chrysalis ad manager Fran Musso will be out of her office Thursday (5) to be on hand in Canton, Ohio, where her uncle, George Musso, stellar Chicago Bears' guard, will be ushered into Pro Football's Hall of Fame. Track reminds Fran she's just a stone's throw from the N. Canton HQ of Stark Records, the Camelot/Grapevine stores' parent. In fact, if you look hard, you'll see Paul David at the annual installation.

Kid Stuff Records is ballyhooing the release of its multi-package "Pac Man" series which ranges from a \$5.98 picture disk through book and record/cassette sets with an instore display contest that awards five \$3,000 arcade-type professional games to regional store winners. Participating entrants are asked to use the components in a Pac-9 kit, which includes a variety of merchandising materials. Photos of displays to be used from Aug. 1 through Sept. 30 should go via Kid Stuff regional director to Shelly Tirk, national sales manager, 15100 Detroit Ave., Lakewood, O. 44107. The "Pac Man" craze heightens later in August when ABC-TV bows a Saturday a.m. 90-minute weekly kiddie seg.

If WEA executive vice president George Rossi's secretary Connie Shutt appears beaming these days, it's because her daughter, Belinda Ann Barnhill, won a Warner Communications' collegiate scholarship starting this fall.

The three domestic WEA labels and WEA International have adopted a new universal numbering system for singles, in which each label is identified by a number followed by a five-digit order, so newer titles carry lower numbers. One advantage of this setup is that the most current singles are at the top of the labels' computer runs.

Newest industry addition to the New York Stock Exchange roster is TDK. . . . General Electric has filed suit in New York Federal District Court against Sony, charging the plastic used for the housing of consumer electronics products, including its videocassette recorder, infringes upon the plaintiff's patent.

As business recedes, more and more small indie labels are finding a harbor in the growing number of veteran salespersons who are becoming reps, working the lines on commission basis. . . . Track eared "A McLove Story," a single produced by onetime DJ biggie Shad O'Shea of Counterpoint Studios, Cincinnati, acquired by Shelby Sumter Singleton. Look for this Golden Arches spoof to make it as a big country hit with intriguing crossover possibilities. . . . Second-in-command at Everybody's Michael Reff has departed to join former Everybody's exec John Falkenstein in a booming store shopper service business in Portland. Tom Keenan, Everybody's founder, is realigning his brass.

Stevie Wonder cancelled his Aug. 7 appearance at Chicago Fest, declaring he feared possible rioting as a result of Rev. Jesse Jackson's call for blacks to boycott the entire event (4-15) at the Navy Pier. Jackson is protesting the recent appointment of three whites by Mayor Jane Byrne to the Chicago Housing Authority, which oversees low-income housing in the city.

Last Word Dept.: When the ITA revised its 1980 tape sales figures upward by 15% (Billboard, July 31), it invoked the wrath of the RIAA. That group accused the ITA of supplying opponents of home taping legislation

with "artificially low" data supporting their own position. Now the ITA, in the person of executive vice president Henry Brief, has responded. Brief points out that the figures reflect not only blank tape sold at retail, but tape sales to duplicators and recording studios. The RIAA, he says, is incorrect in assuming one particular area accounted for the total increase. (In fact, the RIAA reported a 26% increase in sales of prerecorded cassettes in 1981.)

The dismissal of the jury verdict last summer finding Sam Goody Inc. and vice president Sam Stolon guilty of trafficking in counterfeit tapes will not be appealed to the Supreme Court. The U.S. Solicitor General last week declined the request of the U.S. Attorney's office to seek an appeal (Billboard, March 27). The request came after the Second Circuit Appeals Court refused to review the dismissal of the verdict by Federal Judge Thomas Platt, who presided over the lengthy Goody trial in Brooklyn's Federal District Court, and the jurist's order for a new trial. Does this mean that a new trial is in prospect. Yes, says a source within the U.S. Attorney's office. "We can't just let the case lapse."

Austin Furst, chairman and founder of indie Vestron Video of Stamford, Conn., is currently negotiating for the position CBS/Fox president. Negotiations underway reportedly would involve absorption of Vestron into CBS/Fox. Furst was president of Time-Life Films from 1980-1981. Edited by JOHN SIPPEL

Back Track

30 years ago this week: Ex-Hit Parade warbler Bill Harrington joined New York's WNEW as a singing DJ. . . . ASCAP won the first legal round when a Federal District Judge ordered tv stations to furnish the licensing org with station operation and income data. . . . Songwriters' Protective Assn. slated continuous audits of more than 400 publishers through 1955. . . . Don Robey's Peacock Records acquired Memphis-based Duke Records. . . . RCA touring the Caribbean area with 150 U.S. record retailers. . . . Leonard Feather started a jazz show on WJS, New York. . . . Hawkshaw Hawkins walked away from WWVA, Wheeling.

20 years ago this week: Mark Olds replaced Ted Steele as manager of WINS New York. . . . Bernie Lowe inked tv star Clint Eastwood to a Cameo-Parkway recording paper. . . . EMI-Australia's Ken East added assistant general sales manager of all products to his duties as record sales manager. . . . The Musicians' strike in Argentina ended. . . . Personal manager George Greif inked the Dick Pierce big band with GAC. . . . Roger Miller was tabbed "the hottest writer in Nashville."

10 years ago this week: Transcon claimed they devised a system whereby they could put product into 13,000 locations on the day of release. . . . Warner Communications topped share-of-chart action on Billboard's singles and album charts for the first six months. . . . Columbia's records' first overseas confab drew more than 800 to London. . . . Zenith Radio bought H.R. Basford, a leading Bay area distributorship. . . . John T. Benson III was elected president of the Gospel Music Publishers. . . . Walter Wager appointed ASCAP p.r. topper.

N.Y. Gets 'New Music' Format

• Continued from page 1

"ROQ" by p.d. Rick Carroll. As it debuts in the New York area on station WLIR-FM of Garden City, Long Island, it's dubbed "New Music" by consultant Lee Abrams. Some observers expect it to spread across the country in the not-too-distant future.

"This is a new experiment," confirms Abrams, speaking of his WLIR contribution. "There's a definite group of listeners that is into this music." Asked whether he views these developments as a turning point for AOR, the consultant says, "I think of it as another format adding to the fragmentation of radio. But some of it will seep into AOR."

WLIR was at presstime scheduled for a 6 a.m. Monday (2) debut as "the New Music station for the New York City and Long Island metropolitan area." Many view it as a Big Apple version of Carroll's successful

KROQ format; in fact, as previously reported (Billboard, July 31), Carroll is also working on a consultation deal with WLIR. There's also some prospect of a Carroll/Abrams joint venture.

Meantime, at WLIR, Abrams says he's "giving them advice on how to put it together, how to get ratings. You can't just throw a bunch of records on the air. They've not been research-oriented. We want to keep them on track; they have a history of being on the loose side."

But "being on the loose side" has been WLIR's appeal to some, who feel that the station might now be cast in a tight-format straightjacket. Carroll's participation could counteract this. His involvement with Abrams, the latter suggests, might be "a good balance of science and emotion."

The station's program director, Denis McNamara, comments,

"There's a lot more going on with Lee musically than many people give him credit for. This is very much a team effort. He won't be telling us what music to play; he'll be teaching us new tricks. He'll make music suggestions and we'll run ideas past him. And, of course, his lifestyle research is the best in the business."

McNamara notes that he and Abrams have known each other for years, but he credits the Billboard/BIN (Billboard Information Network) radio technology conference in White Plains May 6, which both attended, for getting them talking about the current relationship.

As for Carroll, McNamara says he's met with him, but hasn't "fully gone over his proposal." Station manager Elton Spitzer, who also sees a great deal of resemblance between the new WLIR format and KROQ, says of Carroll, "he will probably be joining us."

MEET KOOL AND THE GANG'S GANG.

They're students at the East Harlem Performing Arts School.

Kool and The Gang contributed one thousand dollars to support their school's special program of education. And the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Kool and The Gang, *Celebrate* was the album. *House of Music* was the recording studio, and these kids were the winners.

So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who've earned the Golden Reel Award.

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