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Over-The-Air Home Taping Plan Offered

By BILL HOLLAND

WASHINGTON—National Public Radio, Panasonic and CODART Inc. are cooperating in a venture to deliver album performances to subscribers over the air for automated dubbing at home.

Provision would be made for royalty payments to copyright holders, say backers of the venture, who claim that a number of record companies are currently considering the plan.

The recordings would be chosen and purchased by customers in their homes through computerized and coded selection equipment. Customers would be billed by mail. Details are to be made known at a press conference this week.

Meanwhile, any formula for payment of mechanical royalties to music publishers apparently still awaits negotiation.

Al Berman, president of the Harry
(Continued on page 72)

NRBA Putting Spotlight On Future Of AM Band

By DOUGLAS E. HALL

RENO—Broadcasters' fortunes on the AM band—a perennial topic, but one thrown into sharp relief by the arrival of AM stereo in the marketplace—will receive particular attention at this week's National Radio Broadcasters Assn. conference at the MGM Grand here, Sunday through Wednesday (12-15).

Some 4,000 are expected to attend the event, which comes only 11 days after the National Assn. of Broadcasters' radio programming conference in New Orleans.

KFRC San Francisco's program director Gerry Cagle carried the AM banner at NAB, while ABC Radio vice president Rick Sklar will talk it up in Reno, where he is moderating a three-man panel on "Positioning Your AM For Success" on Tuesday.

"The situation is getting desperate," Sklar says of the AMs, pointing to one of the most accepted of today's solutions to the problem: go telephone talk. "The

format doesn't need stereo and it's accepted by a 35-plus audience," he adds. Sklar is directing the new, satellite-delivered Talkradio network from ABC's Enterprise division.

Other ideas for AM's salvation will come from Arnie Ginsburg, who oversees the "Music Of Your Life" format on WXKS-AM Boston; researcher Rob Balon of Balon & Associates; and programmer Bob Welsh. Sklar indicates that the problems of AM are underscored by the fact that, since Welsh was named to the panel, he has moved from KEYS-AM Corpus Christi, Tex. to KLYV-FM Dubuque, Iowa.

Among those looking for a new position for AM is NRBA president Sis Kaplan, whose Sis Broadcasting operates WAYS Charlotte. The station changed from Adult Contemporary to talk on Tuesday (7). Kaplan points to the Sklar panel as one of the most
(Continued on page 19)

German Tape Levy Gets Gov't Support

By MIKE HENNESSEY

BONN—West Germany is to follow Austria and Sweden in introducing a levy on blank audio and video tape to compensate rights owners for losses as a result of home taping.

A consultative document published here Sept. 8 provides for a levy of 10 pfennig (four cents) per hour on audio tape and 40 pfennig (16 cents) per hour on videotape. At the same time, the existing levy on hardware, in operation since the mid '60s, is to be modified: instead of 5% of the manufacturer's price, it will now be five marks (\$2) on tape recorders and 15 marks (\$6) on video recorders.

If the consultative document wins approval from the federal government's second chamber, which is scheduled to debate it on Oct. 29, the measure will then come before parliament and, if passed, will probably come into effect by the middle of 1983.

Announcing the Green Paper proposals, the German minister of jus-

tice, Juergen Schmude, said: "This levy should not be seen as a tax but as a means of seeing that creative works are not exploited without payment of royalties. This change in the law will also mean that the burden of compensation is shared between hardware and software manufacturers and importers."

(Continued on page 70)

Trade Leaders Hit Tape 'Report'

WASHINGTON—The home taping controversy heated up again last week when Rolling Stone magazine published a "special report" on the subject in its Sept. 16 issue, stirring strong reaction from key music industry figures. RIAA president Stan Gortikov, for one, expressed "outrage" at its "obvious bias."

Entitled "The War Against Home
(Continued on page 67)



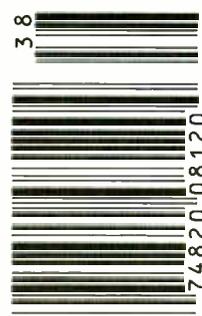
Carol Jiani's delicious new LP offering "CAROL JIANI-ASK ME" (Matra Records Ltd.) is a sparkling R&B/Dance smash featuring the R&B classic "ASK ME" and her new single "YOU'RE GONNA LOSE MY LOVE." Produced by JOE LaGRECA for Matra Records Ltd. and distributed by Downstairs Records, Montreal, P.Q., Canada. (Advertisement)

- Inside Billboard -

- **IN DEFENSE OF COPYRIGHT:** Editorial, page 5.
- **CLASSICAL RADIO** is having problems with digital recordings—or, more specifically, with their extended dynamic range. The topic will be explored next month in New York at an AES meeting. Page 39.
- **HEARTLAND RETAILER** Dan Bredell has built a flourishing record chain, concert promotion firm and one-stop during the past 10 years. He began modestly with a 400 square foot store, handling used and new records and tapes. Page 16.
- **SPECIAL PRICING** and "bonus" records are among new marketing tactics unveiled by Elektra/Asylum. For example, retailers will be sent a special six-cut LP to give to consumers when they buy the latest album by one of the label's developing acts. Page 8.
- **URBAN FORMATTED WRKS-FM** New York, one of this competitive market's most successful stations, is losing program director Don Kelly. He's starting his own consultancy, specializing in urban and AC. Page 18.
- **VIDEO MERCHANDISING** must be imaginative if it's to pay dividends for specialty stores and other outlets. Different approaches are reported by retailers who recently attended the Video Software Dealers' Assn. confab in Dallas. Page 16.
- **GOSPEL'S LIGHT RECORDS** has been sold, although the move will apparently not precipitate changes in its day-to-day operations, or its E/A distribution deal. Page 10.



JUICE NEWTON CONTINUES TO BREAK RECORDS—GENTLY... "Break It To Me Gently" (B-5148), the new single from Juice Newton's gold album Quiet Lies (ST-12210), is the latest chapter in the success story that began with 1981's gold single "Angel Of The Morning," followed by three more Top 10 singles: "Queen Of Hearts," "The Sweetest Thing" and the recent smash "Love's Been A Little Bit Hard On Me." On records and new high quality XDR cassettes from Capitol. (Advertisement)



"NOW YOU SEE ME,
NOW YOU DON'T."

Cliff Richard

features the hit — "THE ONLY WAY OUT"

EMI
AMERICAProduced by
Cliff Richard
& Craig Pruess

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**While The Economy
Is Throwing Curves...**

**Arista Is Scoring An
Amazing Streak
Of Hot-Selling Hits!**

**They're saying that times are
so tough, it's nearly impossible
to break new artists.**

**They're saying that the state
of the market is so drowsy that
even established artists are
seeing their careers level off.**

**But while they're talking,
Arista is doing. While the country's
economic indicators are down,
Arista is hitting one home run after
another. In the first six months of this year,
we've brought previously unknown bands
to tremendous success, and taken stars to
new peaks. In a period of wild swings and
unpredictable change-ups, Arista has the alternative.**

ARISTA

Aretha
A #1 R&B single. A #1 R&B album. Now exploding all over the pop charts. The Queen teamed with Luther Vandross for the wildly acclaimed collaboration that has made her hotter than ever!

Air Supply
The #1 pop artist of the decade, with 50 weeks in the top 10 since 1980. The only artist in the '80s to connect for seven straight top 5 singles, and three straight platinum albums.

The Kinks
Give The People What They Want jumped easily over the gold mark in '82 to fast become the best-selling LP in the history of this reigning rock & roll band.

The Alan Parsons Project
Eye In The Sky, their towering triumph, contains the biggest single of their career. The LP hit #1 around the world (Canada, France, Germany, Austria, Switzerland...), is super-bulletheaded at #12** and headed straight for the top in the U.S.

A Flock of Seagulls
A total conquest. The brilliant top 20 LP and soaring single confirm this fast-rising Flock as one of the most important new bands in years.

Barry Manilow
Manilow achieved a career and industry milestone this year with his 23rd consecutive top 50 hit since his first one, "Mandy." He had still another '82 breakthrough, with his LP debuting on the U.K. trade charts at #1. His brand new EP breaks still newer ground for the consummate pop singer.

Ray Parker Jr.
An artist who has never missed going gold (five times in a row) took The Other Woman all the way to the top of every chart. Parker is a Certified Superstar.

Melissa Manchester
She just hit an all-time pinnacle with her smash, "You Should Hear How She Talks About You" from her current album Hey Ricky. Her star power is at its very brightest.

Haircut One Hundred
The U.K. phenomenon hit the U.S. with a bang! Tremendous sales for their debut LP Pelican West...critical raves...pandemonium in concert. A major new group!

Paul Davis
He joined Arista and immediately scored back-to-back top 10 singles, establishing him as The Hitmaker, and confirmed his significant star status.

Better Than A Guarantee

You only check a guarantee after something goes wrong.

You can check the strip chart in every box of Ampex 2" Grand Master® 456 as our assurance that nothing will.

Which is why we test every reel of 2" Ampex 456 end-to-end and edge-to-edge. The strip chart of the test results tells you that you'll get a rock-solid readout with virtually no tape-induced level

variations from one reel of 456 to another or within a single reel.

No other brand of tape undergoes such rigorous testing. And as a result no other brand offers you the consistency of Ampex Tape. A consistency that lets you forget the tape and concentrate on the job.

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(415) 367-4463

**4 out of 5 Professionals Master
on Ampex Tape.***



*1981-1982 Billboard Magazine
Brand Usage Survey

RCA Plans Videodisk Promotions

By LAURA FOTI

BLOOMINGTON, Ind.—Thanks to reduced prices and the introduction of stereo, RCA claims its videodisk system is on a "roll," and the company plans to extend it with five promotions designed for the fall selling season.

A special \$2 million "Star Wars" drive will offer the movie (in stereo) free with the purchase of a player from Oct. 21 through Nov. 24.

According to Jack Sauter, RCA group vice president, "1982 is an important turning point for us. We've launched a dealer program immersed in local promotion."

Sauter says that distributors protested the sales quotas they were given in a spring promotion, but that the quotas were met more than 100%. "We sold more to distributors in the 12 weeks of the promotion than in all the 37 weeks previously. We've got more going for us, but not because we threw our cards into the wind."

RCA's 5,000 dealers currently selling the disk player and titles will benefit from the fall activities planned by RCA, asserts Tom Kuhn, division vice president for RCA videodisks.

Kuhn, who attended the VSDA conference in Dallas, says, "From what I heard at VSDA, dealers are clearly starting to make money on this, and stereo is having an effect. We'll be getting into lifestyle adver-

(Continued on page 30)

EDITORIAL

In Defense Of Copyright

Last week's "special report" in Rolling Stone on "The War Against Home Taping" attacks the music industry for attempting, through legislation, to retrieve some of its losses by a royalty on blank tape and recording equipment.

This goal should not come as a shock to anyone truly concerned with preserving the concept of copyright. Rolling Stone, once known as a music paper, missed the point.

The principle is simple. If not for copyright, there would be no business of music. Creators of words and music and, yes, of recordings, must be allowed to benefit from the public consumption of their works. This provides the incentive for creators to fashion new works, those very essentials that keep the wheels of the industry turning. Billboard has always supported this principle.

Anyone who ponders the current state of the industry must be alarmed that even as more and more prerecorded music reaches listeners, the sales of recordings decline.

No one can say with certainty how much of the slump in record sales is due to home taping. But those who insist home taping does not work to abort prerecorded sales are just as myopic as those who blame all the ills of the industry on home taping.

No more than ordinary common sense tells us that some percentage of sales is lost when people are able to appropriate copyrighted property with impunity for the price of a blank tape.

As technology provides ever new ways of delivering music to the consumer, it becomes even more important to fix the responsibility of the user, or his supplier, to pay something to the piper. Both are bound by a fragile, but necessary, umbilical cord—and the fortunes of one impact the fortunes of the other.

A fair royalty on blank tape and recording equipment is therefore essential if the inequities are to be redressed, at least in part.

An indefinite free ride may hasten the day when a more sophisticated music delivery system will no longer provide a message anyone cares to hear—even at no cost.

U.S. TV Rights Ruling Spurs Concern In Europe

By MIKE HENNESSEY

LONDON—The decision of Federal Judge Lee Gagliardi that blanket licensing of music performance rights to 700 local television stations in the U.S. violates antitrust laws (Billboard, Aug. 28) has caused consternation among performing right societies in Europe.

Michael Freegard, chief executive of Britain's Performing Right Society, says his response to the ruling is one of "vexation and disappointment." But he describes as "inconceivable" the suggestion that European societies might retaliate by withholding royalty payments due to their American affiliates if the flow of revenue from the U.S. to Europe should be jeopardized because of the decision (Billboard, Sept. 4).

"Such a response would be totally inappropriate," says Freegard. "ASCAP and BMI have a mandate to act on behalf of European societies, and it is not their fault that this situation has arisen. They are, after all, doing their best to defend our interests."

"We must give them our full sympathy and support." Freegard adds that the PRS is ready to file a deposition in support of blanket licensing if so requested. The PRS and French society SACEM did file pleadings in the CBS case last year, which ended in a defeat for CBS in the U.S. Supreme Court.

The concern of European societies stems from the general view that such an interpretation of what are seen as highly complex and unique antitrust laws in the U.S. would be detrimental to the interests of copyright owners everywhere.

The overriding problem of having program contractors clear music in advance of selling programs to local television stations is that a once-and-for-all royalty payment cannot possibly take account of the area or frequency of diffusion.

GEMA director Dr. Hans Sikorski says the society will be examining the implications of the Gagliardi ruling at its meeting in Berlin next week.

Jean-Loup Tournier, director general of the French authors' society, SACEM, says that the society will not be expressing any official response to the ruling until the appeal has been heard. "It is difficult for us to make a judgment on a U.S. court decision but we would, of course, be very sorry to see the principle of blanket licensing overturned. The principle is enshrined in French copyright law and in my view is the best way of licensing the copyrights of our members."

A MIXED SUCCESS

Fallout Still Falling From US Festival

By PAUL GREIN

LOS ANGELES—Organizers of the US Festival, held over Labor Day weekend at Glen Helen Regional Park outside San Bernardino, decline to say if a last-minute ticket rush was enough to put the event in the black. But the crowds of up to 200,000 a day were well below the 250,000 the organizers had originally hoped for.

Still, the three-day event was apparently successful enough to inspire plans for other similar outdoor rock festivals. Financier Steve Wozniak, who pumped \$12.5 million into the US Festival, is known to be planning another show for sometime within the next year, possibly in the Houston area. And promoter Bill Graham, who produced the music at US, says: "I guarantee you that by next spring there will be dozens of attempts to do festivals in various parts of the country."

Jose Montes De Oca, assistant to the vice president of communications at UNUSON, the San Jose, Calif.-based corporation headed by Wozniak, says an official head count for each of the three shows won't be available until next week. But most sources said the best draw was Saturday (Tom Petty & the Heartbreakers, Pat Benatar), followed by Friday (the Police, Talking Heads) and Sunday (Fleetwood Mac, Jackson Browne). De Oca says there was a 70-30 ratio between three-day (\$37.50) and one-day (\$17.50) ticket sales.

Despite the festival's apparent success, a rift developed between promoter Graham and UNUSON. "I would be involved with Mr. Wozniak (again)," says Graham, "but not the UNUSON organization. The only way I would work with Wozniak is if there was no one between us."

Graham charges that UNUSON "put people in very responsible positions who had no conception of what they were doing, who lacked field experience in public assemblage. The people in charge of some of the departments had not only never dealt with 200,000 people; they had never dealt with 20,000 people or 2,000 or 200 or 20."

"It was a miracle that the show came off. It was good fortune more than anything, that no one went off the high way or died of an overdose."

Little by little in areas we felt we had to take over, we just took over—publicity, public relations and backstage and stage access and security."

Graham also criticizes the art direction of the early ads. "Ticket sales were atrocious at the beginning," he says, "because no one wanted to go to something that looked like either a day camp center or a retirement home. In the last few weeks of pushing this show, we gave it viability and credibility. The later ads looked like rock'n'roll ads."

Graham says he was first approached by the UNUSON organization in March about talent booking, stage construction, sound and lights and the overall theatrical presentation. He says he failed to ask who would be in charge of such

(Continued on page 70)

BMA Names Dick Griffey New President

NEW YORK—The Black Music Assn. has a new president, three new top officials, and six new members of the board of directors.

Dick Griffey, chairman of Solar Records, was appointed president by the BMA board, succeeding LeBaron Taylor. In addition, Ewart Abner, Stevie Wonder's personal consultant, was named vice president, St. Louis retailer Ted Hudson treasurer, and Mobile, Alabama gospel deejay Irene Ware secretary.

Promotion executives Vernon Slaughter of Columbia, Everett Smith of Atlantic, and Hank Caldwell of WEA were elected to the board by the membership, as were Capitol black a&r chief Varnell Johnson, tip sheet publisher Jack Gibson, and Ware. That brings the board of directors to 21 members. Since several of the new board members were on the BMA's executive council, some new members are expected to be added to that body.

The BMA also announced that its series of retailer seminars (Billboard, Aug. 28) will begin in the middle of October. The organization anticipates having the first one in New York. **NELSON GEORGE**

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SEA OF FANS—The man-made amphitheatre built for last weekend's US Festival in Glen Helen Regional Park in Devore, Calif., is filled with enthusiastic fans, captured here during one of the daylight shows. A high-riding video cameraman records their reaction at top left.

SEPTEMBER 18, 1982 BILLBOARD

GERMAN GROUP, GEMA AGREE

Movement In IFPI Rights Talks

By MIKE HENNESSEY

MUNICH—The German group of IFPI has agreed in principle to consider the possibility of solving the mechanical royalty deadlock (Billboard, Sept. 4) by adopting a basis of a fixed fee per minute or per unit, instead of a percentage of wholesale or retail price.

At a meeting between representatives of the German IFPI group and representatives of GEMA here Sept. 7, the two parties agreed to prolongation of the existing interim contract until Dec. 31 of this year. The IFPI delegation reiterated that any new contract negotiated for 1982 would be retroactive to Jan. 1 of this year.

Universities Join In Block Booking Plan

By CARTER MOODY

NASHVILLE — Block bookings are developing among 10 major universities in the Midwest and North, with the schools coordinating much of their booking through Sunshine Promotions, Inc. of Indianapolis in hopes of attracting touring rock acts to as many as a half dozen colleges at a time.

The universities are touting their relatively low merchandising/concessions rates of 10%-15%, varieties of venue sizes and the popularity among students of new music groups—who often see mixed success in the private market.

Several meetings during the summer have involved staff and student representatives of Indiana Univ., Bloomington; Purdue, West Lafayette, Ind.; Ball State, Muncie, Ind.; Univ. of Illinois, Champaign-Urbana; Illinois State, Normal; Southern Illinois Univ., Carbondale; Ohio State, Columbus; Michigan State, East Lansing; Western Michigan State, Kalamazoo; and Univ. of Miami, Oxford, Ohio.

Sunshine is acting on behalf of the schools as promoter, co-promoter or
(Continued on page 45)

Both the German IFPI group and GEMA see the fixed sum royalty, common to all BIEM territories, as a means of circumventing objections by the EEC commission that variable mechanical rates among countries within the EEC impede the free flow of product between one country and another.

GEMA first proposed the fixed sum royalty on Aug. 4, suggesting that the minimum royalty per record unit should be 12 pfennig (4.8 cents) per work or 4 pfennig (1.6 cents) per minute of playing time. Although figures were not discussed at last week's meeting, Dr. Norbert Thuro, director general of the German IFPI group, has made it clear that such fees would be totally unacceptable. "To adopt these royalty levels would, according to our calculations, mean that GEMA would be getting 30% more in mechanical royalties than it does at present. Nevertheless, we are prepared to consider the principle of a fixed fee as a solution to a problem which has now been dragging on for two years."

Under the present interim agreement, now prolonged until the end of the year, Thuro reckons that German record companies are paying on average 10% more in mechanical royalties than would be the case if the 8% mechanical rate were calculated on the actual selling price of the record rather than the now redundant recommended retail price.

Although IFPI rejected the idea of a fixed sum royalty at its Copenhagen meeting, attended by representatives of all European groups in May last year, Thuro feels that national groups might reconsider the idea in a more positive mood in view of the persisting deadlock.

However, IFPI director general Ian Thomas was not optimistic about the chances of getting general agreement among the IFPI groups in the BIEM territories on a fixed sum royalty.

"The problem is that whatever figure is chosen, it will disadvantage those of our national groups whose prices are lower than most—and I don't think they'd be ready to countenance that," says Thomas. "My view is that the only way this problem can be resolved is for each na-

tional group to negotiate a separate agreement with its local mechanical right society. And if the variations from country to country are seen by the EEC as inhibiting the free flow of product among Common Market countries, then they will have to tackle that problem as they see fit—just as they are for the motor industry. We can only say that we did our best to resolve the problem in another way but it just wasn't possible."

Although it is not at all certain that most IFPI groups are totally opposed to the idea of a fixed sum royalty, there has always been strong opposition from France and Italy—two major markets—and this is seen as likely to persist.

Soviet Said To Crack Down On VCR Owners

By PETER JONES

LONDON—According to reports filtering through to various news agencies here, authorities in the Soviet Union are starting a widespread crackdown on Russians who own video recorders.

One story, published in the Daily Telegraph here, claims, "Unofficial sources say that several dozen Russians have been arrested and some imprisoned because of involvement with video."

Some of the charges are apparently linked with pornography, but some of the accused have been sentenced for "anti-Soviet activity" through their links with video hardware and software.

According to the Telegraph, "The crackdown was understood to have been spearheaded by KGB security police who suddenly woke up to the fact that the worldwide video boom could have repercussions for the Soviet Union."

No official statistics are available on the number of VCRs in use in the Soviet Union, but it's unlikely to be more than a few thousand units. Certainly there's no home video in-

(Continued on page 28)

Executive Turntable

Record Companies

Jim Walker is upped to vice president/controller of Warner Bros. Records in Los Angeles. He was a controller for the label. . . . Stanley S. Kulin is named to the new post of executive vice president, sales and operations, of WEA Music of Canada in Toronto. He was senior vice president of CBS Records in Canada.

Art Brambila exits as head of Motown Latino in Los Angeles. No replacement has been named. . . . Emanuel George joins Fantasy Records in Berkeley as national promotion director. He was RCA Records' San Francisco promotion rep. . . . Marty Weiss is appointed marketing director of International Automated Media, Condor Records in Irvine, Calif.



Walker

He was vice president of sales for Entertainment Marketing Associates.

Marketing

WEA New York's regional branch has promoted nine and hired six employees. The promoted nine are: Gary Rautenberg, video products sales manager; Carol Duffy, Atari sales rep; Allan Canter, Atari sales rep; Barry Roberts, music sales rep; Dwayne Cunningham, field merchandiser; Vicki Wender, in-house sales rep; Pat Cerbone, singles specialist; Debra Jones, marketing secretary; and Tim Boehlert, inventory clerk.

WEA's six new employees are: Joe Ianello, Atlantic promotion rep; Jack Hopke, Warner Bros. promotion rep; Kathy Siegler, video secretary; Mike Crehere, mailroom clerk; Cathy Jacobs, order entry clerk; and Robert Katz, accounts receivable clerk.

Record Bar has promoted three employees. Bruce Fussell is named district supervisor, overseeing six Atlanta and one Athens, Ga. outlets. He was supervisor of five Georgia and one Alabama stores. Succeeding him in that post is Tribly Alford Berger, who will supervise stores in Milledgeville, LaGrange, Savannah, Columbus and Macon, Ga., as well as outlets in Auburn, Gadsden and Jasper, Ala. Also at Record Bar, Bruce Levy is named district supervisor. Based in Nashville, he will be in charge of stores in Chattanooga, Knoxville, Antioch and Memphis, Tenn.; Dalton, Ga. and Bowling Green, Ky. He was a store manager in Ft. Myers, Fla.

Publishing

Linda Blum is upped to director of professional activities at Arista Music in Los Angeles. She has been with the firm for three years, serving most recently as general professional manager. . . . Mitch Johnson joins the Terrace Music Group in Nashville as professional manager. He held a similar position at Coal Miners Music. . . . John Fish is named professional manager of Screen Gems/Colgems-EMI Music in Nashville. He held a similar post at the OAS Music Group.

Video/Pro Equipment

Lisa Tumbleson is upped to director of intermissions programming for Home Box Office in New York. She is responsible for the acquisition and development of interstitial and continuity programming on the HBO and Cinemax networks. She was HBO manager of programming operations. . . . Chip Rachlin is named director of acquisitions for MTV in New York. He was tour administrator for Bill Graham Presents. . . . Kenneth Marks is upped to director of marketing services and information for Hearst/ABC Video in New York. He was an advertising account executive. . . . Alan Fink joins Kornhauer & Calen in New York as executive director of the newly formed consumer electronics marketing group. He was president of the consumer products division of Commodore Business Machines.

Related Fields

Robert Frederick is named president and chief operating officer of the RCA Corp. in New York. He was executive vice president and sector executive of the General Electric Co. . . . Dana Miller is named vice president of Famous Dog Productions in Los Angeles. Miller was involved with the Mike Love Foundation. . . . Ron Marin is named account supervisor of HWH Enterprises in New York. He was U.S. marketing manager for Ace Electronics S.A., Fribourg, Switzerland.

Andre Blay Speaks His Mind
Home Video Pioneer Sees Many More Changes Ahead

By LAURA FOTI

Andre Blay, who founded Magnetic Video 13 years ago, could be called the father of the home video industry, but these days he seems to feel he's created a monster. Here, in one of a continuing series of profiles of industry leaders, Blay speaks out, giving his often controversial views on such subjects as pricing, rental, the Mathias amendment and original productions.

NEW YORK—Andre Blay's imminent move to California is only a physical manifestation of the executive's ongoing search for the perfect corporate set-up. Blay, chairman and chief executive officer of Embassy Home Entertainment, has lived through—and created—many cycles in the still-young video industry, and foresees many more changes from his new vantage point.

The recent sale of the Andre Blay Corp. to Embassy Communications was only the latest in a series of ac-

tions that saw Blay move from operating an audio tape duplicating firm, to founding Magnetic Video with titles he acquired from 20th Century-Fox, to selling those titles—and others—back and heading 20th Century-Fox Video, to leaving that company amidst lawsuits claiming broken contracts and broken promises, to a six-month video hiatus, to the founding of yet another inde-

pendent company, bearing his own name.

Now back in a large organization once again, Blay claims he's where he wants to stay. "I'm convinced that in the next five years the home video industry will move from being a distribution business to a programming business.

"I want to help figure out what
(Continued on page 28)

Seek To Enjoin Users Of UA Logo

LOS ANGELES—United Artists Corp., United Artists Productions and Capitol Records want to enjoin United Artists Music & Records Group and Craig and Donna Denney and Dustin Miller and Air America Holdings of San Francisco from using the UA logo.

In a Federal District Court complaint, plaintiffs contend they have copyrighted the UA trademark,

which they claim now belongs to Capitol, which purchased the music division last year. The complaint states the plaintiffs asked the defendants to drop the usage in April 1982, but they refused.

The suit asks the court to determine exemplary and punitive damages of no less than \$500,000, which could be trebled if the court so holds.

Paley Resigning As CBS Chairman

NEW YORK—Last Wednesday (8) saw the not entirely unexpected resignation of William S. Paley as chairman of the board of CBS Inc. The venerable founder of the company stated his intentions during a meeting of the board of directors that day.

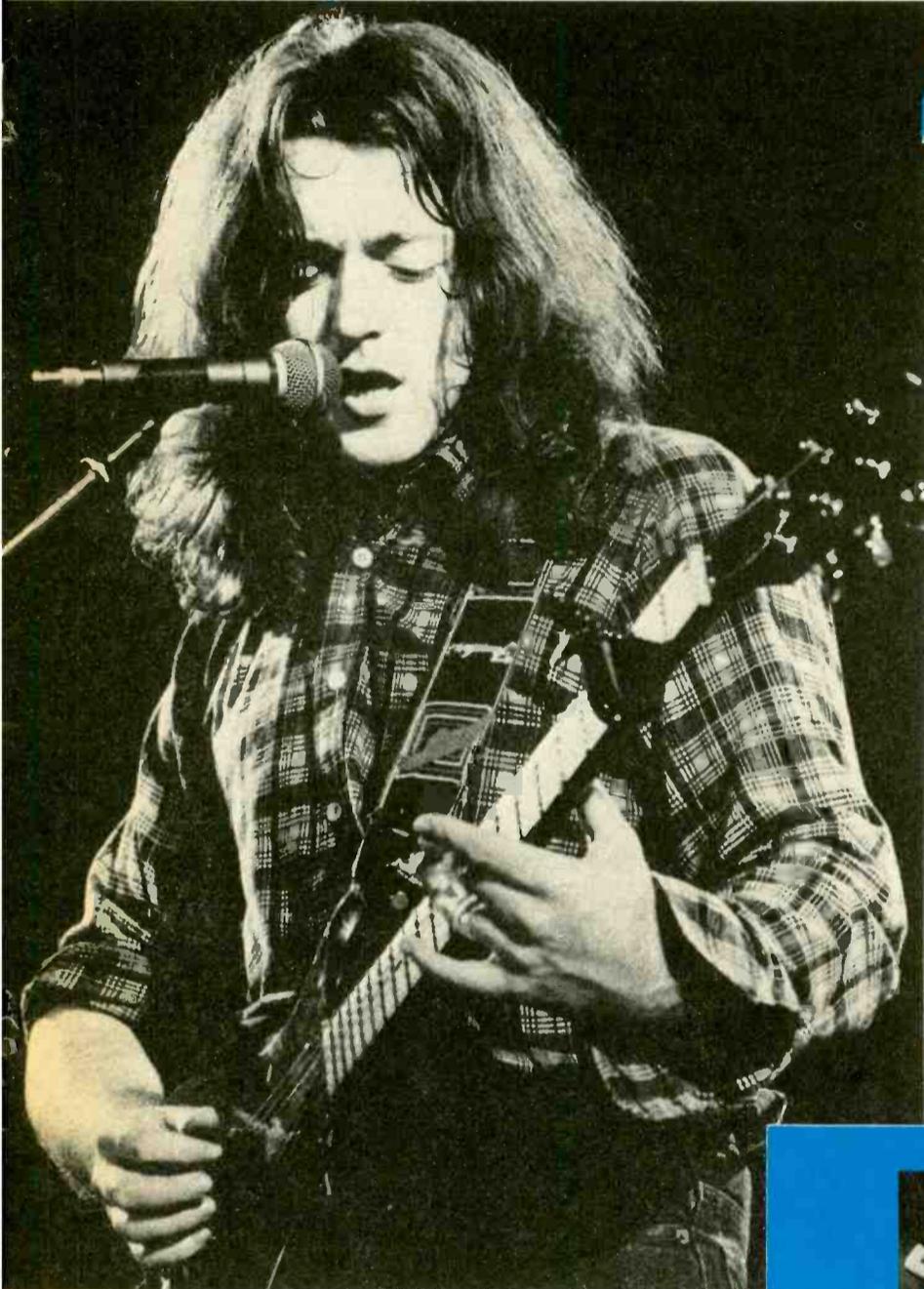
The resignation of Paley, now 81, becomes effective next April 20, at which point CBS president and chief operating officer Thomas Wyman becomes chairman. No other consequent changes in titles or positions are foreseen," says the company.

Paley says he plans to remain an "active director" of CBS, and continue as chairman of the executive committee of the board. He also intends to remain a major stockholder, while entering "a new, long-term consulting relationship" with the company he founded 54 years ago.

Paley added, "In resigning . . . I am reflecting my complete confidence in Tom Wyman and his skilled, dedicated management team which heads the various CBS operating and staff units. I feel the time has come for me to relinquish a full-time commitment."

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- 9/9 Omaha, NE
- 9/11 Rapid City, SD
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- 9/14 Billings, MT
- 9/15 Casper, WY
- 9/17 Denver, CO
- 9/19 Pocatello, ID
- 9/20 Boise, ID
- 9/21 Salt Lake City, UT
- 10/8 Duluth, MN
- 10/9 Milwaukee, WI
- 10/10 Madison, WI
- 10/12-13 St. Louis, MO
- 10/15-16 Kansas City, MO
- 10/17 Wichita, KS
- 10/19 Oklahoma City, OK
- 10/20 TBA
- 10/30 Lexington, KY
- 10/31 Evansville, IN

RORY GALLAGHER ON TOUR

- 9/23 Los Angeles, CA
- 9/24 San Jose, CA
- 9/25 San Francisco, CA
- 9/27 Waterbury, CT
- 9/28 Boston, MA
- 9/29 Philadelphia, PA
- 10/1 New York City, NY
- 10/2 Roslyn, NY
- 10/4 Cleveland, OH
- 10/5 Detroit, MI
- 10/6 Chicago, IL



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E/A Offers Consumer 'Bonuses' Two LPs Set At \$6.98 List, Two Have Extra Disks

By PAUL GREIN

LOS ANGELES—In an attempt to overcome consumer price resistance, Elektra/Asylum is listing two new full-length albums at \$6.98 and is offering special "bonus" records with two other \$8.98 LPs.

"The consumer wants more music for his dollar," says Vic Faraci, Elektra's senior vice president of marketing. "It can go one of two ways: either reduce the price going in or give him more music. We're approaching it both ways to find out how our dealer base deals with it."

The label has set at \$6.98 list on Motley Crue's "Too Fast For Love" and "Life In The European Theater," the latter a compilation featuring the Jam, the Clash, Peter Dinklage, the Doors and nine other acts. Faraci says an earlier \$6.98 six-song LP, Mike Post's "Television Theme Songs," sold close to 300,000, primarily at racked locations.

Elektra is using different formulas with the two bonus disks. In the case of "Utopia," Todd Rundgren's

group's first album for E/A-distributed Network Records, a limited-edition 12-inch disk will be shrink-wrapped with the LP. It features the same five tracks on each side. Tape buyers will get all 15 cuts on one cassette.

Assistance in preparing this story provided by Sam Sutherland.

For the Shoes' recently issued "Boomerang," dealers will be sent a special six-cut live LP to keep behind the counter and give the consumer at point of purchase. It's a 12-inch disk in a generic sleeve with three cuts on each side. Because the Shoes' cassette was already duplicated by the time the bonus idea was conceived, tape buyers will have to take their extra songs in disk form.

The "LP-and-a-half" format of the Utopia album was developed by Network president Al Coury, who says it accomplishes several goals. "I'm giving the consumer a bargain," he notes. "And I'm giving WEA an extra sales tool. Purely from a merchandising and display point of view, we knew the retailer would make more of an effort to highlight the album."

As for the decision to put the same five tracks on the reverse side of the bonus LP, Coury quips: "Heaven forbid they should scratch one side, they'll have a backup." Faraci says, "It didn't cost us any more to press both sides, so we did it that way rather than give them a blank."

Faraci doesn't discount releasing more EPs in the future, but he thinks lower-priced full albums or bonus songs at regular list might be a more effective tactic, and meet with less retailer and consumer confusion than EPs.

"It's all a question of value perception," says Faraci. "I think the consumer would perceive a full album at \$6.98 as a much better value than a five or six cut album at \$5.98. Our profit margin is obviously

squeezed down, but all the artists and managers have been cooperative about adjusting their royalty rates.

"These are really the first steps toward more variable pricing," says Faraci. "We're looking at pricing single-disk LPs at anywhere from \$5.98 to \$8.98. We're not looking at anything higher than that, unless it's a double package, where it could go to \$13.98 or \$15.98."

Still, Faraci says he stands by the decision to price Richard Simmons' single-disk exercise album "Reach" at \$10.98. "There we were dealing with consumers who weren't regular record buyers," he says. "They weren't aware of current record prices. They paid \$5 more for his book. And we had elaborate packaging: We gave the buyer a booklet that was worth every bit of the extra \$2."

Steinman Suing Meat Loaf For \$5M Damages

By ROMAN KOZAK

NEW YORK—James Steinman, the songwriter who has written most of Meat Loaf's best known material, is suing Meat Loaf (real name: Marvin Aday) and Neverland Music, Aday's publishing company, for \$5 million damages in U.S. District Court for the Southern District of New York. He claims he is owed at least \$2.5 million in songwriting royalties.

In his suit, he says he signed a one-year publishing agreement with Aday and Neverland in December, 1976 with options to renew each year for four years. In January, 1977, the suit continues, Aday and Neverland entered into an agreement with the Edward B. Marks Music Corp. and Piedmont Music which gave them a 50% interest in the properties.

"Defendant has alleged that Marks and Piedmont have refused to pay royalties to defendant Aday... as a direct result of which defendant has attempted to excuse himself from his obligation to pay royalties to plaintiff," the suit reads. "Plaintiff has continually requested defendant's cooperation in seeking payment of royalties due plaintiff directly from Marks and Piedmont. Defendant has failed and refused to take any steps toward accomplishing this result."

In addition to the \$5 million damages, Steinman asks for an accounting; for any agreement between the parties to be rescinded; and "that defendant, his assignees, licensees, servants, agents, employees, and those in privity therewith, be permanently enjoined from publishing, selling, distributing, or otherwise disposing of plaintiff's musical compositions."

Paramount Vid Tapes Doobies

NEW YORK—Paramount Video has taped the last two shows of the Doobie Brothers' final concert tour of airing on Showtime, a pay-TV channel.

The concerts were taped Sept. 10 and 11 at the Greek Amphitheatre in Berkeley, Calif. The program is to be called "The Doobie Brothers ... Farewell."

Chartbeat

Squier In Fancy Company; Parsons Hits New Plateau

Billy Squier's "Emotions In Motion" (Capitol) surges from number 11 to number five this week, matching the top five peak of his 1981 platinum breakthrough "Don't Say No." That makes Squier one of only four male solo artists so far in the '80s to hit the top five with more than one album, along with Kenny Rogers (Liberty), Stevie Wonder (Tamla) and Paul McCartney (Columbia).

That's not exactly shabby company, especially considering Squier has only been recording since 1980. His Capitol debut that summer, "The Tale Of The Tape," peaked at 169.

Two groups fronted by male stars have also notched two top five albums in this decade: Tom Petty & the Heartbreakers (Backstreet/MCA) and Bob Seger & the Silver Bullet Band (Capitol). And the feat's been achieved by one female solo act: Pat Benatar (Chrysalis).

Six other groups have been able to push two albums into the top five since January, 1980: Styx (A&M), Rush (Mercury), AC/DC (Atlantic), the Rolling Stones (Rolling Stones/Atlantic), the Police (A&M) and Van Halen (Warner).

★ ★ ★

Hit Trio: Arista this week has three singles in Billboard's top 10 for the first time in its eight-year history. Melissa Manchester's "You Should Hear How She Talks About You" jumps to number five, becoming her first top five hit; Air Supply's "Even The Nights Are Better" slips to six, after becoming its seventh top five hit in a row; and the Alan Parsons Project's "Eye In The Sky" leaps to nine, becoming its first top 10 single.

Parsons first hit the Hot 100 six years ago with "(The System Of) Doctor Tarr & Professor Fether" on 20th Century-Fox. His Arista debut a year later, "I Wouldn't Want To Be Like You," peaked at number 36;

"Dammed If I Do" in '79 reached 27; "Games People Play" last year hit 16, and the subsequent "Time" climbed to 15.

Arista has had a good year with singles, having also scored top 10 hits with Paul Davis ("'65 Love Affair") and Ray Parker Jr. ("The Other Woman"). But the label's most significant singles achievement of the year may be returning Aretha Franklin to pop prominence.

Franklin's "Jump To It" jumps to number 29 on this week's Hot 100, becoming her first top 30 hit since "Something He Can Feel" six years ago. "Jump To It"—which has been No. 1 on Billboard's black chart for the past three weeks—could even be-

(Continued on page 67)

'Golden Pond' Tops Vid Chart For 14th Week

LOS ANGELES—CBS/Fox Video's "On Golden Pond" is in its 14th week as Billboard's top-selling videocassette, a tenure topped by only one title since the chart's inception in November, 1979. That's Magnetic Video's (now CBS/Fox) "Alien," which was No. 1 for 20 weeks in 1980.

All 24 of the videocassettes to top the sales chart to date have been feature films, and fully one-third of them have been Paramount Pictures distributed through Paramount Home Video. The company's top-charting title is "The Godfather," which was No. 1 for 13 weeks, putting it in a tie for third place on the overall rankings with Magnetic Video's "Nine To Five." (For a complete listing of No. 1 videocassettes, see page 29).

The highest-charting non-theatrical (Continued on page 29)

Capitol Closes Boston Branch

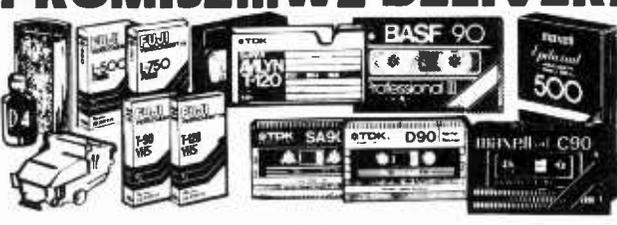
LOS ANGELES—Capitol Records last week closed its Boston branch, though the label said that a majority of the employees there would be given the option of working out of their homes. It was Capitol's second branch to close in recent months, following Detroit.

Branch staffers, where possible, were known to be given the option of demotion rather than termination. Hence, the district sales manager moved down to salesman and the salesman moved down to local sales rep.

Capitol has nine remaining branches, in Atlanta, Chicago, Cleveland, Dallas, L.A., Minneapolis, New York, San Francisco and Washington, D.C.

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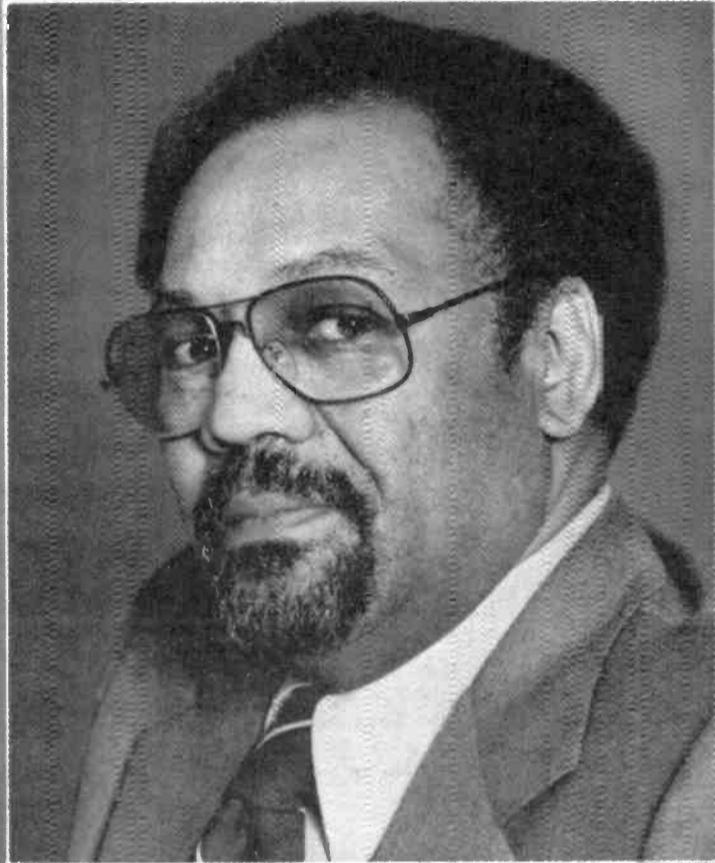
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NO IMMEDIATE CHANGE SEEN

Light Records Sold To Developer

By ED HARRISON

LOS ANGELES—Light Records, the Elektra/Asylum-distributed gospel label, has been sold by owner and president Ralph Carmichael to John Ward, an Orange County, Calif. developer with no previous ties to the recording business. Terms of the sale have not been disclosed.

According to Carmichael, who is also president-elect of the Gospel Music Assn., there will be no changes in Light's day-to-day operation, nor will the sale affect its dis-

tribution deal with E/A.

Carmichael, who will remain as president of the label, asserts the transaction will bring Light needed capital for future expansion. "The new ownership intends to infuse funds for growth, development and acquisitions," says the label's founder. "Why did I sell? Teaming up with John Ward makes it possible to see the company go where my dream wants it to go, and frees me to write some of the things I've always wanted to. It will also help us do a better job in the gospel music field."

According to Carmichael, Ward has had a long involvement with various Christian organizations, including the Campus Crusade and the Billy Graham organization. Ward's acquisition of Light is said to be the first step in assembling a Christian communications empire that would eventually encompass television, radio, publishing, motion pictures and video as well as records and tapes.

Among the artists recording for Light are Walter Hawkins, the Resurrection Band, Kristle Murden, Sweet Comfort, Reba Rambo, the Archers, Tramaine Hawkins, Jessy Dixon and Dino Kartsonakis. Andrae Crouch's most recent album, distributed to secular accounts through Warner Bros. Records, was marketed to Christian book stores through Light.

Light was distributed by Word Records until aligning with Elektra in February of this year.

Before assuming ownership of Light, Carmichael arranged and conducted for Bing Crosby, Nat King Cole, Ella Fitzgerald and other secular pop artists.

Carmichael says the sale agreement was reached last Friday (3), with the deal expected to close Sept. 30. At presstime, John Ward was unavailable for comment.

Arista Charging For Duplication Of Promo Clips

By LAURA FOTI

NEW YORK—At least one label—Arista—is following the lead of A&M, charging duplication costs for their video promotion clips.

According to Randy Hock, head of promotion for Arista, the label won't charge cable services reaching more than 100,000 homes, nor will it charge such video clip "pool" services as RockAmerica. "We don't have the manpower to service all these clubs ourselves," Hock says.

However, he adds he feels it's a "good idea" to charge individual clubs not served by a pool for duplication costs. "We just want to start to get a little money back where it makes sense. We still do see the clips as promotional, but you can't give a videocassette out the way you give out an album."

Hock stresses that Arista's policy will be "very flexible."

A CBS Records spokesman claims large-scale users of video clips, such as MTV, already pay duplication costs, and adds that CBS intends to tighten up on smaller users. "Too many people have these things already, and if somebody can't pay a \$30 duplication fee then it means he doesn't have \$30 and shouldn't have the clip in the first place," says the spokesman.

For The Record

Producer of the "Look Again" LP by the Look on RFC/Quality/Plastics Records was incorrectly identified when the album was reviewed in Billboard's Sept. 4 issue. The correct producer is Mark Stebbeds.

Market Quotations

As of closing, Sept. 8, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/4	Altec Corporation	—	32	9/16	1/4	1/4	— 1/4
50	28 1/2	ABC	8	2196	48	46 1/4	47 1/4	+ 1/4
35 1/2	25 1/2	American Can	9	2927	31 1/2	30 1/2	31 1/4	— 1/4
7 1/2	4	Automatic Radio	4	20	7	6 1/2	6 1/2	Unch.
48	33 1/2	CBS	7	3325	48	46 1/4	47 1/4	+ 1/4
7 1/2	5	Craig Corporation	13	2	6 1/2	6 1/2	6 1/2	— 1/2
59 1/2	47	Disney, Walt	16	3397	56 1/2	54 1/2	54 1/2	— 2
4	2 1/2	Electrosound Group	—	5	2 1/2	2 1/2	2 1/2	Unch.
17	11 1/2	Gulf + Western	4	509	14 1/2	14 1/2	14 1/2	+ 1/4
15 1/2	10 1/2	Handleman	6	43	15 1/2	15 1/2	15 1/2	+ 1/4
8 1/2	1 1/2	Integrity Entertainment	2	2	1 1/2	1 1/2	1 1/2	+ 1/4
7	3 1/2	K-tel	7	—	—	—	4 1/4	Unch.
59	36	Matsushita Electronics	9	7	45 1/2	44 1/2	45 1/2	— 1/4
70	38	MCA	16	1060	70 1/2	68 1/2	69 1/2	+ 1 1/2
63 1/2	48 1/2	3M	11	3586	63 1/2	61 1/2	62 1/2	+ 1/4
80 1/2	49	Motorola	15	1749	79	76 1/2	77	— 1/4
42 1/2	30	North American Phillips	6	112	43	41 1/2	42 1/2	+ 1/4
10 1/2	5 1/2	Orrox Corporation	—	64	7	6 1/2	6 1/2	— 1/4
16 1/2	10 1/2	Pioneer Electronics	20	5	13 1/2	13 1/2	13 1/2	+ 1/4
23 1/2	15 1/2	RCA	10	4060	21 1/2	20 1/2	21 1/2	+ 1/4
18	11	Sony	10	6508	13 1/2	13 1/2	13 1/2	— 1/4
34 1/2	19	Storer Broadcasting	15	249	25	24 1/2	24 1/2	— 1/4
3 1/2	2	Superscope	—	20	2 1/2	2 1/2	2 1/2	Unch.
37	27 1/2	Taft Broadcasting	8	15	34	33 1/2	33 1/2	— 1/4
63 1/2	34	Warner Communications	8	8860	40	37 1/2	39 1/2	+ 2 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/4	1 1/2	Kustom Elec.	11	1 1/2	1 1/2
Certron Corp.	14	1/4	1	Recoton	—	2 1/2	2 1/2
Data Packaging	10	6	6 1/2	Reeves	—	—	—
Josephson Int'l	4	9 1/2	9 1/2	Comm.	1107	25 1/2	25 1/2
Koss Corp.	128	4 1/2	4 1/2	Schwartz Brothers	—	1 1/2	2 1/2

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.

Montreal Counterfeit Raids

MONTREAL—Alleged counterfeit recordings and manufacturing equipment, with an estimated value of \$2.5 million, were seized in recent raids on three greater Montreal locations by police here.

Premises searched were Disques Imperial and Les Disques Zorro. Product seized included recordings by

John and the Rolling Stones. Also seized were master tapes, insert cards and various other manufacturing equipment.

Three individuals have been charged with conspiracy to commit fraud. They are Jean Pierre Lessard, Andre Lessard and Jean Pierre Le-cours.

16-Day Schedule Set For Fourth Ga. Music Festival

By RUSSELL SHAW

ATLANTA—The fourth annual Georgia Music Festival will take on an increasingly public profile this year during a 16-day schedule of officially sanctioned events spread throughout the state.

The event was scheduled to begin Saturday (11) in Rome, Ga. with the finals of a statewide talent contest, and conclude Sept. 26 with a concert by Albert Coleman's Atlanta Pops Orchestra at Stone Mountain Park.

Highlights of the festival include the Atlanta Songwriters Assn. showcase Sept. 23 at the Moonshadow—featuring local composers and performers such as Bertie Higgins, Freddy Weller, and Jerry Buckner and Gary Garcia of "Pac Man Fever" fame—and the Hall of Fame Awards Banquet Saturday, Sept. 25 at the Colony Square Hotel. At the banquet, the "Georgie" Awards in performing, nonperforming and posthumous categories will be presented, and there will be live entertainment from Bertie Higgins, Freddy Weller and Albert Coleman's Atlanta Pops Orchestra.

At the Atlanta Falcons-L.A. Raid-

ers NFL game Sunday (19), Kat Family Records artist Higgins will perform "Key Largo" and "Casablanca," and MCA's Brenda Lee will sing the national anthem. Both entertainers are from Georgia.

Local station WAGA is televising an hour-long "Salute To Georgia Music Festival" program spotlighting native sons Isaac Hayes, Ray Charles, the Atlanta Rhythm Section and Ronnie Milsap.

Developing Georgia talent will find exposure not only through the just-concluded state-wide talent search and Atlanta Songwriters Assn. showcase, but also at the Atlanta Christian Music Festival on Sept. 24, held at the Mt. Paran Family Life Center. Winner of this contest will receive a contract with Atlanta-based Covenant Records.

For the first time, the newly-formed Black Songwriters Assn. will stage a songwriting seminar hosted by Isaac Hayes Sunday (19) at the Atlanta Public Library.

And Turtle's Records is sponsoring a "Rock'n'Roll Flea Market" Saturday-Sunday, Sept. 25-26 at the Radisson Inn in nearby Chamblee.

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STEVE & FRIENDS—Visiting Steve Forbert backstage after a concert at the Ritz in New York are, from left, Don Dempsey, senior vice president and general manager of Epic, Portrait and Associated labels; Nat Weiss, president of Nempor Records; and Tony Martell, vice president and general manager of CBS associated labels.

NO SOUNDTRACK, BUT . . .

Pink Floyd's Next Album Will Have 'Wall' Tie-In

By PAUL GREIN

LOS ANGELES—The end credits to Pink Floyd's full-length feature "The Wall" announce, "Soundtrack available on CBS Records & Tapes."

So when is this soundtrack going to be released? "About three years ago," quips David Gilmour, a member of Pink Floyd since 1968.

"At one point we intended to make a soundtrack album," Gilmour explains, "but we just didn't have enough new music to reasonably justify putting one out. At one point we thought more of the music in the film would be new or different, but it didn't work out that way. We re-recorded about five songs for the film, but in most cases we just re-mixed the original tapes."

While there won't be an official soundtrack to "The Wall," Pink Floyd is planning to release a single-disk LP in late October to tie into the film. It will include three or four new songs by chief writer Roger Waters which are "pertinent to" the story of the film (though they're not in it), a couple of songs which are in the film but weren't on the original double album in 1979, and a couple of songs that were on the original LP but have been expanded or revamped.

The album will be titled "The Final Cut," with a possible subtitle: "Plus Spare Bricks From 'The

Wall.'" Selected cuts on the album will be recorded in a new technique dubbed Holophonics which group manager Steve O'Rourke says delivers three-dimensional sound without necessitating special home equipment. O'Rourke, who's represented the group since 1967, declines to say more about the process other than to note that the enhanced sound effect is lost in taping off the radio.

O'Rourke served as executive producer on "The Wall," which is being released domestically by MGM/UA after the film divisions of Pink Floyd's record companies (EMI in the U.K. and Europe; CBS everywhere else) failed to come up with offers of \$12.5 million to cover the cost of production.

"David Begelman (the recently ousted chief of MGM/UA) had more feeling for the project than any other studio head in town," says O'Rourke, who adds, "I saw everybody."

Gilmour says the group pumped \$5 million of its own money into the film before it finally secured a distribution commitment more than halfway through the shooting. "It was quite nerve-racking for a while," Gilmour remembers.

(Continued on page 44)



TRANSCONTINENTAL MEETING—British group Bananarama stop by PolyGram's headquarters during a recent New York visit to promote their debut 12-inch release, "Really Saying Something"/"Aie A Mwana." While in New York, the group performed at Danceteria, the Peppermint Lounge and the Ritz. Pictured from left are PolyGram's Harry Lask; Bananarama's Siobhan and Sarah; PolyGram president and chief operating officer Guenter Hensler; and group member Keren.

REISSUE SERIES REVIEW

Chess LPs Trace Rock's Roots

LOS ANGELES—The integral role Chicago's Leonard and Phil Chess played in the then-emerging roots of rock is eminently illustrated in the first six midline reissue albums issued on Chess Records, now a division of Sugar Hill Records.

"Muddy And The Wolf" (CH 8200) features a side each by the two most prominent South Side blues aces, Muddy Waters and Howlin' Wolf. Both sides are uptown rock, with a then-breaking band of Midwest all-stars ranging from Phil Upchurch and Otis Spann to Mike Bloomfield and Paul Butterfield behind Waters in 1969, while Wolf has the likes of Eric Clapton, Steve Winwood, Bill Wyman and Upchurch in a London bash undated on the backliner.

"The 28 Chuck Berry Original Hits" (CH 8201) is truly the finest of the onetime St. Louis hairdresser. This writer worked with Berry in later recreating these tunes for Mercury, but the St. Louis sessions didn't

come off as well, as Berry had lost his spark by 1968.

"Wizards From The South Side" (CH 8203) has outings by Wolf, Waters, Sonny Boy Williamson, Bo Diddley, Little Walter and John Lee Hooker, with the performances varying from excellent to good. Never have so many black Chicago greats been assembled with such good material on one album.

"John Klemmer's Blowin' Gold" (CH 8300) is 1969-70 experimental jazz, with the blend of electronic instruments and the leader's reeds and flutes paving a new road. The single pocket album contains two LPs, as does Chuck Berry's package. It would be well for John's producer Marshall Chess to brightly sticker each package, because without such identification, albums can often be mispriced as single pockets.

"The Dells" (CH 8400) is from the late sixties, with the onetime VeeJay fivesome in their most musical period. Many of producer Bobby Miller's innovative vocalizing ideas used here are still heard from many of the top groups on new recordings.

This reviewer used headphones. It is recommended, because having owned many of these original albums and written backliners for many of them, a buff can find so much more on these improved aural recordings, especially on "Aretha Gospel" (CH 8500).

All of the subtlety and style that La Franklin exerts today is more than evident in this 1956 session recorded at her father's Detroit church. Nostalgically, the recordings have that slightly muffled sound this listener associates with the familiar Midwest remote broadcasts on local stations from black churches of that time.

The failure to highlight the contribution of Willie Dixon to the Chess success should be rectified on future album backliners.

The \$5.98 list single and \$8.98 list double pocket albums are all available on cassette and distributors can order 8-track; latter, as is the case with Motown, are non-returnable. Album design is outstanding and backliners refurbish all the essentials collectors wish. Jackets are sturdily laminated, reminding one of the superior lamination some European LPs carry. It is important on midrange product to produce durable covers as this is primarily catalog and remains longer in a bin.

Chess sales manager Norm Rubin is coming with the first 20 double-hit

singles at \$1.99 list in mid-September, with 20 more coming each month up to the holidays.

Chess has established separate distributors for the line, including: Tara, Atlanta; MS, Chicago; Big State, Houston and Dallas; Amy, Detroit; Associated, Phoenix; Select-O-Hits, Memphis; Music City, Nashville; All South, New Orleans; City Hall, San Francisco; Schwartz Bros., Lanham, Philadelphia and Charlotte; Aquarius, Hartford; Microphone, Honolulu; Pickwick, Miami and Minneapolis; Sunshine, Boston and New York and California Record Dist., locally.

JOHN SIPPEL

Novel Gold For Disney Video

NEW YORK—Walt Disney Telecommunications has received a novel Gold Video Award from the RIAA's video division. The award is a first, in that it is for a promotion rather than a single title.

The "Disney American Summer Cartoon Sales Promotion," winner of the award, is actually a single videocassette, a package of seven separate cartoons featuring Mickey Mouse, Donald Duck, Goofy and Chip 'n' Dale. The cassette sold more than 25,000 units with a retail list value exceeding \$1 million.

The RIAA stresses, "The award is to the Disney promotion, and not the seven individual titles which comprised the package offered to dealers from May 1-July 31, 1982."

Heartland Beat

Marshall Chess Explains Rebirth Of The Legend

By MOIRA McCORMICK

"I wanted to re-establish Chess as a catalog," says Marshall Chess of his venerable blues/r&b label, which has been resurrected via Sugar Hill Records (Billboard, April 10). "This is proven music, just like classical—at least 15 albums in the catalog could be compared to Beethoven."

In terms of their hallowed places in popular music, Chess has probably picked an apt analogy for these LPs. Recordings by Chuck Berry, Aretha Franklin, Muddy Waters, Howlin' Wolf, Bo Diddley, Sonny Boy Williamson and the Dells are among the classics revamped and re-released on Chess' new six-album pressing, reviewed on this page.

The Chicago-based label, originally an outgrowth of the Aristocrat label founded by Leonard and Phil Chess in 1947, had been on a decline since the late '60s, says Chess, and came to an official halt in 1976. The catalog was subsequently acquired by All Platinum Records, whose president, Joe Robinson, is now chief of Sugar Hill.

About eight months ago, Chess recalls, he discussed with Robinson the possibility of buying back the Chess catalog. "Robinson didn't want to sell," says Chess, "but we worked out a business deal."

Chess, who is Leonard Chess' son, now presides over the resurfaced label, along with a modest staff of two. Though the imprint is still owned by Sugar Hill, Chess is, in his own words, "running things."

Chess says they plan to release some 60 LPs within the next two years or so. The initial six-album release sells for midline prices.

Chess' next series, Chess Reproductions, will be full-priced at \$9.98 and will feature original artwork and vintage vinyl thickness.

"Our catalog covers r&b, gospel, (Continued on page 44)

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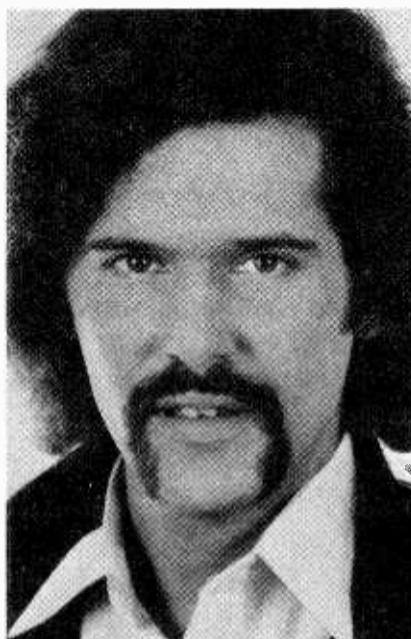


Vol. 94 No. 37

Commentary

Breaking Artificial Barriers

By GINO SOCCIO



Soccio: "Whole new areas of musical crossovers are now being developed."

With the practical elimination of the word "disco" from the industry's vocabulary, and the new-found recognition of dance music, new artists are being introduced to new audiences. Once specialty chart toppers such as the Dazz Band and the Gap Band are now seen at the top of pop, dance and black charts.

We are beginning to see new wave acts like Human League, Haircut 100 and Soft Cell achieve dance as well as pop recognition. And bands formerly pegged as "punk," like the Clash, Gang of Four and Bow Wow Wow, are scoring higher in dance circles than in pop chart numbers.

All this indicates a breaking down of the useless barriers that kept artists from getting maximum exposure, pigeonholing them into unnecessary classifications of music. Thanks to the trend toward de-categorization, whole new areas of musical crossovers are now being developed.

When disco first took off, we were living in a fantasy world. People were treating the music like it was the new Beatles, about to revolutionize a sleepy industry. This led to a serious backlash; artists were labeled with a tag that became inflexible.

Early disco artists like Giorgio Moroder and I predicted the current trend of Euro-techno-pop dance songs, and as early as 1979 incorporated it into our music.

I watched the scene change in my hometown of Quebec, and throughout Europe, where deejays have generally been more liberal in mixing r&b with dance, techno-pop, punk and rock.

'Some artists, initially short-changed by pigeonholing, could win recognition today if they had a second chance'

But DJs in the States were more conservative in their tastes, and it has taken them longer to open up to this style of crossover.

Today, it is no longer unusual for a good song to go top 10 in pop, dance and r&b simultaneously. However, this change did not take place overnight. It took a year of persistence to get Soft Cell off the ground. It is a change that has been evolving. One

that the barriers are falling. But the process is still too filtered, too slow. There's still a lot of good music that needs to be played. At least it's a start.

Gino Soccio's most recent album, "Face To Face" on RFC Records, is riding high on the Dance/Disco Chart.

Letters To The Editor

Singing Is No Substitute

I'm impressed by the programming savvy of Elektra's Nick Hunter and RCA's Joe Galante, as expressed in the recent article on tight country playlists (Billboard, Aug. 28).

The only point they did not touch on, however, is that the first step in getting a record played on a radio station is getting the record to the radio station.

I would suggest to both these guys that before they jump on country radio's trend toward oldies they consider this. If a station plays music and receives nothing new to play, what's left? I had my weekend jocks sing for a while and nobody liked it.

Bill Jenkins
Program Director, WELE
DeLand, Fla.

Prescription For Sales

The letter, "Phooey On Crossover" (July 17), hit the nail on the head. It's the perverted programmers dishing out this variety, and stations with limiting playlists that are blocking out the true rock'n'roll acts. If programmers stuck to the true rock'n'roll, we'd have better music and sales would pick up dramatically.

Eric Norwood
Programming Consultant
Dallas

Promotion & Popularity

Gerry Wood's article discussing what makes a song popular (Insight, Aug. 21) gave me an optimistic feeling for our industry, even in these dismal times.

But it was fifth-grader Lisa Blake who asked the question, "What makes a song popular," and I must congratulate her for doing so. It was her letter that evoked Wood's refreshing response.

But in his response he did not give any credit to the radio people. In fact, he clearly stated that what makes

a song popular is not the radio deejays, the club deejays and the music directors. Actually, they are the key factors in a song's popularity. A strong but secondary factor is the promotion people who work for the record company. These are the people who decide what song to push and what song to play.

So, had Lisa Blake asked how people came to hear these songs, Mr. Wood's answer may have been quite different.

Sometimes a song can be well produced, beautifully performed and perfectly written, but it will never become popular because there is not enough money, knowledge or excitement to push it.

So in further answer to Lisa's question, a song owes its popularity to mass appeal, to selling a million copies, to getting heavy airplay and promotion. Any song can be good and every song is special in some way to someone, but that does not necessarily make it popular.

Michael Jay
Dut Of Key Productions
Chicago

Editor's Note: The Insight article was trying to say that if there were no lovers of music (such as Lisa Blake), then there would be no music to love and no popular songs. We agree with Mr. Jay that people come to hear these songs through the successful efforts of talented individuals in programming, retailing, licensing, manufacturing, promotion and . . . in the studio.

A Plea For Records

We are a non-profit station powerful enough to reach all of Atlanta in addition to several nearby cities such as Decatur and Smyrna. We do no top 40 programming, but play jazz, blues, country, bluegrass, Spanish, reggae, Arabic and East Indian music. We do

of the first fusion hits was "Pop Musik" by M.

Most of these rock acts did their homework by watching the club movement grow. Their techniques for the use of drums and synthesizers were developed on the dance floor. It was a sound rock artists knew little about before.

The new rock-dance clubs are an extension of the disco experience. The ideal situation would be to get both markets to agree, and to get the consumer of black music to buy rock music acts like the Bus Boys, Soft Cell and Human League. In urban markets, these acts broke on black radio stations.

If you can get a record that crosses over all the charts, you have a real seller. Just as punk, when it began, was a musical style thought too abrasive and attractive to a marginal audience, so disco had to undergo a fusion before it could grow. Combining its sounds with rock and r&b influences pleased a more varied audience.

Some artists, initially short-changed by pigeonholing, could win recognition today if they had a second chance. After

all, it is the industry that is more likely to put a label on the music and artist than the consumer. He has his say by buying or not buying the record.

It's about time radio began picking up on more dance-oriented music. By eliminating the misleading disco label, the way has been opened for a Rick James, Patrice Rushen or Change to chart across the boards.

The acceptance earned by the first few hits is an indication

not wait until something is a hit. If it sounds good to our independent producers we play it.

As a community oriented station we make a great effort to program to the diverse elements of our community, and we are concerned that the music thrives and the artist benefits. But with all of that we still have great difficulty in getting records.

What does one have to do to get the point across to the record companies? They are usually out there begging people to air their music. And here we are, begging to receive music so we can share it. Help!

Fay D. Bellamy
WRFG, Atlanta

A Graphic Request

As a frequent cassette buyer, I am tired of being denied full value. I am not speaking of poor tape or cartridge quality, but of cover graphics.

Albums include, aside from the actual LP, material such as lyrics, messages from the artist, and art on the front and back covers. Photos provide the purchaser a visual as well as audio impression of the artist.

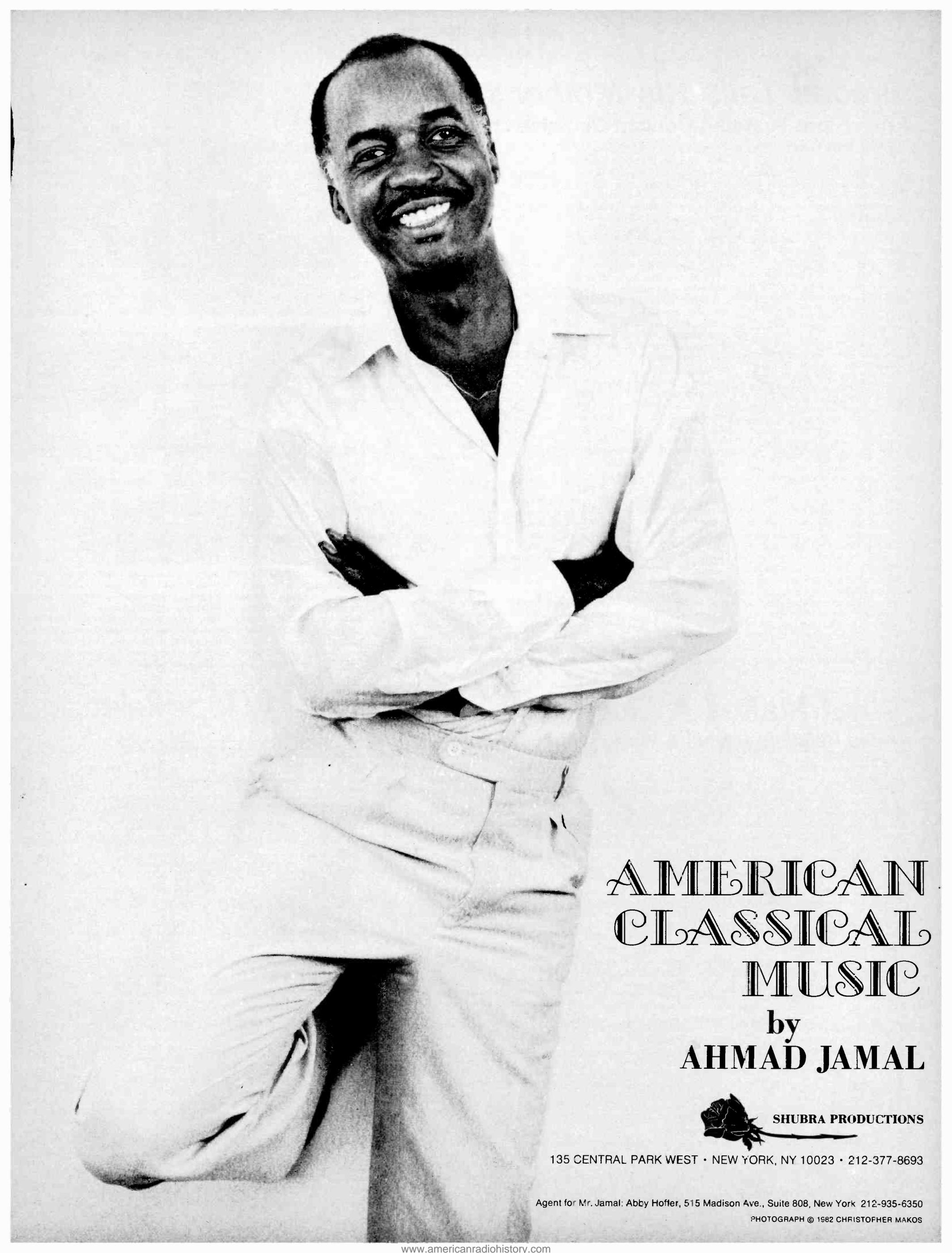
Cassettes, on the other hand, provide merely a tiny, blurred replica of the cover and a miniature list of song titles. There is no mention of instrumentalists, backup vocalists, or studio professionals—the very people who deserve much of the credit for creating the recording itself.

Record companies should provide the consumer with an address to write to to receive the missing artwork and lyrics. Perhaps a coupon could be included in each cassette to prove purchase. In this way the industry could fully evolve into the cassette age. We didn't progress from wax cylinders to vinyl until the product was superior to its predecessor.

Wake up, record companies. Purchases will follow value, not vice-versa.

Mark Reiley
Strongsville, Ohio

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



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Bredell Tells His Mother's Story From Store To Retail-Concert Combine In A Decade

By JOHN SIPPEL

LOS ANGELES—It's a herculean effort to grow in a decade from a 400 square foot used and new record/tape store to a five-outlet chain, major concert promotion firm and one-stop.

Dan Bredell, 34, skyrocketed from a tiny downtown Fargo, N.D. location. Now he and partner Tom Tepley have Mother's Record stores in Moorhead, Minn., Jamestown, S.D., and Grand Forks, N.D., with two in Fargo. The two are readying a sixth for Bismarck, N.D., sometime late this year.

They kicked off the nationally known Dakota Jam outdoor concerts in May, 1978, which annually have featured top names at the Fargo fairgrounds, along with dozens of auditorium concerts, staged by their Mother's Records' Productions, solely or in tandem with fellow promoter Bruce Kapp.

Bredell established Tri-State, a Fargo one-stop, four years ago. He says his Tri-State business "has quadrupled," even though he has recently shorn off a number of accounts because of credit problems.

Not a bad 10 years for a guy who freely admits he got into the industry through the back door. "I got into a deal with some tapes from an unauthorized duplicator back in 1972. When I couldn't get rid of the last couple hundred, I decided to take a small store in downtown Fargo, where I opened with the tapes and about 500 of my own used record albums. With the early profits, I bought 300 current LPs. I also had a small amount of headshop paraphernalia in a small case in what I called 'The Music Center.'"

"Then a couple of guys opened a store in an old vacant church about a block from me and called it Mother's Records. In 90 days, they were out. I bought the store and closed my Music Center. Mother's was the right name then and it's still perfect today. It's an old, high-ceilinged church. I have it all red outside and kind of orange inside. It was a hippie place. It was Woodstock in Fargo.

"Within six months, I took over a 600 square foot downtown location about six blocks away in a more conservative part of the city. I called that Budget Music. I catered to the business person. I worked long hours. We were grossing \$6,000 at each store every month.

"About the time of my first anniversary at Mother's, a Minneapolis promoter came into Fargo looking for a ticket outlet. I grabbed at the chance to sell tickets to the Shawn Phillips and Al Stewart concert. They were \$4 each. From that day, I was hooked. The stores and the concerts were a perfect mix."

By the end of 1974, Mother's Productions had made "a couple of grand" on concerts featuring the Ozark Mountain Daredevils. Montrose and Head East did almost as well later on in the same Fargo Civic Auditorium. Just about that time, Tom Tepley walked in off the street "and did all kind of peon jobs for almost nothing." Tepley is now a vice president of the store-concert combine at 29.

Tepley and Bredell did almost capacity business with Nazareth in Fargo and with Styx and Head East at both the Fargo venue and their first out-of-town concert with the same two attractions at the Civic in

Minot, N.Dak.

"We were hot. We felt high and mighty. We loved to allow our competitors to sell our concert tickets in their stores. If they outsold our Mother's stores, we knew we were doing something wrong," Bredell states. "We knew our stores well. A customer would walk in and we could predict what he'd buy. We could tab a concert crowd ahead of time and come within 50 of what we'd draw.

"College newspapers and radio stations like KQWB AM-FM Fargo; KKOA-AM Minot and KFVY-AM Bismarck, were doing the advertising job well then and we still use them today," Bredell avers. "I prefer to run many small eights and quarters in one issue of a college newspaper," Bredell notes. He estimates his stores cover a universe of more than 25,000 college and university students.

In mid-1979, the Moorhead 2,000 square foot Mother's bowed in the downtown's busiest intersection area. Bredell calls it "a hip Musicland."

The duo's biggest challenge and greatest thrill came with the first Dakota Jam, on May 28, 1978. Co-promoted with Kapp, then operating out of Chicago, the show, which featured Nazareth, Atlanta Rhythm Section, Bob Welch, Black Oak Arkansas and Head East grossed \$180,000. Heartened by the response, they slated another outdoor Jam a month later. Tornadoes and rain wiped out the Doobie Bros., Little River Band, Climax Blues Band and Cheap Trick date.

(Next week: building back from the debacle of the tornado-ruined concert.)



FIRST COCONUTS—The 9,600 square foot Coconuts' flagship store (Billboard, Aug. 21) in Regency Pointe Mall, Jacksonville, Fla. uses a number of innovative displays. Top: Sunny McGee mans the coordinator's booth, where the customer can rent video cassettes and electronic games or place special orders stocked in the display case rectangle along with other pilferable merchandise. Bottom: McGee hands new LPs to store manager Kim Borg for customized step-up fixtures, which display 90% of the cover. Three more Coconuts large locations, which stock everything from sunglasses to boxed chocolates, are slated to open before the holidays.

SEPTEMBER 18, 1982 BILLBOARD

What Makes A Good Display? Video Retailers Reveal A Wide Range Of Approaches

By EARL PAIGE

DALLAS—Video retailers agree on the importance of merchandising—but, they made clear in their comments at the recent Video Software Dealers Assn. conference here (Billboard, Sept. 11), they have a wide range of ideas on what constitutes a successful merchandising campaign.

In the view of Tom Keenan of Everybody's Video Vault, Portland, Ore., merchandising is a continuous chain—from "the logo and sign outside to the cash register receipt that says 'thank you' to a clean parking lot."

At Video Store, Cincinnati, Jack Messer's emphasis is on "merchandising" his own people. While Messer believes in free giveaways, and places new releases in prominent six-deep center aisle positions, he said, "Our personnel get involved with the customers. We may have three or four people on the floor who never go back of the counter, but instead get people started into the purchase.

"I see a lot of fantastic merchandising that I like but that we just won't do. The key is still amount of titles. This delivers the volume."

Elaborate merchandising programs can be creatively funded, according to Susan Gee, Audio/Video Plus, Houston, who won a distributor contest that paid half the cost of an RCA videodisk "King Kong" promotion.

Included in the promotion was a 24 foot nine-section painting in front of the store of the giant ape, with a jungle theme developed inside the store via giant boulders and personnel wearing jungle costumes. Free popcorn and balloons with King Kong's face on them were given away. "People are still talking about it," Gee said.

Gail Pierce, Video Exchange, Brandon, Fla., held a July 4 parade with an "Urban Cowboy" theme, complete with music, gunfighters and wanted posters bearing the photos of members of the store's club.

Pierce is now planning a promo-

tion involving balloons bearing the store name—a good example, she notes, of inexpensive but effective merchandising.

Displays, Keenan emphasized, must have a focus: "We're merchandising 300 to 2,000 movies, and they just become a confusing collage if there is no focus to the display. One way is to use signs. Another is to put materials in a circle with something in the middle."

Both Gee and Messer said they regularly display product in specific groupings. But Messer shakes people up by occasionally switching the location of the groupings around the store. That way, she noted, "People buy titles they have looked at before somewhere else in the store or stumble on something they didn't even think about at first."

Pierce advocated use of the accessories being sold—for example, putting dust covers on all equipment.

Gee noted that she put all her tv sets on one common system and uses manufacturer trailers as in-store promotion: "You can obtain a trailer from most hardware manufacturers."

While most video dealers fear open display of movies that cost more than \$75, Gee noted that the boxes can be shrink-wrapped and used as effective "open" displays. Keenan said that he had used soundtrack LPs in one promotion of several movie titles. "The LPs are not nearly as costly to use in a display."

New LP/Tape Releases

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

POPULAR ARTISTS

- ABC**
The Lexicon Of Love
LP Mercury 14059
- BARTOCK & LANSKY**
On The Air
LP MCA MCA-5344 \$8.98
CA MCAC-5344 \$8.98
- BRUCE, ED**
I Write It Down
LP MCA MCA-5323 \$8.98
CA MCAC-5323 \$8.98
- CATHOLIC GIRLS**
Catholic Girls
LP MCA MCA-5350 \$8.98
CA MCAC-5350 \$8.98
- DEFUNKT**
Thermo Nuclear Sweat
LP Hannibal HNBL1311
- FAMILY PLAYERS**
I Love Funk 'N' Roll
LP MCA MCA-5356 \$8.98
CA MCAC-5356 \$8.98
- HEARD, MARK**
Victims Of The Age
LP Home Sweet Home 2107
- JEWEL**
Cut 'n' Polished
LP Erect ESLP 303 \$8.98
- JOHNSON, BRIAN**
Strange Man
LP MCA MCA-5351 \$8.98
CA MCAC-5351 \$8.98
- LOOK, THE**
Look Again
LP RFC/Quality/Plastic QRFC1003
- LYNN, LORETTA**
Making Love From Memory
LP MCA MCA-5354 \$8.98
CA MCAC-5354 \$8.98
- MANDRELL, BARBARA**
He Set My Life To Music

- LP MCA MCA-5330 \$8.98
CA MCAC-5330 \$8.98

- MYERS, ALICIA**
I Fooled You This Time
LP MCA MCA-5361 \$8.98
CA MCAC-5361 \$8.98

- NUNN, BOBBY**
Second To Nunn
LP Motown 6022ML

- PRESTON, BILLY**
Pressin' On
LP Motown 6020ML

- STEVENS, JON**
Jon Stevens
LP MCA MCA-5338 \$8.98
CA MCAC-5338 \$8.98

- THRASHER BROTHERS**
Country In My Soul
LP MCA MCA-5352 \$8.98
CA MCAC-5352 \$8.98

- TUCKER, TANYA**
The Best Of Tanya Tucker
LP MCA MCA-5357 \$8.98
CA MCAC-5357 \$8.98

- VARIOUS ARTISTS**
The Land That Time Forgot: 15 Florida Bands
LP Open Recs. OPEN LONG 2

- VARIOUS ARTISTS**
Music & Rhythm: A Benefit Double LP For A World Of Music Arts & Dance
LP PVC PVC201

- WHITFIELD, ROBERT "GOODIE"**
Call Me Goodie
LP Total Experience TE-1-3002

- WRABIT**
Tracks
LP MCA MCA-5359 \$8.98
CA MCAC-5359 \$8.98

JAZZ

- ENRIQUEZ, BOBBY**
Prodigious Piano
LP GNP Crescendo GNPS2151
- VUCKOVICH, LARRY**
City Sounds, Village Voices
LP Palo Alto PA8012

(Continued on opposite page)

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bowers MUSICWRAP

5331 N. Tacoma Indianapolis, Indiana 46220
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Retailing

New LP/Tape Releases

Continued from opposite page

GOSPEL

FIRST BAPTIST CHURCH OF VACHERIE, LA.
Nothing Is Impossible / Live
LP Abundant Life AL1001 \$7.98

HUNT, HOWARD, & THE SUPREME ANGELS
Sunday Down South
LP Black Label 9608

McDUFFIE, E. LARRY, & THE SAVANNAH COMMUNITY CHOR
Come To Me / Satisfaction Guaranteed
LP Black Label 9606

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.

WILL KEY ON SHOPPING PATTERNS, GRAMMY LINK October NARM Rack Meet Set

LOS ANGELES — Customer shopping patterns for recorded product in discount and department stores, a marketing link to capitalize on the annual Grammy awards and tie-ins for radio play with music merchandising highlight the third annual NARM rackjobbers' conference planned for October.

Approximately 100 rack and

manufacturer representatives will attempt to turn business around at the conference, subtitled "A New Era," slated for Wednesday (20) through Friday (22) at the Registry Resort, Scottsdale, Ariz.

New customers will be described in a study conducted by Ann Ungar, senior vice president, director of research, Humphrey Browning MacDougall, Boston. The same agency's Michael Reingold, senior vice president, management, supervision, will outline "Gift Of Music" plans for the coming holidays and next year's Valentine's Day.

NARM executive vice president Joe Cohen will discuss the stronger liaison between NARM rackers and the Grammy event, originally suggested by Harold Okinow. Lieberman Enterprises' president.

The Wednesday evening banquet will be addressed by David Lieberman, chairman of Lieberman.

For the third consecutive year a prominent discount department

store executive will keynote the event. Malcolm L. Sherman, executive vice president and general manager of the Zayre stores, is steeped in the record industry. Zayre's had 262 locations east of the Mississippi, all of which feature recorded product and accessories.

Largo's Jim Lara and Pickwick racks' Eric Paulson are co-chairing a program which seeks to enhance the position of recorded product in mass merchandising where the opening of hundreds of new large stores is forecast for the future.

A portion of Thursday and all of Friday's activity will involve one-on-one meetings between rackers and manufacturers.

The rackjobbers' advisory committee, composed of Larry Goldberg, Largo; Dick Greenwald, Interstate; Sylvan Gross, Serv-Rite; John Kaplan, Handleman; Syd Silverman, United; Don Weiss, Arrow and Okinow, will meet Friday morning.

Survey For Week Ending 9/18/82

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	1	8	TAPESTRY Carole King Epic PE 34946			26	47	2	MORNING DANCE Spyro Gyra MCA MCA-37148	MCA	5.98
2	8	8	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS David Bowie RCA AY 3843	RCA	5.98	27	26	8	ROCK 'N' ROLL, VOLUME 1 The Beatles Capitol SN 16020	CAP	5.98
3	3	8	SO FAR Crosby, Stills, Nash and Young Atlantic SD 19119	WEA	5.98	28	29	4	MORE SONGS ABOUT BUILDINGS AND FOOD Talking Heads Sire SRK 6058	WEA	5.98
4	2	4	THE DOORS The Doors Elektra EKS 74007	WEA	5.98	29	46	2	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA MCA-37143	MCA	5.98
5	14	8	FRAGILE Yes Atlantic SD 19132	WEA	5.98	30	NEW ENTRY		CAN'T BUY A THRILL Steely Dan MCA 37040	MCA	5.98
6	4	8	SOUVENIRS Dan Fogelberg Epic PE 33132	CBS		31	NEW ENTRY		WAITING FOR THE SUN The Doors Elektra 74024	WEA	5.98
7	9	8	PIANO MAN Billy Joel Columbia PE 32544	CBS		32	NEW ENTRY		CREEDENCE CLEARWATER REVIVAL IN CONCERT Creedence Clearwater Revival Fantasy	IND	5.98
8	7	4	THE MONKEE'S GREATEST HITS The Monkees Arista ABM 4089	IND	5.98	33	NEW ENTRY		A RETROSPECTIVE Buffalo Springfield Atco 38-105	WEA	5.98
9	16	6	IN THE COURT OF THE CRIMSON KING King Crimson Atlantic 19155	WEA	5.98	34	24	8	HOME FREE Dan Fogelberg Columbia PC 31751	CBS	
10	13	8	NETHERLANDS Dan Fogelberg Epic PE 34185	CBS		35	25	4	TALKING HEADS '77 Talking Heads Sire SRK 6036	WEA	5.98
11	19	8	AXIS: BOLD AS LOVE Jimi Hendrix Reprise RS6281	WEA	5.98	36	23	4	THE ART OF TEA Michael Franks Reprise MS 2230	WEA	5.98
12	6	4	SOFT PARADE The Doors Elektra EKS 750005	WEA	5.98	37	31	8	THRESHOLD OF A DREAM Moody Blues Deram DES 18025	POL	5.98
13	41	2	WHO ARE YOU The Who MCA MCA-37003	MCA	5.98	38	37	4	MESOPOTAMIA The B-52's Warner Bros. MINI-3641	WEA	5.98
14	42	2	MEATY, BEATY, BIG & BOUNCY The Who MCA MCA-37001	MCA	5.98	39	NEW ENTRY		CSN Crosby, Stills and Nash Atlantic 19104	WEA	5.98
15	32	4	BLOW BY BLOW Jeff Beck Epic PE 33409	CBS		40	NEW ENTRY		LIVE AT LEEDS The Who MCA 3700	MCA	5.98
16	5	4	WAITING FOR THE SUN The Doors Elektra EKS 740024	WEA	5.98	41	27	6	BEST OF J. GEILS J. Geils Atlantic 19234	WEA	5.98
17	12	4	STRAIGHT SHOOTER Three Is Bad Company Swan Song SS-8502	WEA	5.98	42	48	8	WIND AND WUTHERING Genesis Atco 38-100	WEA	5.98
18	17	8	BEST OF GUESS WHO Guess Who RCA AYL1-3662	RCA	5.98	43	43	8	AND THEN THERE WERE Genesis Atlantic SD 19173	WEA	5.98
19	21	8	CAPTURED ANGEL Dan Fogelberg Epic PE 33499	CBS		44	18	8	WORST OF JEFFERSON AIRPLANE Jefferson Airplane RCA AYL1 3661	RCA	5.98
20	49	2	CHANGES IN ATTITUDES, CHANGES IN LATITUDES Jimmy Buffett MCA MCA-37150	MCA	5.98	45	28	8	ROCK 'N ROLL John Lennon Capitol SN 16069	CAP	5.98
21	NEW ENTRY		LET THERE BE ROCK AC/DC Atco 36-151	WEA	5.98	46	30	8	BLACK SABBATH Black Sabbath Warner Bros. WS 1871	WEA	5.98
22	NEW ENTRY		GREATEST HITS Janis Joplin Columbia PC-32168	COL		47	38	4	SABBATH, BLOODY SABBATH Black Sabbath Warner Bros. BS 2695	WEA	5.98
23	NEW ENTRY		WOMEN AND CHILDREN FIRST Van Halen Warner Bros. 3415	WEA	5.98	48	10	4	EXCITABLE BOY Warren Zevon Asylum 6E-118	WEA	5.98
24	33	8	BEST OF FRIENDS Loggins & Messina Columbia PC 34388	CBS		49	11	4	ON THE BORDER The Eagles Elektra 7E-1004	WEA	5.98
25	44	4	CELEBRATE ME HOME Kenny Loggins Columbia PC 34655	CBS		50	39	8	EAT A PEACH Allman Bros. Polygram CPN 2 0101	POL	9.98

MARCH '83 BOW

IJE Sets Introduction Of Home Vid 'Game Shows'

By JOHN SIPPEL

LOS ANGELES—IJE, the parent company of Kids Stuff Records, is diversifying into home video game cartridges with a different approach.

The Hollywood, Fla. kiddish manufacturer intends to introduce its first two cartridges, based upon top tv game shows, next March at the New York City Toy Fair.

"Our games will be unique," explains Irv Schwartz, IJE president. "They will be founded on the aural appeal of question and answer, yet each will carry out the fundamental visual of the game show. Our first, 'Family Feud,' will have a small figure on the screen who always kisses the contestants a la Richard Dawson.

"We thought there was just too much competition if we got into the normal glutted sci-fi image. We have concluded negotiations for the use

of 'Feud' and 'Jeopardy' with Goodson-Todman. The Merv Griffin Productions people are providing us with 'Password' and 'Wheel Of Fortune.' We will also have games from Barry & Enright based on the 'Tic Tac Dough' and 'Joker's Wild' shows," Schwartz reports.

He and IJE co-principal Jerry Weiner are calling the new venture The Great Game Co. Pat McBride, who has been influential in designing arcade games for Midway/Bailey, will mastermind the IJE cartridges, which will be compatible with Atari and Intellivision. Former Playboy art director Michael Sisson is in charge of graphics.

Great Game Co. cartridges for home video games will be available through a multi-tiered distribution concept, yet to be firmed. Schwartz says.



SECURITY BOX—Lieberman Enterprises' accessories chief Tom Gross holds up plastic, recyclable spaghetti box, designed by LE president Harold Okinow and produced by Okinow and Gross (Billboard, Aug. 28).

SEPTEMBER 18, 1982 BILLBOARD

Format Turntable Chicago's WJKL Goes MOR

WJKL-FM, the Chicago area's first 24-hour progressive/AOR station, temporarily shut down operations Friday, Sept. 3, before bowing its new "Great Music" format, conceived by WJKL president Richard Jakle from "Music Of Your Life" and other MOR formats, the following Monday.

WJKL, dubbed "The Fox," began in 1974 as a 24-hour rock outlet for the Chicago area, according to Jakle. Primarily serving the suburban Fox River Valley, an area encompassing some 600,000 people, WJKL became more and more free-form until July, 1980. At that time, Jakle switched the station to an automated AOR format, which remained in operation until April, 1981. Then it was back to live a.m. and p.m. drive shifts with special live weekend shows, then an expanded live presentation from 4-11 p.m. starting October, 1981.

The new format change has been in the works since last summer, says Jakle explaining his final deep-sixing of the progressive/AOR format was for economic reasons. "Over the years," he says, "competition for the 18-25-year-old audience became ferocious. With the recession, record companies were getting into trouble, and a regular, steady, dependable source of advertising revenue wasn't there."

In addition, says Jakle, regional businesses were becoming harder to collect from, if not failing altogether. "It's a business," says Jakle, "and at that point a businessman says, 'What do I do now?'"

What Jakle did was to spend

many months and dollars on research, and interview some 200 stations with "Music Of Your Life" formats. "We drew on their best elements—we wanted to do as many things right as possible."

What Jakle came up with was "Great Music," "adult-oriented music centered in the '50s and featuring artists such as Glenn Miller, Tommy Dorsey, and Bobby Darin," he says. The format, he adds, is 80%-85% vocal and 15%-20% instrumental.

"It's suited to the demographics of Northwest suburban Chicago. Within the 15-20 mile radius of the station, 53% of the population is over 35. We feel this is a group that has been musically ignored for the past 25 years. Their tastes demanded more than background or elevator music."

KMMM Tulsa, an r&b outlet, became **KAYI (Kay-107)** Saturday (4) and kicked off a new Hot 100 format at 12:03 a.m. Phil Williams has been installed as p.d., coming from **KYKR** Port Arthur, Tex. Williams also handles an air shift from 9 a.m. to noon. The balance of the jock lineup is: Reed Walker, morning drive; Mike Evans, noon to 3 p.m.; Troy London, 3 to 7 p.m.; Shawn Stephens, 7 p.m. to midnight; and Jan Dean, overnight.

WSGA-AM Savannah has dropped its contemporary format to install the syndicated "Music Of Your Life." P.d. Ron Frederick has departed along with the old format. Operations manager Dennis Ever-soll is the new morning man. Don Ferguson, who had worked afternoon drive, has moved into the 9 a.m. to 2 p.m. slot. Dan Daniels has joined the station from **WHHR** Hilton Head, S.C. to work from 2 to 7 p.m.

After a two-year try with big bands, **WINN Louisville** is back doing country, this time with the help of Satellite Music Network's "Country Coast To Coast." The satellite format runs overnights and weekends from 6 p.m. Saturday to Monday morning. Tom Hadin has been hired as morning man from **WXVW** Jeffersonville, Ind. and

Dave Edwards is the new p.d. and midday jock. He comes from **WKED** Frankfort, Ky. Mac Hunter, who has been with **WINN** for some time in various on-air posts, moves into afternoon drive.

WAFL-AM Milford, Del. has been split from the FM and has been given new call letters, **WYUS**. It is now running the syndicated MOR format "Unforgettable." ... **KADO Texarkana, Ark.** has given up its own r&b format to run the syndicated Alpha I service, **TM's** urban contemporary format. ... **KXRX San Jose** has become **KHTT (K-Hit)** and dropped its AC format for a Hot 100 service. Leroy Hansen, who is an operations manager and p.d. of sister station **KSJO**, has taken on the added duties of operations manager of **KHTT**. Dave Ware has joined the station as p.d. and comes from **KLOK** San Jose.

AOR outlet **WRNW Briarcliff Manor, N.Y.**, in New York City's
(Continued on page 27)

Vox Jox

New Staff And New Image For KHYT Tucson

Listeners in the Tucson market are now "climbing out of bed" with **Jungle Jim Daniels**; "making their workload lighter" with **Andy Stevens**; and "easing on home" with **Valerie Knight**. Daniels, Stevens and Knight are part of the new lineup at **KHYT Tucson**, which is redefining its Hot 100 image with a fresh staff and new program director.

Taking over the programming reins at the "New 13-K-Hit" is **Sherman Cohen**, who succeeds **Rich Brother Robbin**. Cohen most recently was part of the programming team at **KRLA** Los Angeles; Robbin is pursuing outside interests. Rounding out **KHYT's** lineup are **Danny Ventura**, 7 p.m. to midnight, and
(Continued on page 25)

Country Net Survey Finds Bulk Of Listeners 18-44

NASHVILLE—Listeners between the ages of 18 and 44 comprise 67% of the nationwide audience for the Music Country Network.

This fact emerges from research developed for the AP/WSM satellite-delivered overnight net. Interviews are culled from a nightly average of 3,500 listeners who place toll-free calls to request records and hope for on-air interviews with DJs **Chuck Morgan** or **Al Risen**. The calls come in from 80 markets where the network has affiliates. Demographic surveys of this audience have been underway since June 17.

Results on the age of the audience show that: 15% are teens; 21% 18-24; 23% 25-34; 23% 35-44; 12% 45-54; 4% 55-65; and 1% over 65. Of those calling, 56% are male, 44% female; 36% single, 45% married; 16% divorced/separated; 3% widowed; and 48% have children.

Professionals comprise 25% of the audience; unskilled workers 33%;

11% hold clerical positions; 8% factory; 9% craft; 4% sales; 10% other jobs. College graduates are 10% of the listeners; 17% have attended college; 55% have graduated from high school; 12% attended without graduating. And 15% of the callers surveyed were calling from work.

In the weeks prior to and since the July-August questioning period, results vary no more than two or three percent, general sales manager **Bob Meyer** says.

"After we put our data into Opryland's computer and came out with an overall view of the listenership," Meyer says, "the census bureau can provide us with information on the population in each zip code we're getting calls from. We can then compare our listeners with the total population." This will allow the Network staff to adjust their survey findings to the percentage of older listeners who may not be active callers, and to other factors.



WHO'S TALKING—Roger Daltrey of the Who, right, announces the group's "farewell tour" during a live press conference broadcast over the ABC Rock Radio Network. Listening in is WPLJ New York DJ Pat St. John, who also hosts ABC's feature, "Rocknotes."

Don Kelly Leaving WRKS To Form Consulting Firm

By LEO SACKS

NEW YORK—Don Kelly is sure that urban and adult contemporary radio stations are the "growth formats" of the 1980s. So the program director for urban **WRKS-FM** here is leaving his position Nov. 1 to form a consulting firm, Don Kelly Associates, specializing in those sectors.

"There really isn't that much difference between the two formats, or contemporary hits, for that matter," says the 35-year-old Kelly. "I don't want to limit my approach to one area."

RKO management, Kelly explains, has given him a 60-day period to enlist new clients while he remains at **WRKS**. He will not disclose which stations have signed with his consulting firm, but he says that he will handle no more than 12 at a given time.

"Our goal," he states, "will be to position ourselves as a full-service consultancy, working with the program director, sales manager and general manager on the whole marketing package." He adds that "confidentiality" will be one of his major selling points. "I'll never go public with a list of stations—I don't want to steal anyone's thunder. The p.d. is the one who should get credit if a station is successful."

Kelly, who joined **WRKS** in 1979 after seven years as program director for AC stations **KIOI-FM** San Francisco and **WFYR-FM** Chicago, confirms that music director **Barry Mayo** will assume his post when he

resigns. "Barry will stay committed to **KISS**, but he will always have an open invitation to join us somewhere down the line. I think we make a great team." **WRKS** was the second-ranked urban station in the New York market with a 5.9 share in the spring Arbitron report.

New Indie Firm Banking On The College Market

By SAM SUTHERLAND

LOS ANGELES—An Albuquerque-based independent record company is banking on the growing importance of the college radio market in a new syndication package sidestepping conventional, commercial stations to focus on campus outlets as its first audience.

Radio Free America actually began commercial life as a record label, **RFA**, based in the New Mexico city where it launched that logo through initial single and album releases by new rockers the **Philistines**. But if records proved **RFA's** introduction to the music business, radio was always part of the package.

"It was always in the back of my mind, even as we were putting the label together," recalls **RFA** chief **Ken Pushkin**, who oversees Radio Free America's "New Music, The Alternative 10" radio program as a half-hour show now being served bi-

weekly to 146 stations.

The company's very name seemed a perfect bid for radio, **Pushkin** adds: "People actually think they've heard of Radio Free America already, even though they obviously haven't."

What listeners do hear when they tune in the show, currently distributed on LP disks, is a music show built around its own top 10 listings derived from college media. The concept was previewed last March when **RFA** repped its show to campus broadcasters at the annual Intercollegiate Broadcasting System (**IBS**) Convention in Washington, D.C. First show was distributed in June.

Pushkin sees both growing general advertisers' interest in the college market and the recent signs of new rock's inroads into AOR and pop formats as encouraging indicators, given the music industry's past on-again/off-again stance with college-aged consumers. That, he says, is why Radio Free America's marketing plan focuses first on campus media, derived from College Media, Inc. (**CMI**) listings of 400 target stations.

His longterm plans do include commercial formats, however. **Pushkin** contends that Radio Free America can evolve into an initial testing stage for product prior to its penetration of secondary markets. "We've already got a foothold in the college market," says **Pushkin**, "and we're now looking at a campaign to cross the show over to conventional radio formats."

-Radio This Week-

- **LIVE STEREO SATELLITE** radio programs produced by Global Satellite Network are a first for the Village Recorder in Los Angeles, which is expanding operations into radio and tv. Page 50.

- **HYBRID DIGITAL-ANALOG RECORDINGS** that manage to pack in a few more dBs of dynamic range than conventional LPs are creating some new problems for quality conscious classical radio. Page 39.

- **WHYI FT. LAUDERDALE'S** promotion almost got out of hand recently when 20,000 listeners showed up to see **Scott Baio** select a winner in the station's \$70,000 "American Dream House" contest. Pro-Motions, page 20.

- **IN A FURTHER STEP OF DEREGULATION**, the FCC is considering eliminating its rules on log keeping, suggesting that they are obsolete. Washington Roundup, page 20.

- **THE NEW MUSIC FORMAT**, developed by such program directors as **Rick Carroll**, is not a format at all, according to Goodphone columnist **Mike Harrison**. Page 26.

Radio



HARLEM FEST—WKTU New York DJ Johnny Allen introduces RCA act the Ritchie Family prior to their show during the recent "Harlem Week" festivities.

NRBA Exhibitors Planning To Offer Replay Of NAB

By ROBYN WELLS

RENO—With less than two weeks' breathing space between radio conventions, most major networks and syndicators are trotting out the same programming innovations at the NRBA convention that they previewed at the NAB programming conference in New Orleans (Billboard, Sept. 4).

However, AM stereo system manufacturers are amplifying their efforts at the NRBA confab here Sunday (12) through Wednesday (15). Kahn Communications is hoping to demonstrate distant reception for AM stereo in its booth and suite. The manufacturer expects to pick up

KSL Salt Lake City and KFRC San Francisco, both of which currently use the Kahn system.

Making the biggest splash is Harris, which is showcasing its system on KROW Reno. The manufacturer is sponsoring 30-minute limousine rides around the city, so that broadcasters can check out AM stereo in a mobile unit via the Delco car receiver. Harris and KROW are also cohosting a press breakfast Tuesday (14) at the Airport Plaza Hotel.

Motorola is expanding its booth space to accommodate tape recordings of its Delco test and technical

(Continued on page 25)

4,000 EXPECTED TO ATTEND

NRBA Confab Focusing On AM

• Continued from page 1

important of the convention.

Kaplan also cites a session on "Music Computers," hosted by WAYS/WROQ p.d. Scott Slade on Wednesday, and a two-part AM stereo workshop on Tuesday. The AM stereo session will offer the viewpoints of officials of the companies which will eventually build the receivers—Almon Cleeg of Panasonic, Bart Locanthi of Pioneer and Robert McMillan of Delco—and those of the developers of AM stereo systems—Leonard Kahn of Kahn Communications, Norman Parker of Motorola, Bill Streeter of North American Philips (Magnavox), David Hershberger of Harris Corp. and Arno Meyer of Belar Electronics. NRBA consultant Harold Kasens, who is with A.D. Ring & Asso-

ciates, will moderate these sessions, which bear a resemblance to a meeting held during the NAB convention in Dallas in the spring.

NRBA's concern with AM is also illustrated by the fact that it is providing time on its agenda for a "Daytime Broadcasters' Forum" on Monday. Jim Wychor, an NRBA di-

rector and president of the Daytime Broadcasters Assn., will preside over a session which will offer the views of both daytime broadcasters and clear channel AM broadcasters.

Basically, most daytime broadcasters favor the breaking up of the clear channels so they can broadcast at night. Arguing for the daytimers will be Greg Skall, a member of the Washington law firm of Blum & Nash. Speaking on behalf of clear channel stations will be R. Russell Eagan of the Washington law firm of Kirkland & Ellis. Al Anderson of KBMR Bismarck, N.D. rounds out this panel.

During the convention the NRBA board will meet to re-elect Kaplan to a fourth term as president and Bill Clark of KABL-AM-FM San Francisco to a second term as chairman.

Word Moves

NASHVILLE — Word, Inc., has moved its southern gospel radio department from Nashville to Waco as a move to centralize the company's radio promotion branches at its headquarters.

The new promotions coordinator will be Jeff Moseley, who has been promoting traditional gospel radio.

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 Firm _____
 Address _____
 State _____ Zip _____
 Tel () _____ (optional) Please contact me immediately.

Out Of The Box

HOT 100/AC

PROVIDENCE—The new Steel Breeze single, "You Don't Want Me Anymore" (RCA), "differs from all the other junk," says Todd Chase, program-music director for WPJB-FM. "It adheres to the medium-tempo rock formula, but it's also got the sound of a hit record, very easy to listen to." He notes the "New World Man" by Rush (Mercury) is a good bet for stations looking to "up their top 40 profile with a group that makes an easy transition from AOR to a contemporary hit format." The programmer adds that "Pressure," the new Billy Joel single (Columbia), is "unusually hard-rocking for him. I think it's going to confuse a lot of stations that call themselves AC."

AOR

BAKERSFIELD, Calif.—At KMGH-FM, program director Van Johnson likes the streamlined pop sound of "Baby, Oh No" from Bow Wow Wow's new LP, "I Want Candy" (RCA). "It's very accessible, very melodic—even more commercial than 'I Want Candy,'" he notes. "Goody Two Shoes," the new import single by Adam and the Ants (CBS), also excites him. "Very rhythmic, very catchy, not as Elvis-y as Queen's 'Crazy Little Thing,' but certainly close enough. I think it's a hit." Johnson adds that "phones are good" on new music by Wall of Voodoo (the "Mexican Radio" single on IRS) and Oingo Boingo (the "Grey Matter" cut from their "Nothing To Fear" LP on A&M).

BLACK/URBAN

DETROIT—Reuben Yabuku is a tough man to please when it comes to re-makes, but the WQBH music librarian feels that Sweet Pea Atkinson and Carl Carlton have done admirable jobs with their respective treatments of General Johnson's "Don't Walk Away" (Island) and the Four Tops' "Baby I Need Your Loving." "The records are superb, very refreshing," he explains. "I've always loved Sweet Pea's voice, particularly with Was (Not Was) on 'Out Come The Freaks'. Also, he's from Detroit, and that's exciting. But Carl's tune is really moving. I laughed the idea off at first—how can you top the Tops? But he changed the beat around, gave it a Caribbean flavor, and that seemed to give it a whole new dimension." Another big record at WQBH is Bobby Nunn's "She's Just A Groupie" (Motown), which Yabuku calls "true commercial funk, along the lines of Rick James and Prince."

COUNTRY

HOBBS, N.M.—KYKK program director Dave Horton is sure that Lacy J. Dalton is talking about New York on her new Columbia single, "16th Avenue." "It's all about the high hopes and disillusionment of big city living," he believes. "She's saying, 'This is the way it is in the real world,' and it's a great hook for the listener." Horton likes the "toe-tapping" qualities of Ronnie McDowell's "Step Back" single for Epic and the hit potential of "Alice In Dallas (Sweet Texas)" by Wyvon Alexander on the independent Gervasi label.

LEO SACKS

OTARI The New Workhorse

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New On The Charts



THE CLOCKS
"She Looks A Lot Like You"—★

The Clocks are a four-piece band which has been playing together for three years in Wichita. The group has performed with a number of acts, including Dave Edmunds, Black Sabbath and Rick Springfield.

The group's members are Jerry Sumner, bass guitar and lead vocals; Lance Threet, guitar; Gerald "Rod" Graves, keyboards and vocals; and Steve Swaim, drums and vocals. Clocks were brought to the attention of CBS distributed Boulevard Records by Paul Peterson and Stan Plesser of Kansas City-based Good Karma Productions. Its debut self-titled album was produced by Mike Flicker, whose credits include Heart, Poco and Randy Meisner.

For more information concerning Clocks, contact ATI, 4218 Main St., Kansas City, Kan. 64111: (816) 531-3857.

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 chart, see page 56.

Pro-Motions

'Happy Days' For WHYI-FM

WHYI-FM Ft. Lauderdale has played host to some of the biggest teen stars in the business over the years, among them Shaun Cassidy, Leif Garrett and Rick Springfield. But station officials were totally unprepared for the turnout last Monday (6) at the new Miami International Mall to witness RCA artist Scott Baio select the winner of the AC station's \$70,000 "American Dream Home" contest in conjunction with Pepsi and Trafalgar Developers of Florida.

"It was the wildest scene imaginable," says promotion director Tony Novia, noting that a crowd of 20,000 persons prevented the "Happy Days" television star from taking part in the drawing. "We locked him in an office where about

20 closed-circuit cameras focused on the crowd, and he couldn't believe the turnout was for him. He was in shock."

Novia, who says that Baio's RCA debut LP sold over 500 copies at the Camelot store in the Mall on the day of the promotion, enlisted Y-100 sales manager Jeff Monda for the MC chores. The winner was Alex Ramos of Miami, a part-time student at Florida International University, whose name was drawn from an estimated 1.5 million entries. Over 4,000 food chains and convenience stores participated in the promotion in South Florida. The "Dream Home" winner has his choice of a patio apartment at Fountainebleau Park in Miami or a condominium at Three Lakes in Ft. Lauderdale.

**If you're attending NRBA,
meet these colleagues
from Billboard**

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September 12 - September 15
Reno, Nevada

Miles Killoch
Norm Berkowitz
Rollye Bornstein
Doug Hall

Radio

Cajun Ken Is A Jocular Jock

By WANDA FREEMAN

NEW ORLEANS—After only six years in radio, Cajun Ken Cooper is already looking like an old hand—and he's being treated like one too. WEZB-FM was so pleased with their morning man (last fall, he conquered the slot with an 11.3) that they signed him up for another three years. And Cooper's boss says Cajun's salary is "in the low six figures"—an eye-popping paycheck by New Orleans radio standards. (Cajun Ken evades: "I'm working on it.")

Cooper's employment at B-97 has been the longest and most rewarding of his career; before New Orleans, he worked briefly in smaller markets in Texas, South Carolina and elsewhere in Louisiana. Frankly ambitious, he says, "I definitely want to make it to a top 10 market."



Cajun Ken Cooper

A jocular jock if there ever was one, Cajun Ken has made his mark with merriment in the mornings. Running gags are his forte, and he's sold albums of his sketches featuring his Reverend Shamus, a religious huckster and prophet for profit. Shamus sells kits, like a sand-breeding set in case of flooding, and a do-it-yourself vasectomy.

"My wife and I are Christians ourselves, so I'm really careful not to offend people," says Cooper. "Shamus is a takeoff on the ones that really aren't worth a damn."

Cooper spends about two hours a night preparing his material, including one-liners. "I carry a pad with me all day. Maybe a billboard has a strange line that makes me think of something I can use, and I have to write it down quick."

"There's a lot of pressure, not
(Continued on page 27)

Washington Roundup

David Ossman Leaves NPR's 'Sunday Show'

David Ossman, the former Fire-sign Theater member and veteran radio producer-writer-performer, departed Tuesday (7) as the host and producer of National Public Radio's new five-hour "Sunday Show."

Reliable sources say NPR has been reluctant to continue with Ossman's less-than-traditional concepts in creating arts-oriented radio shows.

Last Sunday's program, for example, featured the work and the background of experimental composer John Cage.

Ossman, unable to find a host for the program to his liking, had also begun to host the program himself, and NPR had been unsuccessfully searching for another executive producer.

NEW HEAD OF VOA IS NAMED

The beleaguered Voice of America got its third director since Ronald Reagan took office (not counting acting directors) with the appointment last week of editor-reporter Kenneth Y. Tomlinson.

Tomlinson, 38, a senior editor at Reader's Digest for the past six years and a reporter for 14 years, will be the fifth VOA director in two years. Like his predecessor John Hughes, who left the government overseas broadcast station to become the new spokesman for Secretary of State George P. Schultz, Tomlinson has no formal broadcast experience.

Tomlinson will replace acting director Terence Catherman, a career foreign service officer.

Former director Hughes took over after Dean Fischer left in the wake of former Secretary of State Alexander Haig's resignation.

Fischer replaced Reagan's first appointee to the top VOA post, James B. Conkling, who resigned last year after heated criticism from conservatives nationwide who wanted him to give a more propagandistic slant to VOA programming. Fischer was also frustrated by in-house dissent from more liberal staffers.

FCC May End Rules On Logs

The FCC is considering the elimination of its present rules requiring stations to keep operating and maintenance logs, suggesting that the rules are obsolete.

The Commission has not yet moved to vote on the elimination proposal, but the commissioners have stated that they believe "the time is appropriate" to consider whether detailed logs continue to be a necessary part of the Commission's regulatory scheme.

Citing present broadcast "state-of-the-art communications technology," the FCC in late August re-

leased a notice questioning "the periodic recording of specific transmission system information" as "unnecessary in any case."

The FCC even admitted in the notice that "many of the logging requirements contained in the present rules are older than this Commission," and also pointed out, to the surprise of no one in broadcasting, that "the quality of broadcast equipment has obviously improved significantly since 1931."

The FCC should rule on the proposal in late November, according to Commission staffers.

Survey For Week Ending 9/18/82

Billboard Chart Breakouts

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- ★ CROSBY, STILLS AND NASH
Southern Cross, Atlantic 7-89969
- ★ RUSH
New World Man, Mercury 76179
- ★ MOVING PICTURES
What About Me, Network 7-69952

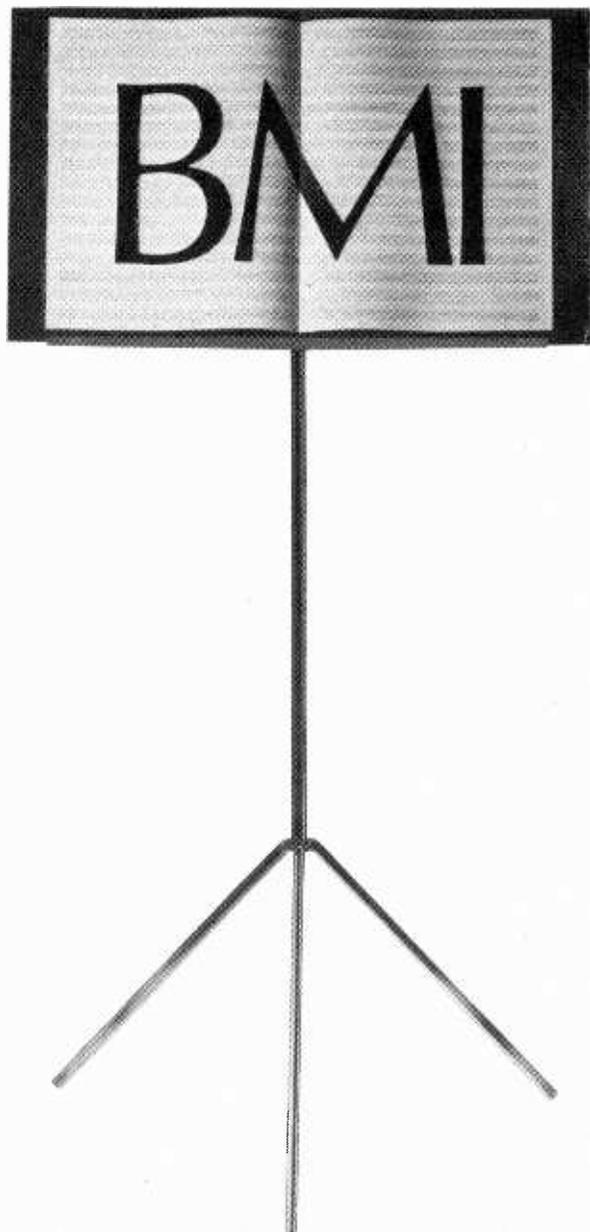
- ★ RICKY SKAGGS
Heartbroke, Epic 34-03212
- ★ CONWAY TWITTY
We Did But Now You Don't, Elektra 7-69964
- ★ JANIE FRICKE
It Ain't Easy Bein' Easy, Columbia 38-03214

- ★ LUTHER VANDROSS
Bad Boy/Having A Party, Epic 14-03205
- ★ STEVIE WOODS
Woman In My Life, Cotillion 7-99980 (Atlantic)
- ★ TIERRA
Hidden Tears, Boardwalk 11-152-7

- ★ FLEETWOOD MAC
Gypsy, Warner Bros. 7-29918
- ★ AIR SUPPLY
Young Love, Arista 1005

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

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We give you service, attention, and most important, with your BMI license you get the right to use much of the world's greatest music whenever you want.

Wherever there's music,
there's BMI.



Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/7/82)

PRIME MOVERS-NATIONAL

THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
JOHN COUGAR—Jack And Diane (Riva/Mercury)
CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

TOP ADD ONS -NATIONAL

RICK SPRINGFIELD—I Get Excited (RCA)
THE WHO—Athena (Warner Bros.)
JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS-NATIONAL

CHICAGO—Love Me Tomorrow (Warner Bros.)
CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
POINTER SISTERS—I'm So Excited (Planet)

★ **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.

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
● **POINTER SISTERS**—I'm So Excited A
● **FLEETWOOD MAC**—Gypsy A
● **ARETHA FRANKLIN**—Jump To It A
● **MOVING PICTURES**—What About Me A
● **RUSH**—New World Man A
● **REO SPEEDWAGON**—Sweet Time A
● **EVELYN KING**—Love Come Down A
● **AIR SUPPLY**—Young Love A
● **MICHAEL STANLEY BAND**—When I'm Holding You Tight X
● **ORLEANS**—One Of A Kind X

KRSP-FM—Salt Lake City

- (Lorraine Woodgar—MD)
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 6-3
★★ **JACKSON BROWNE**—Somebody's Baby 9-6
★★ **A FLOCK OF SEAGULLS**—I Ran 19-12
★ **ROBERT PLANT**—Burning Down One Side 21-16
★ **THE WHO**—Athena 27-23
● **RICK SPRINGFIELD**—I Get Excited
● **RUSH**—New World Man
● **FLEETWOOD MAC**—Gypsy B
● **GLENN FREY**—The One You Love B
● **TANE CAIN**—Holdin' On B
● **THE MOTELS**—Take The L X
● **THE MOTELS**—Take The L X
● **JOHN COUGAR**—Jack And Diane X
● **JOE JACKSON**—Steppin' Out X
● **ELVIS COSTELLO**—Man Out Of Time X
● **BOBBY CALDWELL**—All Of My Love X
● **RICK SPRINGFIELD**—I Get Excited X

KFMB-FM—San Diego

- (Glen McCartney—MD)
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 4-3
★★ **ELTON JOHN**—Blue Eyes 7-5
★ **JACKSON BROWNE**—Somebody's Baby 11-8
★ **KENNY ROGERS**—Love Will Turn You Around 10-9
★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 12-10
● **FLEETWOOD MAC**—Gypsy B
● **KIM CARNES**—Voyeur B
● **NEIL DIAMOND**—Heartlight A
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
● **OLIVIA NEWTON-JOHN**—Heart Attack X
● **SYLVIA**—Nobody X

XTRA-AM—San Diego

- (Jim Richards—MD)
★★ **COOL AND THE GANG**—Big Fun 16-7
★★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 11-8
★ **MEN AT WORK**—Who Can It Be Now 12-10
★ **DICKY GOODMAN**—Hey E.T. 24-13
★ **A FLOCK OF SEAGULLS**—I Ran 23-15
● **ARETHA FRANKLIN**—Jump To It
● **JOE JACKSON**—Steppin' Out
● **POINTER SISTERS**—I'm So Excited A
● **THE FOUR TOPS**—Sad Hearts X
● **LAURA BRANNAN**—Gloria X
● **.38 SPECIAL**—You Keep Runnin' Away X
● **RICK SPRINGFIELD**—I Get Excited X
● **EVELYN KING**—Love Come Down X

KRQQ-FM—Tucson

- (Zaplan/Hart—MD)
★★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 1-1
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 2-2
★★ **ELTON JOHN**—Blue Eyes 2-2
★ **MEN AT WORK**—Who Can It Be Now 12-9
★ **MICHAEL McDONALD**—I Keep Forgettin' 19-15
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
● **GLENN FREY**—Party Town A
● **NAZARETH**—Love Leads To Madness X
● **KARLA BOHROFF**—Please Be The One X
● **ROBERTA FLACK**—I'm The One X
● **.38 SPECIAL**—You Keep Runnin' Away X
● **STEEL BREEZE**—You Don't Want Me Anymore X
● **DON HENLEY**—Johnny Can't Read X
● **REO SPEEDWAGON**—Sweet Time X
● **OLIVIA NEWTON-JOHN**—Heart Attack X
● **STEEL BREEZE**—You Don't Want Me Anymore X
● **SANTANA**—Hold On X
● **KIM CARNES**—Voyeur X
● **TANE CAIN**—Holdin' On X
● **TOTO**—Make Believe X
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
● **JOSIE COTTON**—He Could Be The One X

Pacific Northwest Region

★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
JOHN COUGAR—Jack And Diane (Riva/Mercury)

● TOP ADD ONS

OLIVIA NEWTON-JOHN—Heart Attack (MCA)
THE WHO—Athena (Warner Bros.)
TANE CAIN—Holdin' On (RCA)

● BREAKOUTS

POINTER SISTERS—I'm So Excited (Planet)
AIR SUPPLY—Young Love (Arista)

KRLC-AM—Lewiston

- (Steve MacKevrie—MD)
● **AIR SUPPLY**—Young Love
● **KELLY HAMILAND**—All I Wanna Do
● **NEIL DIAMOND**—Heartlight B
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' B
● **PAUL CARACK**—I Need You B
● **STEVE WONDER**—Ribbon In The Sky B
● **CROSBY, STILLS AND NASH**—Southern Cross A
● **CHICAGO**—Love Me Tomorrow A
● **HERB ALPERT**—Fandango X
● **REB FACTOR**—Glued To The Tube X
● **BILLY PRESTON**—I'm Never Gonna Say Goodbye X
● **STEVE WOODS**—Woman In My Life X

KCNR-FM—Portland

- (Richard Harter—MD)
★★ **CHICAGO**—Hard To Say I'm Sorry 1-1
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 3-2
★ **JACKSON BROWNE**—Somebody's Baby 12-7
★ **AMERICA**—You Can Do Magic 19-13
★ **QUARTERFLASH**—Night Shift 20-15
● **THE WHO**—Athena
● **TANE CAIN**—Holdin' On
● **FLEETWOOD MAC**—Gypsy B
● **.38 SPECIAL**—You Keep Runnin' Away X
● **GLENN FREY**—The One You Love X
● **STEEL BREEZE**—You Don't Want Me Anymore X
● **JOE JACKSON**—Steppin' Out X

KCBN-AM—Reno

- (Jim O'Neil—MD)
★★ **JACKSON BROWNE**—Somebody's Baby 12-7
★★ **AMERICA**—You Can Do Magic 28-22
★ **CHICAGO**—Hard To Say I'm Sorry 1-1
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 3-2
★ **KENNY LOGGINS AND STEVE PERRY**—Don't Run My Life 23-17
● **TONI BASILLE**—Mickey B
● **FLEETWOOD MAC**—Gypsy B
● **THE MOTELS**—Take The L B
● **COOL AND THE GANG**—Big Fun B
● **REO SPEEDWAGON**—Sweet Time X
● **OLIVIA NEWTON-JOHN**—Heart Attack X
● **.38 SPECIAL**—You Keep Runnin' Away X
● **DON HENLEY**—Johnny Can't Read A
● **RICK SPRINGFIELD**—I Get Excited A
● **RUSH**—New World Man A

KSFM-FM—Sacramento

- (Mark Preston—MD)
★★ **JOHN COUGAR**—Jack And Diane 18-13
★★ **FLEETWOOD MAC**—Gypsy 29-24
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 10-8
★ **KIM CARNES**—Voyeur 26-23
★ **SYLVIA**—Nobody 28-25
● **NEIL DIAMOND**—Heartlight
● **OLIVIA NEWTON-JOHN**—Heart Attack
● **STEEL BREEZE**—You Don't Want Me Anymore B
● **COOL AND THE GANG**—Big Fun B
● **JUICE NEWTON**—Break It To Me Gently B
● **JOE JACKSON**—Steppin' Out A

KFRC-AM—San Francisco

- (Kate Ingram—MD)
★★ **CHICAGO**—Hard To Say I'm Sorry 3-1
★★ **JOHN COUGAR**—Jack And Diane 7-4
★ **EDDIE MONEY**—Think I'm In Love 9-5
★ **A FLOCK OF SEAGULLS**—I Ran 23-13
★ **GRAND MASTER FLASH AND THE FURIOUS FIVE**—The Message 35-28
● **POINTER SISTERS**—I'm So Excited
● **OLIVIA NEWTON-JOHN**—Heart Attack
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' B
● **STEVE WONDER**—Ribbon In The Sky B
● **WAR**—Just Because A
● **CARL CARLTON**—Baby I Need Your Loving A
● **ZAPP**—Do Wa Ditty L
● **TIERRA**—Hidden Tears X

KPLZ-FM—Seattle

- (Greg Cook—MD)
★★ **MICHAEL McDONALD**—I Keep Forgettin' 13-8
★★ **JOE JACKSON**—Steppin' Out 20-19
★ **MICHAEL MURPHEY**—What's Forever For 7-5
★ **NICOLETTE LARSON**—I Only Want To Be With You 11-9
★ **CHRIS CHRISTIAN**—Ain't Nothin' Like The Real Thing 10-12
● **FLEETWOOD MAC**—Gypsy B
● **MEN AT WORK**—Who Can It Be Now B
● **NEIL DIAMOND**—Heartlight A
● **SYLVIA**—Nobody A
● **SANTANA**—Hold On A

KYYX-FM—Seattle

- (Elvin Ichijima—MD)
● **GANG OF FOUR**—I Love A Man In Uniform B
● **SOFT CELL**—Torch B
● **THE WHO**—Athena B
● **PETE SHELBY**—Homesapin B
● **THE FIXX**—Stand Or Fall A
● **THOMPSON TWINS**—In The Name Of Love A
● **THE FLJRTS**—Juke Box A
● **WALL OF VOODOO**—Mexican Radio A
● **MEMBERS**—Radio A
● **SLOW CHILDREN**—Springtime In Fialta A
● **ROMEO VARGAS**—Wrap It Up A
● **INVISIBLE YARD**—We Like It A
● **BONNIE HAYES**—Shelly's Boyfriend A

KIRB-AM—Spokane

- (Brian Gregory—MD)
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky
★★ **MICHAEL McDONALD**—I Keep Forgettin' 10-6
★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 15-11
★ **STEVE WINWOOD**—Still In The Game 17-13
★ **GLENN FREY**—The One You Love 27-19
★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It B
● **OLIVIA NEWTON-JOHN**—Heart Attack B
● **NEIL DIAMOND**—Heartlight B
● **TANE CAIN**—Holdin' On B
● **ABC**—The Look Of Love B
● **CHICAGO**—Love Me Tomorrow A
● **THE WHO**—Athena A
● **.38 SPECIAL**—You Keep Runnin' Away X
● **STEEL BREEZE**—You Don't Want Me Anymore X
● **KIM CARNES**—Voyeur X

North Central Region

★ PRIME MOVERS

JOHN COUGAR—Jack And Diane (Riva/Mercury)
JACKSON BROWNE—Somebody's Baby (Asylum)
THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)

● TOP ADD ONS

MEN AT WORK—Who Can It Be Now (Columbia)
A FLOCK OF SEAGULLS—I Ran (Jive/Arista)
JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

● BREAKOUTS

NO BREAKOUTS THIS WEEK

WYYS-FM—Cincinnati

- (Barry James—MD)
★★ **THE MOTELS**—Only The Lonely 18-4
★★ **NICOLETTE LARSON**—I Only Want To Be With You 21-9
★ **MICHAEL McDONALD**—I Keep Forgettin' 26-13
★ **AMERICA**—You Can Do Magic 27-14
★ **JOHN DENVER**—Seasons Of The Heart 29-16
● **JUICE NEWTON**—Break It To Me Gently
● **WILLIE NELSON**—Let It Be Me
● **DIVONNE WARWICK**—For You B
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A

WNCL-AM—Columbus

- (Steve Edwards—MD)
★★ **KENNY ROGERS**—Love Will Turn You Around 1-1
★★ **MICHAEL MURPHEY**—What's Forever For 9-4
★ **ELTON JOHN**—Blue Eyes 10-5
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 13-7
● **GLENN FREY**—The One You Love
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong
● **NEIL DIAMOND**—Heartlight A

WXGT-FM—Columbus

- (Teri Hutter—MD)
★★ **JOHN COUGAR**—Jack And Diane 7-2
★★ **JACKSON BROWNE**—Somebody's Baby 11-6
★ **ASIA**—Only Time Will Tell 17-11
★ **MICHAEL McDONALD**—I Keep Forgettin' 25-18
★ **ELTON JOHN**—Blue Eyes 24-19
● **AMERICA**—You Can Do Magic
● **MEN AT WORK**—Who Can It Be Now
● **TOTO**—Make Believe B
● **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It A
● **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X
● **SANTANA**—Hold On X
● **EDDIE MONEY**—Think I'm In Love X
● **.38 SPECIAL**—You Keep Runnin' Away X

WKJJ-FM—Louisville

- (Dave McCann—MD)
★★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 21-16
★ **MICHAEL McDONALD**—I Keep Forgettin' 22-18
★ **JACKSON BROWNE**—Somebody's Baby 11-8
★ **AMERICA**—You Can Do Magic 14-10
★ **NICOLETTE LARSON**—I Only Want To Be With You 18-14
● **FLEETWOOD MAC**—Gypsy
● **NEIL DIAMOND**—Heartlight
● **WILLIE NELSON**—Let It Be Me A

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
★★ **JOHN COUGAR**—Jack And Diane 4-1
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 16-11
★ **RAY PARKER, JR.**—Let Me Go 18-15
★ **OLIVIA NEWTON-JOHN**—Heart Attack 29-25
★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 24-21
● **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It B
● **LAURA BRANNAN**—Gloria B
● **KIM CARNES**—Voyeur B
● **GLENN FREY**—The One You Love A
● **A FLOCK OF SEAGULLS**—I Ran A
● **CROSBY, STILLS AND NASH**—Southern Cross A
● **PAUL CARACK**—I Need You A
● **JOE JACKSON**—Steppin' Out A
● **RICK SPRINGFIELD**—I Get Excited X
● **COOL AND THE GANG**—Big Fun X

WHYY-FM—Pittsburgh

- (Jay Crosswell—MD)
★★ **JACKSON BROWNE**—Somebody's Baby 10-5
★★ **JOHN COUGAR**—Jack And Diane 12-7
★ **NICOLETTE LARSON**—I Only Want To Be With You 11-8
★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 21-16
★ **MICHAEL McDONALD**—I Keep Forgettin' 15-12
★ **JUICE NEWTON**—Break It To Me Gently X
● **FLEETWOOD MAC**—Gypsy X
● **OLIVIA NEWTON-JOHN**—Heart Attack X
● **ASIA**—Only Time Will Tell X
● **URIAN HEEP**—That's The Way That It Is B
● **THOMPSON TWINS**—In The Name Of Love B
● **CHICAGO**—What You're Missing B
● **ASIA**—Wildest Dreams B
● **RANDY MEISNER**—Never Been In Love X

WXXX-FM—Pittsburgh

- (Craig Jackson—MD)
★★ **JACKSON BROWNE**—Somebody's Baby 9-5
★★ **DARYL HALL AND JOHN OATES**—Your Imagination 11-7
★ **JOHN COUGAR**—Jack And Diane 20-9
★ **REO SPEEDWAGON**—Back In My Heart Again 12-10
★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 16-11
● **MEN AT WORK**—Who Can It Be Now
● **A FLOCK OF SEAGULLS**—I Ran
● **DON HENLEY**—Johnny Can't Read B
● **AMERICA**—You Can Do Magic B
● **TOTO**—Make Believe B
● **URIAN HEEP**—That's The Way That It Is B
● **THOMPSON TWINS**—In The Name Of Love B
● **CHICAGO**—What You're Missing B
● **ASIA**—Wildest Dreams B
● **RANDY MEISNER**—Never Been In Love X

Southwest Region

★ PRIME MOVERS

MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)
JOHN COUGAR—Jack And Diane (Riva/Mercury)
CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

EVELYN KING—Love Come Down (RCA)
GLENN FREY—The One You Love (Asylum)
OLIVIA NEWTON-JOHN—Heart Attack (MCA)

● BREAKOUTS

CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
BILLY SQUIER—Everybody Wants You (Capitol)
CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

KHFI-FM—Austin

- (Ed Volkman—MD)
★★ **REO SPEEDWAGON**—Sweet Time 15-9
★★ **RANDY MEISNER**—Never Been In Love 19-15
★ **SANTANA**—Hold On 21-17
★ **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' 22-18
★ **.38 SPECIAL**—You Keep Runnin' Away 20-16
★ **STEEL BREEZE**—You Don't Want Me Anymore
● **OLIVIA NEWTON-JOHN**—Heart Attack
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B
● **FLEETWOOD MAC**—Gypsy B
● **TANE CAIN**—Holdin' On B
● **PAUL CARACK**—I Need You B
● **JOE JACKSON**—Steppin' Out B
● **GLENN FREY**—The One You Love B

WFMF-FM—Baton Rouge

- (Wayne Watkins—MD)
★★ **THE GAP BAND**—You Dropped A Bomb On Me 8-1
★★ **MICHAEL McDONALD**—I Keep Forgettin' 4-2
★ **AMERICA**—You Can Do Magic 18-12
★ **KENNY LOGGINS AND STEVE PERRY**—Don't Fight It 21-13
★ **COOL AND THE GANG**—Big Fun 26-21
● **MEN AT WORK**—Who Can It Be Now
● **OLIVIA NEWTON-JOHN**—Heart Attack
● **SYLVIA**—Nobody B
● **.38 SPECIAL**—You Keep Runnin' Away B
● **CHICAGO**—Love Me Tomorrow A
● **RICK SPRINGFIELD**—I Get Excited A
● **NEIL DIAMOND**—Heartlight A

KZFM-FM—Corpus Christi

- (John Steele—MD)
● **FLEETWOOD MAC**—Gypsy
● **A FLOCK OF SEAGULLS**—I Ran
● **STEVE WINWOOD**—Still In The Game A

KINT-FM—El Paso

- (Jim Zippo—MD)
★★ **ASIA**—Only Time Will Tell 14-4
★★ **ELTON JOHN**—Blue Eyes 16-8
★ **MICHAEL McDONALD**—I Keep Forgettin' 17-9
★ **FLEETWOOD MAC**—Gypsy 24-14
★ **HAIRCUT ONE HUNDRED**—Favourite Shirts 36-28
● **BOBBY CALDWELL**—All Of My Love
● **TAVARES**—A Penny For Your Thoughts
● **POINTER SISTERS**—I'm So Excited A
● **707**—We Will Last
● **STEVE WONDER**—Ribbon In The Sky A
● **MOVING PICTURES**—What About Me A
● **TIERRA**—Hidden Tears A
● **JOE JACKSON**—Steppin' Out A
● **ALESSI**—Jagged Edge A
● **ELVIS COSTELLO**—Man Out Of Time X
● **RICK SPRINGFIELD**—I Get Excited X
● **DAVID JOHNSON**—We've Gotta Get Out Of This Place X
● **APRIL WINE**—If You See Kay X
● **THE O'JAYS**—Your Body's Here With Me X

KEGL-FM—Ft. Worth

- (Bill Hayes—MD)
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 5-3
★★ **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' 13-10
★ **MICHAEL McDONALD**—I Keep Forgettin' 16-13
★ **SANTANA**—Hold On 18-14
★ **TOTO**—Africa 28-25
● **BILLY SQUIER**—Everybody Wants You
● **RUSH**—New World Man
● **STEEL BREEZE**—You Don't Want Me Anymore B
● **CROSBY, STILLS AND NASH**—Southern Cross A
● **OLIVIA NEWTON-JOHN**—Heart Attack A
● **JOE JACKSON**—Steppin' Out A
● **THE WHO**—Athena A
● **JOHN ANDERSON**—One Way Love X
● **AXE**—Rock 'N' Roll Party In The Streets X
● **URIAN HEEP**—On The Rebound X
● **JUDAS PRIEST**—You Got Another X

KILE-AM—Galveston

- (Scott Taylor—MD)
★★ **JOHN COUGAR**—Jack And Diane 2-1
★★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 7-3
★ **JACKSON BROWNE**—Somebody's Baby 10-7
★ **KIM CARNES**—Voyeur 18-14
★ **CHRISTOPHER ATKINS**—How Can I Live Without Her 21-18
● **SYLVIA**—Nobody
● **CHICAGO**—Love Me Tomorrow
● **THE POINTER SISTERS**—I'm So Excited A
● **A FLOCK OF SEAGULLS**—I Ran A
● **MOVING PICTURES**—What About Me B
● **THE GAP BAND**—You Dropped A Bomb On Me B
● **SHEENA EASTON**—Machinery B
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B
● **BILLY SQUIER**—Emotions In Motion X

(Continued on opposite page)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/7/82)

Continued from opposite page

KFMK-FM—Houston

- (Kirk Patrick—MD)
- ★ SYLVIA—Nobody 5-3
- ★ DOLLY PARTON—I Will Always Love You 15-9
- ★ CHICAGO—Hard To Say I'm Sorry 2-2
- ★ KENNY ROGERS—Love Will Turn You Around 1-1
- ★ PAUL McCARTNEY—Take It Away 7-6
- ★ JACKSON BROWNE—Somebody's Baby
- ★ MICHAEL McDONALD—I Keep Forgettin'
- ★ NEIL DIAMOND—Heartlight B
- ★ MICHAEL MURPHEY—What's Forever For B
- ★ JUICE NEWTON—Break It To Me Gently B

KVOL-AM—Lafayette

- (Phil Brannan—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ JACKSON BROWNE—Somebody's Baby 7-3
- ★ ASIA—Only Time Will Tell 6-4
- ★ TOTO—Make Believe 10-9
- ★ SANTANA—Hold On B
- ★ POINTER SISTERS—I'm So Excited A
- ★ STEVE WONDER—Ribbon In The Sky A
- ★ ELVIS COSTELLO—Man On The Loose A
- ★ BOBBY CALDWELL—All Of My Love A
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ RUSH—New World Man A
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ ARETHA FRANKLIN—Jump To It B
- ★ ABC—The Look Of Love B
- ★ THE WHO—Athena B
- ★ NEIL DIAMOND—Heartlight X
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- ★ SHEENA EASTON—Machinery X
- ★ DON HENLEY—Johnny Can't Read X
- ★ SYLVIA—Nobody X
- ★ ALABAMA—Close Enough To Perfect X
- ★ SPY—Don't Run My Life X
- ★ HAIRCUT ONE HUNDRED—Favourite Shirts X
- ★ EVELYN KING—Love Come Down X
- ★ AXE—Rock 'N' Roll Party In The Streets X
- ★ MICHAEL STANLEY BAND—When I'm Holding You Tight X
- ★ ORLEANS—One Of A Kind X
- ★ MOVING PICTURES—What About Me X

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JOHN COUGAR—Jack And Diane 6-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 14-7
- ★ JACKSON BROWNE—Somebody's Baby 22-15
- ★ THE WHO—Athena
- ★ JOE JACKSON—Steppin' Out
- ★ SYLVIA—Nobody B
- ★ FLEETWOOD MAC—Gypsy B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
- ★ LAURA BRANIGAN—Gloria A
- ★ THE GAP BAND—You Dropped A Bomb On Me X
- ★ KOOL AND THE GANG—Big Fun X

WEZB-FM—New Orleans

- (Jerry Loustans—MD)
- ★ JOHN COUGAR—Jack And Diane 7-3
- ★ MICHAEL McDONALD—I Keep Forgettin' 9-4
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 10-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-9
- ★ OLIVIA NEWTON-JOHN—Heart Attack 25-18
- ★ PAUL McCARTNEY—I Need You
- ★ GLENN FREY—The One You Love
- ★ FLEETWOOD MAC—Gypsy B
- ★ MEN AT WORK—Who Can It Be Now B
- ★ REO SPEEDWAGON—Sweet Time B
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ AMERICA—You Can Do Magic X
- ★ RICK SPRINGFIELD—I Get Excited X

WQUE-FM—New Orleans

- (Chris Bryan—MD)
- ★ ASIA—Only Time Will Tell 8-5
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 20-16
- ★ MICHAEL McDONALD—I Keep Forgettin' 23-18
- ★ GLENN FREY—The One You Love 25-19
- ★ SANTANA—Hold On B
- ★ POINTER SISTERS—I'm So Excited A
- ★ STEVE WONDER—Ribbon In The Sky B
- ★ REO SPEEDWAGON—Sweet Time B
- ★ LAURA BRANIGAN—Gloria X

WTTX-AM—New Orleans

- (Gary Franklin—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 13-8
- ★ JOHN COUGAR—Jack And Diane 15-9
- ★ JACKSON BROWNE—Somebody's Baby 18-12
- ★ JUICE NEWTON—Break It To Me Gently 23-13
- ★ EVELYN KING—Love Come Down
- ★ CROSBY, STILLS AND NASH—Southern Cross
- ★ FLEETWOOD MAC—Gypsy B
- ★ SANTANA—Hold On B
- ★ TANE CAIN—Holdin' On B
- ★ THE MOTELS—Take The L B
- ★ AMERICA—You Can Do Magic B
- ★ DON HENLEY—Johnny Can't Read B
- ★ STEVE WINWOOD—Still In The Game B
- ★ SYLVIA—Nobody A
- ★ NEIL DIAMOND—Heartlight A
- ★ JOE JACKSON—Steppin' Out A
- ★ KOOL AND THE GANG—Big Fun X
- ★ PAUL McCARTNEY—I Need You X

KOFM-FM—Oklahoma City

- (Chuck Morgan—MD)
- ★ MICHAEL MURPHEY—What's Forever For 10-7
- ★ PAUL McCARTNEY—Take It Away 11-8
- ★ JACKSON BROWNE—Somebody's Baby 12-9
- ★ AMERICA—You Can Do Magic 18-15
- ★ FLEETWOOD MAC—Gypsy 27-25
- ★ NEIL DIAMOND—Heartlight

Midwest Region

★ PRIME MOVERS

- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It (Columbia)
- MEN AT WORK—Who Can It Be Now (Columbia)

● TOP ADD ONS

- THE WHO—Athena (Warner Bros.)
- RICK SPRINGFIELD—I Get Excited (RCA)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)

BREAKOUTS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- RUSH—New World Man (Mercury)
- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 11-4
- ★ ASIA—Only Time Will Tell 16-10
- ★ JACKSON BROWNE—Somebody's Baby 17-13
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 14-11
- ★ REO SPEEDWAGON—Sweet Time
- ★ RUSH—New World Man
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ FLEETWOOD MAC—Gypsy B
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ NEIL DIAMOND—Heartlight X
- ★ SANTANA—Hold On X
- ★ TANE CAIN—Holdin' On X
- ★ DOLLY PARTON—I Will Always Love You X
- ★ WILLIE NELSON—Let It Be Me X
- ★ TOTO—Make Believe X
- ★ BARRY MANILOW—Oh Julie X
- ★ MARSHALL CRENSHAW—Someday, Someway X
- ★ GLENN FREY—The One You Love X
- ★ KIM CARNES—Voyeur X
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ AMERICA—You Can Do Magic X
- ★ RICK SPRINGFIELD—I Get Excited X

WLS-AM—Chicago

- (Dave Danver—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 22-16
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 33-21
- ★ JACKSON BROWNE—Somebody's Baby 15-10
- ★ THE KIND—Loved By You 20-17
- ★ TOTO—Make Believe 39-30
- ★ MEN AT WORK—Who Can It Be Now
- ★ THE WHO—Athena
- ★ AMERICA—You Can Do Magic B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

WES-FM—Chicago

- (Dave Danver—MD)
- ★ MEN AT WORK—Who Can It Be Now 18-13
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 32-21
- ★ THE KIND—Loved By You 20-17
- ★ TOTO—Make Believe 29-30
- ★ JACKSON BROWNE—Somebody's Baby 15-10
- ★ THE WHO—Athena B
- ★ JOHN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ ROBERT PLANT—Burning Down One Side A

KIOA-AM—Des Moines

- (A. W. Pantaja—MD)
- ★ JOHN COUGAR—Jack And Diane 8-3
- ★ ELTON JOHN—Blue Eyes 7-4
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-5
- ★ JACKSON BROWNE—Somebody's Baby 12-8
- ★ MICHAEL McDONALD—I Keep Forgettin' 14-10
- ★ TOTO—Make Believe
- ★ AIR SUPPLY—Young Love
- ★ CHICAGO—Love Me Tomorrow
- ★ SYLVIA—Nobody A
- ★ KIM CARNES—Voyeur A
- ★ NEIL DIAMOND—Heartlight B
- ★ GLENN FREY—The One You Love B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ FLEETWOOD MAC—Gypsy B
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ DIONNE WARWICK—For You X
- ★ WILLIE NELSON—Let It Be Me X
- ★ KARLA BONOFF—Please Be The One X
- ★ THE FOUR TOPS—Sad Hearts X
- ★ RONNIE MILSAP—He Got You X
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X
- ★ RICK SPRINGFIELD—I Get Excited X

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ MEN AT WORK—Who Can It Be Now 5-3
- ★ RANDY MEISNER—Never Been In Love 12-7
- ★ STEVE WINWOOD—Still In The Game 13-8
- ★ PAUL McCARTNEY—Take It Away 14-9
- ★ JACKSON BROWNE—Somebody's Baby 16-12
- ★ THE WHO—Athena B
- ★ FLEETWOOD MAC—Gypsy B
- ★ DONNA SUMMER—State Of Independence A
- ★ STRAY CATS—Rock This Town A
- ★ MOVING PICTURES—What About Me A
- ★ SANTANA—Hold On B
- ★ PAUL McCARTNEY—I Need You X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ CROSBY, STILLS AND NASH—Southern Cross X
- ★ TONI BASILLE—Mickey X
- ★ SHEENA EASTON—Machinery X
- ★ THE MOTELS—Take The L X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ RUSH—New World Man X

WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ JACKSON BROWNE—Somebody's Baby 13-10
- ★ THE STEVE MILLER BAND—Abracadabra 16-14
- ★ MICHAEL McDONALD—I Keep Forgettin' 20-17
- ★ TOTO—Make Believe 23-18
- ★ RANDY MEISNER—Never Been In Love 22-19
- ★ THE MOTELS—Take The L
- ★ SANTANA—Hold On
- ★ REO SPEEDWAGON—Sweet Time B
- ★ GLENN FREY—The One You Love B
- ★ .38 SPECIAL—You Keep Runnin' Away B
- ★ THE WHO—Athena A
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- ★ FLEETWOOD MAC—Gypsy X

KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1 1
- ★ ASIA—Only Time Will Tell 10-6
- ★ MEN AT WORK—Who Can It Be Now 17-13
- ★ OLIVIA NEWTON-JOHN—Heart Attack 31-24
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 33-27
- ★ RICK SPRINGFIELD—I Get Excited

WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ ASIA—Only Time Will Tell 3-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 7-4
- ★ MEN AT WORK—Who Can It Be Now 10-7
- ★ JACKSON BROWNE—Somebody's Baby 13-8
- ★ TOTO—Make Believe 15-11
- ★ RICK SPRINGFIELD—I Get Excited

- CROSBY, STILLS AND NASH—Southern Cross
- GLENN FREY—The One You Love B
- REO SPEEDWAGON—Sweet Time B
- FLEETWOOD MAC—Gypsy B
- THE WHO—Athena B
- JOE JACKSON—Steppin' Out A
- RUSH—New World Man X
- SHEENA EASTON—Machinery X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- STEEL BREEZE—You Don't Want Me Anymore X
- TIMOTHY B. SCHMIT—So Much In Love A

KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ JOHN COUGAR—Jack And Diane 8-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 10-7
- ★ AMERICA—You Can Do Magic 12-8
- ★ MICHAEL MURPHEY—What's Forever For 18-12
- ★ MEN AT WORK—Who Can It Be Now 22-18
- ★ GLENN FREY—The One You Love A
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ TANE CAIN—Holdin' On A
- ★ MISSING PERSONS—Words X
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ THE WHO—Athena X
- ★ FLEETWOOD MAC—Gypsy X

WL0L-FM—Minneapolis

- (Phil Huston—MD)
- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 2-2
- ★ JACKSON BROWNE—Somebody's Baby 10-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 13-7
- ★ TOTO—Make Believe 12-8
- ★ RUSH—New World Man
- ★ POINTER SISTERS—I'm So Excited
- ★ FLEETWOOD MAC—Gypsy B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ GLENN FREY—The One You Love B
- ★ TONY BASILLE—Mickey B
- ★ STRAY CATS—Rock This Town A
- ★ ABC—The Look Of Love A
- ★ THE WHO—Athena X
- ★ KOOL AND THE GANG—Big Fun X
- ★ JOHN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me X
- ★ SHEENA EASTON—Machinery X
- ★ THE MOTELS—Take The L X
- ★ SPY—Don't Run My Life X
- ★ JOSIE COTTON—He Could Be The One X
- ★ RICK SPRINGFIELD—I Get Excited X
- ★ THE CLOCKS—She Looks A Lot Like You X
- ★ BILL CHAMPAGNE—Sara X
- ★ PAUL McCARTNEY—I Need You X

WLS-AM—Chicago

- (Dave Danver—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 22-16
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 33-21
- ★ JACKSON BROWNE—Somebody's Baby 15-10
- ★ THE KIND—Loved By You 20-17
- ★ TOTO—Make Believe 39-30
- ★ MEN AT WORK—Who Can It Be Now
- ★ THE WHO—Athena
- ★ AMERICA—You Can Do Magic B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

KSLQ-FM—St. Louis

- (Johnnie King—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 4-1
- ★ FLEETWOOD MAC—Hold Me 2-2
- ★ AMERICA—You Can Do Magic 9-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 14-9
- ★ TOTO—Make Believe 16-12
- ★ FLEETWOOD MAC—Gypsy
- ★ CHICAGO—Love Me Tomorrow
- ★ MEN AT WORK—Who Can It Be Now A
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
- ★ KARLA BONOFF—Please Be The One A

KSTP-FM—St. Paul

- (Chuck Rapp—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ AMERICA—You Can Do Magic 9-7
- ★ JACKSON BROWNE—Somebody's Baby 10-8
- ★ ELTON JOHN—Blue Eyes 13-10
- ★ GLENN FREY—I Found Somebody 19-12
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong
- ★ GLENN FREY—The One You Love
- ★ MICHAEL MURPHEY—What's Forever For B
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ JOHN COUGAR—Jack And Diane X
- ★ TOTO—Make Believe X
- ★ PAUL DAVIS—Love Or Let Me Be Lonely X
- ★ JUICE NEWTON—Break It To Me Gently X

KEYN-FM—Wichita

- (Dan Peerman—MD)
- ★ ASIA—Only Time Will Tell 7-4
- ★ JACKSON BROWNE—Somebody's Baby 11-7
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 23-19
- ★ FLEETWOOD MAC—Gypsy 17-13
- ★ AMERICA—You Can Do Magic 14-11
- ★ REO SPEEDWAGON—Sweet Time A
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ NEIL DIAMOND—Heartlight X
- ★ SHEENA EASTON—Machinery X
- ★ MICHAEL MURPHEY—What's Forever For X
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ RICK SPRINGFIELD—I Get Excited X

Northeast Region

★ PRIME MOVERS

- EVELYN KING—Love Come Down (RCA)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

● TOP ADD ONS

- TONI BASILLE—Mickey (Chrysalis)
- RICK SPRINGFIELD—I Get Excited (RCA)
- ABC—The Look Of Love (Mercury)

BREAKOUTS

- THE CLASH—Rock The Casbah (Epic)
- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- AIR SUPPLY—Young Love (Arista)

WIRY-AM—Albany

- (Bill Cahill—MD)
- ★ JACKSON BROWNE—Somebody's Baby 10-8
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-11
- ★ DICKY GOODMAN—Hey E.T. 17-13
- ★ AMERICA—You Can Do Magic 20-15
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It 24-18
- ★ STEEL BREEZE—You Don't Want Me Anymore
- ★ NEIL DIAMOND—Heartlight B
- ★ AIR SUPPLY—Young Love B
- ★ RICK SPRINGFIELD—I Get Excited B

WACZ-AM—Bangor

- (Michael O'Hara—MD)
- ★ FLEETWOOD MAC—Hold Me 10-4
- ★ JOHN COUGAR—Jack And Diane 12-5
- ★ ASIA—Only Time Will Tell 6-3
- ★ MEN AT WORK—Who Can It Be Now 5-2
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' 6-6
- ★ STEEL BREEZE—You Don't Want Me Anymore
- ★ JOE WALSH—Waffle Stomp A
- ★ POINTER SISTERS—I'm So Excited A
- ★ PAUL CARPACC—I Need You A
- ★ STEEL BREEZE—You Don't Want Me Anymore
- ★ SYLVIA—Nobody A
- ★ RAYVINS—Raised On The Radio A
- ★ RUSH—New World Man A
- ★ THE CLASH—Rock The Casbah A
- ★ ELTON JOHN—Ball And Chain B
- ★ LAURA BRANIGAN—Gloria B
- ★ FLEETWOOD MAC—Gypsy B
- ★ GLENN FREY—The One You Love B

WVBF-FM—Boston

- (Dave Newhall—MD)
- ★ ROBERTA FLACK—I'm The One 12-9
- ★ ELTON JOHN—Blue Eyes 17-12
- ★ MICHAEL McDONALD—I Keep Forgettin' 19-17
- ★ WILLIE NELSON—Let It Be Me 18-16
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 16-13
- ★ RAY PARKER JR.—Let Me Go B
- ★ JUICE NEWTON—Break It To Me Gently A
- ★ AMERICA—You Can Do Magic A
- ★ EVELYN KING—Love Come Down 7-6
- ★ THE CLASH—Rock The Casbah 11-9
- ★ ZAPP—Dane Floor 14-11
- ★ THE GAP BAND—You Dropped A Bomb On Me 25-17
- ★ DURAN DURAN—Hungry Like The Wolf 17-14
- ★ TONI BASILLE—Mickey
- ★ MOVING PICTURES—What About Me
- ★ KOOL AND THE GANG—Big Fun B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ TANE CAIN—Holdin' On B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ KENNY LOGGINS AND STEVE PERRY—Don't Fight It A
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ FLEETWOOD MAC—Gypsy X
- ★ SHEENA EASTON—Machinery X
- ★ ABC—The Look Of Love X

WBEN-FM—Buffalo

- (Roger Christian—MD)
- ★ ARETHA FRANKLIN—Jump To It 11-4
- ★ JACKSON BROWNE—Somebody's Baby 18-9
- ★ THE WHO—Athena 32-10
- ★ KOOL AND THE GANG—Big Fun 23-11
- ★ AMERICA—You Can Do Magic 28-15
- ★ CROSBY, STILLS AND NASH—Southern Cross
- ★ ABC—The Look Of Love
- ★ PAUL CARPACC—I Need You A
- ★ RUSH—New World Man A
- ★ ELTON JOHN—Blue Eyes 7-5
- ★ THE MOTELS—Take The L
- ★ RICK SPRINGFIELD—I Get Excited
- ★ CHICAGO—Love Me Tomorrow A
- ★ JOE JACKSON—Steppin' Out B
- ★ LAURA BRANIGAN—Gloria B
- ★ FLEETWOOD MAC—Gypsy B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ NEIL DIAMOND—Heartlight B
- ★ TANE CAIN—Holdin' On B
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ PAUL CARPACC—I Need You X
- ★ AIR SUPPLY—Young Love X

WTSN-AM—Dover

- (Jim Sebastian—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ PAUL McCARTNEY—Take It Away 2-2
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 4-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-4
- ★ ELTON JOHN—Blue Eyes 7-5
- ★ THE MOTELS—Take The L
- ★ RICK SPRINGFIELD—I Get Excited
- ★ CHICAGO—Love Me Tomorrow A
- ★ JOE JACKSON—Steppin' Out B
- ★ LAURA BRANIGAN—Gloria B
- ★ FLEETWOOD MAC—Gypsy B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ NEIL DIAMOND—Heartlight B
- ★ TANE CAIN—Holdin' On B
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ PAUL CARPACC—I Need You X
- ★ AIR SUPPLY—Young Love X

WFEA-AM—Manchester

- (Johnny Rogers—MD)
- ★ AMERICA—You Can Do Magic 14-8
- ★ ROBERTA FLACK—I'm The One 15-9
- ★ JOHN COUGAR—Jack And Diane 12-7
- ★ JUICE NEWTON—Break It To Me Gently 18-11
- ★ GLENN FREY—The One You Love B
- ★ LAURA BRANIGAN—Gloria A
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ ARETHA FRANKLIN—Jump To It A
- ★ SHEENA EASTON—Machinery X
- ★ JOE JACKSON—Steppin' Out X
- ★ THE MOTELS—Take The L X
- ★ DICKY GOODMAN—Hey E. T. X

WKCI-FM—New Haven

- (Dawny Lyons—MD)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ ELTON JOHN—Blue Eyes 3-2
- ★ AMERICA—You Can Do Magic 7-4
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 16-12
- ★ FLEETWOOD MAC—Gypsy 24-19
- ★ EVELYN KING—Love Come Down
- ★ RICK SPRINGFIELD—I Get Excited
- ★ LAURA BRANIGAN—Gloria B

WKTU-FM—New York City

- (Michael Ellis—MD)
- ★ EVELYN KING—Love Come Down 3-1
- ★ MELBA MOORE—Love's Comin' At Ya 20-11
- ★ THE STEVE MILLER BAND—Abracadabra 5-3
- ★ ALICIA KEYES—I Want To Thank You 6-6
- ★ RAY PARKER JR.—Let Me Go 14-8
- ★ CHICAGO—Hard To Say I'm Sorry
- ★ BRENDA TAYLOR—You Can't Have Your Cake And Eat It Too
- ★ COLUMBUS CIRCLE—If You Read My Mind A
- ★ GARY'S GANG—Knock Me Out A
- ★ THE LIMIT—She's So Devine A
- ★ CHERYL LYNN AND LUTHER VANDROSS—If The World Were Mine B

WNBC-AM—New York City

- (Babette Sbirland—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 3-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 10-7
- ★ JOHN COUGAR—Jack And Diane 11-9
- ★ ASIA—Only Time Will Tell 17-13
- ★ JACKSON BROWNE—Somebody's Baby 21-18

WHEB-FM—Portsmouth

- (Rick Dean—MD)
- ★ SANTANA—Hold On B
- ★ A FLOCK OF SEAGULLS—I Ran B
- ★ FLEETWOOD MAC—Gypsy A
- ★ JOE JACKSON—Steppin' Out A
- ★ REO SPEEDWAGON—Sweet Time A</

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/7/82)

Continued from page 23

Southeast Region

PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- JACKSON BROWNE—Somebody's Baby (Arylum)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)

TOP ADD ONS

- NEIL DIAMOND—Heartlight (Columbia)
- RICK SPRINGFIELD—I Get Excited (RCA)
- REO SPEEDWAGON—Sweet Time (Epic)

BREAKOUTS

- CROSBY, STILLS AND NASH—Southern Cross (Atlantic)
- STEPHEN BISHOP—If Love Takes You Away (Warner Bros.)
- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

WANS-FM—Anderson-Greenville

- ★ JOHN COUGAR—Jack And Diane 3-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 9-6
- ★ MEN AT WORK—Who Can It Be Now 12-9
- ★ ELTON JOHN—Blue Eyes 13-11
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 14-12
- ABC—The Look Of Love
- ROBERT PLANT—Burning Down One Side
- GLENN FREY—The One You Love B
- REO SPEEDWAGON—Sweet Time B
- STEEL BREEZE—You Don't Want Me Anymore B
- FLEETWOOD MAC—Gypsy B
- JOE JACKSON—Steppin' Out A
- RICK SPRINGFIELD—I Get Excited A
- RUSH—New World Man X
- URBAN HEEP—That's The Way That It Is X
- DON HEWLEY—Johnny Can't Read X
- KANSAS—Right Away X
- A FLOCK OF SEAGULLS—I Ran X

WZGC-FM—Atlanta

- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ JACKSON BROWNE—Somebody's Baby 13-11
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-4
- ★ MICHAEL McDONALD—I Keep Forgettin' 9-8
- ★ ASIA—Only Time Will Tell 16-12
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- JUICE NEWTON—Break It To Me Gently B
- LAURA BRANIGAN—Gloria B
- OLIVIA NEWTON-JOHN—Heart Attack B
- NEIL DIAMOND—Heartlight B
- THE GAP BAND—You Dropped A Bomb On Me B
- RICK SPRINGFIELD—I Get Excited X

WQXI-FM—Atlanta

- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 13-5
- GLENN FREY—The One You Love B
- NEIL DIAMOND—Heartlight B
- FLEETWOOD MAC—Gypsy A

WQXI-FM—Atlanta

- ★ A FLOCK OF SEAGULLS—I Ran 15-10
- ★ GLENN FREY—The One You Love 23-16
- ★ FLEETWOOD MAC—Gypsy 22-18
- ★ OLIVIA NEWTON-JOHN—Heart Attack 29-25
- NEIL DIAMOND—Heartlight
- STEVE WINWOOD—Still In The Game B
- CROSBY, STILLS AND NASH—Southern Cross B
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- STEEL BREEZE—You Don't Want Me Anymore X

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ THE GAP BAND—You Dropped A Bomb On Me 6-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 11-6
- ★ JACKSON BROWNE—Somebody's Baby 11-9
- ★ MICHAEL MURPHEY—What's Forever For 26-20
- ★ .38 SPECIAL—You Keep Runnin' Away 22-16
- NEIL DIAMOND—Heartlight
- REO SPEEDWAGON—Sweet Time
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ARETHA FRANKLIN—Jump To It B
- SYLVIA—Nobody B
- RICK SPRINGFIELD—I Get Excited B
- CHICAGO—Love Me Tomorrow A
- ABC—The Look Of Love A
- TOMI BASILLE—Mickey A
- JUICE NEWTON—Break It To Me Gently A
- AIR SUPPLY—Young Love A
- OLIVIA NEWTON-JOHN—Heart Attack X
- STEEL BREEZE—You Don't Want Me Anymore X
- THE WHO—Athena X
- KOOL AND THE GANG—Big Fun X
- LAURA BRANIGAN—Gloria X

WKXX-FM—Birmingham

- (Rocky Jones—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JOHN COUGAR—Jack And Diane 7-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 8-4
- ★ JACKSON BROWNE—Somebody's Baby 9-5
- ★ ASIA—Only Time Will Tell 13-9
- ★ GLENN FREY—The One You Love B
- SYLVIA—Nobody B
- FLEETWOOD MAC—Gypsy A
- REO SPEEDWAGON—Sweet Time A
- PAUL CARRACK—I Need You X
- PAUL CARRACK—I Need You X
- WALTER MURPHY—Theme From E.T. X
- ALABAMA—Close Enough To Perfect X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-2
- ★ JACKSON BROWNE—Somebody's Baby 7-5
- AMERICA—You Can Do Magic 9-6
- MEN AT WORK—Who Can It Be Now 15-11
- GLENN FREY—The One You Love 25-13
- RICK SPRINGFIELD—I Get Excited
- CHICAGO—Love Me Tomorrow
- FLEETWOOD MAC—Gypsy B
- THE WHO—Athena B
- TOMI BASILLE—Mickey B
- OLIVIA NEWTON-JOHN—Heart Attack B
- CROSBY, STILLS AND NASH—Southern Cross A
- SYLVIA—Nobody A
- RUSH—New World Man A
- STRAY CATS—Rock This Town A
- HAIRCUT ONE HUNDRED—Favourite Shirts A
- SHEENA EASTON—Machinery X
- THE MOTELS—Take The L X
- NEIL DIAMOND—Heartlight X
- REO SPEEDWAGON—Sweet Time X
- A FLOCK OF SEAGULLS—I Ran X

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-2
- ★ JACKSON BROWNE—Somebody's Baby 14-5
- ★ ALABAMA—Close Enough To Perfect 13-6
- ★ MICHAEL McDONALD—I Keep Forgettin' 15-8
- ★ GLENN FREY—The One You Love 30-14
- FLEETWOOD MAC—Gypsy
- REO SPEEDWAGON—Sweet Time
- CHICAGO—Love Me Tomorrow A
- STEEL BREEZE—You Don't Want Me Anymore A
- OLIVIA NEWTON-JOHN—Heart Attack A
- CROSBY, STILLS AND NASH—Southern Cross A
- THE WHO—Athena A
- JOE JACKSON—Steppin' Out A
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- A FLOCK OF SEAGULLS—I Ran B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- STEPHEN BISHOP—If Love Takes You Away X
- QUARTERFLASH—Night Shift X

WDCG-FM—Durham

- (Jon Van Pelt—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 3-3
- CROSBY, STILLS AND NASH—Wasted On The Way 4-4

- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 8-7
- ★ ELTON JOHN—Blue Eyes 21-10
- TOTO—Make Believe
- OLIVIA NEWTON-JOHN—Heart Attack
- GLENN FREY—The One You Love B
- TANE CAIN—Holdin' On B
- REO SPEEDWAGON—Sweet Time B
- JOE JACKSON—Steppin' Out A
- PAUL CARRACK—I Need You A
- DON HEWLEY—Johnny Can't Read A
- MICHAEL MURPHEY—What's Forever For X
- LAURA BRANIGAN—Gloria X

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ ROBERTA FLACK—I'm The One 14-5
- ★ JACKSON BROWNE—Somebody's Baby 14-6
- SYLVIA—Nobody 19-13
- ★ THE GAP BAND—You Dropped A Bomb On Me 21-17
- ★ JUICE NEWTON—Break It To Me Gently 24-18
- ★ KOOL AND THE GANG—Big Fun 28-23
- CROSBY, STILLS AND NASH—Southern Cross
- AIR SUPPLY—Young Love
- POINTER SISTERS—I'm So Exciting A
- DON HEWLEY—Johnny Can't Read A
- RICK SPRINGFIELD—I Get Excited A
- ORLEANS—One Of A Kind A
- THE MOTELS—Take The L B
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- STEEL BREEZE—You Dropped A Bomb On Me B
- FLEETWOOD MAC—Gypsy B
- STRAY CATS—Rock This Town D
- RUSH—New World Man D
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- NEIL DIAMOND—Heartlight X
- TANE CAIN—Holdin' On X
- A FLOCK OF SEAGULLS—I Ran X
- EVELYN KING—Love Come Down X
- STEVE WONDER—Ribbon In The Sky X
- JOE JACKSON—Steppin' Out X
- REO SPEEDWAGON—Sweet Time X
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ABC—The Look Of Love X

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-3
- ★ LAURA BRANIGAN—Gloria 11-6
- ★ JOHN COUGAR—Jack And Diane 17-9
- ★ AMERICA—You Can Do Magic 14-10
- ★ OLIVIA NEWTON-JOHN—Heart Attack 29-25
- STEEL BREEZE—You Don't Want Me Anymore
- JOE JACKSON—Steppin' Out
- FLEETWOOD MAC—Gypsy B
- NEIL DIAMOND—Heartlight B
- REO SPEEDWAGON—Sweet Time B

WYKS-FM—Gainesville

- (Low Rodriguez—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 2-2
- ★ JOHN COUGAR—Jack And Diane 4-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-4
- ★ ASIA—Only Time Will Tell 12-6
- STEPHEN BISHOP—If Love Takes You Away
- NICOLETTE LARSON—I Only Want To Be With You
- PAUL CARRACK—I Need You A

WQEN-FM—Gasden, Ala

- (Loo Davis—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ MICHAEL McDONALD—I Keep Forgettin' 7-5
- ★ JACKSON BROWNE—Somebody's Baby 11-7
- ★ GLENN FREY—The One You Love 14-9
- ★ AMERICA—You Can Do Magic 17-12
- RICK SPRINGFIELD—I Get Excited
- CROSBY, STILLS AND NASH—Southern Cross
- THE GAP BAND—You Dropped A Bomb On Me B
- SYLVIA—Nobody B
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- DON HEWLEY—Johnny Can't Read B
- JUICE NEWTON—Break It To Me Gently B
- THE WHO—Athena A
- PAUL CARRACK—I Need You A
- JEFFREY OSBORNE—On The Wings Of Love A
- STEPHEN BISHOP—If Love Takes You Away X

WIDX-AM—Jackson

- (Bill Greus—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 4-1

- ★ AMERICA—You Can Do Magic 12-7
- ★ SYLVIA—Nobody 18-11
- ★ MICHAEL McDONALD—I Keep Forgettin' 17-12
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 22-15
- RICK SPRINGFIELD—I Get Excited
- NEIL DIAMOND—Heartlight
- PAUL CARRACK—I Need You A
- ROBERTA FLACK—I'm The One X
- ABC—The Look Of Love X
- THE WHO—Athena X
- THE GAP BAND—You Dropped A Bomb On Me X
- DON HEWLEY—Johnny Can't Read X
- A FLOCK OF SEAGULLS—I Ran X
- JOHN COUGAR—Jack And Diane X
- OLIVIA NEWTON-JOHN—Heart Attack X

WIVY-FM—Jacksonville

- (Dave Scott—MD)
- ★ PAUL McCARTNEY—Take It Away 1-1
- ★ PAUL DAVIS—Love Or Let Me Be Lonely 8-4
- ★ MICHAEL MURPHEY—What's Forever For 10-5
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 16-11
- ★ MICHAEL McDONALD—I Keep Forgettin' 20-16
- NEIL DIAMOND—Heartlight
- STEPHEN BISHOP—If Love Takes You Away
- SYLVIA—Nobody B
- AIR SUPPLY—Young Love B
- FLEETWOOD MAC—Gypsy B
- KARLA BONOFF—Please Be The One B
- PAUL CARRACK—I Need You X

WQUT-FM—Johnson City

- (Rod Hampton—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 1-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 6-2
- ★ JACKSON BROWNE—Somebody's Baby 11-7
- ★ ASIA—Only Time Will Tell 14-9
- ★ AMERICA—You Can Do Magic 18-14
- ★ RICK SPRINGFIELD—I Get Excited
- RUSH—New World Man
- SANTANA—Hold On B
- TANE CAIN—Holdin' On B
- THE WHO—Athena B
- KIM CARNES—Voyeur B
- PAUL CARRACK—I Need You A
- FLEETWOOD MAC—Gypsy X
- THE MOTELS—Take The L X
- OLIVIA NEWTON-JOHN—Heart Attack X
- STEEL BREEZE—You Don't Want Me Anymore X
- REO SPEEDWAGON—Sweet Time X
- GLENN FREY—The One You Love X
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- VAN HALEN—Secrets X

WOKI-FM—Knoxville

- (Gary Adkins—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ ELTON JOHN—Blue Eyes 10-7
- ★ MEN AT WORK—Who Can It Be Now 12-8
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' 14-12
- ★ MICHAEL MURPHEY—What's Forever For 20-14
- CHICAGO—Love Me Tomorrow
- RICK SPRINGFIELD—I Get Excited
- ALABAMA—Close Enough To Perfect B
- STEEL BREEZE—You Don't Want Me Anymore B
- ABC—What About Me B
- APRIL WINE—If You See Kay B
- RUSH—New World Man B
- SYLVIA—Nobody A
- WILLIE NELSON—Let It Be Me A
- STRAY CATS—Rock This Town A
- SHEENA EASTON—Machinery X
- JOSIE COTTON—He Could Be The One X
- NEIL DIAMOND—Heartlight X
- TOMI BASILLE—Mickey X
- PAUL CARRACK—I Need You X
- KOOL AND THE GANG—Big Fun X

WHBQ-AM—Memphis

- (Charles Duvall—MD)
- ★ ELTON JOHN—Blue Eyes 8-1
- ★ MICHAEL MURPHEY—What's Forever For 6-3
- ★ NICOLETTE LARSON—I Only Want To Be With You 12-10
- ★ DOLLY PARTON—I Will Always Love You 19-18
- ★ SANTANA—Hold On 21-20
- ★ JACKSON BROWNE—Somebody's Baby
- NEIL DIAMOND—Heartlight X
- KARLA BONOFF—Please Be The One X
- SYLVIA—Nobody X

WMC-FM—Memphis

- (Tom Prestigiacomo—MD)
- ★ LAURA BRANIGAN—Gloria 18-12
- ★ JACKSON BROWNE—Somebody's Baby 17-11
- ★ AMERICA—You Can Do Magic 15-8
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 22-16
- ★ ARETHA FRANKLIN—Jump To It 28-21
- NEIL DIAMOND—Heartlight
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- ABC—The Look Of Love A
- FLEETWOOD MAC—Gypsy X
- JEFFREY OSBORNE—On The Wings Of Love X
- MEN AT WORK—Who Can It Be Now X
- MICHAEL MURPHEY—What's Forever For X
- JOE JACKSON—Steppin' Out X
- EVELYN KING—Love Come Down X
- TANE CAIN—Holdin' On X

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 8-6
- ★ LAURA BRANIGAN—Gloria 11-9
- ★ THE GAP BAND—You Dropped A Bomb On Me 16-15
- ★ TOMI BASILLE—Mickey 17-16
- AMERICA—You Can Do Magic
- BILLY SQUIER—Everybody Wants You
- FLEETWOOD MAC—Gypsy B
- EDDIE MONEY—Think I'm In Love A
- JERMAINE JACKSON—Let Me Tickle Your Fancy A
- LIPPS INC—Designer Music A
- THE ALAN PARSONS PROJECT—Eye In The Sky B
- SYLVIA—Nobody B
- ABC—The Look Of Love B
- KOOL AND THE GANG—Big Fun X
- OLIVIA NEWTON-JOHN—Heart Attack X
- ARETHA FRANKLIN—Jump To It X
- SANTANA—Hold On X
- EVELYN KING—Love Come Down X
- KIM CARNES—Voyeur X
- STEEL BREEZE—You Don't Want Me Anymore X
- CHEAP TRICK—She's Tight X

WHHY-FM—Montgomery

- (Neil Harrison—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 3-1
- ★ JOHN COUGAR—Jack And Diane 6-2
- ★ ASIA—Only Time Will Tell 8-4
- ★ MICHAEL McDONALD—I Keep Forgettin' 12-9
- ★ AMERICA—You Can Do Magic 15-10
- STEPHEN BISHOP—If Love Takes You Away
- A FLOCK OF SEAGULLS—I Ran
- FLEETWOOD MAC—Gypsy B
- TANE CAIN—Holdin' On B
- SYLVIA—Nobody B
- JUICE NEWTON—Break It To Me Gently B
- NEIL DIAMOND—Heartlight A
- JEFFREY OSBORNE—On The Wings Of Love A
- DOLLY PARTON—I Will Always Love You X
- THE WHO—Athena X
- OLIVIA NEWTON-JOHN—Heart Attack X
- PAUL CARRACK—I Need You X
- ARETHA FRANKLIN—Jump To It X
- SHEENA EASTON—Machinery X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X

WWXX-FM—Nashville

- (John Anthony—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 7-2
- ★ JACKSON BROWNE—Somebody's Baby 12-4
- ★ MICHAEL McDONALD—I Keep Forgettin' 14-6
- ★ GRAND MASTER FLASH AND THE FURIOUS FIVE—The One You Love 30-19
- THE WHO—Athena
- CROSBY, STILLS AND NASH—Southern Cross
- TOMI BASILLE—Mickey B
- SYLVIA—Nobody B
- RICK SPRINGFIELD—I Get Excited B
- OLIVIA NEWTON-JOHN—Heart Attack B
- ARETHA FRANKLIN—Jump To It A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- NEIL DIAMOND—Heartlight X
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It X
- REO SPEEDWAGON—Sweet Time X
- THE GAP BAND—You Dropped A Bomb On Me X
- KOOL AND THE GANG—Big Fun X
- STEEL BREEZE—You Don't Want Me Anymore X
- DON HEWLEY—Love Rules X

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ JOHN COUGAR—Jack And Diane 5-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 6-3
- ★ ASIA—Only Time Will Tell 18-11
- ★ KIM CARNES—Voyeur 22-16
- ★ GLENN FREY—The One You Love 36-23
- ORLEANS—One Of A Kind
- PAUL CARRACK—I Need You
- TANE CAIN—Holdin' On B
- A FLOCK OF SEAGULLS—I Ran B
- OLIVIA NEWTON-JOHN—Heart Attack B
- POINTER SISTERS—I'm So Excited A
- BILLY PRESTON—I'm Never Gonna Say Goodbye A
- JEFFREY OSBORNE—On The Wings Of Love A
- LAURA BRANIGAN—Gloria X
- JOSIE COTTON—He Could Be The One X
- DON HEWLEY—Johnny Can't Read X
- JOE JACKSON—Steppin' Out X
- THE GAP BAND—You Dropped A Bomb On Me X
- MOVING PICTURES—What About Me
- STRAY CATS—Rock This Town X
- ROBERT PLANT—Burning Down One Side X
- BOBBY CALDWELL—All Of My Love X
- NEIL DIAMOND—Heartlight X
- THE MOTELS—Take The L X
- TOMI BASILLE—Mickey X
- ARETHA FRANKLIN—Jump To It X
- RAYVINS—Raised On The Radio X
- KOOL AND THE GANG—Big Fun X

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ GLENN FREY—The One You Love 19-15
- ★ KIM CARNES—Voyeur 22-17
- ★ STEVE WINWOOD—Still In The Game 27-18
- ★ FLEETWOOD MAC—Gypsy 33-24
- JUICE NEWTON—Break It To Me Gently 31-23
- CROSBY, STILLS AND NASH—Southern Cross
- GO-GO'S—Get Up And Go
- CHICAGO—Love Me Tomorrow
- OLIVIA NEWTON-JOHN—Heart Attack A
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- JEFFREY OSBORNE—On The Wings Of Love A
- CARL CARLTON—Baby I Need Your Loving A
- KENNY LOGGINS AND STEVE PERRY—Don't Fight It B
- RICK SPRINGFIELD—I Get Excited B
- HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
- ABC—The Look Of Love B
- GRAND MASTER FLASH AND THE FURIOUS FIVE—The Message B
- SHALAMAR—I Can Make You Feel Good B
- THE WHO—Athena B
- JOE JACKSON—Steppin' Out X
- RUSH—New World Man X
- DICKY DICKMAN—Hey E.T. X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ MICHAEL MURPHEY—What's Forever For 15-13
- ★ SYLVIA—Nobody 17-14
- ★ FLEETWOOD MAC—Gypsy 20-17
- ★ ASIA—Only Time Will Tell 24-21
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 26-23
- THE GAP BAND—You Dropped A Bomb On Me
- .38 SPECIAL—You Keep Runnin' Away
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- TOMI BASILLE—Mickey A

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ JOHN COUGAR—Jack And Diane 4-1
- ★ JACKSON BROWNE—Somebody's Baby 13-6
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 5-2
- ★ MICHAEL McDONALD—I Keep Forgettin' 12-7
- ★ TOTO—Make Believe 23-19
- OLIVIA NEWTON-JOHN—Heart Attack
- GLENN FREY—The One You Love
- FLEETWOOD MAC—Gypsy B
- TANE CAIN—Holdin' On B
- PAUL CARRACK—I Need You A
- RICK SPRINGFIELD—I Get Excited A
- LAURA BRANIGAN—Gloria A
- SYLVIA—Nobody A
- SHEENA EASTON—Machinery A
- ARETHA FRANKLIN—Jump To It X
- THE MOTELS—Take The L X
- JOE JACKSON—Steppin' Out X
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
- EVELYN KING—Love Come Down X
- ROBERT PLANT—Burning Down One Side X

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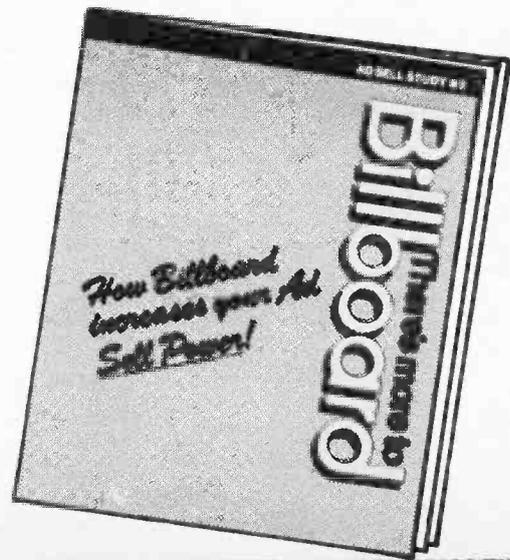
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HITS FROM BILLBOARD 10 AND
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POP SINGLES—10 Years Ago

1. Black & White, Three Dog Night, Dunhill
2. Baby Don't Get Hooked On Me, Mac Davis, Columbia
3. Alone Again (Naturally), Gilbert O'Sullivan, MAM
4. Saturday In The Park, Chicago, Columbia
5. Back Stabbers, O'Jays, Philadelphia International
6. Long Cool Woman, Hollies, Epic
7. Rock & Roll, Part 2, Gary Glitter, Bell
8. Brandy (You're A Fine Girl), Looking Glass, Epic
9. Honky Cat, Elton John, Uni
10. I'm Still In Love With You, Al Green, Hi

POP SINGLES—20 Years Ago

1. Sherry, Four Seasons, Vee Jay
2. Sheila, Tommy Roe, ABC-Paramount
3. Ramblin' Rose, Nat King Cole, Capitol
4. Loco-Motion, Little Eva, Dimension
5. Green Onions, Booker T & MG's, Stax
6. She's Not You, Elvis Presley, RCA Victor
7. Teen Age Idol, Rick Nelson, Imperial
8. You Don't Know Me, Ray Charles, ABC-Paramount
9. Patches, Dickey Lee, Smash
10. Rinky Dink, Dave (Baby) Cortez, Chess

TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Never A Dull Moment, Rod Stewart, Mercury
3. Big Bambu, Cheech & Chong, Ode
4. Carney, Leon Russell, Shelter
5. Moods, Neil Diamond, Uni
6. Trilogy, Emerson, Lake & Palmer, Cotillion
7. Seven Separate Fools, Three Dog Night, ABC/Dunhill
8. Live, Carlos Santana & Buddy Miles, Columbia
9. Honky Chateau, Elton John, Uni
10. Himself, Gilbert O'Sullivan, MAM

TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western, Ray Charles, ABC-Paramount
2. West Side Story, Soundtrack, Columbia
3. The Stripper & Other Fun Songs, David Rose & Orchestra, MGM
4. Peter, Paul & Mary, Warner Bros.
5. Roses Are Red, Bobby Vinton, Epic
6. The Music Man, Soundtrack, Warner Bros.
7. Pot Luck, Elvis Presley, RCA Victor
8. Ray Charles Greatest Hits, ABC-Paramount
9. Vincent Edwards Sings, Decca
10. Rome Adventure, Soundtrack, Warner Bros.

COUNTRY SINGLES—10 Years Ago

1. When The Snow Is On The Roses, Sonny James, Columbia
2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
3. Here I Am Again, Loretta Lynn, Decca
4. I Can't Stop Loving You, Conway Twitty, Decca
5. I'm Gonna Knock At Your Door, Billy "Crash" Craddock, Cartwheel
6. The Ceremony, Tammy Wynette & George Jones, Epic
7. I Ain't Never, Mel Tillis & Statesiders, MGM
8. This Little Girl Of Mine, Faron Young, Mercury
9. If You Touch Me (You've Got To Love Me), Joe Stampley, Dot
10. Woman (Sensuous Woman), Don Gibson, Hickory

SOUL SINGLES—10 Years Ago

1. Good Foot, Part 1, James Brown, Polydor
2. Everybody Plays The Fool, Main Ingredient, RCA
3. Back Stabbers, O'Jays, Philadelphia International
4. Power Of Love, Joe Simon, Spring
5. Starting All Over Again, Mel & Tim, Stax
6. This World, Staple Singers, Stax
7. Lookin' Through The Windows, Jackson 5, Motown
8. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury
9. My Man Is A Sweet Man, Millie Jackson, Spring
10. Freddie's Dead (Theme From "Super Fly"), Curtis Mayfield, Curtom

• Continued from page 18

Mary Valdez, overnights. Both are expected to appeal to Tucson's 30% Hispanic population. Laurie Fagin continues as general manager.

Cohen says that the station is aiming for the teen to 49 audience with "consistent, well-rounded contemporary hit music. We're playing new wave music with a beat, the cream of soul and non-acid rock. There's no MOR, no acid rock and just a dab of country-rock."

Among the features KHYT is implementing are "Album Clusters," three cuts from the same album played in a row; "Steppin' Out," a list of events in the Tucson area; and "Job Mart," a list of work opportunities which will be read during every newscast. Listeners will also be able to vote every afternoon and evening on their favorite song. The top 13 vote-getting singles will be played at 9 p.m., Monday through Saturday.

"We're going to be very public service oriented, but we're going to have less talk and less clutter on the air," concludes Cohen.

Soft rocker WEEL-FM Boston now has a morning team. Joining Bill Smith on the air from 5:30 to 10 a.m. is Lisa Karlin, who will serve as co-host and news anchor. She will also produce special features and documentaries.

Karlin has been in the Boston market for awhile, including an evening stint at WBCN and a co-anchor morning position at WCOZ. Most recently, she has been working as a television reporter for, among other shows, the nationally syndicated science special, "Discover—The World Of Science," with Peter Graves. Her own production firm, Flamingo Productions, recently produced a film on Boston-based group the Cars, entitled "Cars, Guitars and Elliott Easton."

Manhattan now has two full-time country stations. WKHK has shifted its Queens base of operations to 140 W. 43rd St., New York, N.Y. 10036. The new phone number is (212) 382-6000. Similarly formatted WHN is on Park Ave.

Are several Long Island stations looking to boost their signal by tapping into New York cable systems? WLIR Garden City, which recently switched to a progressive format a la KROQ Los Angeles, is investigating the possibility of hooking into Manhattan Cable or Group W, according to consultant Jim Cameron. Also reportedly looking into cable is daytimer WHLI Hempstead, which programs Music Of Your Life.

Linda Mondesire is the new evening and weekend DJ at WWDC-FM Washington. She was at WQDR-FM Raleigh. . . . Cliff Blake is the new production director at WZZK-FM Birmingham. He was at WFTQ Worcester. Also at WZZK, Darryl Jackson is the new overnight man. He was at WSGN Birmingham. . . . John G. Rosenwald is the new executive vice president of Malrite Communications. He joined the firm in 1973. . . . Jim Rogers joins WCCO Minneapolis/St. Paul on weekends. He was at WCAU Philadelphia. . . . Steve Kingston is the new operations manager/program director of WBZZ (B-94) Pittsburgh. He was p.d. of WPGC Washington. . . . Chris Trane is the new night DJ at WKXX-FM Birmingham.

Mike Addams joins WSB Atlanta as the midday personality. He was

music director at WROR Boston. . . . Karl Kaufman is upped to operations director at WYKS-FM Gainesville. He was p.d. . . . William G. Latz is appointed vice president and general manager of WOWO Ft. Wayne. He was general sales manager at KOAX Dallas. . . . Joe Flores is the new overnight DJ at KSRR (97 Rock) Houston. He was doing evenings at KILT Houston. . . . Sharon Lee Foster is doing the 7 p.m. to midnight shift at WSUN St. Petersburg. She was at WEEP Pittsburgh. Foster also assumes music director duties, succeeding Les Foster, who is upped to production director.

WJKZ (KZ Country) Nashville is making its way into the movies. Portions of "Country Gold," a CBS-TV Movie starring Loni Anderson and Earl Holliman, were recently shot in the station's production room and on Music Row in front of the station's studios. KZ Country personality Ken Johnston and the station band also appeared in several scenes of the NBC movie based on Hank Williams Jr.'s autobiography, "Living Proof," starring Richard Thomas.

In addition, several scenes of "Living Proof" were shot in the home of WJKZ owner Mack Sanders. The house was built by Hank Williams Sr. and was his son's boyhood home.

For the eighth consecutive year, KKKO Los Angeles will be broadcasting the four-day Monterey Jazz Festival. Host for the event, which begins Thursday (16), is DJ Jim Gosa.

Richard Lorenzo has been named music director of WCBS-FM New York. He comes from Richard A. Foreman & Assoc., where he was director of programming & research. Prior to that he served as operations manager of WWYZ Hartford.

For the most part, radio has not taken a strong stance against home taping. In fact, the broadcasting industry seems to perpetuate the problem through album hours and specials. So, it is a switch to learn that rocker WZGC (Z-93) Atlanta has taken a firm position on the subject. Following the report that CBS Records cut 300 employees (Billboard, Aug. 21), the station ran an editorial outlining the gravity of the home taping situation and urged its listeners to do their part in stopping the practice.

Dave Parks is the new p.d. at KEZL San Diego. He was heading

NRBA Exhibitors

• Continued from page 19

data on how the system performs. Magnavox, which was not represented at the NAB, will also be on the floor touting its product.

Among the syndicators debuting new programming at the convention is TM, which is previewing a new version of its T-MOR format and new jingles packages. Drake-Chenault is unveiling its "Playlist Plus," a new music control system for stations using a live staff of announcers. McGavren Guild is hosting a seminar Sunday (12) featuring Mel Cooper and Bruce Innes. They are also awarding a \$2,500 scholarship to David Rosselli of the Univ. of the Pacific at a special dinner Sunday.

up his own firm, Parks Marketing and Promotion, prior to which he was national p.d. for the Ray Hall Broadcast Division of Gulf-United. Gary Allyn remains the operations manager at KEZL. . . . Ted Landphair exits as program and news director at WGSO New Orleans to pursue other interests. Joining the station as programming assistant is Nina Newhouser, who has been working with WGSO's parent company, Insilco. The station is still looking for a news director.

At KWST Los Angeles, Chris Knight is the new 8 p.m. to midnight jock, succeeding Benny Martinez. Knight was at WEZB New Orleans; Martinez is looking for a position. Also at KWST, morning news person Sharon Dale assumes public affairs director duties. . . . AC station WOHQ Toledo is still looking for a p.d. to succeed the exiting Beau Elliott, who is now doing middays at WMJI Cleveland under the name Chris Elliott. . . . James Ellis is

named to the newly created post of director of Creative Services for Tribune Co. Broadcasting in Chicago. He was vice president of promotional services for Frank N. Magid Associates. . . . WKHK New York has appointed Jerry Della Femina and Bob Sherman as its new advertising agency. The firm put together the successful WNBC New York ad campaign featuring morning man Don Imus.

KDWB-FM DJ Jack Hicks has been promoted to p.d. of the station, succeeding Joe Folger, who left after a month on the job. Hicks was named by Doubleday national p.d. Dave Hamilton, who preceded Folger. Hicks has been with the Doubleday outlet for two years.

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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Classic issue # C-22 features WCFL/Ron Britain-1966, KCBO/Bobby Ocean-1971, KFRC/Charlie Van Dyke-1970, KHJ/Real Don Steele-1971, Y100/Larry McKay-1973, WMYQ/Roby Yonge-1973, and WAPE/Greaseman-1981. 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	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	8	BILLY SQUIER —Emotions In Motion, Capitol	1	1	7	BILLY SQUIER —Everybody Wants You, Capitol
2	2	11	ROBERT PLANT —Pictures At Eleven, Swan Song	2	2	3	BAD COMPANY —Electricland, Swan Song
3	16	2	THE WHO —It's Hard (Warner Bros.)	3	3	3	JOHN COUGAR —Jack And Diane, Riva/Mercury, Polygram
4	5	4	BAD COMPANY —Rough Diamonds, Swan Song	4	8	3	THE WHO —Athena, Warner Bros.
5	3	11	FLEETWOOD MAC —Mirage, Warner Bros.	5	9	2	RUSH —New World Man, Mercury
6	6	13	EDDIE MONEY —No Control, Columbia (EP)	6	5	12	EDDIE MONEY —Think I'm In Love, Columbia
7	7	12	MEN AT WORK —Business As Usual, Columbia	7	6	9	FLEETWOOD MAC —Gypsy, Warner Bros.
8	8	6	STEVE WINWOOD —Talking Back To The Night, Island	8	12	7	STEVE WINWOOD —Still In The Game, Island
9	4	21	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)	9	7	7	JACKSON BROWNE —Somebody's Baby, Asylum (45)
10	11	6	SANTANA —Shango	10	11	11	ROBERT PLANT —Worse Than Detroit, Swan Song
11	9	6	SOUNDTRACK —Fast Times At Ridgmont High, Asylum	11	4	8	JUDAS PRIEST —You've Got Another Thing Coming, Columbia
12	13	4	DON HENLEY —I Can't Stand Still, Asylum	12	10	11	ROBERT PLANT —Burning Down One Side, Swan Song
13	10	10	JUDAS PRIEST —Screaming For Vengeance, Columbia	13	15	10	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista
14	15	3	RUSH —New World Man, Mercury (12 inch)	14	22	2	DON HENLEY —Dirty Laundry, Asylum
15	12	18	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista	15	13	3	KENNY LOGGINS AND STEVE PERRY —Don't Fight It, Columbia
16	14	20	.38 SPECIAL —Special Forces, A&M	16	34	4	SANTANA —Nowhere To Run, Columbia
17	18	4	JOHNNY VAN ZANT BAND —Last Of The Wild Ones, Polydor	17	39	2	.38 SPECIAL —You Keep Runnin' Away, A&M
18	24	14	THE ALAN PARSONS PROJECT —Eye In The Sky, Arista	18	23	16	THE CLASH —Should I Stay Or Should I Go?, Epic
19	43	2	KENNY LOGGINS —High Adventure (Columbia)	19	17	10	ROBERT PLANT —Pledge Pin, Swan Song
20	19	9	SPYS —Spys, EMI/America	20	26	7	BILLY SQUIER —Emotions In Motion, Capitol
21	22	7	GEORGE THOROGOOD —Bad To The Bone, EMI-America	21	20	7	SPYS —Don't Run My Life, EMI-America
22	26	16	THE CLASH —Combat Rock, Epic	22	35	4	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me, Boardwalk
23	23	11	CROSBY, STILLS AND NASH —Daylight Again, Atlantic	23	18	3	STEVE WINWOOD —Valerie, Island
24	21	8	URIAH HEEP —Abominog, Mercury	24	16	19	A FLOCK OF SEAGULLS —I Ran, Arista
25	46	2	STEEL BREEZE —Steel Breeze (RCA)	25	25	14	JOHN WAITE —Change, Chrysalis
26	17	13	PETE TOWNSHEND —All The Best Cowboys Have Chinese Eyes, Atco	26	29	2	TALK TALK —Talk Talk, EMI
27	20	13	REO SPEEDWAGON —Good Trouble, Epic	27	NEW ENTRY		GEORGE THOROGOOD AND THE DESTROYERS —Bad To The Bone, EMI-America
28	25	14	GENESIS —Three Sides Live, Atlantic	28	NEW ENTRY		THE WHO —Eminence Front, Warner Bros.
29	37	12	THE GO-GO'S —Vacation, I.R.S.	29	21	11	THE GO-GO'S —Vacation, I.R.S.
30	29	5	RANDY MEISNER —Never Been In Love, Epic (12 inch)	30	31	10	NAZARETH —Love Leads To Madness, A&M
31	30	5	JOAN JETT AND THE BLACKHEARTS —Do You Wanna Touch Me?, Boardwalk (12 inch)	31	56	9	PETE TOWNSHEND —Stardom In Action, Atco
32	28	15	MARSHALL CRENSHAW —Marshall Crenshaw, Warner Bros.	32	28	5	TORONTO —Your Daddy Don't Know, Network
33	44	3	MICHAEL STANLEY BAND —M.S.B., EMI-America	33	52	4	SANTANA —Hold On, Columbia
34	42	25	SCORPIONS —Blackout, Mercury	34	NEW ENTRY		SANTANA —Night Hunting Time, Columbia
35	35	22	THE MOTELS —All Four One, Capitol	35	NEW ENTRY		THE FIXX —Stand Or Fall, MCA
36	39	7	JON ANDERSON —Animation, Atlantic	36	19	9	EDDIE MONEY —Shakin', Columbia
37	34	11	NAZARETH —2 X S, A&M	37	37	2	THOMAS DOLBY —Europa And The Pirate Twins, Capitol
38	27	4	KENNY LOGGINS & STEVE PERRY —Don't Fight It, Columbia (45)	38	38	2	JOE WALSH —Waffle Stomp, Asylum
39	32	15	SURVIVOR —Eye Of The Tiger, Scotti Bros.	39	14	16	.38 SPECIAL —Chain Lightning, A&M
40	41	15	GLENN FREY —No Fun Allowed, Elektra/Asylum	40	30	15	GENESIS —Paperlate, Atlantic
41	38	9	SHOOTING STAR —Ill Wishes, Virgin/Epic	41	41	14	REO SPEEDWAGON —Keep The Fire Burning, Epic
42	50	5	STRAY CATS —Built For Speed, EMI-America	42	27	5	SAMMY HAGAR —Fast Times At Ridgmont High, Full Moon/Asylum
43	NEW ENTRY		MIKE RUTHERFORD —Acting Very Strange, Atlantic	43	24	2	WARREN ZEVON —Let Nothing Come Between You, Asylum
44	NEW ENTRY		AEROSMITH —Rock In A Hard Place, Columbia	44	40	2	THE PAYOLAS —Eyes Of A Stranger, A&M
45	48	16	THE STEVE MILLER BAND —Abracadabra, Capitol	45	NEW ENTRY		THE SWINGERS —Counting The Beat, Backstreet
46	31	12	APRIL WINE —Power Play, Capitol	46	NEW ENTRY		THE GO-GO'S —He's So Strange, I.R.S.
47	40	8	TORONTO —Get It On Credit, Network	47	53	16	THE SHERBS —We Ride Tonight, Atco
48	45	4	THE LORDS OF THE NEW CHURCH —Open Your Eyes, I.R.S. (12 inch)	48	54	14	GLENN FREY —Party Town, Elektra/Asylum
49	NEW ENTRY		HUGHES/THRALL —Hughes/Thrall, Boulevard	49	57	6	DURAN DURAN —Hungry Like The Wolf, Capitol
50	33	14	JOHN WAITE —Ignition, Chrysalis	50	58	5	HAIRCUT ONE HUNDRED —Favourite Shirts, Arista

Top Adds

1	MIKE RUTHERFORD —Acting Very Strange, Atlantic
2	STEEL BREEZE —Steel Breeze, RCA
3	THE WHO —It's Hard, Warner Bros.
4	RUSH —Signals, Mercury
5	HUGHES/THRALL —Hughes/Thrall, Boulevard
6	KENNY LOGGINS —High Adventure, Columbia
7	WRABIT —Tracks, MCA
8	AEROSMITH —Rock In A Hard Place, Columbia
9	KIM CARNES —Voyeur, EMI-America
10	JIMI HENDRIX —The Jimi Hendrix Concerts, Columbia

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

Radio



GREAT SCOTT—Scott Baio, right, chats with KIQQ Los Angeles DJ G.W. McCoy about his RCA single, "What Was In That Kiss," during a guest DJ stint at the station.

Mike Harrison

'New Music' Is Not A Format

We seem to have reached a point in the evolution of music radio programming at which every new innovation, concept and nuance that shows any sign of commercial viability immediately becomes a "format" unto itself. Perhaps the pressures of intensified marketplace competition, coupled with the media's preoccupation with generic categorization, have set the stage for today's narrow-casting-run-amok. In an effort to focus in on that all-important core audience of easily predictable format-faithfuls, radio has, over the past couple of years, given birth to instant formats, better described as partial formats. They come ... and they go.



The latest in this series of format-ettes is the "new music" format, a style of rock radio based upon the success of Los Angeles's KROQ. It is a perfect example of a concept that belongs in every rock-oriented format in a healthy balance with the other elements that, tied together, make up a scene and a legitimate genre of music and radio. But new music unto itself is a bit extreme and, based upon the universals of radio programming, is a self-limiting impossibility to carry off for long. The question ultimately arises: what do you do with the favorites and the classics? A scene without favorites and classics is not a scene at all, but a shallow exercise in trendiness.

An example of this came up the other day when a journalist friend of mine doing an article for a media magazine asked me for a quote as to my opinion of WLIR-FM. Long Island's format "change" to the so-called new music format. My response was sought since I was the original program director who launched WLIR's "progressive" format more than a decade ago. My answer was that it didn't seem that WLIR was changing its format at all. Rather, it was just swinging back into a more extreme version of what had already been built into its format originally. It started out as a new music station. That's what progressive rock radio was all about, and for many years, that was what AOR radio was all about.

What happens, though, is that everything new in pop culture quickly becomes old, and unless you keep an open mind as to the continual development and evolution of the scene, today's cutting edge becomes tomorrow's dull blade very rapidly. The fact that we've reached a point in which major (and new, not-so-major) consultants are now touting all new music as an actual format is a testimony to how off-the-mark traditional pop music radio has drifted. Not just in the literal amount of new music it's been playing, but more importantly, in the choice of new music.

Contrary to what Rick Carroll would have us believe, KROQ-FM is not a "format" at all, but the cumulative effort of many extremely talented and dedicated people who've painstakingly nurtured an entire scene within a market over a period of years. That's right, years. And they sure play a lot of oldies, because oldies are the fruits of their labor. A station that plays only new music as though "new" were a genre is setting up every other station in town to get good ratings by breaking the hits for them. You've got to play some oldies to exist.

Lee Abrams consulting all new music formats is like a doctor prescribing a remedy drug to counteract the ill effects of his original prescription gone awry.

Instead of standing around treating the concept of "new music" as though it were a strange, exotic genre of music the key to which is known only to programming doctors and magicians, pop radio of all so-called formats had best get on the stick and not be afraid to play lots of the right new music along with currents, standards and classics so that the overall music scene can continue to grow with health and flexibility.

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

Patsy

Words and music by Patsy Maharam



RR-1628

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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.

Sept. 13, Les Brown, Music Makers, Narwood, one hour.

Sept. 13, Roy Clark, Country Closeup, Narwood, one hour.

Sept. 13, Great Bass, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 17-18, the Who, Cheetah, Ronnie Spector, Joan Jett, the Go-Go's, Warren Zevon, Source Music Magazine, NBC, one hour.

Sept. 17-18, Howard Keel, "Can Can," salute to George Gershwin, Musical, Watermark, three hours.

Sept. 17-19, Con Hunley, Weekly Country Music Countdown, United Stations, three hours.

Sept. 17-19, Olivia Newton-John, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Sept. 17-19, Heart, Off The Record, Westwood One, one hour.

Sept. 17-19, Taste Of Honey, Special Edition, Westwood One, one hour.

Sept. 17-19, Bobby Goldsboro, live From Gilley's, Westwood One, one hour.

Sept. 17-19, Genesis, In Concert, Westwood One, one hour.

Sept. 17-19, Smokey Robinson, Budweiser Concert Hour, Westwood One, one hour.

Sept. 17-19, Rock Year 1972, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 17-19, John Lennon, Rock And Roll Never Forgets, Westwood One, one hour.

Sept. 17-19, Joe Walsh, the Source, NBC, 90 minutes.

Sept. 18, John Anderson, Carl Perkins, Silver Eagle, ABC Entertainment Network, 90 minutes.

Sept. 18, America, Star Session, ABC FM Network, 90 minutes.

Sept. 18, Barbara Mandrell, Charley Pride, Mickey Gilley, George Burns, Tom T. Hall, Country Report Countdown, Weedeck, four hours.

Sept. 18-19, Judy Collins, Timothy Leary, Roy Orbison, Soundtrack Of The 60s, Watermark, three hours.

Sept. 19, Flock Of Seagulls, Boomtown Rats, BBC Rock Radio, London Wavelength, one hour.

Sept. 19, John Waite, Axe, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Sept. 20, Pat Benatar, Chrissie Hynde, Charlotte Caffey (the Go-Go's), Inside Track, DIR Broadcasting Network, 90 minutes.

Sept. 20, Peggy Lee, Music Makers, Narwood, one hour.

Sept. 20, Terri Gibbs, Country Closeup, Narwood, one hour.

Sept. 20, World Wide Rock, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 24-26, Blue Oyster Cult, Aldo Nova Live, the Source, NBC, two hours.

Sept. 24-26, Eddie Money, the Source, NBC, 90 minutes.

Sept. 24-26, '38 Special, Off The Record, Westwood One, one hour.

Sept. 24-26, Jermaine Jackson, Special Edition, Westwood One, one hour.

Sept. 24-26, John Anderson, Live From Gilley's, Westwood One, one hour.

Sept. 24-26, Rock 1973, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 24-26, Chicago, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Sept. 24-26, Eddie Rabbitt, Weekly Country Music Countdown, United Stations, three hours.

Sept. 25, Charly McClain, Silver Eagle, ABC Entertainment Network, 90 minutes.

Sept. 25-26, Jay Black, Peter Max, "Pet Sounds," Soundtrack Of The 60s, Watermark, three hours.

Sept. 25-26, Phil Silvers, "Music Man," salute to Lena Horne, Musical Watermark, three hours.

Sept. 26, Santana, BBC Rock Hour, London Wavelength, one hour.

Sept. 26, "Notes From The Road," Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.

Sept. 27, Greatest Rock Festivals, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 27, Lionel Hampton, Music Makers, Narwood, one hour.



SILVER SHEPPARD—Warner Bros. artist T.G. Sheppard, right, listens to a playback of his "Silver Eagle" concert. Also listening in are the show's producer Bob Kaminsky, center, and Johnny Rosen of Fanta Sound, who engineered the session.

National Programming

"Brenda Lee's Country Profile," a series of three-and-a-half-minute programs hosted by Lee and featuring various country artists as guests, is now carried on 34 stations. The program is designed to spotlight a different country artist each week in 52 segments. Dolly Parton biographer Alanna Nash is researching and conducting the interviews. The show is produced and distributed by Alandale Productions of Louisville.

★ ★ ★

A new rock concert series produced specifically for the college radio market premiered from London Wavelength Sunday (12) on more than 130 campus stations. The 35-week series has the largest college lineup of any program of its kind, according to London Wavelength.

★ ★ ★

ABC's Watermark launched its new "Musical" series with a lineup of guests that included Robert Goulet, Herschel Bernardi, Debby Boone, Donald O'Connor, Howard Keel and Phil Silvers. ABC's Direc-

tion Network has added a 90-second daily feature, "Coping With Your Life," hosted by family counselor and columnist Dr. Laura Schlesinger. ABC's Talkradio satellite service has added five stations: KPSI Palm Springs, Calif.; KVOV Las Vegas; WSGW Saginaw, Mich.; WOMP Bellaire, Ohio and KSUN Phoenix.

Format Turntable

• Continued from page 18

suburban Westchester County, has changed to an AC format. George Kalman, the new general manager, is now promoting the station as "Magic 107." There's a new jock lineup, too: music director J.C. Hayes, 5 to 10 a.m.; Clair Bronitt, 10 a.m. to 3 p.m.; and Mitch Mitchell 3 to 8 p.m. Johnny Knox is working weekends.

Cajun Ken, Jocular Jock, Makes New Orleans Laugh

• Continued from page 20

from the station, but from the people who listen. You better be as funny today as you were yesterday, and they'll tell you if they don't like it."

As studied as his act seems, some of Cooper's antics appear entirely instinctive. Just for kicks one morning, he told his listeners to send cards asking Read Datsun, a WEZB client, to give Cajun Ken a 280-ZX. Read got 2500 cards and struck a deal: Cajun got a Z, everyone who sent a card got a ride around the block with him, and Read Datsun got free publicity and brisk business.

In another instance, Cooper answered a classified ad, and now he's host of WDSU-TV's afternoon "Money Movie."

The deejay puts in a 12 to 14-hour day with his show, the tv job, writing his act and public appearances; a sneak preview or speaking engagement makes an even longer day.

He got into radio when another career didn't work.

"I'd just gotten out of the Air Force, where I'd been a marriage and drug counselor, and worked in a

prison. We were in Delaware. My wife was originally from South Carolina, so we moved there.

"It was a situation where I had either too much experience or not enough. I had a psychology degree, but I couldn't get a job. My wife asked me what I had always wanted to do, and I said I wanted to be a disc jockey.

"Luckily she was a cop at the time, because we had four kids, and I was making \$105 a week at a station where the Christmas bonus was a bottle of Cold Duck."

As he went from one job to the next, he studied the successful deejays, and decided that the key to a good sound was "a combination of timing, pacing, inflection and delivery." He also determined that "all the money is in the morning slot. I figured Charlie Tuna and all those guys put their pants on the same way I do.

"I believe you can do anything you want to, if you put your mind to it. I like criticism, but I think about it, and try to figure out the motives of whoever is offering it, before I decide if it's valid."

Billboard®

Survey For Week Ending 9/18/82

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TOP 50 Adult Contemporary

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	2
2	2	13	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
3	3	12	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
4	4	15	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
5	5	10	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
6	6	11	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
7	7	13	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
8	8	11	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
9	12	8	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
10	10	8	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
11	13	5	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (Northern, ASCAP)	
12	11	10	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clairence Scarborough, EMI)	
13	9	13	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
14	7	7	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
15	15	7	I ONLY WANT TO BE WITH YOU Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
16	6	6	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
17	6	6	I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
18	21	5	HE GOT YOU Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfeezeongs, ASCAP)	
19	20	6	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
20	27	3	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
21	18	12	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
22	25	5	I KEEP FORGETTING Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
23	19	15	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
24	23	18	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
25	28	5	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
26	35	2	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
27	24	6	OH JULIE Barry Manilow, Arista 0698 (Shaky, BMI)	
28	32	4	ABRACADABRA The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
29	29	5	THEMES FROM E.T. Walter Murphy, MCA 52099 (MCA, BMI)	
30	26	7	HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
31	31	19	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
32	22	15	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
33	36	2	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
34	37	2	RIBBON IN THE SKY Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
35	NEW ENTRY		GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
36	NEW ENTRY		YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
37	40	2	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
38	38	3	I'M NEVER GONNA SAY GOODBYE Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
39	30	22	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
40	33	8	EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
41	34	9	AUN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
42	41	9	ONLY THE LONELY The Motels, Capitol 5114 (Clean Sheets, BMI)	
43	45	2	PRETTY KITTY George Fishoff, MMG 2-2 (The Moss, ASCAP)	
44	39	19	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
45	42	15	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
46	43	11	SARA Bkll Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
47	44	9	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
48	46	20	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
49	47	12	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
50	49	18	ROSANNA Toto, Columbia 18-02811 (Hudmar, 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).

HOME VIDEO PIONEER

Andre Blay Sees Changes On Horizon

• Continued from page 6

scripts to purchase, what directors to hire, and so on, and I'm not so naive as to think I can do that from Detroit."

Also, "It's very tough to secure major product as an independent. You can only offer your reputation and your money; you can't say you've got offices all over the world. It's expensive to get started and remain as an independent because you have to buy up all the rights."

"It's easy to stay an independent if you find a niche, such as horror or music or nostalgia, and don't try to play in the same league as the major studios. Some companies also manage to do it with 'B' and 'C' titles. But these companies tend to be domestic."

Blay says his six-month absence from the business after he left Fox came at an enormously chaotic time for the industry. "When I got back in, I was surprised at how fast the market had deteriorated. I had known acquisitions would be difficult, but I found it took even longer than I'd expected to make the money back from a title."

Blay is still acquiring titles; the 12 most recent come from Orion and are largely horror films—"the types of films that have done well in home video, not at the box office." But Blay's interests remain firmly fixed in original programming as well as acquisitions.

A recent \$3 million deal with Premiere Programming Ltd., a video music firm, will mean six full-length programs for Embassy featuring top music artists directed by the team of Brian Grant, David Malett and Russell Mulcahy. Says Blay, "A program from that relationship we can successfully market will be precedent-setting because it will be the first time money was put into a project when it was still at the conceptual stage."

On pricing, Blay remarks, "Paramount's \$39.95 price (for 'Star Trek II') is a flare in the air. They're saying, here's something for dealers to chew on, a sacrificial lamb. The best news about it is that the industry from the manufacturing/studio level has done an about-face—they know their future is in sale. If they can convince the dealers to push sale, the revenues will be far beyond their dreams."

"And if we can convince dealers to switch their feelings on the Mathias amendment, and support it, that would help enormously."

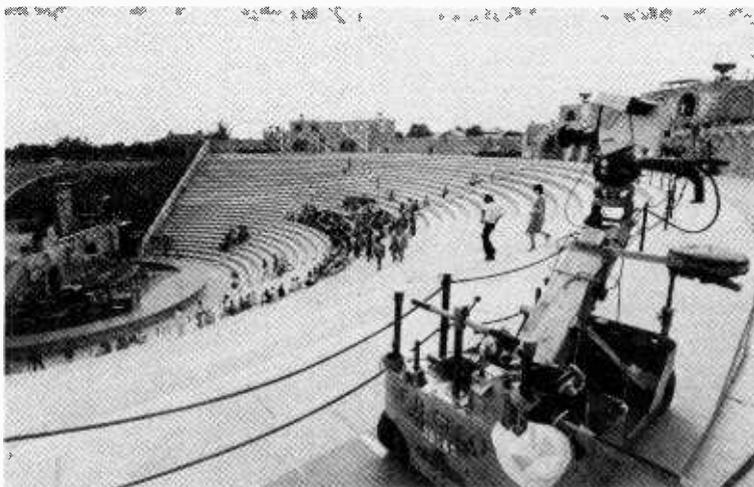
Video dealers are against the Mathias amendment, says Blay, because "they look at their weekly receipts and see 90% of their business is rental. But that part of the business will always be peanuts compared to what they could make with sale. With the videodisk, which is a sale item, you sell more per title than with cassette."

"If a customer comes into the store and wants to rent a title and the dealer refuses, I don't think they'll lose one sale in eight. And one-eighth the number of transactions can make them the same amount of money."

"The industry is releasing 100-200 titles a month. There are 6,000-7,000 stores selling to four million consumers. If that rate continues, can you imagine controlling the mass?"

The objective has to be to get it all washed through, to get it into the consumer's hands and keep it there. Otherwise it's like a sewer backing up."

Blay believes lower prices should spur increased sales. "Bulk tape prices are coming down," he says. "When cassette sales went from 40,000 to 20,000 on a hit, a lot of duplicating supply became available. So prices took a dip because of oversupply. I'd rather see prices dip because of volume, and that will hopefully occur if Paramount is successful."



ARENA CHRISTENING—The first concert in the new Altos de Chavon Amphitheatre in the Dominican Republic featured Frank Sinatra and was taped for pay-tv by Paramount Video, with help from Imero Fiorentino Associates. Shown here are production preparations.

Creators Of 'Night Flight' Taking Off With 'FM-TV'

NEW YORK—With music-oriented programming now proliferating not only on cable but on syndicated television as well, producers working in both areas find they must tailor their offerings to the different audiences.

ATI Video Enterprises, based here, has been producing "Night Flight" for the USA Network for more than a year. Now the company has launched "FM-TV," originally designed as a four-part series, but now to be expanded into a regular syndicated series, produced by Cynthia Friedland and Stuart Shapiro of ATI. The two also produce "Night Flight."

Shapiro compares the two programs: "'FM-TV' is the 45, while 'Night Flight' is long-playing. The pacing is different because the audiences are different."

Adds Friedland, "The whole idea of cable is something that's in-depth, that you wouldn't get on free tv." Still, "free tv" programmers saw "Night Flight's" success and approached the show's producers to put together a similar show for them.

The result was "FM-TV," a fast-paced show designed for the more limited patience of the syndicated tv viewer.

"FM-TV" programming includes interview segments, various video clips and documentaries. Much of the same material is shown on "Night Flight," along with such cable-only features as "New Wave Theatre" and "Video Artists."

"Night Flight's" producers have done some of their own interviews, with Michael Smotherman and Rainbow, for example, and are look-

• Continued from page 6
dustry as such there and no sign of any imminent boom.

But some hardware is being imported. The main concern of the authorities is with porno software, for pornography is repugnant to the Soviet government. Even soft porn, via widely distributed foreign magazines, is immediately confiscated by Customs officials.

But Moscow authorities are also concerned about the video diffusion of films, like "Dr. Zhivago," that are considered anti-Soviet, and it's believed that videocassettes seized by Russian police raiders included television versions of works by Alexan-

der Solzhenitsyn.

It seems that the official line is that if a film can't be shown in Soviet cinemas because of its political content, then it also should not be shown in a private home. There are also top-level fears about the acquisition and showing of foreign tv and film documentaries dealing with So-

viet policies and lifestyles.

News agency sources here report that the KGB view is that a video-recorder is similar to a typewriter or a printing press in terms of dissemination of information and propaganda. Anti-Soviet books are constantly being confiscated and the owners punished.

Dutch Company Launches Retail Antipiracy Push

AMSTERDAM — The Dutch company Video For Pleasure is spending some \$400,000 on a "unique" campaign aimed at persuading retailers in Holland to stop trading in pirated video software.

The promotion is bannered "Schoon Schip," or "A Clean Sweep," and it's launched at a time when the video industry in the Netherlands is depressed by estimates that at least 1,000 dealers are selling or renting pirated product.

Industry estimates are that up to 70% of the total video turnover is in the hands of pirates.

Under the "Clean Sweep" campaign, dealers who want to get rid of pirate videocassettes can do so by trading in with Video For Pleasure. For each pirate tape handed over, the dealer receives 59 Dutch guilders, a shade under \$24.

The key proviso is that the dealer then has to buy a legitimate Video For Pleasure videocassette, normally retailing here at around \$40, for each illegal cassette traded in.

Piet Bloemink, Video For Pleasure managing director, says he hopes 20,000 pirate videocassettes will be handed in during the first five or six weeks of the campaign. Each will be handed over to the company which owns the copyright in the product.

He says, "If we can't track down the rights owners, then we'll publicly burn or destroy the cassettes, under the supervision of a notary. The drama will help ram it home to people that video piracy is a real demon problem."

Bloemink says his unilateral anti-piracy push has been well-received by the industry. "I'm sure we'll be successful and that we'll be followed by other campaigns to wipe out piracy here once and for all."

But not all industry voices are raised in support. Theo van der Schaaf, president of NVVD (Nederlandse Vereniging van Video Distributeurs), the Dutch video dis-

tributors' group, asserts, "It's not a fair campaign. It's a mean, immoral, campaign. My view is that it's a rather dirty package deal."

Van der Schaaf, who is also managing director of Euro Video Club, another leading Dutch video company, says he's unhappy that Video For Pleasure has withdrawn from NVVD and therefore is not supporting various blanket campaigns by the organization against the pirates.

But Bloemink says: "We pulled out because we didn't approve of the plan that NVVD will, in the near future, work under the umbrella of NVPI, the Dutch branch of IFPI. We say NVPI should represent only the record industry, not be involved with the video business."

He adds that he "cannot understand" Van der Schaaf's strongly expressed views on the Video For Pleasure campaign. "Maybe he wishes he'd launched a similar anti-piracy move. Anyway, his company and mine are in a competitive situation, so people can draw their own conclusions."

Bloemink agrees that fighting video piracy in the Netherlands is primarily a job for the police and the courts. "But they're not working fast enough, nor efficiently enough. The video pirates are still pursuing their evil line of business, wrecking the legitimate industry in the process. Our campaign, and it's costing big money, is intended as an extra bit of help and a stimulant for the authorities."

Bloemink says he's simplified his campaign as much as possible. The dealer phones Video For Pleasure headquarters, requests a "Clean Sweep" brochure, and is then contacted by a company sales representative who arranges the swap.

He says, "We'll only get maximum results if we play the game fairly. But our hope is that some 600 Dutch retail outlets currently involved in handling pirate product will end up clean."

UNDER NEW OWNERSHIP

LeBo/Peerless Undergoing 'Rebirth'

NEW YORK—Accessory manufacturer LeBo/Peerless is in the process of a "rebirth" of sorts. The Bloomfield, N.J.-based company, which filed for bankruptcy earlier this year, is now operating under new ownership and has introduced a new product—a video game case.

"Our priority has been getting our house in order," says new owner/president Patrick Mastronardo. He purchased the company in July, after becoming involved with it as a private consultant specializing in raising debt and equity funding.

"I spent a month with LeBo in May and felt they had a place in the market, with excellent acceptance. It

(the bankruptcy) never should have happened. There were no internal controls, no clear lines of authority."

Mastronardo continues, "We're in a super-turnaround situation. We have a new production manager to reorganize the plant and better quality control to catch things that slipped by before."

According to vice president/national sales manager Larry Jacobson, "Our priorities are toward the customer. We lost our reputation, but we're gaining it back because now we have a new story. We're shipping on time, and we have products that are what the dealers and consumers want."

Video

New On The Charts



"STAR WARS"
CBS/Fox Video—18

This blockbuster George Lucas film, which garnered six Academy Awards, set the pace for other science fiction/adventure movies, such as "Close Encounters Of The Third Kind." The story takes place "a long time ago, in a galaxy far, far away." Princess Leia (Carrie Fisher) has been captured and held hostage by evil imperial forces trying to overtake the galactic empire. Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford) team up with robots R2-D2 and C3PO to thwart the evil-doers. Also starring in the film are Alec Guinness, Anthony Daniels, Peter Mayhew and David Prowse.

"Star Wars" was not officially for sale until Sept. 1, but dealers were selling it before that date. Now officially making its debut on the video chart, the film is available in both VHS and Beta II configurations. The movie retails for \$79.98 and has a running time of 121 minutes. For more information concerning "Star Wars," contact Twentieth Century-Fox Video in Beverly Hills at (213) 203-1241.

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

CHART-TOPPERS 'Golden Pond' Challenges 'Alien' For Longest Tenure

• Continued from page 8

cal video to date is "Jane Fonda's Workout" (Karl Video Corp./RCA), which is in its 10th straight week at number two, Runner-up honors go to Paramount's "Aerobicise," which hit number seven in July and is now in its 23rd chart week.

The top charting music video is Olivia Newton-John's "Physical" (MCA), which peaked at number 11 in April and had a four-month chart run. Runners-up are Blondie's "Eat To The Beat" (Warner Home Video), which first charted in March, 1981 and climbed to number 25, and Michael Nesmith's "Elephant Parts" (Pacific Arts Video Records), which debuted in May, 1982 and got as high as number 26.

Columbia Pictures Home Entertainment is second to Paramount Home Video as the distributor with the most No. 1 videocassettes. The company has had five, as has 20th Century-Fox in such incarnations as Magnetic Video, CBS/Fox and, of course, 20th Century-Fox. Warner Home Video is next, with two No. 1 titles.

Distributors with one top-charting video are MCA and Vestron. The latter also has the distinction of being the only independent to reach No. 1. Its "Fort Apache, The Bronx" topped the chart for seven weeks

earlier this year.

Paramount and Columbia are also the top film studios in terms of No. 1 videocassettes, with third place going to 20th Century-Fox. Studios with one No. 1 video: Orion, D.C. Comics, Vestron, UA, Juniper, MGM and Universal.

Most of the films to top the chart are of recent vintage, though a few classics have also reached No. 1, including 1968's "2001: A Space Odyssey," '69's "Butch Cassidy & The Sundance Kid," '72's "The Godfather" and '77's "Close Encounters Of The Third Kind."

All four were Oscar-winners, a distinction shared with numerous other No. 1 videocassettes, proving that prestige sells. "The Godfather," "Kramer Vs. Kramer" and "Ordinary People" all won the Oscar for best picture; "Butch Cassidy," "Apocalypse Now," "Raging Bull" and "On Golden Pond" were all best picture nominees.

Actually, a wide range of films have appeared on the video chart in the past three years, from such time-

less classics as "Casablanca," "The Wizard Of Oz," "Rebel Without A Cause," "The African Queen," "The King And I" and "West Side Story" to such somewhat less-than-classic works as "I Spit On Your Grave," "Tool Box Murders," "My Bloody Valentine," "Hell Night," "Maniac" and "The Texas Chainsaw Masacre."

Sony Issues Cassette Guide

NEW YORK—National Video Clearinghouse has paired with Sony Consumer Products Co. on the publication of "The Sony Home Videocassette Guide," available only through Sony dealers.

The book lists all Beta-format videocassette titles that can be obtained through Sony's new software distribution arm. Features include a subject index and cast listing. Data will be updated as Sony acquires additional titles.

Billboard No.1 Videocassettes

Title	Copyright Owner	Distributor	Date Title Hit No. 1	Weeks At No. 1
Alien	20th Century-Fox	Magnetic Video	7/19/80	20
On Golden Pond	20th Century-Fox	CBS/Fox	6/19/82	14
The Godfather	Paramount	Paramount	12/1/79	13
Nine To Five	20th Century-Fox	Magnetic Video	4/4/81	13
"10"	Orion Pictures	Warner Home Video	4/26/80	12
Ordinary People	Paramount	Paramount	6/27/81	9
Superman	D.C. Comics	Warner Home Video	3/1/80	8
Airplane	Paramount	Paramount	2/21/81	7
Fort Apache, The Bronx	Vestron	Vestron	3/13/82	7
Raging Bull	United Artists	20th Century-Fox	9/12/81	7
Kramer Vs. Kramer	Columbia	Columbia	12/5/81	6
Close Encounters Of The Third Kind	Columbia	Columbia	12/20/80	5
The French Lieutenant's Woman	Juniper Films	20th Century-Fox	5/8/82	4
Star Trek	Paramount	Paramount	11/22/80	4
An American Werewolf In London	Universal	MCA	1/16/82	3
Blue Lagoon	Columbia	Columbia	11/14/81	3
Mommie Dearest	Paramount	Paramount	2/13/82	3
Butch Cassidy & The Sundance Kid	20th Century-Fox	Magnetic Video	11/17/79	2
The Jazz Singer	Paramount	Paramount	10/24/81	2
Stripes	Columbia	Columbia	6/5/82	2
2001: A Space Odyssey	MGM	MGM/CBS	2/7/81	2
Apocalypse Now	Paramount	Paramount	1/30/82	1
Only When I Laugh	Columbia	Columbia	5/1/82	1
Paternity	Paramount	Paramount	3/6/82	1

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An unforgettable 2-hour "Rockumentary" available on Beta cassettes and in **stereo** on VHS cassettes, CED and Laser videodisks.

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Video RCA Plans Disk, Player Promotions

• Continued from page 5

tising, because we've found through our surveys that people see the videodisk as a lifestyle product."

The most recent RCA survey, which will be available shortly, also found that 30% of all player purchasers have influenced a friend or relative to buy a player.

In addition to the "Star Wars" promotion, RCA has a James Bond promotion offering a \$10 rebate with the purchase of three out of five titles available. A Halloween promotion offers the same rebate, plus a \$5 coupon toward the next disk purchase. And a Comedy Classics promotion involves 13 comedy titles.

"These promotions have already started and are working," Kuhn says.

In addition, "mystery shoppers" working for an outside agency hired by RCA will be making more than 8,000 anonymous calls on dealers this fall. Says Dick Levin, merchandising manager for videodisks, "The campaign is designed to encourage dealers to demonstrate the product because it's still new and relatively few people have seen it demonstrated." Dealers who demonstrate the product to a "mystery shopper" will receive \$25 from RCA.

In addition, RCA is launching a fall advertising campaign involving national magazines, network tv, and local newspaper ads. The commercials run from Sept. 10 through the Christmas season, according to Levin.

"We're running special retail promotions built around the best sales closer: a free disk," says Levin. The promotion runs Sept. 3 through 20. The customer receives two disks with the purchase of a player, as well as a five-day money-back guarantee.

MGM/UA Gets Rights To Gala

LONDON—Home Video Premier Productions, which filmed the star-studded rock gala staged here in aid of Prince Charles' Trust, has sold the rights to the package to MGM-United Artists, raising an undisclosed five-figure sum for the charity.

Highlights of the show included a special kazoo version of the British National Anthem, "God Save The Queen," by the group Madness, and contributions from Jethro Tull, Phil Collins, Kate Bush, Joan Armatrading and an "all-star" outfit featuring Mick Karn, Midge Ure, Gary Brooker and Pete Townshend.

Nostalgia Titles

NEW YORK—Nostalgia Merchant of Hollywood has acquired exclusive videocassette rights to four titles from Viacom. The deal covers "Cross Of Iron," "Night Of The Juggler," "The Uncanny" and "The Amazing Dobermans." List price will be \$59.95 each.

Says president Nick Draklich, "By adding more contemporary product to our catalog, we're simply fulfilling the needs of our retailers and distributors. We will always have a strong base in the classics. However, we do recognize the demand for hit video product and we will acquire and release newer films as well."

Billboard® Survey For Week Ending 9/18/82

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
1	1	16	ON GOLDEN POND	CBS-Fox Video 9037
2	2	18	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
3	9	3	ARTHUR	Orion Pictures, Warner Home Video 22020
4	3	4	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
5	13	3	BODY HEAT	The LAdd Co., Warner Home Video 20005
6	20	3	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
7	4	17	ROCKY II	CBS-Fox Video 4565
8	5	5	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
9	6	6	TRUE CONFESSIONS	MGM/UA Home Video 800145
10	11	15	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
11	7	10	GOLDFINGER	CBS-Fox, Video 4595
12	10	4	ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc., MCA Distributing Corp. 55074
13	8	10	RAGTIME	Paramount Pictures, Paramount Home Video 1486
14	12	5	DR. NO	CBS-Fox Video 4525
15	16	13	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
16	14	9	MAKING LOVE	CBS-Fox Video 1146
17	17	19	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
18	NEW ENTRY		STAR WARS	CBS-Fox Video 1130
19	15	19	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
20	22	6	OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
21	19	12	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
22	29	25	AEROBICISE	Paramount Pictures, Paramount Home Video
23	30	22	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
24	18	6	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
25	26	2	SWISS FAMILY ROBINSON	Walt Disney Home Video 53
26	NEW ENTRY		THE BOYS IN COMPANY C	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10065
27	27	10	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
28	23	5	CANNERY ROW	MGM/UA Home Video 800143
29	28	2	DUMBO	Walt Disney Home Video 24
30	21	5	BUDDY, BUDDY	MGM/UA Home Video 800142
31	24	36	CLASH OF THE TITANS	MGM/UA Home Video 700074
32	31	2	RETURN OF THE DRAGON	CBS-Fox Video 6123
33	25	40	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
34	36	3	CASABLANCA	CBS-Fox Video 4514
35	39	17	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
36	32	23	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, CBS-Fox Video 4586
37	40	6	TARZAN THE APE MAN	MGM/UA Home Video 800109
38	33	8	THE BORDER	Universal City Studios Inc., MCA Distributing Corp. 71007
39	34	28	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
40	35	3	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video 25

● 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).

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.

SOVIET ARMY, CHORUS, BAND & DANCE ENSEMBLE
Beta & VHS Kultur 1106 (Electric Video) \$59.95

SWAN LAKE
Kirov Ballet, Leningrad Philh.
Beta & VHS Kultur 1104 (Electric Video) \$59.95

TERROR
John Nolan, Carolyn Courage, James Aubrey, Sarah Keller

Beta & VHS VCI 10740 \$54.95

TOWER OF EVIL
Bryant Haliday, Jill Haworth, Gary Hamilton, Anna Paik
Beta & VHS VCI 8400 \$54.95

2001: A SPACE ODYSSEY
Beta MGM/UA Video Treasures MB700002 \$69.95
VHS MV700002 \$69.95

A VERY PRIVATE AFFAIR
Brigitte Bardot, Marcello Mastroianni
Beta MGM/UA Home Video MB600156 \$59.95
VHS MV600156 \$59.95

THE WIZARD OF OZ
Judy Garland
Beta MGM/UA Video Treasures MB600001 \$59.95
VHS MV600001 \$59.95

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

BOLSHOI BALLET 67
(Excerpts From Eight Ballets)
Beta & VHS Kultur 1105 (Electric Video) \$59.95

JASCHA HEIFETZ—PARTS I & II: GREGOR PIATIGORSKY
Beta & VHS Kultur 1101 (Electric Video) \$59.95

KING ARTHUR & THE KNIGHTS OF THE ROUND TABLE
Volume 1
Beta Family Home Entertainment FB500020 \$49.95
VHS FV500020 \$49.95
Volume 2
Beta Family Home Entertainment FB500021 \$49.95
VHS FV500021 \$49.95

NIGHTMARE IN WAX
Cameron Mitchell, Anne Helm, Scott Brady, Berry Kroeger
Beta & VHS VCI 1077 \$49.95

THE REDEEMER
Christopher Flint, T.G. Finkbinder, Damien Knight, Jeannetta Arnette, Nikki Barthen, Nick Carter
Beta & VHS VCI 6212 \$54.95

ARTUR RUBINSTEIN—PARTS I, II & III
Beta & VHS Kultur 1102 (Electric Video) \$59.95

RUSSIAN FOLK SONG & DANCE
Narrated By Tony Randall
Beta & VHS Kultur 1107 (Electric Video) \$59.95

ANDRES SEGOVIA: JAN PEERCE & NADINE CONNOR; MARIAN ANDERSON: PERFORMANCES
Beta & VHS Kultur 1103 (Electric Video) \$49.95

SHOW BOAT
Kathryn Grayson, Ava Gardner, Howard Keel
Beta MGM/UA Home Video MB600167 \$59.95
VHS MV600167 \$59.95

Video Reviews



SPYRO GYRA—Spyro Gyra, Warner Home Video 34052. Directed by John Goodhue, produced by Hawk Productions, presented by Axial Productions. 56 minutes.

This, Warner Home Video's first independently produced release, has some good things going for it—mainly the music and the brief segment featuring computer graphics—but all in all is a program for those already fans of Spyro Gyra. The band's self-promotion is a bit much to take for anyone less than a true believer.

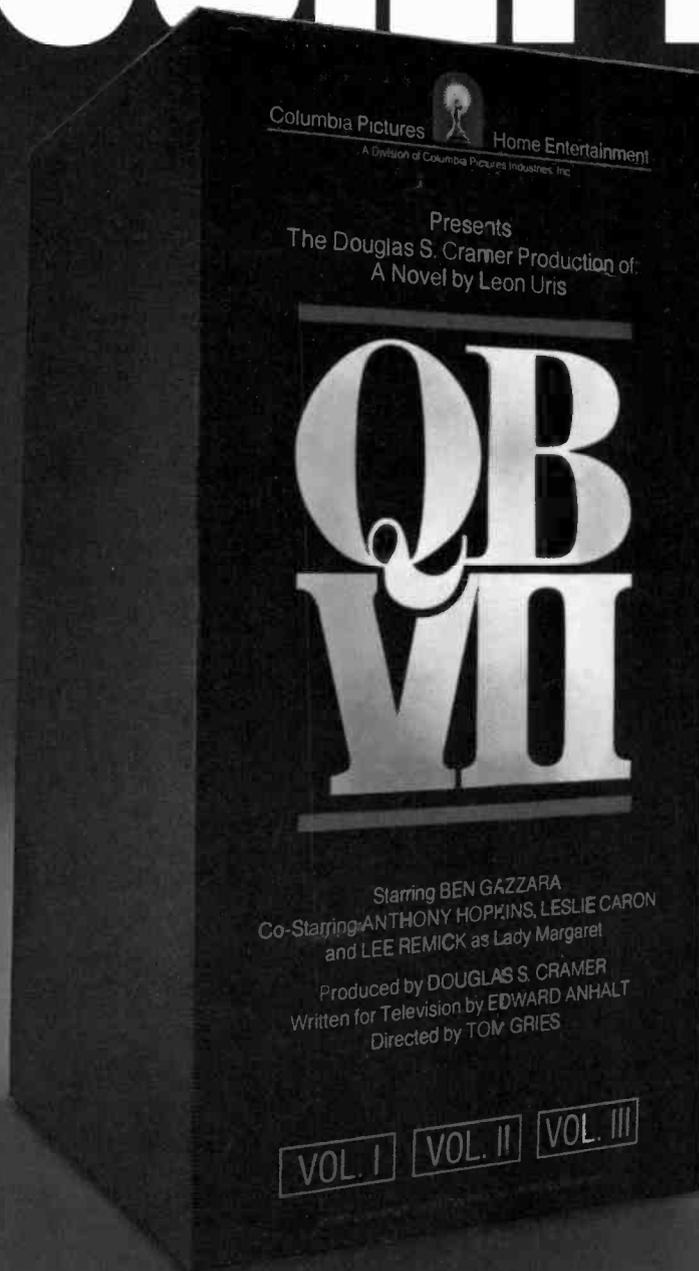
Jay Beckenstein, Spyro Gyra's saxophonist and spokesman, remarks, "Our music is custom-made for application to the videodisk and other technology." That may be, but the instrumentals would work better as background music than as the subject of a full-length feature.

The tape intersperses 1979 concert footage recorded at Chicago's Park West with comments by Beckenstein, who not only describes the band's "Concept," "Music," "Producers" and "Performance" (subject headings) but its "Musicians" as well. Somehow it seems inappropriate to hear what amounts to an extended commercial on each band member from one of their own. And the music itself is much more interesting than the story of the band's beginnings.

That music includes eight songs, such as "Shaker Song," "Cockatoo," "Morning Dance," "Autumn Of Our Love" and "Catching The Sun."

The most successful segment of the program features computer graphics. Not only do they incorporate the musicians, but they mesh well with the music.

GUILTY?



Starring BEN GAZZARA
Co-Starring ANTHONY HOPKINS, LESLIE CARON
and LEE REMICK as Lady Margaret
Produced by DOUGLAS S. CRAMER
Written for Television by EDWARD ANHALT
Directed by TOM GRIES

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THE AGENDA

THURSDAY, NOVEMBER 18, 1982

9:00am-5:30pm Registration
 5:30pm-7:00pm Welcoming Cocktail Reception
 7:00pm-9:00pm Free Time
 9:00pm-11:00pm Video Showcases (for details on video tape submissions and the availability of exhibit rooms, please contact the Billboard Conference Bureau at 213/859-5319)

FRIDAY, NOVEMBER 19, 1982

8:30am-5:00pm Registration
 9:00am-9:30am Welcoming Remarks
 9:30am-10:15am Keynote Address

10:15am-10:30am Coffee Break
 10:30am-12:00pm "Programming: What Buyers Look For"
 12:00pm-1:30pm "The Investment Odds"
 1:30pm-3:00pm One-On-One Luncheon
 3:00pm-4:30pm "The Fight For Survival In The Marketplace"
 4:30pm-9:00pm Free Time
 9:00-11:00pm Video Showcases
 ALL DAY Video Exhibits

SATURDAY, NOVEMBER 20, 1982

8:00am-4:30pm Registration
 8:30am-10:30am "Retailing: Profits/Prophets For The Future"
 10:30am-10:45am Coffee Break

10:45am-11:30am "Forecast: Stormy But Clearing"
 11:30am-1:00pm "The Artist's Challenge: Creative or Commercial?"
 1:00pm-2:30pm Luncheon
 2:30pm-4:00pm "A Peek Into The Future: New Technology"
 4:00pm-5:30pm "First: The Creator!"
 ALL DAY Video Exhibits
SUNDAY, NOVEMBER 21, 1982
 8:30am-12:00pm Registration
 9:00am-10:15am "Rights Clearance & Packaging"
 10:15am-10:30am Coffee Break
 10:30am-11:45am "Piracy/Counterfeiting"
 11:45am-1:00pm "Home Taping"

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WHAT'S AVAILABLE?

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

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- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

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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		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
WEEK	CHART	WEEK	CHART	WEEK	CHART	WEEK	CHART	WEEK	CHART	Artist-TITLE-Label	Artist-TITLE-Label
1	★	20	●	36	11	26	11	36	11	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)
2	★	10	●	37	28	39	28	37	28	FLEETWOOD MAC Mirage Warner Bros. 1-23607	ALABAMA Mountain Music RCA AFL1-4229
4	★	13	●	38	4	43	4	38	4	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics II RCA AFL1-4373
6	★	25	▲	39	10	41	10	39	10	ASIA Asia Geffen GHR 2008 (Warner Bros.)	JOE JACKSON Night And Day A&M SP-4906
11	★	7	●	40	17	40	17	40	17	BILLY SQUIER Emotions In Motion Capitol ST 12217	CHEAP TRICK One On One Epic 38021
6	★	5	●	41	19	30	19	41	19	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	PAUL MCCARTNEY Tug Of War Columbia TC 37462
7	★	11	●	42	22	46	22	42	22	REO SPEEDWAGON Good Trouble Epic FE 38100	TOTO Toto IV Columbia FC 37728
9	★	6	●	43	30	45	30	43	30	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892
10	★	13	●	44	25	44	25	44	25	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	THE DAZZ BAND Keep It Live Motown 6004ML
10	★	3	●	45	59	37	59	45	59	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	JOURNEY Escape Columbia TC 37408
11	★	8	●	46	4	55	4	46	4	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	GEORGE THOROGOOD & THE DESTROYERS Bad To The Bone EMI-America ST-17076
16	★	14	●	47	17	47	17	47	17	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	.38 SPECIAL Special Forces A&M SP-4888
13	★	45	▲	48	7	48	7	48	7	LOVERBOY Get Lucky Columbia FC 37638	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)
14	★	15	●	49	19	49	19	49	19	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	MISSING PERSONS Missing Persons Capitol DLP 15001
15	★	11	●	50	13	50	13	50	13	SOUNDTRACK Rocky III Liberty LO 51130	GLENN FREY No Fun Allowed Elektra EI-60129
17	★	12	●	51	17	51	17	51	17	MEN AT WORK Business As Usual Columbia ARC 37978	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054
18	★	19	●	52	16	54	16	52	16	RICK JAMES Thru The Drive In Arista AT 9599	RICK JAMES Thru The Drive In Arista AT 9599
71	★	53	●	71	17	53	17	71	17	JUICE NEWTON Quiet Lies Capitol ST-12210	JUICE NEWTON Quiet Lies Capitol ST-12210
72	★	74	●	72	22	74	22	72	22	HAIRCUT ONE HUNDRED Pelican West Arista AT 6600	HAIRCUT ONE HUNDRED Pelican West Arista AT 6600
73	★	75	●	73	17	75	17	73	17	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673
74	★	83	●	74	4	83	4	74	4	STACY LATTISAW Sneakin' Out Columbia 90002-1 (Atlantic)	STACY LATTISAW Sneakin' Out Columbia 90002-1 (Atlantic)
75	★	77	●	75	6	77	6	75	6	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678
76	★	76	▲	76	26	76	26	76	26	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125
77	★	78	▲	77	58	78	58	77	58	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)
78	★	68	●	78	17	68	17	78	17	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 6002TL2	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 6002TL2
79	★	79	▲	79	20	79	20	79	20	VAN HALEN Diver Down Warner Bros. BSK 3677	VAN HALEN Diver Down Warner Bros. BSK 3677
80	★	85	▲	80	40	85	40	80	40	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL 33243	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL 33243
81	★	86	▲	81	13	86	13	81	13	AXE Offering Atlantic SD 38148	AXE Offering Atlantic SD 38148
82	★	56	●	82	10	56	10	82	10	TED NUGENT Nugent Atlantic SD 19365	TED NUGENT Nugent Atlantic SD 19365
83	★	115	●	83	4	115	4	83	4	AMERICA View From The Ground Capitol ST 12209	AMERICA View From The Ground Capitol ST 12209
84	★	84	●	84	12	84	12	84	12	SOUNDTRACK E.T. MCA MCA 6109	SOUNDTRACK E.T. MCA MCA 6109
85	★	99	●	85	7	99	7	85	7	SYLVIA Just Sylvia RCA AHL1-4312	SYLVIA Just Sylvia RCA AHL1-4312
86	★	70	●	86	11	70	11	86	11	DAVID SANBORN As We Speak Arista AT 9599	DAVID SANBORN As We Speak Arista AT 9599

Classical

Radio Facing New Digital Woes Disks' Extended Dynamic Range Creates Problems

By IS HOROWITZ

NEW YORK—Hybrid digital-analog recordings that manage to pack in a few more dBs of dynamic range than conventional LPs are creating some new problems for quality conscious classical radio.

The very attribute that is considered one of digital recording's strongest selling points—extended dynamic range—is the one that gives radio the most trouble.

Compression of the signal, or subjective gain riding, becomes a fact of radio life when up to 68dB of dynamic range, considered the outside limit that can be engraved cleanly on an analog disk, must be broadcast over FM stereo that permits no more than about 56dB of dynamic spread.

Classical stations which have been

justly proud of the cleanliness of their broadcast signals and their fidelity to the original programs now face an increasing need to compromise dynamics. If the permissible peak is exceeded, the signal impinges on a dial neighbor's territory, something the FCC frowns upon to the point of imposing sanctions. Too quiet a signal, on the other hand, places the program "down in the mud" of near inaudibility.

Broadcasters are glad that relatively few classical recordings so far tax the practical limits, although they wonder to what extent the problem may be exacerbated when the true digital disk, with its theoretical dynamic range extended by as much as another 20dB, reaches the market.

When the question was posed during a demonstration at the recent conference of the Concert Music Broadcasters Assn. in Lenox, Mass. (Billboard, Aug. 21), a Soundstream representative soft-pedaled the dynamic range attribute of digital. He preferred to stress other positive qualities, such as low distortion and absence of tape speed fluctuations.

However, radio's concern with the problem will be aired during a meeting here next month of the New York section of the Audio Engineering Society. Massaging of dynamics and the digital factor are slated to be on the agenda of a joint session with the Society of Broadcast Engineers

when it takes up the topic "Signal Processing for Broadcasting."

The meeting will be held at the WQXR Auditorium, 229 West 43rd Street, Oct. 5 at 7 p.m. Classical stations will be represented by Richard Koziol and Matt Biberfeld of WNCN, and Doc Masoomian and Robert Sherman of WXQR. They will be joined on the panel by Herb Squire and Dene Hallum of country station WHN-AM, and Bob Deitsch and Larry Berger of local rocker WPLJ.

Biberfeld says WNCN's approach to the dynamics problem is to rely largely on judicious gain riding to contain level peaks rather than on automatic compression. He doesn't feel that any compressor yet available can be relied on to perform adequately under all circumstances.

The trick is to keep both extremes of level within technical limits without destroying the illusion of reality for the listener. "When the cannons go off in the 1812 Overture we'd better have someone standing by," says Biberfeld.

The knowledgeable engineer also has to be concerned with low level passages that can hardly be detected by the listener. The FCC sets limits on how long such superquiet musical whisperings can be broadcast, although station management desiring that their station be heard in its market may set an even more stringent standard.



HOT OFF THE PRESS—A first copy of Deutsche Grammophon's new "Turandot" is admired by Katia Ricciarelli and Herbert von Karajan, who star in the digital production. Presentation during the Salzburg Festival was by DG's production chief Gunther Breest, left.

REPORT CALLS FOR CUTBACKS

Concertgebouw Future In Doubt

By WILLEM HOOS

AMSTERDAM—The future of the Concertgebouw Orchestra, Holland's most prestigious classical ensemble and a major source of recordings for several generations, is under a cloud, following a recommendation that 24 of its 116 musicians be sacked.

That is the most drastic point made in an investigative report commissioned by the ministry of cultural affairs here, which has been charged with seeking economies in government expenditures.

Hain van Royan, the orchestra's artistic director, says: "Such a cutback would be disastrous. To lose so many musicians would mean a dreadful crumbling of quality standards. It would suggest the Concertgebouw Orchestra is being downgraded to the level of a provincial orchestra."

And Bernard Haitink, Concertgebouw conductor, infuriated by the report's findings, warns: "This kind of cutback, if adopted, could prove a death blow."

The report was produced by Canario, a business efficiency outfit here. The main advice given was that the Concertgebouw and three other leading Dutch classical orchestras, the Amsterdam Philharmonic, the Rotterdam Philharmonic and the Resident Orchestra of The Hague, should each reduce the number of musicians to a maximum of 92, a 20% cutback involving the loss of more than 80 jobs.

Earlier this year Canario looked into the future of the Dutch regional and provincial orchestras, coming to the conclusion that six orchestras should fold or merge, putting around 300 musicians out of work. The belief here is that this recommendation will become reality.

But Haitink is organizing an international campaign to protect the size and stature of the Concertgebouw Orchestra. Initially, he's preparing a petition to be signed by top international conductors, many previously involved with the orchestra, and submitted to the ministry of cultural affairs.

Additionally, around 30,000 postcards, bearing the slogan "Minister, Protect The Concertgebouw," are to be sent by fans to the minister involved. Haitink is also sending a personal letter pointing out, for example, that with a musician cutback of the size recommended the orchestra would not be able to perform works by Mahler, a key factor in the ensemble's international reputation.

But Canario spokesman says freelance musicians could be employed for specific concerts, adding that this system works for leading London-based orchestras. Haitink insists there is a shortage of top freelancers in Holland.

These suggested cutbacks of national and regional orchestras reflect the poor state of the Dutch economy. The cultural affairs ministry handles subsidies and if all the cuts were made there could be a saving of

(Continued on page 62)

Classical Notes

Skitch Henderson will be conductor of the New York Pops Orchestra, a project being developed by publicists/managers James Murtha and Bernard Gurtman. Concerts and recordings are in prospect. . . . Physicians at the Massachusetts General Hospital are claiming some success in treating concert pianists who have developed hand problems. Gary Graffman, now again able to play with his right hand after a number of years of disability, was among those treated. The affliction seems to hit "steely-fingered" pianists of the Russian school most, it is said.

Grenadilla Records celebrates its 10th anniversary by commissioning a new composition from Pulitzer Prize-winning composer Karel Husa. Naturally, it will be recorded on the Grenadilla label. . . . Highlights of the Paul Chihara ballet, "The Tempest," released as a two-record set by Moss Music, are also available on an audiophile Reference Recordings LP cut at 45 r.p.m. and mastered at half speed. . . . Lots of George Szell and the Cleveland Orchestra on the CBS Great Performances series this month.

The Eurodisc release of Mussorgsky's "Kovantchina" this month holds the same performance released some years ago by Vanguard. Melodiya is the source of the original recording. . . . And Claude Bolling's "Concerto For Classical Guitar And Jazz Piano," with Alexandre Lagoya as collaborator, now on CBS' green crossover label, is the very rendition once available on RCA.

Jim Frey of Tioch Productions circulating a yer to dealers plugging "Hooked On Classics" on RCA. "This is one of the strongest sales aids the industry has ever had," he writes, in a nod to his giant competitor. Of course, he appends a list of Tioch recordings that tie in. . . . Concert Music Broadcast Sales, which reps classical music for advertisers, suggesting that struggling stations in major markets without classical sta-

tions consider the format as a profitable switch.

West Coast importer Brilly Corp. has introduced a new line of contemporary music recordings, Pro Viva, originating in Germany. A special Eastman series, featuring American works, is also on the way, says Laurence Vitte, Brilly exec. . . . Bridge Record Productions bows on the scene with an album of contemporary music featuring guitar. David Starobin is soloist. . . . Leonora Productions, known primarily for its recordings of works by women composers, has a new "Schone Mullerin" said to be performed from the "original" score. The album also has selections by Louise Reichardt and Fanny Mendelssohn.

Neville Marriner, who is fast closing in on Herbert von Karajan for most recorded conductor honors, has somehow found time to arrange and conduct the score for a motion picture based on the hit play "Amadeus." . . . A new live on-air chamber music series bows on New York's WQXR next month, featuring such top ensembles as the Juilliard Quartet, the Beaux Arts Trio, the Cleveland Quartet, the Canadian Brass and the Waverly Consort.

Yehudi Menuhin is honorary president of the Tcherenpin Society, formed in New York to perpetuate the memory of the composer who died in 1978. . . . Winners of the Sixth Gina Bachauer piano competition held recently in Salt Lake City shared more than \$40,000 in prize money. Grand prize winner is Michael Gurt who, as part of his winnings, will be presented in a New York recital debut next spring. . . . And in Madeira, scene of the Bach Festival recorded in part by Moss Music Group, Motoaki Kato, Japanese born but resident of Paris, has won the Festival's flute competition. U.S. record producer Thomas Frost was one of the judges, along with Jean-Pierre Rampal and Julius Baker.

New Classical Radio Directory

NEW YORK—About 250 radio stations across the country broadcast at least 20 hours of classical music weekly, although only 46 are commercial enterprises.

These statistics are culled from the latest station directory published by the Concert Music Broadcasters Assn., a pocket-sized volume that is being made available to record companies and other interested parties.

Stations are listed by state, with key personnel named, number of hours on the air and hours devoted to classical music included. If program guides are published, that is noted. A listing of classical record labels and producer/syndicators of programs is also carried.

Copies of the directory may be obtained at the association headquarters, Penthouse East, Terminal Tower, Cleveland, Ohio 44113.

Intersound Set To Launch 90-Minute Cassette Line

NEW YORK—Intersound Inc. is introducing a series of 90-minute midline cassettes containing selections drawn from its Quintessence line and designed for "people on the move."

Called "Classics For Joy," the series carries a suggested list of \$6.98 per cassette, but is being discounted to the trade to permit a retail price point of \$5.99, according to Intersound president Don Johnson.

Intersound has also entered into an agreement for licensed material with Delta Productions of Cologne, Johnson notes, to supplement material secured from Seon, Supraphon and Harmonia Mundi (Germany). Recordings from this new source will begin to appear in November.

Both Pro Arte, Intersound's top-price line, and Quintessence will be outlets for Delta product, which will include digitally recorded titles. Digitals on Quintessence will list at \$7.98, a new industry low for such albums. List for digital recordings on Pro Arte is \$12.98.

Like the 90-minute cassettes introduced earlier this year by Deutsche Grammophon, Quintessence's double-length tapes will have no counterpart on LP. Carrying such crossover-type titles as "Basically Bach," "Popular Themes From . . ." and "Very Best Of Bach," they feature shorter selections and excerpts of standard repertoire works.

Ten titles make up the initial release, with another 10 scheduled for November. The latter will include some opera highlight collections. Special counter displays and header cards will be available for the cassette line, says Johnson.

Delta, whose recordings in recent years have been produced largely for sale through the company's own racks, is now seeking wider distribution. Intersound's agreement as li-

censee covers the Western Hemisphere, as well as certain other territories, says Johnson.

Neville Marriner will be among the artists recording for Delta in 1983 and 1984, notes the Intersound chief. He will direct the Dresden State Orchestra. There will also be some co-productions between Delta and Intersound.

Meanwhile, Intersound's Pro Arte label will be recording its own roster of artists. Due out later this month is the first album in a projected complete set of the Beethoven sonatas by pianist Russell Sherman. The label has a pact with the Cantilena Players, and deals with other artists are near the signing stage, says Johnson.

Liszt Society Honors Five

BUDAPEST—Five recordings received this year's Grand Prix awards from the Hungarian Liszt Society.

Three awards went to piano recordings; Alfred Brendel's recording of Liszt's late piano works on Philips, Elisabeth Leonskaja playing Liszt transcriptions on the Amadeo label, and a cassette recording of Schubert song transcriptions by Liszt, recorded by the Connoisseur Society and played by Antonio Barbosa.

In the orchestral category, the Grand Prix went to Decca for the recordings of Liszt's piano concertos played by Claudio Arrau, with the London Symphony Orchestra conducted by Colin Davis.

The fifth Grand Prix was awarded to the Festivo label for its recording of a Liszt organ recital by Jean Guil-

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	16	HARD TO SAY I'M SORRY —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	★	38	6	YOU DROPPED A BOMB ON ME —The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)
2	3	17	ABRACADABRA —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	★	39	5	THE ONE YOU LOVE —Glenn Frey (Glenn Frey, Allan Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 7-69974 (Elektra)
3	2	16	EYE OF THE TIGER —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 5-02912 (Epic)	★	40	5	BREAK IT TO MĀ GENTLY —Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 9822
4	4	9	JACK AND DIANE —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram)	★	42	6	HOLDIN' ON —Tane Cain (Keith Olsen), J. Cain, P. Baker, RCA 13287
5	6	18	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU —Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676	★	41	8	OH JULIE —Barry Manilow (B. Manilow), S. Stevens; Arista 0698
6	5	15	EVEN THE NIGHTS ARE BETTER —Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	★	52	4	YOU DON'T WANT ME ANYMORE —Steel Breeze (Kim Fowley), K. Goorabian, RCA 13283
7	7	14	HOLD ME —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	★	45	7	LET IT BE ME —Willie Nelson (Chips Moman), M. Curtis, P. Delanoë, B. Becaud; Columbia 18-03073
8	8	22	HURTS SO GOOD —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	★	44	6	WORKIN' FOR A LIVIN' —Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630
9	14	12	EYE IN THE SKY —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	★	43	9	I'M THE ONE —Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton; Atlantic 4068
10	10	11	TAKE IT AWAY —Paul McCartney (George Martin), P. McCartney, Columbia 18-03018	★	51	4	DON'T FIGHT IT —Kenny Loggins With Steve Perry (Bruce Botnik, Kenny Loggins), K. Loggins, S. Perry, D. Pitchford, Columbia 18-03192
11	12	13	LOVE IS IN CONTROL —Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	★	50	5	YOU KEEP RUNNIN' AWAY —38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2431
12	15	11	WHO CAN IT BE NOW? —Men At Work (Peter McLean), C. Hay, Columbia 18-02888	★	46	10	SHOULD I STAY OR SHOULD I GO —The Clash (The Clash), Epic 14-03006
13	13	12	LOVE WILL TURN YOU AROUND —Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	★	57	3	GYPSY —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), S. Nicks; Warner Bros. 7-29918
14	18	8	YOU CAN DO MAGIC —America (Russ Ballard), R. Ballard; Capitol 5142	★	49	7	STILL IN THE GAME —Steve Winwood (Steve Winwood), Winwood, Jennings; Island 7-29940 (Atco)
15	21	11	BLUE EYES —Elton John (Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)	★	53	5	JOHNNY CAN'T READ —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. ...
16	70	4	SHE LOOKS A LOT LIKE YOU —The Clocks (Mike Flicker), S. Swaim, Boulevard 5-03075 (Epic)	★	73	5	RIGHT AWAY —Kansas (Kansas, Ken Scott), J. Elefante, D. Elefante, Kirshner 5-03084 (Epic)
17	78	3	I NEED YOU —Paul Carrack (Nick Lowe), P. Carrack, N. Lowe, M. Belmont; Epic 14-03146	★	74	5	HE COULD BE THE ONE —Josie Colton (Bobby & Larson Paine), B&L Paine, Elektra 47481
18	NEW ENTRY	NEW ENTRY	SOUTHERN CROSS —Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis; Atlantic 7-89969	★	77	7	WHAT ABOUT ME —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)
19	NEW ENTRY	NEW ENTRY	CLOSE ENOUGH TO PERFECT —Alabama (Harold Shedd, Alabama Strings), C. Chambers; RCA 13294	★	79	7	YOUR DADDY DON'T KNOW —Toronto (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986 (Elektra)
20	NEW ENTRY	NEW ENTRY	BURNING DOWN ONE SIDE —Robert Plant (Robert Plant), Plant, Blunt, Woodroffe; Swan Song 7-99979 (Atlantic)	★	NEW ENTRY	NEW ENTRY	A PENNY FOR YOUR THOUGHTS —Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292
21	NEW ENTRY	NEW ENTRY	NEW WORLD MAN —Rush (Rush, Terry Brown), Lee, Lifeson, Peart; Mercury 76179 (Polygram)	★	NEW ENTRY	NEW ENTRY	I'M SO EXCITED —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA)
22	NEW ENTRY	NEW ENTRY	ROCK THIS TOWN —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	★	81	13	AMERICAN MUSIC —Pointer Sisters (Richard Perry), P. McGee, Planet 13254 (RCA)
23	NEW ENTRY	NEW ENTRY	ALL OF MY LOVE —Bobby Caldwell (Bobby Caldwell), B. Caldwell; Polydor 2212 (Polygram)	★	89	2	WHEN I'M HOLDING YOU —

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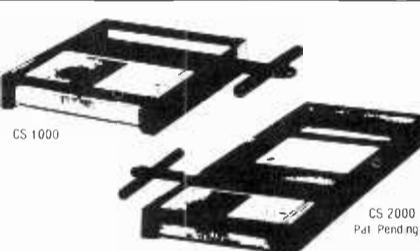
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★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
15	19	21	6	9	4	11	6	6	18	3	5	12	13	9	3	14	9	27
IND	CBS	IND	WEA	CBS	WEA	CBS	IND	WEA	WEA	CBS	WEA	CAP	WEA	CBS	RCA	CAP	CBS	
Jive/Arista VA 66000	Combat Rock Epic FE 37689	MELISSA MANCHESTER Hey Ricky Arista AL 9574	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	EDDIE MONEY No Control Columbia FC 37960	ARETHA FRANKLIN Jump To It Arista AL 9602	ZAPP Zapp II Warner Bros. 1 23583	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	SANTANA Shango Columbia FC 38122	STEVE WINWOOD Talking Back To The Night Island LPS 9777 (Warner Bros.)	STRAY CATS Built For Speed EMI-America ST-17070	GENESIS Three Sides Live Atlantic SD 2-2000	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFLL 4343	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	WILLIE NELSON Always On My Mind Columbia FC 37951
59	60	67	56	57	61	63	65	61	62	64	69	64	71	66	87	72	69	70
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
22	5	3	14	17	4	7	6	5	13	6	6	7	8	13	2	10	20	15
CAP	IND	WEA	IND	CBS	WEA	POL	WEA	CBS	CAP	CBS	CAP	MCA	IND	IND	WEA	IND	WEA	CBS
All Four One Capitol ST-12177	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	DON HENLEY I Can't Stand Still Elektra EL-60048	AIR SUPPLY Now And Forever Arista AL 9587	SOUNDTRACK Annie Columbia JS 38000	SOUNDTRACK Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	URIAH HEEP Abominog Mercury SRM 1-4057 (Polygram)	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	GARY U.S. BONDS On The Line EMI-America SD 17068	EDDIE MURPHY Eddie Murphy Columbia FC 38180	SOUNDTRACK The Best Little Whorehouse In Texas MCA MCA 5343	BILLY IDOL Billy Idol Chrysalis CHR 1377	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	JOHN WAITE Ignition Chrysalis CHR 1376	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	
87	88	89	90	91	92	93	★	95	96	97	97	98	98	99	★	★	★	★
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
5	17	73	60	16	7	6	5	49	22	45	45	26	48	14	34	25	45	78
CBS	RCA	CAP	RCA	WEA	CBS	WEA	CBS	WEA	IND	CAP	POL	RCA	WEA	WEA	CBS	RCA	RCA	
THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	SQUEEZE Sweets From A Stranger A&M SP-4899	BILLY SQUIER Don't Say No Capitol ST-12146	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RICHARD SIMMONS Reach Elektra EL 60122	SHOOTING STAR Ill Wishes Virgin/Epic FE 38020	WARRGN ZEVON The Envoy Elektra EL 60159	RANDY MEISNER Randy Meisner Epic FE 38121	GENESIS Abacab Atlantic SD 19313	RAY PARKER JR. The Other Woman Arista AL 9590	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	SCORPIONS Blackout Mercury SRM-1-4039	POLICE Ghost In The Machine A&M SP-3730	ROBERTA FLACK I'm The One Atlantic SD 19354	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL-4194	ALABAMA Feels So Right RCA AHL-3930	

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THEATRE REVIEW

'Little Shop Of Horrors'
Is Delightful And Offbeat

NEW YORK—"Little Shop Of Horrors," the new musical comedy now at the off-Broadway Orpheum Theatre, is a delightful and offbeat show that delivers a delicious blend of music, comedy, romance and horror.

Behind this little gem, which first surfaced as a Roger Corman film in 1960, is record company executive David Geffen, who is fast becoming one of the most active producers on the Broadway/off-Broadway theatrical circuit.

The show, revolves around a timid dolt of a florist's assistant and his unwitting but increasingly bizarre pact with a man-eating plant in the genre of a Venus Flytrap.

The show is highlighted by some catchy rock 'n' roll music with a 1950s beat, some excellent singing voices by a trio of singers in the mold of the Supremes, and a singing, dancing plant that waxes fat on human blood.

There are 15 toe-tapping, finger-

snapping numbers by Alan Menken in this stylish little production, and although no official commitment has come from Geffen, it seems inevitable that his record label will recognize the commercial potential of the music and release an original cast album.

Considering the limitations of the Orpheum stage, Howard Ashman, who has also supplied book and lyrics, has skillfully directed the show.

Robert Billig, whose credits involve "Barnum" and "The Best Little Whorehouse In Texas," has provided snappy musical direction, supervision and vocal arrangements. Robby Merkin, who also plays electronic keyboards in the band, has done the orchestrations.

The centerpiece of this charming production is the plant, named Audrey II after the woman the assistant florist (played convincingly by Lee Wilkof) loves. Manipulated by Martin Robinson, and supplied with a deep, rich voice by Ron Taylor, it lights up the stage, and helps make every moment of this off-Broadway surprise a joy to behold.

RADCLIFFE JOE

• Continued from page 11

soul, jazz, blues, black comedy," says Chess. "It has been re-dressed—the same material, but repackaged and repriced for the '80s. There seems to be a heavy market now for people who want that kind of thing.

"We're trying for a new audience," Chess continues, adding, as an example, "Present-day black kids don't buy Muddy Waters records—white kids do, the college audience. But now, middle-class blacks may be ready to appreciate that part of their history."

★ ★ ★

Elektra recording artists Shoes, the Midwest's most captivating bootstraps-success story, are gearing up to tour in the wake of the release of their third LP, "Boomerang."

Based in Zion, Illinois, the plucky pop quartet (often called "Zion's Fab Four") had garnered a major recording contract in 1977 without ever having played more than a handful of live dates. A self-produced, pressed, and promoted album, the critically-lauded "Black Vinyl Shoes," was directly responsible for their signing.

They'd proven they could do it

Heartland Beat

all; nevertheless, Shoes' first two Elektra waxings involved outside producers, including Fleetwood Mac's helmsman Richard Dashut.

This time around, however, they convinced Elektra brass to let them do it themselves once again, employing only Chicago Recording Company's Hank Neuberger as engineer and "referee."

The results, according to Shoes' lead guitarist/vocalist Jeff Murphy, "make us proud."

"It feels even better, standing back and listening to it, than it did when we recorded it," says Murphy happily, adding, "This is the first record on which people have actually commented on the production."

The members of Shoes (Jeff, brother John Murphy on bass and

vocals, guitarist/vocalist Gary Klebe and drummer Skip Meyer) plan to do several local dates before trying to coordinate appearances in MTV markets, which have given Shoes considerable exposure.

Jeff Murphy acknowledges that "Boomerang", like previous Shoes LPs, have been slow in taking off, and realizes that this is not the most sanguine time in the record industry's history to be trying to make a splash. So far, says Murphy, they've even had to make due without benefit of "Boomerang" posters, cut-outs, and the usual paraphernalia.

But in the classic do-it-yourself Shoes spirit, their fan club is taking up the slack with buttons, notepads, and lyric sheets, available to members. "It costs us a fortune," Jeff sighs, "but the fans are worth it."

NO SOUNDTRACK, BUT . . .

Pink Floyd's Next Album
Will Have 'Wall' Tie-In

• Continued from page 11

O'Rourke was ultimately able to bank the distribution deals, with MGM/UA for the U.S. and Canada and with its international arm, CIC, for the rest of the world except Germany, where there's a separate deal with Nue Constantin.

O'Rourke says a home video version of "The Wall" won't be available for nine months. Gilmour, for one, isn't at all sure the project will translate to the small screen. "Films that rely on acting and storyline readily lend themselves to the tv screen," he says, "but the sheer scale of a film like this doesn't usually come across. Miniaturizing it makes it lose much of its impact."

O'Rourke says the Pink Floyd organization is sending technicians to inspect the sound systems in all larger U.S. theatres booking the film. It will initially play in 53

theatres equipped for 70 millimeter prints and six-track Dolby stereo sound. At the beginning of October, it's set to open in 200 35-millimeter, four-track theatres.

Gilmour says the songs—mostly by Roger Waters, with some participation by Gilmour and Bob Ezrin—were written with an ultimate film treatment in mind. He adds that the film differs from the record and stage treatments in that it's more specific. "It's more personal and autobiographical for Roger, which I suppose by necessity is going to make not quite so much of it as relevant to so many people."

"The Wall" was Billboard's No. 1 album of the year for 1980 and was nominated for the Grammy for album of the year; the stage show was reportedly seen by 500,000 people in 20 presentations in the U.S., U.K. and Germany.

New Retail Invite From Musexpo

NEW YORK—Ten thousand recording and video retailers in most of the Southeastern and Northeastern regions of the U.S. are receiving an expanded free registration invitation from Musexpo '82 and Videxpo '82, to be held concurrently Sept. 30-Oct. 4 in Bal Harbour, Miami Beach.

The program provides retailers with free registration privileges to attend exhibit areas in the Sheraton Bal Harbour Hotel. A nominal one-

time administrative fee of \$25 per person will be charged in the case of those retailers wishing to attend the welcoming cocktail reception, seminars, galas and other activities. Retailers will also be provided with the special hotel convention rates through the Musexpo Hotel Reservation Bureau.

Retailers wishing to attend both events should contact Musexpo at 1414 Ave. of the Americas, New York, N.Y. 10019 or telephone (212) 489-9245.



NEW ORBIT—Bill Medley, center, formerly a member of the Righteous Brothers, finalizes details for the release of "Right Here And Now," the title cut of his debut Planet album. Flanking Medley are manager Judi Barlowe Fields and Planet president Richard Perry.

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FUTURE ISSUES

SEPT. 25th ISSUE—SEPT. 13th
OCT. 2nd ISSUE—SEPT. 20th
OCT. 9th ISSUE—SEPT. 27th
OCT. 16th ISSUE—OCT. 4th
OCT. 23rd ISSUE—OCT. 11th
OCT. 30th ISSUE—OCT. 18th
NOV. 6th ISSUE—OCT. 25th

New Companies

NEO Records, formed by Peter Hay, for new music acts. First artist signed is Ian North. Hay most recently was general manager of Polish Records. Address: The Town House, 141 E. 63rd St., New York, N.Y. 10021; (212) 308-1128 or (800) 847-4237.

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Rock Smooth Productions, formed by artist/producer Jonny Sandwich. First act signed is rock group Threshold. Address: Rock & Roll Headquarters, 12801 Landale St., Studio City, Calif. 91608; (213) 762-4715.

★ ★ ★

IPS Entertainments Ltd., formed by Stephen Israel and Stephen Pritchitt, for music management, publishing, production and career development. The firm is associated with Studio 37, an audio-video facility. First artists signed are Armband, L. Shankar and Motivation. Address: 222 W. 37th St. New York, N.Y. 10018; (212) 947-2437.

★ ★ ★

Public Enterprises, a record label formed by group Public Image Ltd. First single and LP by PIL on new label is slated for a September release. Address: 5 Crosby St., New York, N.Y. 10013; (212) 431-1600.

★ ★ ★

Jane Brinton Promotion and Marketing, formed by Brinton for the promotion, marketing and consultancy for all forms of dance music. Brinton most recently was vice president and general manager of Pavilion Records. Other principals include Joe Giaco, formerly with WBLS New York and Columbia Records. First projects include consulting and club promotion for Epic releases by Barry White, Eddy Grant, the Clash and Luther Vandross. Address: 333 E. 55th St., New York, N.Y. 10022; (212) 308-5824.

★ ★ ★

Mike Sigman Enterprises, formed by Mike Sigman, for public relations, consulting and editorial serv-

ices such as speechwriting and preparing in-house publications. Sigman was the editor-in-chief of Record World Magazine. Address: 14 Horatio St., #6H, New York, N.Y. 10014; (212) 929-5155.

★ ★ ★

Apple Pye Records, formed by president Charles Manna for rock, jazz and Latin acts. First release is a three-selection EP by Tony Frye. Manna is the former manager of New York band Heaven and has worked with Ron Carter, Tito Puente, Tim Rose and Pete Townshend. Address: 128 Colonial Parkway, Suite 4H N., Yonkers, N.Y. 10710; (914) 337-4462.

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Wide Object Entertainment Corp., formed by David Bluestone and Lawrence Steinberg. The firm has a record label (Recordworks); a management company (Good Canadian Management); and a publishing division (For Now And For Then Music). Address: 376 George St., Toronto, Ontario; (416) 968-2222.

★ ★ ★

East Side, formed by Robert Simonds, for importing and distributing high quality Japanese pressings. Simonds is a former import buyer for Schoolkids Records. Address: P.O. Box 2979, Ann Arbor, Mich. 48106.

★ ★ ★

Stark, Mogel and Yearwood, formed by Wayne Mogel, Barry Yearwood and Roger Stark, for management. Address: 270 Park Ave., Penthouse 2C, New York, N.Y.

★ ★ ★

Hurricane Productions, a management, booking and record production company, has opened a new department specializing in music festivals. The division is headed by Jim LeBlanc in Boston and Robert Gibson in New York. Address: 319 W. 48th St., New York, N.Y. 10036; (212) 307-0439 or (617) 894-4267.

Venues

NEW AND ESTABLISHED ACTS BEING BOOKED

Fair Circuits Still Going Strong

By CARTER MOODY

NASHVILLE—The nation's fair circuit continues to provide sustenance for established country acts and an effective proving ground for new acts fresh off the club routes.

Performers popular at fairs, but without major recording successes, include Bonnie Nelson, Wendy Holcombe, Tammy Cline and Kay Austin. They are booked by some of the largest fairs as family-oriented entertainment available for a few hundred dollars a day, without cumbersome riders. Booking agencies use fairs to train and expose artists before crowds and accrue income whether they are on record labels or not.

Similarly, fair-goers remain a receptive public for artists formerly on top in the record business who may be withstanding career setbacks or lowered record sales. Scores of fair dates are booked each year for Jeannie C. Riley, Jim Ed Brown, Bill Anderson, Tom T. Hall and Sonny James.

Many successful acts frequent the fair routes, including Eddie Rabbitt, Barbara Mandrell, Willie Nelson and the Statler Brothers. But several booking and fair executives feel the fair crowds are less interested in star entertainment, usually held in paid grandstands, than in simple, professional family entertainment, normally included in the gate price and set up on free stages on the grounds.

The Kentucky State Fair, held Aug. 12-21, this year conducted a

casual survey of people on the grounds, who could enter voting booths to check off their preferences. Those voting preferred exhibits two-to-one over free entertainment, and stars were eighth on the list of preferences.

Julie Shaw, director of exhibitions, says that even considering the large number of children on the grounds who flooded the voting machines, the figures mean something. A comprehensive survey taken in 1981 showed similar results.

This year the fair set up a Pride of Kentucky stage featuring various acts native to the state. These unknown artists were easily budgeted with no riders, the average five-day stint costing the fair \$1,600-\$2,000.

Fairs have provided a lucrative start for singer Bonnie Nelson through Buddy Lee Attractions, and Steve Buchanan of the agency's Nashville office echoes others in stating that fair audiences are interested in family-style entertainment.

(Continued on page 53)



Billboard photo by Garth Francis, courtesy of Indiana Daily Student

ELO SOLD—The Electric Light Orchestra, with opening act Hall & Oates, played for the third biggest crowd of their fall 1982 tour at Indiana University, Bloomington, selling 14,000 seats of the school's 17,500-seat Assembly Hall. IU and other Midwestern/Northern colleges are working with Sunshine Promotions of Indianapolis to route rock acts to the schools during area tours.

Universities Join In Block Booking Plan

• Continued from page 6

middle agent between concert committees and agencies, depending on the arrangement needed. Some initial bookings already confirmed are for Chick Corea to play the Univ. of Miami and Indiana Univ., and Elvis Costello at Purdue, Indiana Univ. and the Univ. of Illinois.

All three Indiana schools in the "network," as it's being promoted, are pushing to get John Cougar in concert.

"In the Midwest, we've been lucky in the past to get an act to just play one school in a state," explains Micke Deckert, concerts director for the Indiana Univ. Union Board. "By grouping all the schools interested in an act into a package offer, and setting up routes between them, we can make the whole Midwestern college market more appealing."

Agents and acts can decide on dates among the schools bargaining for a particular show and then work with Sunshine to develop the best timing and routing.

All the schools are surveying students on campus and the public in each city with questionnaires distributed at record retail outlets and on-campus locations. Deckert says the survey is based on one Indiana Univ. has used for three years to determine which acts are popular, and which venues are most favored, and to set acceptable price ranges.

"The survey will settle a lot of questions that different schools have

about different acts," he says. When the results are tallied in October, the various concert committees—and Sunshine Promotions—can use the findings to attract popular acts.

Another plan in the offing is a combined show featuring such new music groups as the Human League, Soft Cell, the Stray Cats and the Motels. No single group of this sort would succeed at most of the colleges, according to Deckert, but a heavily promoted one-evening entertainment package could profit. Steve Cohen, advertising and promotions manager for Sunshine, hopes to lure some of the acts into as many as eight or 10 dates, including private venues, for ticket prices of about \$5. Deckert says 1,000 tickets sold in the Indiana Univ. Auditorium would constitute a break-even show.

The prices and riders of some major acts will eliminate some schools from some network bargains, Deckert points out, and other aspects unique to different schools may need negotiating at times.

For instance, the Univ. of Illinois uses a 104 decibel limit in their 1,800-seat theater because its structure magnifies sound to dangerous levels. Some of the universities give discounts to students, often leading to accounting wrangles and unpredictable numbers of discount buyers. And Indiana Univ.'s Union Board competes with the school's student government on concerts, an issue in which "both pride and revenue are involved," Deckert says, although he says the Union Board has been the most successful in recent years, offering more concerts than the other body.

Michigan's Castle Reports Good Year For Concerts

NEW YORK—Despite the depressed state of both the concert business and the marketplace in unemployment-racked Michigan, the outdoor Castle Farm Music Theatre in Charlevoix "had a good year," says Susan Shea, spokesperson for Charlevoix Productions, which books the talent and runs the 15,000 capacity venue.

"I think we have been very lucky with our bookings. Rick Springfield and Aldo Nova have been good for us. And we don't try to overload; we do eight to 10 shows during the summer. This year we did seven. And it helps when we get acts that normally don't play in the area, as with the Police, when we had 14,000 people," she says.

Charlevoix is located in northern Michigan, more than four hours' drive from Detroit, but it is in a heavy tourist area whose population

swells from 200,000 to a million during the summer. The Castle is located near Lake Charlevoix.

The Castle, which looks like a castle, was originally built by Albert and Anna Loeb, heirs to the Sears & Roebuck fortune, and was used as a barn before being taken over by Charlevoix Productions, which leases the site. Charlevoix's offices are located in the Castle itself, while the shows are held on a stage constructed in front of the structure.

Last year the ground in front of the stage was landscaped to form a natural amphitheatre, which allowed for 3,228 reserved seats.

(Continued on page 47)

"This place is nice, but they don't have the music they play in the city and they don't have the lights and the big dance floors and the mirror and the neon."

Anobile and his partners (all but Mooney are from New York) negotiated space available from a roller rink utilizing 8500 square feet for the disco.

The dance floor (35 feet by 35 feet) is surrounded by \$9,000 worth of mirrors and \$13,000 worth of lights including neon, track, mini-strokes, rope light, helicopters, sweep lights and three disco balls with pin beams and police beacons.

The City's facade features a 13 foot, neon skyscraper outline and a black-and-white canopy. Near the entrance to the club is a life-size subway train replica that looks like it is coming out of a tunnel, along with authentic subway tiles and posters. A metal staircase leads up to the dance floor. A 90 foot street (featuring the N.Y. skyline) passes by the bar and tables for eating and drinking. The "street" ends at a video room that offers video tapes of "The Honeymooners" and "The Twilight Zone."

Anobile originally planned to play New York dance music and not play "anything commercial." But since the club has opened, he has become flexible, waiting for the business to settle in to get an accurate picture of his regular customers.

The City is open 24 hours a day, and doesn't charge admission on weekends. Disc jockey Chuck Hass handles the music, except for the morning and early evening; then it's taped.

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Survey For Week Ending 9/18/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **DIANA ROSS**—\$436,075, 36,364, \$15 & \$12.50. Jam Prods., Rosemont Horizon, Chicago, two sellouts, Sept. 4-5.
- **REO SPEEDWAGON, KANSAS, JOAN JETT & THE BLACKHEARTS, SUVI-VOR**—\$461,719, 34,133 (40,000 capacity), \$17.50, \$16.50 & \$15. Contemporary Presentations/Mid-South Concerts, Liberty Bowl, Memphis, Sept. 4.
- **POLICE, SANTANA**—\$372,144, 24,583 (25,000), \$16. Rock 'n Chair Prods., Calif. State Fair Amphitheatre, Sacramento, Aug. 28.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$256,840, 17,578, \$15 & \$12.50. C.K. Spurlock, Nassau Veterans Memorial Coliseum, Uniondale, N.Y., sellout, Aug. 21.
- **CROSBY, STILLS & NASH**—\$222,623, 18,000, \$13.50 & \$12.50. Feyline Presents, Red Rock Amphitheatre, Denver, two sellouts, Sept. 1-2.
- **GAP BAND, ZAPP W/ROGER, WAR, GOODIE, SOUL SONIC FORCE**—\$218,380, 18,467 (19,012), \$12.75 & \$11.75. W.G. Enterprises, Reunion Arena, Dallas, Sept. 3.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$217,022, 14,921, \$15 & \$12.50. C.K. Spurlock, Hartford Civic Center, sellout, Sept. 22.
- **POLICE, HUEY LEWIS & THE NEWS**—\$213,793 (Canadian), 15,332 (16,811), \$15 & \$14. Perryscope Concerts, Pacific Nat'l Exhibition Coliseum, Vancouver, B.C., Aug. 31.
- **DIANA ROSS**—\$195,135, 13,200 (15,000), \$15 & \$12.50. Jam Prods., St. Paul Civic Center, Sept. 2.
- **SMOKEY ROBINSON, ASHFORD & SIMPSON, STEPHANIE MILLS, MAZE W/FRANKIE BEVERLY, PEABO BRYSON**—\$194,663, 15,529, \$13.50 & \$12.50. Michael A. Rosenberg Presents/Georgie Woods. Spectrum, Philadelphia, "Budweiser Superfest," sellout, Aug. 28.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$194,317, 13,551, \$15 & \$12.50. C.K. Spurlock, Providence (R.I.) Civic Center, sellout, Aug. 18.
- **POLICE, HUEY LEWIS & THE NEWS**—\$186,525, 15,000, \$12.50. John Bauer Concerts, Seattle Center Coliseum, Seattle, sellout, Sept. 1.
- **DIANA ROSS**—\$172,692, 12,296, \$16.50 & \$12.50. Jam Prods., MECCA Arena, Milwaukee, sellout, Sept. 3.
- **OLIVIA NEWTON-JOHN**—\$166,585, 11,504 (19,012), \$15, \$12.50 & \$10. Pace Concerts, Reunion Arena, Dallas, Sept. 2.
- **SCORPIONS, IRON MAIDEN, GIRLSCHOOL**—\$149,857, 12,781, \$11.75 & \$10.75. Avalon Attractions/Wolf-Rissmiller Concerts, Long Beach (Calif.) Arena, sellout, Sept. 1.
- **VAN HALEN, AFTER THE FIRE**—\$149,136, 14,906, \$11 & \$10. Albatross Prods./Avalon Attractions, Seattle Center Coliseum, Seattle, sellout, Sept. 2.
- **HEART, JOHN COUGAR**—\$147,721, 17,600, \$9.50 & \$8.50. Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Sept. 3.
- **VAN HALEN, AFTER THE FIRE**—\$145,789, 11,748, \$13.50, \$12.50 & \$11.50. Avalon Attractions/Albatross Prods., Pacific Nat'l Exhibition Coliseum, Vancouver, B.C., sellout, Sept. 3.
- **GRATEFUL DEAD**—\$139,807, 13,345 (15,000), \$10.50. Bill Graham Presents/John Bauer Concerts, Seattle Center Coliseum, Seattle, Aug. 29.
- **VAN HALEN, AFTER THE FIRE**—\$136,275, 11,000, \$12.50. Avalon Attractions/Albatross Prods., Portland (Ore.) Coliseum, sellout, Sept. 1.
- **DOOBIE BROTHERS**—\$133,225, 10,658 (19,012), \$12.50. Beaver Prods., Reunion Arena, Dallas, Aug. 25.
- **QUEEN, BILLY SQUIER**—\$131,843, 10,264 (18,000), \$12, \$11 & \$10. Feyline Presents, McNichols Arena, Denver, Aug. 30.
- **QUEEN, BILLY SQUIER**—\$128,929, 10,772 (11,000), \$12 & \$11. Contemporary Presentations, Myriad Convention Center, Oklahoma City, Aug. 27.
- **O'JAYS, CAMEO, ATLANTIC STARR, GRAND MASTER FLASH, ONE WAY**—\$119,640, 11,820 (13,600), \$11, \$10 & \$9. Al Haymon Presents/Tiger Flower & Co., Checkerdome, St. Louis, Aug. 28.
- **TED NUGENT, AXE**—\$118,837, 12,191, \$11 & \$10. Brass Ring Prods., Cobo Arena, Detroit, sellout, Sept. 3.
- **DIANA ROSS**—\$115,615, 7,007 (9,000), \$16.50. Jam Prods., Metro Centre, Rockford, Ill., Sept. 6.
- **QUEEN, BILLY SQUIER**—\$113,928, 9,930 (12,000), \$12.50 & \$10. Avalon Attractions/Albatross Prods., Seattle Center Coliseum, Sept. 3.
- **QUEEN, BILLY SQUIER**—\$112,252, 10,285 (12,556), \$11.25. Contemporary Prods./New West Productions, Kemper Arena, Kansas City, Mo., Aug. 28.
- **REO SPEEDWAGON, SURVIVOR**—\$109,908, 10,041, \$12 & \$11. Sunshine Promotions, Hulman Civic Center, Terre Haute, Ind., sellout, Sept. 6.
- **DOOBIE BROTHERS**—\$107,617, 8,649 (15,477), \$12.50 & \$11. Double Tee Promotions/Albatross, Veterans Memorial Coliseum, Phoenix, Sept. 1.
- **LOVERBOY, POINT BLANK**—\$106,651, 9,274 (11,773), \$11.50. Beaver Prods., Charleston (W. Va.) Civic Center, Aug. 20.
- **O'JAYS, CAMEO, ATLANTIC STARR, ONE WAY, GRAND MASTER FLASH, TROUBLE FUNK**—\$99,663, 9,063 (13,000), \$12, \$11 & \$10. Al Haymon Presents/Tiger Flower & Co., Market Square Arena, Indianapolis, Aug. 29.
- **CROSBY, STILLS & NASH**—\$99,350, 8,120 (9,420), \$12.50. Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., Aug. 25.
- **DOOBIE BROTHERS**—\$99,206, 8,513 (13,000), \$12.50 & \$11.50. Feyline Presents/Martin Wolff Prods., Tinsley Coliseum, Albuquerque, N.M. Aug. 31.
- **QUEEN, BILLY SQUIER**—\$81,438, 6,832 (12,110), \$12 & \$10. Double Tee Promotions/Avalon Attractions/Albatross Prods., Portland (Ore.) Coliseum, Sept. 2.
- **VAN HALEN, AFTER THE FIRE**—\$69,615, 7,200, \$10.75 & \$9.75. Avalon Attractions, Selland Arena, Fresno, Calif., sellout, Sept. 5.
- **TALKING HEADS, STEEL PULSE**—\$69,516, 7,754 (13,000), \$12.50-\$6. Electric Factory Concerts, Mann Music Center, Philadelphia, Aug. 30.
- **GO-GO'S, FLOCK OF SEAGULLS**—\$57,517, 5,372 (5,984), \$11, \$10 & \$9. in-house promotion/Jam Prods., Purdue Univ. Hall of Music, W. Lafayette, Ind., Sept. 7.
- **KENNY LOGGINS, AMERICA**—\$57,454, 5,934 (13,000), \$12.50-\$6. Electric Factory Concerts, Mann Music Center, Philadelphia, Sept. 1.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120. Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Venues

Talent In Action

PETER TOSH JIMMY CLIFF

Palladium, Los Angeles
Admission: \$11, \$12.50 day of show

Those who believe that all reggae sounds alike should have been at the Hollywood Palladium Aug. 13. Jimmy Cliff, now on Columbia Records, offered a jubilant one-hour, 40-minute set that showed why reggae is such an intoxicating musical drink. In contrast, Tosh lumbered through a 95-minute performance that showcased much of reggae's deficiencies.

Though Cliff is often criticized for not being "roots" enough, it is his mixture of r&b elements and reggae which makes Cliff stand above the crowd. Cliff has the vocal and musical range to sing and write "Many Rivers To Cross," one of the great ballads to come out of the 1970s. Yet he can surround this excursion into mainstream r&b with something as volatile and rhythmic as "Roots Radical," "The Harder They Come," "Give The People What They Want" or "Peace Officer." His third side features the less radical but still island flavored "Love Is All," "Wild World," "Special" or "Rub-A-Dub Partner." It is this variety in sound, along with a winning stage demeanor and a crack seven-piece band, that makes a Jimmy Cliff performance special.

While the sound system was not at its best during Cliff's 14 songs, it worsened for Tosh's set. This was most unfortunate as Tosh's songs lack the grace and variety which make Cliff's so worthwhile. Even such classics as "Get Up, Stand Up," "Don't Look Back" and "Mystic Man" were turned into numbing exercises. Tosh, backed by a nine-piece band, has little stage presence. As the performance crept on, the listener could legitimately wonder how the musicians kept track of the songs as each one really did sound like the one which came before it. The capacity audience, hooked on the groove, cheered Tosh's songs, though there appeared to be more enthusiasm for Cliff's set. If Tosh

doesn't watch out, he will see his star eclipsed by such hungrier, up-and-coming reggae outfits as Black Uhuru and Steel Pulse. **CARY DARLING**

GARY U.S. BONDS

Galactica 2000, Sacramento
Admission: \$10.25

Sacramento's Galactica 2000 was built at the tail end of two fads: disco and urban renewal. The massive club stands two decrepit blocks from shiny downtown malls going noisily to seed as a venue for independent bookers' (mostly new wave) acts. The door personnel are uniformly surly, the shows uniformly late, and the drinks uniformly overpriced.

None of that mattered when Gary U.S. Bonds took the stage on Aug. 18. Wearing his trademark black shirt and loosened white tie, Bonds opened with "Jole Blon" and set a steamroller tempo that was interrupted only for perfectly executed informal talks with the audience.

The touring band consisted of two guitars, bass, keyboards, sax, drums, and a sign-language interpreter. They uncannily duplicated the sound Bonds achieves on his albums with Bruce Springsteen's E Street Band. Wetting his crushed gravel throat with cognac and honey, the singer established an immediate rapport with the crowd by dedicating his single, "Out Of Work," to Ronald Reagan. He created the persona of a blue collar hero, himself riding the ragged edge of economic doom: "This is my new single. God, I hope this one sells."

His kind of professionalism is not often seen in the rock'n'roll firmament, whose leading lights tend to be novae rather than enduring stars. Gary U.S. Bonds has been on the road 200 nights a year for more years than half the acts in the top 40 have been alive.

Bonds' set—65 minutes plus three encores—included both his post-Springsteen songs ("Dedication," "This Little Girl," "Bring Her Back," "Daddy's Come Home") and his big hits of 20 years ago ("Dear Lady Twist," "Quarter To Three," "New Orleans"). He was in superb voice and received a whistling, foot-stomping response from the crowd of about 400.

ETHLIE ANN VARE

SHEENA EASTON

*Meadowbrook Music Festival
Rochester, Mich.*
Tickets: \$12.50

Sheena Easton may not be as experienced as some of her peers on the pop circuit, but you'd never know it. Her 20-song set was long on good material and professional performance. Fog machines, ramps and fancy lights were accessories, not crutches.

"Prisoner" kicked off the Aug. 18 concert, followed by "The Other Side" and "Don't Send Flowers" before taking off into uncharted territory.

Easton's new single, "Machinery," was released the day of the performance. "You've Had Enough" and "Fooled Around And Fell In Love" continued the strongly-paced set. "When He Shines" did not suffer from the tinges of ennui evident on "Modern Girl" and "Morning Train." Duty songs aside, Easton and the band were grooving.

"Madness," the title track from Easton's latest LP on EMI America, restored enthusiasm on-stage. The audience never lost faith. "Just Another Broken Heart" was arguably the best song of the set, with great backup vocals in a doo-wop vein. Covers of Kiki Dee's "Star," a Janis Ian tune and "Raised On Robbery" (with none of the too-remote air of Joni Mitchell's original) rocked out.

Outstanding guitar work sparked the excellent band. The sound mix was on the dry side, a perfect complement to Easton's voice. Hollywood took over for the encore, "For Your Eyes Only," which could hardly be seen through the fog and light show at the close of the 86-minute set.

CONSTANCE CRUMP



Billboard photo by Chuck Pulin
CLASH SRO—The Clash plays before a standing room only audience during a three-date stint at the Dr Pepper Music Festival in New York.

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New Disco To Open On Manhattan's West Side

NEW YORK—The Upper West Side of Manhattan will have a posh new discotheque/live music venue with the opening Friday (10) of Broadway 96, located at 96th St. and Broadway.

Though co-owned by Latin music promoter Ralph Mercado, the focus of the club will not be just Latin music. On Fridays and Saturdays there will be live entertainment.

According to a spokesperson for

the club, it will cater to an over 21-year-old crowd. Ticket prices may vary, but they are expected to average about \$12 per person. Capacity of Broadway 96 is about 1,200 persons.

Dance Trax

By BRIAN CHIN

Since most of the city (including myself) was running off to a holiday weekend at this writing, the news is all in a jumble and its quite unclear what the bigger hits of this week's bunch are likely to be. Therefore, we'll round up some business news first and run down new product below.

Besides Nancy Martin's "Can't Believe," now available in a tight, well-edited version on Atlantic/RFC, several other notable imports are active and likely to be released soon. I-Level's "Give Me" (Virgin U.K.), one of the most convincing street funk records out of England, has been signed by Epic and should be out domestically within a week or two; New York radio was already pounding it last week.

Epic has also signed Virgin's Culture Club, with release planned further in the future: their last 12-inch import was a terrific Latin disco cop ("I'm Afraid Of Me") backed with a wild reggae-dub rap ("Murder Rap Trap")—excellent. Blancmange's "Feel Me" (London U.K.) which has been available for a month or so, started popping recently; it's one of the least cliched of the last few months' electro-rock-funk records, which puts it in a very small class: PolyGram will release it shortly. (Though uncredited on the British edition, American John Luongo mixed.)

★ ★ ★

If anything, the biggest import activity in the last couple of weeks has stemmed from the sudden appearance here of Eddy Grant's much-sought-after "California Style," a true calypso song, urbanized with great inventiveness and ending on a throbbing break. Our source on Grant, however, insists that the grey-labeled copies of that song and "Time Warp," too, are bootlegs of the blue-labeled Ice U.K. originals. All the more reason for some smart label to sign up this talent and release his work properly.

Another case of almost-but-not-quite: Alicia Myers' "I Fooled You This Time" album (MCA) does not include the promised longer version of the locally huge summer hit, "I Want To Thank You," but a short single version. We liked two other left-field cuts on the album, both short: "Is It Really Real," which has an almost Philly offbeat, and a busy, soul-style "Gotta Get Away," but it's easy to foresee the sales of this new album split on account of the long version on the 1981 "Alicia" album. That's the end of that story, MCA tells us. (At least one 12-inch bootleg was selling around New York City.)

★ ★ ★

New records: Michael Wycoff's "Diamond Real" (RCA 12-inch) is an even-tempered cut from his last album, remixed extensively by Tee Scott: like Scott's redoing of Booker T.'s "Don't Stop Your Love," the cut gains great sonic depth. Commercial copies are backed with a lengthy instrumental that should have been on the promo 12-inch. Pee Wee Ford's "Be My Girl" (Streetwise 12-inch) has the jamming r&b ambience of the best Slave material, with a meandering high vocal lead and a tough bass bottom.

★ ★ ★

For fans of the female voice: Freda Payne, whose "In Motion" (Sutra 12-inch) is her first release in about three years, gets mellow production support from Edmund Sylvers, and sounds relaxed and poised. . . . Karen Young's "No U Turn"/"Expressway To Your Heart" (Atlantic 12-inch) reprises a great Philly oldie in electronic pop-funk style; it's a much tighter, tenser followup to the mid-charted "Deetour." . . . Alfie Silas' "A Puppet To You" (RCA 12-inch) sports an extrovert vocal from Silas and a showy break midway into the cut; again, the commercially available version includes an instrumental.

Michigan's Castle Farm

• Continued from page 45

Shea says this year the venue will add permanent rest rooms.

With Heart, Blue Oyster Cult, Ozzy Osbourne and the Go-Go's also appearing at the venue this summer, it's obvious that the booking policy of the Castle is heavily rock-oriented, though Shea says the

venue is also interested in other types of acts.

"Basically we do concentrate on rock, but we do try to be varied. We had Chuck Mangione here and the Oak Ridge Boys. But in general we draw best with mainstream rock. Our best shows have been with REO and Bob Seger," she says.

Billboard Dance/Disco Top 80

Survey For Week Ending 9/18/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	5	9	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	42	37	14	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WB1-23683
2	8	6	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	56	2	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	
3	3	11	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	44	35	13	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218
4	4	10	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	52	4	4	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001
5	1	15	SITUATION—Yaz—Sire (12 inch) BSK 0-29950	54	3	3	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139
6	6	9	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	47	51	7	CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369
7	9	7	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	48	38	19	DD WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969
8	2	14	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	57	3	3	DANCE DR DIE—Sweet Pea Atkinson—Island (12 inch) 0-99997
9	15	5	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	NEW ENTRY	NEW ENTRY	NEW ENTRY	IF YOU COULD READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)
10	10	17	COMBAT ROCK—The Clash—Epic (LP) FE 37689	NEW ENTRY	NEW ENTRY	NEW ENTRY	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul S9-376 (12 inch)
11	12	10	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	52	55	4	RADIO—Members—Arista (12 inch) CP-720
12	14	7	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)
13	11	11	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	54	58	4	LET ME FEEL YOUR HEARTBEAT—Glass—West End (12 inch) 22145
14	7	14	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	NEW ENTRY	NEW ENTRY	NEW ENTRY	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)
15	16	8	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	55	NEW ENTRY	NEW ENTRY	YOU TOLD ME YOU'D GIVE ME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)
16	19	9	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	57	59	2	LOVE ACTION—Human League—A&M (12 inch) SP 12049
17	17	8	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	58	60	3	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
18	22	7	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	NEW ENTRY	NEW ENTRY	NEW ENTRY	REALLY SAYING SOMETHING—Bananarama—London LLD 101 (12 inch)
19	13	18	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	59	NEW ENTRY	NEW ENTRY	MOVE ON/STREET PLAYER/MECHANIC—Fashion—Arista (12 inch) MINI CP-719
20	27	6	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	60	61	4	WRAP IT UP—Touche—Emergency (12 inch) EMDS 6529
21	24	13	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	61	63	2	THE CRACK—The Cosmetics—I.R.S. (12 inch) SP 7096
22	34	4	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	62	65	2	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
23	25	8	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	63	68	3	DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583
24	23	8	IT'S PASSION—The System—Mirage (12 inch) DM-4837	64	62	7	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721
25	31	6	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718	65	67	2	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFC 020
26	18	14	SO FINE—Howard Johnson—A&M (12 INCH) SP-12048	66	64	6	SHY BOY—Bananarama—London (12 inch)
27	20	12	DIRTY TALK—Klein & MBO—25 West (12 inch)	67	66	4	I MUST BE DREAMIN'—Wanda—Elektra 69998
28	21	13	SODNER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065	68	70	2	CONNECTING FLIGHT—Romanelli—21 Records T-1-0-301
29	39	5	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	69	72	2	YOU GOTTA GET UP—Majik—Gold Coast (12 inch)
30	50	2	DON'T GO—Yaz—Sire (LP cut) I-23737	70	71	2	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101
31	33	11	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) I-23694	71	28	16	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681
32	32	8	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961	72	29	16	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629
33	30	23	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	73	44	14	TEMPTATION—New Order—Factory (12 inch) Import
34	26	19	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	74	74	6	SHE CAN'T LOVE YOU—Chemise—Emergency (12 Inch) EMDS-6528
35	41	4	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017	75	45	9	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021
36	36	7	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008	76	49	15	DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716
37	47	3	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200	77	73	7	DO I DO—Stevie Wonder—Tama (LP cut) 6002TL2
38	40	5	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211	78	48	17	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105
39	46	3	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930	79	42	40	X-RAY VISION—Moon Martin—Capitol (LP) ST-12200
40	43	5	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978	80	78	7	
41	53	3	THE LOOK OF LOVE—ABC/Mercury (LP Cut) SRM-1-4059				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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King of Castles (Remix)—Vera
Stand Me Up—Punkin Machine
Just Be Yourself (Hot Trax Mix)—Nite Life Uni
Hot Plate 6
Follow the Brightest Star—Voyage
City of Night—Rational Youth
Passion (Remix)—Flirts

I'm So Hot for You—Bobby O
Can't Believe—Nancy Martinez
My Heart's Not In It—Brenda Jones
Dariadi La Da A Da—Tanya
Love Is Just A Game—Judy B
Do You Want To Funk—P. Cowley/Sylvester
Ask Me—Carol Jiani
Stoned Love—Sweet Brand
Make My Feet Wanna Dance—Motion
Love's Got A Hold On Me—Kelly Marie
Mama Told Me—Fantastique
Girls Are Back In Town (Remix)—Risque
Dirty Talk—Klein & MBO
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Impi—Impi
I Eat Cannibals—Toto Cosio
California Style—Eddie Grant
Today—Talk Talk
Hold Back The Rain (Remix)—Duran Duran
Nobody's Fool—Haircut 100
Paleshelter—Tears for Fears
Give Me—L Level
You Gotta Get It—Congress
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FIRM IS RENAMED TOWNSWAY MUSIC

Manilow Expanding Operations

LOS ANGELES—Barry Manilow is seeking to legitimize his publishing company, which has heretofore served as an exclusive publisher for his own compositions.

To this end, the company's name has been changed from Manilow Music to Townsway Music; it has acquired six songs by new outside writers, and its administration has shifted from Manilow's manager Miles Lourie to a full-time publishing rep, Eric Borenstein.

Townsway Music is part of Townsway Entertainment, a production company newly formed by Manilow. "Barry wants to bring ev-

erything in house," says Borenstein. "The publishing company is the starting-off point."

The Townsway catalog includes all of the compositions in Manilow Music and the earlier Kamikaze Music, which consists of tunes from Manilow's early days in New York. Manilow's first songs written directly for Townsway are "Some Kind Of Friend" and "Heaven," from his recently-issued EP, "Oh, Julie!"

Borenstein says Townsway's initial emphasis is on making deals for individual songs rather than signing the writers themselves. He adds that

a catalog acquisition is "not out of the question," but says the company took a pass on a Chinnichap deal.

Borenstein has re-demoed some of Manilow's songs in foreign languages for the benefit of foreign sub-publishers. In this regard, Borenstein says he's drawing on his background as a product coordinator in Arista's international department. For the past two years, he's worked directly for Manilow as an album and tour production associate.

The Townsway catalog includes a lot of songs that Manilow wrote but never included on his albums. Borenstein says Manilow is making demos of some of these tunes to assist him in getting covers. Borenstein has also re-demoed some of the older tunes to make them sound more contemporary.

Borenstein says that Manilow is writing more with outside collaborators, including Barry Mann & Cynthia Weil (Weil and Tom Snow wrote Manilow's recent hit "Somewhere Down The Road") and John Bettis. Manilow is signed to BMI.

PAUL GREIN

HELPS MUSIC USERS

U.K. Firm Specializes In Synchronization Rights

LONDON—A new company, aimed at helping music users to negotiate synchronization rights for films, commercials and video programs, has been created here by Martin Couche, a synchronization rights specialist who spent 11 years with the Mechanical Copyright Protection Society.

The new company, the Music Clearance Organisation, has grown out of Couche's former company, Associated Music Services, which came into being earlier this year.

Reason for the change, says Couche, is his discovery early in the life of AMS that the real need for guidance on synchronization rights negotiation lies with music users rather than publishers and record companies which are already well served.

Working with Couche in the new company are Chris Plumley and Norman Gordon Pilkington, with backgrounds in film production. Mike Plumley, who has been involved in the recording and publishing areas; and Paul Rodrigues, whose specialization area is publishing and copyright.

The MCO plans to relieve producers and agencies of the job of negotiating rights and to seek to keep fees down to "reasonable levels." Office of the new company is at 9, Macklin St., London, W.C.2.

MOST RECORDED AUSSIE SONG?

'Matilda' Notches 56 Covers

By GLENN A. BAKER

SYDNEY—With 56 known cover versions, Eric Bogle's "And The Band Played 'Waltzing Matilda'" has apparently captured the honor of being the most recorded Australian popular song, eclipsing Harry Vanda and George Young's "Love Is In The Air," which has been waxed by more than 50 artists worldwide.

Though now eight years old, this poignant song, administered by Larrikan Music, has only reached accepted standard status over the past two years, aided by the Australian movie "Gallipoli," which didn't ac-

tually feature the song but focused attention on its subject, the carnage inflicted upon Australian "Diggers," or servicemen, in Eurasia during World War I.

There have been foreign covers of the song by Rod McKuen, Donovan, the Dubliners (on five different albums), Makem and Clancy, June Tabor, the Furie Brothers, Priscilla Herdman, Alex Campbell, the Rovers, Danny Doyle and, currently in production in the U.K., Dame Vera Lynn.

The most offbeat version by British punk outfit the Skids, reportedly rendered the composer virtually speechless.

In Australia, major versions have come from Slim Dusty, Doug Ashdown, Robyn Archer, the Bushwackers, Pinchgut, Gene Fisk, Johnny Ashcroft, and Bogle himself.

(Continued on page 60)

George Fischhoff Keys In On Songwriting Success

By IRV LICHMAN

NEW YORK—By his own accounting, pianist/composer George Fischhoff has achieved Billboard charting for all nine of his instrumental recordings over the past eight years.

His ninth entry in the streak, "Pretty Kitty," culled from his first album for the Moss Music Group, has just emerged on the AC chart.

Although he has yet to fulfill his wish that he have a No. 1 Hot 100 single, Fischhoff claims that his income from ASCAP and BMI as a writer/publisher has grown to the point that it alone "could have supported me for the past several years." A second wish for Fischhoff is to achieve a long-running Broadway show. His first effort, "Georgy," based on the film "Georgy Girl," with lyrics by Carole Bayer Sager, had a short run in 1970. His latest project is "Sayonara," also based on a film, with lyrics this time around by Hy Gilbert. It's due on Broadway in the fall of 1983.

Fischhoff's instrumental recordings, fitted with such colorful titles as "Georgia Porcupine," "Piano Dancing" and "The Piano Picker,"

have appeared on a number of labels, including his own Lisa (named after his daughter), Columbia, Heritage, United Artists, GNP, PIP, Drive and now MMG.

"I'm waging a fight for the success of tuneful piano music," says Fischhoff, adding that he is his best radio contact man on all his recording projects.

Fischhoff switched from being a concert pianist to a pop composer in the '60s, later penning such hits as "98.6" (Keith) and "Lazy Day" (Spanky & Our Gang). Other efforts have been cut by Jay & the Americans, Gene Pitney, Brian Hyland, Jerry Vale, Perry Como, Vikki Carr, and others. Recently, he's had black chart success with Dorothy Moore's "1-2-3-You-And-Me" and, in country, Jimmy Arthur Ordge's "Stay Away From Jim."

In addition to his recording/composing activities, Fischhoff has performed 300 college concerts in 22 states.

Fischhoff is aware of the difficulty in getting covers of his works in this era of the artist/songwriter. And so, he notes, "George Fischhoff can't turn down a George Fischhoff song."



CHAPPELL CHAP—Nashville songwriter Jan Crutchfield, center, reviews lyrics for several new songs with his publisher, Henry Hurt, vice president/general manager of Chappell's Nashville division, and Cella Hill, Chappell's professional manager. Crutchfield recently signed a copublishing agreement through Unichappell for his catalog.

Print On Print

This new column is designed to highlight newly released music folios of particular interest. Such information should be sent to Irv Lichtman, Billboard, 1515 Broadway, New York, N.Y. 10036.

Chappell Music, the first to try a four-song "mini-folio" at \$3.95, is marketing, through its exclusive distributor Hal Leonard, a Human League release containing their A&M hit, "Don't You Want Me," along with their new single, "Love Action" and two album cuts, "Seconds" and "Things." Hal Leonard is also offering a book of vocal selections from "Cats," the hit British musical due here this fall. It's got a \$14.95 list. Other newcomers from the print firm include Paul McCartney's "Tug Of War" (\$8.95), "Neil Diamond's Greatest Hits Vol. II" (\$5.95) and Elton John's "Jump Up" (\$5.95). A mixed folio offering is "The Best Of The Country Super Stars," a piano/vocal/guitar compilation of 25 songs.

Carl Fischer Inc. offers piano versions of 30 rags, waltzes, two-steps and marches in "Scott Joplin Ragtime King" (\$7.95).

From Columbia Pictures Publications, the firm has, through its recent acquisition of Studio P/R, two "Giants Of Jazz" folios, "The Jazz Style Of Clifford Brown" (\$9.95),

featuring transcribed solos and examples of improvisational devices used by the legendary trumpeter, and "The Jazz Style Of Fats Navarro" (\$9.95), a similar concept in tribute to another trumpet great. Columbia has also become the exclusive distributor of "The Logical Approach Methods," with six folios in the first release, three volumes on the snare drum (\$5.95), two on rhythmic notation (\$2.95) and one on rock coordination (\$5.95).

Perna To Lead Austin Seminar

NASHVILLE—A two-day publishing seminar titled "Selling Your Songs Without Selling Out" will be conducted Sept. 19-20 in Austin.

Sessions on music industry business and politics will be led by Richard Perna of Music Publishing Consultants in Nashville. Perna handles the music catalog of RCA's Steve Wariner and Leon Russell's Teddy Jack Music, and has worked with Coal Miner's Publishing and Oak Ridge Boys Music.

Seminar participants will be eligible to win five free hours of studio time in Austin's Ruff Cedar Studios.

For more information, contact Perna at the Music Publishing Consultants office in Nashville.

COMPOSERS OF FRENCH HIT ON TRIAL

Court To Hear Plagiarism Case

By HENRY KAHN

PARIS—With more than three million disk sales in France alone to its credit, "Danse Des Canards" is set to attract a different kind of publicity when a French court eventually decides whether the credited composers are guilty of plagiarism.

The case, set for hearing early next year, is likely to be a confused issue, for there is more than one composer involved, and several adaptations of the number are listed.

The original title, with Tony Randall the composer, was "Danse Des Oiseaux," but it was only after the song was adapted by Belgian duo Georges Delfosse and Gigi Lionel, with consequent title change, that it caught on with a mass public.

Then Jean Constantin, a veteran of the French pop music world, and Norbert Clanzberg, alleged the Belgians had plagiarized the opening

bars, lifting them from their own successful title "Mon Menage A Moi." Constantin and Clanzberg demanded that their publishers, Editions Musicale Muridian, take legal action.

It's estimated that there are at least 300 different versions of the number worldwide.

In an effort to clear up the dispute once and for all, a jury of music experts was set up by SABAM, the Belgian copyright society, and they decided the only "resemblance" was in the first four notes.

Furthermore, the jury found that these same notes could be heard in "Der Ziguenerdaron," by the younger Johann Strauss, and in Wagner's "Lohengrin," as well as in the contemporary song "Si Tu Ne Me Laisse Pas," written by Pierre Delance and Gerard Lenorman, and performed regularly by Lenorman.

But the plaintiffs persisted in their

allegations and took the matter through to the pending court case here.

The stakes are high, in that Constantin and Clanzberg are claiming total rights on disk and sheet music sales. However, expert opinion varies greatly in these issues, and the general feeling in the music industry here is that the real winners will turn out to be the lawyers involved in a long and complex hearing.

For The Record

Phil Kahl, executive vice president of Big Seven Music Corp. and director of Planetary Nom Music, advises that Planetary Nom is a wholly owned company in the U.K. and not a subsidiary of Campbell, Connelly, as reported in Billboard, Sept. 4. Campbell, Connelly does, however, administer Planetary Nom in the U.K.

EDITORIAL

An Improved Department

By LAURA FOTI

Two weeks ago, readers discovered a number of positive changes in Billboard—all designed to serve its readers in a more meaningful and incisive way. That remodeling continues this week as the Sound Business section becomes Pro Equipment & Services.

Veteran readers of Billboard know that the magazine has had a long standing commitment to both professional and consumer audio industries. That coverage has incorporated professional audio equipment which serves recording studio, radio broadcast and sound reinforcement use; blank tape for pro, industrial and consumer applications; accessories, again for pro and consumer use; and the realm of hi fi audio components, specifically audiophile hardware and software. Stories and features about recording studios also found a home in Sound Business.

In fact, Billboard readers with sharp memories know that the magazine can proudly take credit for reporting first many of those related industries' developments. The magazine's early coverage of the new digital audio technology has made it an authority in that area, for example. And Billboard was the first trade or consumer magazine to "break" the Sony "Walkman" story. That total commitment will continue.

Billboard feels, though, that the heart of its audio coverage lies in the professional realm. Thus, this newly dubbed section will focus more in-depth in those areas.

Consumer audio—particularly audiophile hardware and software (including reviews), blank tape, accessories and such exciting new developments as the digital audio disk will continued to be covered—but in more appropriate of the magazine's geography. Blank tape promotions, for example, and accessories, which will continue to receive strong weekly treatment, have a stronger retailing focus, while audiophile reviews will find a new home adjacent to the regular LP review section.

Issues surrounding the Consumer Electronics Show will continue to provide the best up-to-date reports on that industry, while other key consumer and pro audio events will continue to feature in depth, expanded coverage.

Coverage of professional and consumer video hardware/software will continue to be found weekly in the Video section.

Laura Foti is editor of the Pro Equipment & Services department; she is based in New York.

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FOCUS ON DESIGN INNOVATIONS

Altec Lansing Co. Completes Seminars

ANAHEIM—The Altec Lansing Co. has just completed a series of two-day seminars in the U.S. and Canada designed for its sound contractors, theater sound dealers and independent acoustical consultants.

Conducted by top Altec marketing and product development personnel, the seminars dealt with innovations in sound system designs, with special emphasis on loudspeaker cluster design, loudspeaker layout for distributed systems, and architectural acoustics.

Original research carried out at Altec formed the base for the seminars. According to Bob Davis, vice president of professional marketing development for the company, the workshops utilized a case study method of instruction similar to teaching styles employed in schools of business and law.

He explains that Altec selected sound system case studies that gave seminar participants "hands on" experience dealing with "real world" acoustic design situations.

"Substantial technological assistance was provided through the use of Hewlett-Packard calculators with card readers and peripheral printers," states Davis. Software was provided and programmed by Altec, and participants were also invited to supply their own HP-41C and 41CV calculators.

The seminars were held in Irvine, Calif.; Oklahoma City; Itasca, Ill.; Atlanta; Elizabeth, N.J.; Dorval, Quebec; and Richmond, British Columbia.

In other Altec news, the company

will debut a new line of speakers at the upcoming AES show to be held in Anaheim in October. Among the products slated for introduction is a new generation of the firm's Mantaray constant directivity horn speakers.

The four new products in the Mantaray II line include horns with vertical/horizontal coverage patterns. Mark Ureda, Altec engineer, says that the new generation of Mantaray speakers has allowed his company "to significantly improve the low frequency loading characteristics of these horns, while maintaining precise directivity control superior to that found in radial and exponention-type horn designs."

Other products slated for introduction this fall include a line of midsize loudspeaker systems. Among them are the Challenger 1 and 2. The Challenger 1 is a two-way system with an eight-inch low-frequency driver; and the Challenger 2 which is also a two-way system, incorporates a 10-inch low frequency driver "and a number of Altec engineering advances."

Both loudspeaker systems are "closed-box" designs with specially manufactured Polyamide soft dome tweeters, and radial, ribbed-cone low frequency drivers.

The soft domed tweeters are said to incorporate an overhanging voice coil design similar to that of a low-frequency speaker. This allows for greater linear displacement with much less distortion than conventional designs, according to Altec engineers.

New Console Called Final Digital Link

LONDON—Neve International has developed a digital disk mastering console which, according to the firm's engineers, represents the final component in the digital recording chain.

The unit, model 9202 DDM, accepts and provides digital or analog inputs and outputs, and can be used with a conventional analog disk cutting lathe, or as a tape-to-disk transfer console for digital disks.

According to Tony Wrigglesworth of Neve, the development of the unit provides for digital signal processing and digital quality control from the studio to the final disk.

Wrigglesworth also states that advancements in digital technology allows the new Neve disk mastering console to be completely self-contained with integral delay facility and total memory capability.

He explains that full dynamic range control and equalization can be incorporated in each signal path, and that these processors may be switched either before or after the delay circuit.

Many of the features found in Neve's new multichannel digital audio consoles are incorporated into the model 9202DDM, including four-band equalizers with memorized control settings, and automated motor driven faders.

The software provided includes console self-testing facilities which are said to check that all functions are operating correctly on startup, or when requested to by the operator.

The signal processing circuits are all housed in one 19 inch rack mounted cabinet, and a modular system of building blocks enables the control desk to be configured to allow freedom of layout.

Meanwhile, this year's international orders for Neve products have topped the \$2.1 million mark, according to Wrigglesworth. Countries to which the firm's wide range of consoles have been shipped include Australia, Egypt, France, Netherlands, Japan, Spain, Sweden, and Syria.

EIA Issues Report On Stereo TV Sound

WASHINGTON, D.C. — The Electronics Industries Assn. (EIA) has finally released its long-awaited report on transmission standards for multichannel television sound.

The report, by the EIA's Multichannel Subcommittee, was compiled over a three-year period and comes in two volumes. The documents contain essential information, test data and studies and background information.

The EIA's Japanese affiliate, the Electronic Industries Assn. of Japan (EIAJ), in association with the Zenith Radio Corp. and Telesonic Systems, has already demonstrated systems that are said to be capable of transmitting stereo, as well as a separate audio program and an auxiliary service multiplexed on the aural carrier.

Complimentary copies of the EIA's report are available to interested parties, and comments are encouraged on the relative merits of the proposed systems. These comments will be considered when making the decision on which system should be recommended for adoption by the FCC.



JIVIN' JOHNSONS—The Johnsons, named Best New Bluegrass Band of 1981, recently recorded two singles at RCA Studios in Nashville. Left to right are David Johnson, Don Anderson, Melody Johnson and Jeff White.

Village Recorder Is Used For Broadcasts

LOS ANGELES—The Village Recorder studio based here is being utilized for the production of a series of live stereo satellite radio programs by the Global Satellite Network, also based here.

The production is the first of its kind at the Village Recorder since the facility expanded its operations to include radio satellite broadcasting, television audio post production and motion picture scoring.

The first program in the 80-minute series featured the Greg Kihn Band broadcasting live from the Village Recorder's Studio B, before an audience of more than 100 guests.

According to Joel Fein, studio manager for the Village Recorder, the Kihn show was heard by an estimated four million listeners in 45 cities. Stations to which the broadcast was beamed included KLOS-FM L.A.; WPLJ-FM New York; WYSP-FM Philadelphia; WKLS-FM Atlanta; WLUP-FM Chicago; WRIF-FM Detroit; WZFW-FM Dallas; KGB-FM San Diego; and WAVA-FM Washington, D.C.

Fein explains that the Village Recorder has had a pair of high audio quality phone lines installed in order to feed the satellite uplink point at KUSC-FM, which in turn feeds the stereo signal to the Westar Four satellite. The satellite beams its signal to FM stations across the country.

Fein says that each time one of the live stereo satellite radio programs is done, the Village Recorder "will turn its Studio B into a broadcast facility with everything done through the control room console." He adds that the studio has also installed a special "on air" monitoring system to eavesdrop on what home listeners are receiving. "In this way we can make sure that they are getting the

highest quality stereo sound possible," says Fein.

The Village Recorder's expansion into motion picture scoring is also paying off. The studio has already scored 20th Century-Fox's "The Entity," utilizing a synthesizer and a 30-piece string orchestra. Music for the film was written by Charles Bernstein, and recorded on a 24-track console, as the musicians viewed the action on a videotape synchronized with a multitrack recorder.

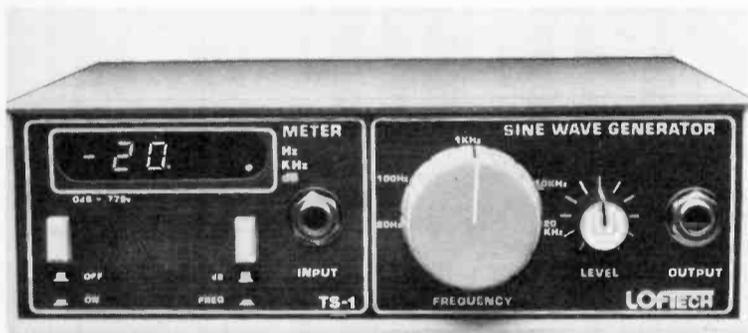
As part of the expansion into the field of motion picture scoring, the Village Recorder has installed Studer and other synchronizers which lock videotape and multitrack audio machines together for scoring sessions.

In addition to "The Entity," the Village Recorder has also scored "Looking To Get Out," from Lorimar Films, and "Evilspeak" from Coronet. The firm will also score "King Of Comedy," with Robert De Niro and Jerry Lewis, with music by Robbie Robertson. Robertson worked at the Village Recorder when he was a member of the Band.

In the area of television audio post production, the Village Recorder is working with Canyon Recorders, a video post production facility headed by Ed Lever.

According to Fein, the Village Recorder has leased its Studio C to Canyon on a longterm basis to handle sound recording for the syndicated tv series "You Asked For It," produced by Jack Smith.

Fein says that for tv audio post production, his company has installed five high quality phone lines that link the Village Recorder to Editel, a post video facility located in Hollywood. Editel assembles the completed programs.



LOFT TESTER—The Loftech model TS-1 is a multi-purpose audio test set which, according to its developers introduces a new concept in basic audio alignment, calibration and testing. The unit, with a \$249 price tag, incorporates an audio oscillator, a decibel meter and a frequency counter. A booklet is provided to show the user how to utilize the various functions of the unit.

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TEAC DECK—This Teac model V-2RX cassette deck is a top-of-the-line unit originally shown at this year's Summer CES Show. The unit incorporates both Dolby and DBX noise reduction systems, and features a three-head design to allow direct monitoring from the tape. It carries a price tag of \$520.

Fast Forward

Digital Seen As Audio's Future

By ALAN PENCHANSKY

CHICAGO—The '80s won't be a "groovy" time for audio. Instead, laser-read digital technology is taking over from Edison's mechanical needle-in-track sound recording system. By century's end, the analog phono disk and all other prerecorded music formats will have relinquished their place to this grooveless, noiseless computer-based process.

Digital recording was introduced in the recording studio 11 years ago in Japan (by Denon) and in 1977 in the U.S. (by Soundstream), and the home digital playback market has been seeded by the digital-analog hybrid phono disk. Now actual publication of music in digital form is here. This introduction more and more is being viewed by hardware and software companies as the most important recording industry development of the last 25 years.

Several digital audio disk systems were proposed. The victor, however, is the early leader, the Sony/Philips Compact Disc, a 4 1/2-inch diameter format which has received virtually unanimous backing from hardware manufacturers—a factor that bodes extremely well for a successful introduction.

The system's international launch is set for late 1982 and 1983 and barring a major short-fall in software supply, seems likely to go off as Sony, Philips and their licensees have planned. Sony's expenditure for advertising is expected to be a record sum, and all hardware manufacturers appear to be joining in a coordinated launch effort.

Other digital audio disk systems that may have life in them still are JVC's AHD (Audio High Density), and Digital Recording Corp./Soundstream's digital audio card, which the company has now trade named AudioFile. The JVC system is an audio adaptation of the company's VHD videodisk technology and the same player is used for both forms of entertainment. The design, however, lacks the compactness and portability of the Sony/Philips system, a factor that will permit the Compact Disc to go into car stereo and Walkman type portable players.

Few observers now give the Soundstream technology much chance either, although the system—a photo replication method which has yet to be demonstrated publically—is thought to outperform all other designs, and would permit less expensive software manufacture. Soundstream is too weakly capitalized to undertake development itself and negotiations with large companies have been fruitless to date. Ariola/Eurodisc, which is home to Soundstream's European recording/editing facility, recently lined up with the Compact Disc movement.

Sarason Liebler, Soundstream's chief executive, still insists the company can fight its way onto the market, and says negotiations with large manufacturers—both within the electronics field and without—are ongoing.

For now, however, digital audio disk and CD are synonymous. The total number of hardware licensees is more than 30 and one observer describes the product as "blessed," since format wars aren't likely to weaken the technology's impact as they have with the videodisk.

Compact Disc licensees include

Akai, Alpioe, Bang & Olufsen (Denmark), CBS/Sony, Clarion Radio, Crown, Cybernet, Dong Won, Dual, Fujitsu Ten, General Corp., Grundig, Hitachi, Matsushita, Mitsubishi, Marantz, Nakamichi Corp., Nippon Columbia, and Nippon Gakki.

Also, Onkyo, Philips, Pioneer, PolyGram, Sansui, Sanyo, Sharp,

NEC, Shin/Shirasuna, Sonopress, Sony, Studer-Revox, TEAC, Thomson, Toolex Alpha, Toshiba, Toshiba-EMI and Trio.

Among the latest developments in the launch is the movement of U.S. major labels into the digital disk fold. RCA Records president Robert Summer, in a recent Wall Street Journal article, endorsed home digital as the key to record industry revitalization, and at least one U.S. major now intends to begin pressing Compact Discs here in 1983.

Compact Disc negotiations for Warner Communications Inc. are handled by the company's technology specialists Jac Holzman. Ac-

cording to Holzman, the Compact Disc system is the only viable digital audio format at this time, and Holzman says WEA expects to begin disk replication by 1983.

He warns, however, that U.S. software input may be slow in developing due to the prolonged royalty hassle.

"WEA manufacturing is vitally interested in the Compact Disc," explains Holzman. "We believe this is a business, we believe it's going to be here for a long time, and we want to replicate our own disks."

Holzman, who expects a "trickle" of players to arrive before Christmas

and an "orchestrated launch" in 1983, is enthusiastic about the system's elegance and operating simplicity, and the way the new sound storage can hold up to rough handling unlike the LP.

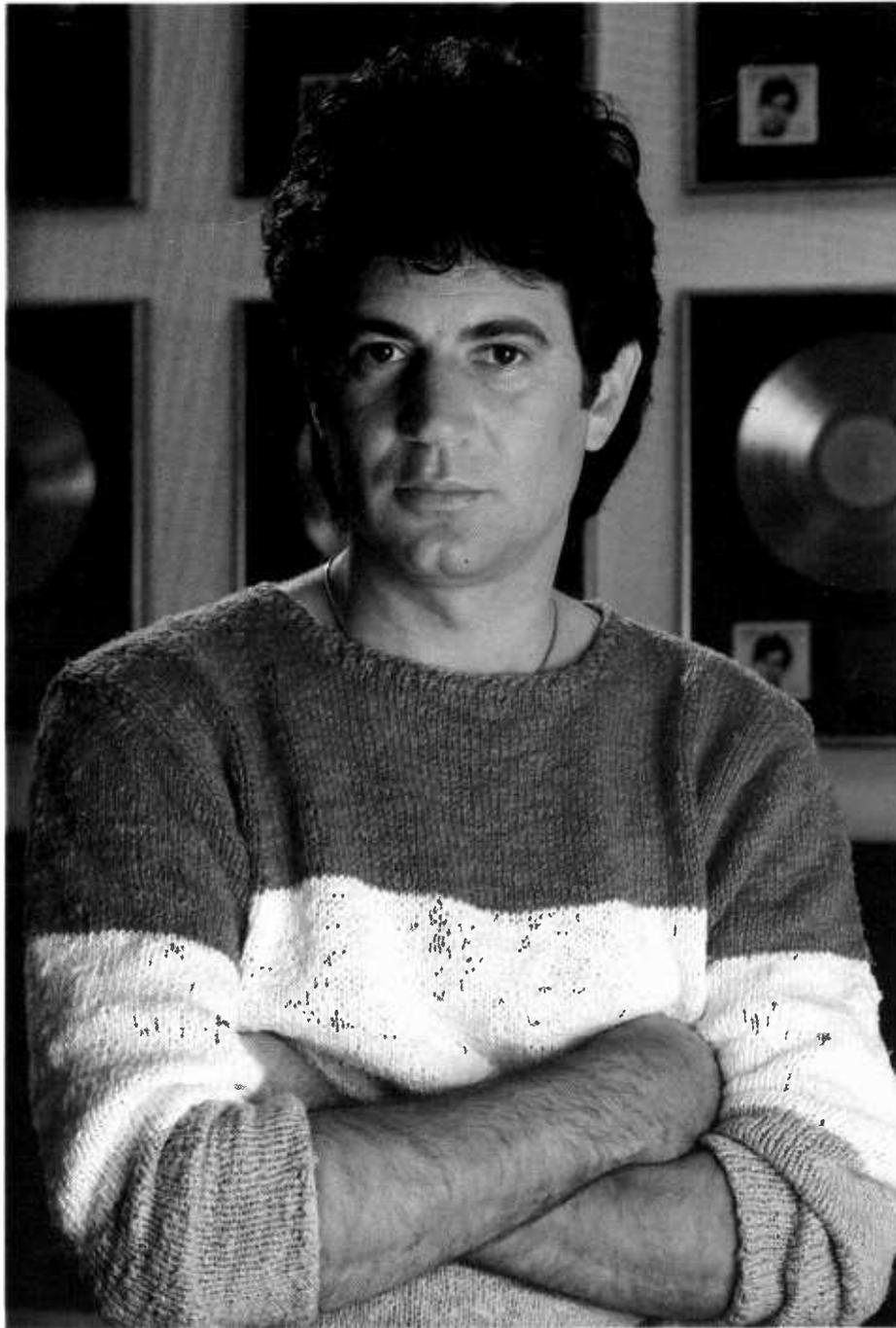
"It's a very transparent product—it functions very easily," he says. "Just stick the thing in the slot and program it anyway you like just like a microwave oven."

"You can scratch them within reason. You can put some fingerprints on it within reason. You can just wipe it clean. For once you might be able to let your child borrow your records."

(Continued on page 52)

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Pro Equipment & Services

Studio Track

By ERIN MORRIS

In New York City, at Counterpoint Studios, Alan "Rock" Wilk is cutting new tracks with producer Karen Irving Petersen and engineer Steve Teisch.

Effanel Music's portable 24-track system was flown to the west coast recently to join the Pat Metheny Group on tour for the recording of nine concerts to be used for a live LP on ECM. . . . The portable system is also being used with A Flock Of Seagulls in Boston, Jon Anderson in Asbury Park, Steve Forbert and Jerry Jeff Walker in New York. All recordings were engineered by Randy Ezratty and Gary Geller.

At Sundragon, Felix Pappalardi completing production on album with Contraband. Buddy Pollock is engineering with assistance from Jim McCarthy.

Tom Browne finishing new album for Arista/GRP at Secret Sound Studio. Producing the album are Dave Grusin and Larry Rosen. Behind the board is Scott Noll with assistance from Josiah Gluck and Nina Siff. . . . Terry Burrus also laying Arista tracks with producer Marcus Miller and engineer Jack Malken. Assisting is Siff.

Producer Tom Werman at the Record Plant mixing an album for the B'ZZ, who have recently

signed with Epic.

At Bearsville Studio in Bearsville, New York, Todd Rundgren currently recording his new solo LP with a release date of November. . . . NRBQ finishing first album for Bearsville Records.

In Briarcliff Manor, New York, at Wizard Recording, Columbia artist Al Di Meola mixing and producing live tracks with co-producer and engineer Dennis MacKay. . . . Tom Dickie and the Desires finishing Mercury tracks with producer Ed Sprigg and engineer Mike Scott. . . . Wizard finished installation of new Studer A 80 Mk III 24-track recorder, which will give the studio 48-track capability.

At Minot Sound in White Plains, Tony Frye finishing work on EP for Apple Pye Records.

In Philadelphia at Studio 4, Philip Nowlan completing work on single release for Edge. The project is being produced and engineered by

Dave Johnson. . . . Decil Parker cutting vocal tracks for Accord with Morris Bailey and Doug King producing and Phil Nicolo engineering.

Was (Not Was) saxophonist David McMurray producing Mr. Weird at RMJ Studio in Detroit.

. . . Norton Stern producing Jerry Carr for his Cherie label, Rick Kerr engineering. . . . Producer Ollie McLaughlin with gospel group the McAllisters. . . . Funk band Foreplay cutting tracks for their forthcoming release.

Also in Detroit at Tantus Studios, Full Force completing tracks for upcoming album with producer David Schreiner. . . . Percy Hargrove laying tracks with engineer Schreiner.

★ ★ ★

In Los Angeles, mastering going on at Kendun Studios includes Dusty Springfield's LP with producer/engineer Howard Steele for PolyGram. . . . John Ryan producing Santana album for

CBS. . . . REO Speedwagon with producers Kevin Beamish, Gary Richrath and Alan Gratz for Epic. . . . Billy Preston's new LP on Motown with producer/engineer Galen Senegal. . . . Producer Liam Sternberg working with Burning Rome on A&M. All projects mastered by Jeff Sanders and Lindy Griffith.

Editor's note: All material for the Studio Track column should be directed to Erin Morris at Billboard's Nashville office.

Fast Forward

• Continued from page 51

Explains Holzman, "It's certainly a friendlier product than the standard audio record. It's a less intimidating product."

One of the biggest problems facing the launch is the high software manufacturing defect rate in the debugging period and reports filtering back from Japan place initial rejection levels at about 80%.

According to Holzman, these manufacturing problems have been carefully studied. "Even though the technology is in place there are still learning curves," he explains. "Yes, there are going to be problems but they will be minimalized and are well within current capabilities." Holzman says production start-up in 1983 is looked for.

With the arrival of mass manufacturing economies, digital audio actually will become a less costly technology than analog, according to authorities. However, initial player pricing will be in the \$750 to \$1,500 range depending upon programming features, and software isn't likely to be seen for less than \$15. This will mean that audiophiles and professional audio users will make up most of the first year's market as interest and checkbook balances are highest there.

And some observers believe software initially will be channeled through hi fi shops, especially with a predicted limited availability of titles. Denon, which will offer both players and disks, plans this route, for example, and the company also has indicated it plans to begin marketing in time for Christmas.

The face is young, but the credentials show fifteen years of experience in the industry. In seven years with A&R Recording and eight years as an independent engineer and producer, Elliot Scheiner has worked with the finest: Jimmy Buffet, Donald Fagin, Roberta Flack, Foghat, Billy Joel, Olivia Newton John, Ricki Lee Jones, Phoebe Snow and Steely Dan. With two Grammys as proof of his engineering skills, he now spends about a third of his time producing.

ON METHOD

"All of my recordings have basically been very, very clean. I like everything that's on tape to be heard, without strain to one's ears. My method is to clean up everything and make sure that everything that was intended to be heard is heard. I guess that's carried over to production. I don't really want to be categorized as. . . 'Oh yeah, his stuff is real clean, it always sounds good.' I want to be able to make really good records of all types."

ON COMING UP

"I still feel the best way to learn about the industry is being in the industry. The recording schools teach basic fundamentals and that's OK. But it doesn't really apply. You have to go in there and experience it and get in trouble and work it out yourself. That's sort of how I grew up in the industry. I learned everything I know from Phil Ramone. But basically I started at the bottom and it was really the only way to go. It's a long process now days, but you learn a lot."

ON DIGITAL

"Well the first time I recorded in a studio with it, we were doing an overdub on a piano track and it was this wonderful grand piano, that sounded unbelievable in the room. We recorded it and I played it back for the first time digitally and it was like having my head under the cover of the piano. It's so real. It will have to get a lot more inexpensive to replace analog totally, but I definitely think that it's the future."

ON BAD EXPERIENCES

"There was a moment not too long ago when I got into the studio, producing and engineering, and I was really happy with what everybody was playing. The room sounded amazing that day. And when it came up to the first play back I was thrilled. We reeled back the tape and it starts to roll and it sounded terrible. There was no top end on the tape, the bottom end was ill-defined and I was embarrassed. We had a serious tape problem."

ON TAPE

"One of the maintenance engineers suggested that I try 226. The first playback just astounded me, I was amazed. The top end, the bottom end, everything sounded exactly the way I was listening to it when it went through the console. And I became a 226 freak after that. I can't be bought, so if I say I like 3M 226 it's because I believe in it. I really feel strongly about the tape and what it's done for me."

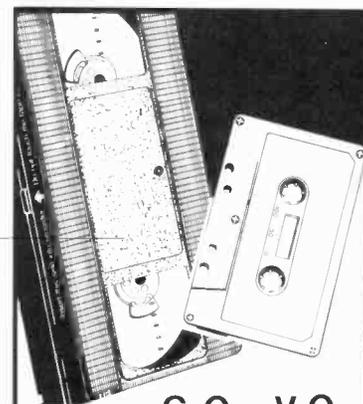
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NEW AND ESTABLISHED ACTS BEING BOOKED

Fair Circuits Still Going Strong

• Continued from page 45

About 25% of the company's bookings are for new talent, many in the fair market.

"Only one fair in 50 would book Hank Williams, Jr., George Jones or Johnny Paycheck," comments Jack Sublette, general manager of Top Billing International in Nashville. "Their image is too rough. But people like Jim Ed Brown and Bill Anderson are popular at fairs because they offer family class shows. You never have to wonder."

The agency is also pushing the Thrasher Brothers this summer, having showcased them at conventions. One Top Billing official says the booking of unknown acts into the fair market "is like our middle name," and Sublette agrees, although he notes that this year's season was off 40% for the company. Fairs which last year booked 10 acts for 10 days now ask for five acts.

"Many fairs have part-time talent buyers," he explains. "They don't necessarily keep up with who's having hits now, may not know who Razy Bailey is. How many hits has Boxcar Willie had? And a former top act who had one impact hit is remembered, too."

Bette Kaye Productions, Inc. in Sacramento has traditionally filled about 25% of its roster with new "bread and butter acts," as Kaye herself terms them. Four years ago, Bette Kaye became a founding part-

ner in Rete Corp. to concentrate on developing talent. She says the purpose of Rete (a medical word defining the human circulatory system) is to take artists off the one-night stands and move them onto a nationwide circuit, with the biggest percentage of dates being at fairs and parks.

This year, Kaye says, the company has booked 83 fair dates for Boxcar Willie, 75 for Sylvia, and 60 for Louise Mandrell. She and others in the firm attend 45-50 conventions per year searching for new talent, observe showcases at the International Talent Buyers Seminar and visit Las Vegas.

Kaye points to the San Luis Obispo County Fair in Paso Robles, Calif. as an example of a fair able to headline major acts such as Eddie Rabbitt, Kenny Rogers and Charley Pride without excluding "bread and butter" shows.

Maynard Potter, Obispo fair manager, contends that "entertainment has made this fair. In '68, 78,000 people attended for revenues of \$52,000. This year, 275,600 were there, a one percent increase over last year."

Working with a whopping \$451,000 entertainment budget, Potter booked such country acts as Gun-Shy, Kay Austin and Tammy Cline for shows on the three free stages. Ranges spanned from \$500 per day to \$1,000. In the paid grand-

stand, he booked Kenny Rogers, Eddie Rabbitt, Charley Pride, the Charlie Daniels Band, Roy Clark, Janie Fricke and Glen Campbell.

The North Carolina State Fair, on a limited state entertainment budget of \$80,000, books a variety of name acts and unknowns for its 10,000-seat free area and one outdoor stage. Middle-level artists such as Margo Smith, Johnny Duncan and Jim Stafford joined T.G. Sheppard, Dottie West, the Oak Ridge Boys, Eddie Rabbitt, Barbara Mandrell and the Statlers.

Entertainment director Barbara Williams finds low-cost acts, including local bluegrass bands, a necessity. "We obviously can't book everybody for nine days at \$40,000 each."



BAILEY AND GUEST—Joe Stampley, right, shares a joke with Razy Bailey as he tapes a guest shot on the Nashville Network's syndicated "Razy Bailey Show." The show will air in the fall.

LP 'Leftovers' Aren't Left Out 'Extra' Album Cuts Frequently Find A Home On Vinyl

By CARTER MOODY

NASHVILLE—It's hard to find much waste in this recording community's studio storage vaults. Even though Nashville's traditionally cautious producers generally cut two to four extra songs not used on the average 10-cut album, leftovers usually get served up on follow-up disks.

If not, the time and energy spent recording outtakes still is not a loss, most producers say, since it allows for experimentation in the creative process of molding artists' careers and styles.

Some see extra cuts as an economic and artistic safety net for future releases. And though some artists may be jittery about leaving tapes with record companies they may someday break from few label executives or producers feel it's a danger. After all, songs by Kenny Rogers & the First Edition held by Warner Bros. are not exactly hot items in a market attuned to Rogers' current work as a pop/country singer. The same is true for most other veterans who may have unreleased recordings in the vaults.

A few, such as Willie Nelson and Waylon Jennings, are known for marathon recording sessions that produce dozens of tracks. But officials with CBS and RCA say the two almost always use leftover material, and record huge amounts in the first place because they have near-total artistic control. The norm for most remains 12 to 14.

T.G. Sheppard has just completed 15 tracks for an upcoming LP that

will probably feature 10, according to producer Buddy Killen, president of Tree Publishing International. And even with this many done, Killen says he's "struggling" to pull 10 songs to fit the album's concept.

"You need to look for 10 special cuts on every album," he says. "I hate to see throwaway songs on albums. It doesn't cost much more to do extra, basic tracks, and you'll know then how they're all going to come off. Many times the leftovers are put on following LPs."

Sometimes, the surplus effort in the studio pays off with hits. Reba McEntire's current single, "I'm Not That Lonely Yet," which reached No. 3 in the Hot Country Singles chart, and "Today All Over Again," which hit No. 5 last year, were originally left out of the 10 first considered for their respective albums.

"A kind of spooky feeling" at the potential of additional tracks is what often convinces Jerry Kennedy, country division chief for PolyGram's labels and producer for McEntire, the Kendalls and the Statler Brothers. "You hate to play God and not record some songs that may be better than the 10 in the can," he comments. "So we'll spend the extra dollars if there's two or three more good songs being pitched."

However, Kennedy's usual intention is to have 10 good songs in mind before entering the studio. And PolyGram's Nashville office administrator and a&r assistant Trish Williams, who has kept an eye on recording account sheets for 12 years, notes that the Statlers and the

Kendalls consistently work with Kennedy on 10 tracks at a time, no more.

For Tom Collins, getting more than 12 or 14 under the belt would be ideal, if time and budgets allowed it. He wants to get as much recorded per unit of time and build catalogs for his artists—Barbara Mandrell, Ronnie Milsap, Sylvia and Steve Wariner, among others. Their rigorous performance schedules limit the periods each year when they can record. Jerry Crutchfield also views the two to four unreleased songs from his sessions as a "good investment" to draw from later.

Most agree that a willingness on the part of producers and artists to experiment in order to create a cohesive album is the cause of most surplus recordings.

Elektra's Nashville a&r director, Martha Sharp, points out that established artists can often cut 10 sides the way they want them, whereas newer acts may need 12 or more from which to choose 10 workable numbers.

If continued economic pressures do squeeze recording budgets enough to curtail Nashville's present 10-plus habits, at least one top producer will be prepared. Bob Montgomery has always produced only the songs to be used on his clients' albums, believing in selecting the right material before the start of sessions.

Harvest Jam Fest Is Cancelled For '82

NASHVILLE—Scheduling problems have forced cancellation of Harvest Jam II, originally set for October in Brewton, Ala. William Lee Golden of the Oak Ridge Boys, founder of last year's outdoor country music festival in his home town, says repeated re-scheduling of the Jam prevented the booking of desired talent.

In 1981, Harvest Jam drew over 30,000 people for six hours of music by the Charlie Daniels Band, the Oak Ridge Boys, Alabama, Sylvia and others.

Golden is now serving, along with Charlie Daniels, as co-chairman of Entertainment Expo '82 and this fall will devote his energies to this music/film/video trade show, set for Nov. 12-14 in Nashville's Municipal Auditorium. The exhibition, sponsored by the Nashville Music Assn., will highlight the product and business strength of entertainment in Nashville.

IN THE TOP 10 AFTER A DECADE

Raven Finally Makes It

NASHVILLE—"You're Playing Hard To Forget" isn't a song Eddy Raven is in any danger of forgetting—it happens to be the first top 10 single of his career. It's also the fourth charted cut from his Elektra debut LP, "Desperate Dreams," following "I Should've Called," "Who Do You Know In California," and "A Little Bit Crazy."

And, ironically enough, it's one of the few songs Raven has recorded which he didn't write.

Raven is no newcomer to country: in a decade-long Nashville career, he's recorded for ABC, Monument and Dimension, a small indie label formed in 1979 by Raven's manager, Ken Stilts. Yet he feels, the components never clicked until he signed with E/A in 1981.

He says a deciding factor in his decision to go with Elektra was the chance to record with producer (and label vice president) Jimmy Bowen. He credits Bowen with re-educating him in studio techniques and giving him more freedom with his recording. "Jimmy has shown me that you don't have to cut three finished sides in a four-hour session to make country records," Raven says.

Raven, whose Cajun heritage reflects his Louisiana upbringing, began his career as an artist and songwriter. Among his credits are Don Gibson's "Country Green" and "Touch The Morning," and Randy Corner's "Sometimes I Talk In My Sleep."

After a disappointing stint with ABC, Raven says he considered quitting the business. He was still writing for Acuff-Rose, however, and Wesley Rose encouraged him to approach Fred Foster at Monument Records. This led to another

recording contract and two singles, but still without noticeable impact.

One evening, the late Bob Luman, a friend until his untimely death in December 1978, called Raven on the phone. "He told me he'd been listening to my records," recalls the singer. "And he said he thought it was time I got myself together and started concentrating on making the kind of albums I was capable of doing."

Stilts decided to form Dimension Records in 1979 partly as a way of showcasing his artist. Raven released five singles for the indie, including "Sweet Mother Texas" and "Dealin' With The Devil." Coincidentally, the flip side of "Sweet Mother Texas" was "I Should've Called," which would eventually become Raven's Elektra debut and a top 15 single.

Raven is now working on his second Elektra album. He averages 150 days a year on the road with his band, booked through Jim Wagner's American Management in L.A. Though he's often paired with such headliners as Charley Pride or Tammy Wynette, Raven claims he's most at home in smaller clubs and honky tonks, where he can enjoy people's reaction to his music without the distance of an auditorium.

After a decade spent struggling for recognition, Raven still views his career with refreshing candor.

"I don't consider that I'm 'making a comeback,' even though I've been around for some time," he explains. Instead, he prefers to call himself a "developing artist," and is proud of the fact that this year, he was nominated by the Academy of Country Music as "best new male vocalist." He didn't win, but he isn't worried: "There's always next year." **KIP KIRBY**

'Kicker Kountry' TV Pilot Being Shot

NASHVILLE—The pilot for "Kicker Kountry," a proposed 13-show country music tv series, is being produced this month in New York's Ed Sullivan Theatre. Video segments will be included on Larry Gatlin & the Gatlin Brothers, Calamity Jane, Ricky Skaggs, Merle Haggard, Alabama and Earl Thomas Conley.

Producer and co-host George Jay Wienburg, currently president of Watercolor Productions and formerly a DJ at WKHK in New York, says the format of the shows will involve dance routines taped live in the 500-seat theatre, plus live and video documentary segments of country acts in concert, in the studio or at home.

The pilot and each of the weekly half-hour shows will be co-hosted by Wienburg and a country celebrity. Twentieth Century-Fox is set to syndicate "Kicker Kountry," Wienburg says, in what will be New York's first country tv series. He indicates the budget for the series is in the half-million-dollar range.

Director is David Grossman, whose credits include work for the Smothers Brothers show, and lighting in the theatre will be directed by Carl Vitalli of Imero Fiorentino and Associates.

Wienburg's past tv work consists of producing "Music, You're My Mother" specials, which starred Joe Cocker, Barbi Benton, Pure Prairie League and Earl Scruggs.

Billboard Hot Country Singles

Survey For Week Ending 9/18/82

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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	1	11	SHE GOT THE GOLDMINE (I Got The Shaft)—Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	35	25	16	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	68	51	17	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937
2	3	13	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	37	26	17	MAKIN' LOVE FROM MEMORY —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	69	80	3	SHE ONLY MEANT TO USE HIM —Wayne Kemp (D. Walls, W. Kemp) C. Quillen, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165 (Polygram)
3	4	2	DANCING YOUR MEMORY AWAY —Charly McClain (Chuck) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	38	49	3	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.)	70	58	6	BACK TO BELIEVING AGAIN —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Weik), BMI; Elektra/Curb 769995
4	5	14	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	39	48	4	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	71	76	4	ALICE IN DALLAS (SWEET TEXAS) —Myron Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)
5	6	12	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	40	46	5	EVER, NEVER LOVIN' YOU—Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	72	78	3	PYRAMID OF CANS —Mundo Earwood (B. Cannon, J. Colliery, J. Darrell) B. Cannon, B. Corbin, J. Darrell; Sawgrass, BMI/Saball, ASCAP; Primero 1009
6	7	10	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ideas Of March, ASCAP; Epic 03055	41	31	15	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	73	55	8	IF MY HEART HAD WINDOWS —Amy Wooley (R. Chancy) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084
7	8	12	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	42	52	3	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Litton, G. Nissenon; Blue Moon/Merilark/April, ASCAP; RCA 13246	74	61	7	GEORGIA ON A FAST TRAIN —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058
8	9	12	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	43	50	4	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Weik Music Group), BMI; MCA 52111	75	NEW ENTRY	NEW ENTRY	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214
9	10	10	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI; Warner/Viva 7-29980	44	32	10	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	76	84	2	STILL THE ONE —Thrasher Brothers (J. Foglesong) J. Hall, J. Hall; Siren, BMI; MCA 52093
10	11	8	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancy) S. Throckmorton; Tree, BMI; MCA 52095	45	34	11	LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	77	83	2	THE TROUBLE WITH HEARTS —Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Winder, BMI/Petewood, ASCAP; NSD 146
11	12	7	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	46	54	5	I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	78	NEW ENTRY	NEW ENTRY	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)
12	13	8	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	47	43	10	(I'M NOT) A CANDLE IN THE WIND —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	79	85	2	MEMORY MACHINE —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015
13	14	8	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	48	45	6	I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	80	NEW ENTRY	NEW ENTRY	THAT'S WHAT I GET FOR THINKING —The Kendalls (R. Dea, The Kendalls) T. Skinner, K. Bell, J. L. Wallace; Hall-Clement (Weik Music Group), BMI; Mercury 76178 (Polygram)
14	15	11	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	49	57	5	SOME DAYS IT RAINS ALL NIGHT LONG —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	81	60	17	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931
15	16	11	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967	50	66	3	SOUTHERN FRIED —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	82	86	2	LAST TRAIN TO HEAVEN —Boxcar Willie (J. Martin) G. Workman, J. Shuster; Column 1, ASCAP; Main Street 953 (Capitol)
16	17	7	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murteezongs, ASCAP; RCA 13286	51	42	14	DON'T IT BREAK YOUR HEART —Steve Warner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Weik Music Group), ASCAP; RCA 13308	83	47	9	I'M DRINKIN' CANADA DRY —Burrillo Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)
17	18	8	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	52	39	10	SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Stegall, E. Kahanek; April, ASCAP/Blackwood, BMI; Elektra 47469	84	NEW ENTRY	NEW ENTRY	ARE WE IN LOVE (OR AM I) —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) C. Quillen, D. Pritimer; Collins Court, ASCAP; Townhouse-1061 (Capitol)
18	19	12	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Beaud; MCA, BMI; Columbia 18-03073	53	62	3	BACK IN DEBBIE'S ARMS —Tom Carlie (G. Kennedy) T. Carlie, Opa-Iooka, ASCAP, Door Knob 82-180	85	89	2	TENNESSEE SATURDAY NIGHT —Roy Clark (R. Clark) B. Hughes; Rightsong, BMI; Churchill 94007 (MCA)
19	20	6	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancy) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	54	NEW ENTRY	NEW ENTRY	MADE IN THE U.S.A. —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	86	87	2	16 LOVIN' OUNCES TO THE POUND —Don Lee (D. Lee) D. Lee, B. Duncan, B. R. Jones, J. R. Halper; Maplesville/Fanior/Country Moon, BMI/ASCAP; Crescent 103
20	21	16	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Weik, BMI; RCA 13257	55	69	3	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; World Song, ASCAP; Epic 34-03212	87	90	2	HE DON'T MAKE ME CRY —Kippi Brannon (C. Howard, Jr.) S. Pickard; Tomake, ASCAP; MCA 52096
21	22	11	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	56	59	6	IT'S LIKE FALLING IN LOVE (OVER AND OVER) —The Osmond Brothers (R. Hall) R. Murrar, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969	88	NEW ENTRY	NEW ENTRY	IN BETWEEN LOVERS —Stephanie Winslow (R. Ruff) B. Stone; Rock Garden, BMI; Primero/Curb-1012
22	23	11	YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)	57	63	6	WALK ME 'ROSS THE RIVER —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	89	NEW ENTRY	NEW ENTRY	YOU TO COME HOME TO —Dean Dillon (E. Kilroy) C. Phillips; Char-Nela, ASCAP; RCA 13295
23	24	7	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Ian Crutchfield/MCA, BMI; MCA 52087	58	71	2	I WISH I HAD A JOB TO SHOVE —Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Antebellum, BMI; Churchill 94005 (MCA)	90	53	12	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070
24	25	5	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	59	NEW ENTRY	NEW ENTRY	STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203	91	64	17	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993
25	26	7	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	60	56	5	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	92	75	18	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield; House of Gold, BMI; Columbia 18-02854
26	27	9	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickers; Tree, BMI; RCA 13278	61	65	5	IN THE DRIVER'S SEAT —John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros. 03062 (CBS)	93	81	7	WAIT TILL THOSE BRIDGES ARE GONE —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035
27	28	4	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredi/Raindance, BMI; RCA 13294	62	74	2	SOME NEVER STAND A CHANCE —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285	94	91	16	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681
28	29	14	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	63	73	2	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	95	77	8	IF I EVER NEED A LADY —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)
29	30	4	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	64	44	13	SHE CAN'T GET MY LOVE OFF THE BED —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479	96	82	4	FOOL'S GOLD —Jimmi Cannon (S. Dorff) D. Stalker, S. Berg; Peso, BMI; Warner Bros. 7-29949
30	31	10	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	65	67	5	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	97	68	6	I AIN'T GIVING UP ON HER YET —Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Temar, ASCAP; Joe-Wes 81006 (MCA)
31	32	4	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	66	79	2	IF YOU COULD SEE YOU THROUGH MY EYES —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178	98	70	5	COULD IT BE I DON'T BELONG HERE ANYMORE —Margo Smith (B. Fisher) M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (NSD)
32	33	5	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	67	NEW ENTRY	NEW ENTRY	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184	99	88	3	LIVING MY LIFE WITHOUT YOU —Lobo (Lobo) J. Raymond, Lobo; Tree, BMI/Boo, ASCAP; Lobo-X
33	34	6	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Topage, BMI/ASCAP; Epic 14-03064	68	72	5	WOMEN IN LOVE —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Weik Group), BMI; Liberty 1469	100	93	17	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210

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).

Nashville Scene

By KIP KIRBY

After last week's column, in which we publicly pondered the plight of Elektra/Asylum Records which has ended up more or less "nomination-less" in the past couple of years' CMA balloting, our phone rang off the hook. Apparently, quite a number of people agreed with our curiosity about Hank Williams Jr.'s lack of qualification as a finalist for a CMA Award, and they too wonder why he doesn't show up anywhere on the final ballot.

On the other hand, however, some people misinterpreted our open questioning and were afraid we meant to revive the infamous "voting procedures hoopla" that accompanied a particular awards show two or three years ago. It was

certainly not our intent to indicate that this situation exists in the Country Music Assn.'s voting. In fact, some scouting on our part indicates that Elektra/Asylum may actually have signed up more members in the CMA than certain other record companies, thus scotching suspicion that Hank's no-show would indicate a dearth of Elektra members in the organization.

There are many factors which go into influencing the CMA membership when they sit down, pen in hand, to mark their ballots. We singled out Hank Jr., but we could also have pointed out that in terms of CMA Awards, Kenny Rogers hasn't exactly turned out to be a favorite despite his phenomenal success. Some acts, like Eddie Rabbitt, for example, seem to be consid-

ered "non-Nashville" and perhaps they suffer in the balloting accordingly. Some artists don't make a point of being publicly visible, don't do many TV shows, don't do interviews often... they merely put out great country records. These artists often don't show up, either, in awards nominations.

As a final note, we indicated that Conway Twitty seemed to have a better track record winning CMA nominations and awards as a solo act when he was on MCA. We should have clarified this: Conway has not been nominated for male vocalist of the year in quite some time, either as an MCA artist or now, as an Elektra artist.

Our apologies for ruffled feathers. Our original premise was not intended to reflect unfavor-

ably on the CMA, but rather to throw open some thoughts we have about the 1982 final ballot, and elicit reader response. In that, we succeeded beyond our expectations!

★ ★ ★

Two years in the making, with an impressive half million dollar budget to its credit, Drake-Chenault's "The History of Country Music" made its debut over the Labor Day weekend on national radio. More than 200 interviews were conducted for the 52-hour completed program, which is an in-depth historical perspective of country music's evolution.

Interviews for the project were conducted by Tom Thacker, a 12-year veteran of radio, and a

former producer of Mac Davis, Tina Turner and the Longbranch Pennywhistle Band (with J.D. Souther and Glenn Frey). Thacker took the assignment out of his enthusiasm for country music, although he was not a practiced interviewer at the time. (He says his major interviewing coup prior to this project was snaring Ronald Reagan with a microphone during the Republican candidate's gubernatorial race in California some years ago.)

Some 200 interviews and 18 months later, (Continued on opposite page)



The Rhythm & The Blues

Checking Out The Sounds Of Nigeria

By NELSON GEORGE

Due to Africa's growing impact on international politics and economics, interest in its culture is on the rise. Still, few Americans have heard any form of African music, and many have images of it based, to some degree, on racist stereotypes promoted by American films and television.

Mango Records, an independently distributed arm of Island, is one of the few domestic labels to have a regular series of African releases. These are not merely anthropological field recordings, but examples of contemporary African popular music. Volumes One and Two of "Sound D'Afrique," two excellent samplers of Afro-pop, were released earlier this year.

Even more impressive is a new album by Nigerian star Sunny Ade, which mixes such traditional African instruments as the talking drum with electric guitars and synthesizers. This innovative marriage creates a soothing, seductive, danceable sound unlike anything in American popular music.

Martin Messonier, the album's producer, has worked with African musicians for four years. He describes Ade as "the leading exponent of Ju Ju music, a traditional dance music based on the rhythms of Nigeria's biggest tribe, the Yoruba.



Each instrument plays like a drum, using a different rhythmic idea, with the talking drum as the basic time keeper, even when electric bass and trap drums are utilized."

Says Messonier, "Sunny Ade is quite successful. Like most of the major Nigerian stars he has his own record label, his own nightclub, and a large band consisting usually of over 20 pieces. Ade tries to integrate Western instruments like the synthesizer into his music without losing the traditional feeling. Too many bands there are beginning to sound just like American funk bands."

The impact of American music is blunted in Nigeria by a law that restricts the music of foreign instruments. "It is illegal to play any foreign instruments made after the law was passed, so most of the equipment there is old and outdated. The guitars there are just totally garbage." In response to this condition, a new form of pop music called fugi is gaining popularity. "It is only singers and drums, since the people cannot afford to buy domestically made instruments. In a music shop in Lagos a harmonica costs as much as \$150."

Quality studios are a rarity in Africa, according to Messonier. "Nigeria has two 24-track studios. Guinea has some good studios. But most are six or even one-track. In Togo the government has built a brand new 24-track studio with a fine French mixing board. Unfortunately, it is so wet and humid there that equipment has to be changed all the time. Pieces must be imported all

the way from France."

Still, Messonier says, these obstacles "don't stop the music in either the French or English-speaking countries. There is literally music everywhere in Africa." Most music in oil-rich Nigeria is heard at clubs owned by musicians or at "private" parties sponsored by members of the monied elite. "These parties are ways for the rich to show off for their neighbors," says Messonier. "As many as 5,000 people will turn out to eat, drink, and dance."

Nigerian star Fela was the target of brutal attacks from the Nigerian military in the mid-'70s due to his searingly political music. At the time, the Nigerian government was considered quite repressive. Today, Messonier says, "The country has a civilian government and there is a feeling of incredible freedom there. There is still a great difference between the rich and poor, but the atmosphere is much improved."

One area that hasn't improved much in Africa is record piracy. "It is unbelievable," says Messonier. "I remember visiting the Warner Bros. office in Nigeria and asking about release of a Prince album there. I was told it wouldn't sell there. At a local record store I found hundreds of copies and was told by the owner it has sold more than 10,000 bootleg copies in Nigeria."

Messonier is hopeful that Ade and his band will be able to perform in America sometime early next year.

★ ★ ★

Short Stuff: In a recent New On The Charts feature in Billboard about Legacy, it was mentioned that Deborah McGriff and Rita Saunders performed on the group's charted single "Word Up." It should be noted that both ladies are now signed exclusively to Becket Records and perform as the Jamaica Girls. ... William King of the Commodores has been racking up victories at celebrity tennis tournaments. He recently won the United Negro College Fund tournament in New York and the American Cancer Society matches in Atlanta. King is organizing his own celebrity tournament in Los Angeles for 1983. ... A Ben Ashburn Foundation has been established by the family of the Commodores' late manager. Contributions can be made to: Mr. G. Anthony Scheller, Martha's Vineyard National Bank, Vineyard Haven, Mass. 02568.

Cross-Complaint Filed By Teena Marie Vs. Motown

LOS ANGELES—In answer to an earlier Superior Court complaint, Tina Marie Brockert, also known as Teena Marie, filed a cross-complaint last week naming multiple defendants in a plea for \$5 million damages and \$25 million in punitive damages.

Motown, which earlier had accused the singer of contractual non-compliance, is named a defendant along with Jobete Music, Multi-Media Corp., Berry and Fuller Gordy, Lady Tee Productions, Winnie Martin doing business as Black Swan and Minnie Martin Management, and Ralph L. Seltzer. Seltzer, onetime international chief for Motown, is described as an Oregon resident and former Motown employee.

Brockert signed songwriter and artist pacts with Jobete and Motown, respectively, in April, 1976 at the age of 20. She claims she then was also coerced into a management pact with Multi-Media, a Gordy subsidiary.

Brockert also claims she was hoodwinked into a later management pact in July, 1978 with Martin, who got a 15% commission. The filing further alleges the cross-defendants set up Lady Tee as a corporation with Seltzer as trustee holding all shares of common stock for 10 years. Stock split had Brockert getting 75%, with Martin and Fuller Gordy splitting 25%. In 1980, the suit contends, Brockert signed for another seven years with Lady Tee. Throughout this period, it's alleged, the artist went along without outside legal advice.

The suit claims Motown's pacts

provided an artist royalty of 3% of retail for LP sales and 2% for pre-recorded tape albums. She was also overcharged for services, it's claimed. Brockert was allegedly paid approximately \$160,000 for aggregate sales of more than 1 million units over six years, the suit states.

She wrote Motown in May, 1982 claiming she was terminating her binders, with Motown countering she could not because she had not returned all items received from Motown.

The cross-complaint asks that Motown return all her masters.



FLAUTIST TIME—Arista/GRP artist Dave Valentin, right, chats backstage following his Bottom Line performance with Johnny Alan of WKTU New York, left, and GRP president Larry Rosen. The flautist is in New York to promote his new album, "In Love's Time."

Survey For Week Ending 9/18/82

Billboard Black LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	6	6	JUMP TO IT Aretha Franklin, Arista AL 9602	39	29	22	ALLIGATOR WOMAN ● Cameo, Chocolate City CCLP 2021 (Polygram)
2	7	7	ZAPP II Zapp, Warner Bros. 23583-1	40	35	23	NIECY Deniece Williams, ARC/Columbia FC 37952
3	2	16	THROWIN' DOWN ● Rick James, Gordy 6005GL (Motown)	41	32	22	D TRAIN D Train, Prelude PRL 14105
4	4	14	GAP BAND IV ● The Gap Band, Total Experience TE-1-3001 (Polygram)	42	41	13	WINDSONG Randy Crawford, Warner Bros. 1-23687
5	5	14	JEFFREY OSBORNE Jeffrey Osborne, A&M SP- 4896	43	44	5	CAMERON ALL THE WAY Rafael Cameron, Salsoul SA-8553 (RCA)
6	6	6	DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.)	44	43	21	REUNION The Temptations, Gordy 6008GL (Motown)
7	16	16	INSTANT LOVE Cheryl Lynn, Columbia FC 38057	45	58	2	CALL ME GOODIE Robert Goodie Whitfield, Total Experience TE-1-3002 (Polygram)
8	5	5	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic)	46	45	5	NOW IS THE TIME Lou Rawls, Epic FE 37488
9	5	5	THE REAL DEAL The Isley Brothers, T-Neck FZ 38047 (Epic)	47	47	26	WHO'S FOOLIN' WHO One Way, MCA MCA 5279
10	10	8	KEEPIN' LOVE NEW Howard Johnson, A&M SP- 4895	48	48	31	FRIENDS ● Shalamar, Solar S-28 (Elektra)
11	6	6	LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 6017ML	49	53	3	LI'L SUZY Ozone, Motown 6011ML
12	5	5	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram)	50	49	20	JI Junior, Mercury SRM-1-4043 (Polygram)
13	8	20	THE OTHER WOMAN ● Ray Parker, Jr., Arista AL 9590	51	NEW ENTRY	2	WHAT TIME IS IT? The Time, Warner Bros. 23701-1
14	4	4	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002-1 (Atlantic)	52	56	2	ALL NIGHT LONG Starpoint, Chocolate City CCLP 2022 (Polygram)
15	13	26	KEEP IT LIVE ● Dazz Band, Motown 6004ML	53	NEW ENTRY	2	ONE MORE MOUNTAIN The Four Tops, Casablanca NBLP 7266 (Polygram)
16	16	17	STEVE WONDER'S ORIGINAL MUSIQUARIUM I ● Stevie Wonder, Tamla 6002TL2 (Motown)	54	59	2	BODY TALK Imagination, MCA MCA 5841
17	14	18	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)	55	55	73	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)
18	18	11	WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic)	56	NEW ENTRY	2	GWEN GUTHRIE Gwen Guthrie, Island 90004-1 (Atlantic)
19	2	2	GET LOOSE Evelyn King, RCA AFL-1- 4337	57	57	57	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
20	20	16	STREET OPERA Ashford & Simpson, Capitol ST-12207	58	NEW ENTRY	2	NEW DIRECTIONS Tavares, RCA AFL-1-4357
21	19	19	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)	59	61	21	LOVE ME TENDER B.B. King, MCA MCA 5307
22	21	26	BRILLIANCE Atlantic Starr, A&M SP- 4883	60	63	2	VICTORY Midnight Star, Solar 60145-1 (Elektra)
23	22	14	I'M THE ONE ● Roberta Flack, Atlantic SD 19354	61	64	16	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
24	3	3	IF THAT'S WHAT IT TAKES Michael McDonald, Warner Bros. 23703-1	62	46	5	FIRST TAKE The Valentine Brothers, Bridge BR-101936
25	25	10	WE ARE ONE Pieces Of A Dream, Elektra 60142-1	63	NEW ENTRY	2	LOOKING OUT McCoy Tyner, Columbia FC 39053
26	2	2	CHANGE Barry White, Unlimited Gold FZ 38048 (Epic)	64	65	77	THE DUDE ▲ Quincy Jones, A&M SP 3721
27	31	4	LET ME KNOW YOU Stanley Clarke, Epic FE 38086	65	NEW ENTRY	2	TRUE DEMOCRACY Steel Pulse, Elektra EI- 60113
28	3	3	EDDIE MURPHY Eddie Murphy, Columbia FC 38180	66	66	12	WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
29	26	11	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297	67	51	9	STILL IN LOVE Carrie Lucas, Solar EI- 60008 (Elektra)
30	23	27	OUTLAW War, RCA AFL-1-4208	68	68	48	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
31	33	22	STRAIGHT FROM THE HEART Patrice Rushen, Elektra EI- 60015	69	54	17	LITE ME UP Herbie Hancock, Columbia FC 37928
32	34	32	DOWN HOME Z.Z. Hill, Malaco MAL 7406	70	50	11	ON THE FLOOR Fatback Band, Spring SP-1- 6736 (Polygram)
33	28	13	SOONER OR LATER Larry Graham, Warner Bros. BSK 3668	71	52	5	FANDANGO Herb Alpert, A&M SP-3731
34	24	12	HAPPY TOGETHER Odyssey, RCA AFL-1-4240	72	60	11	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
35	27	9	SO EXCITED Pointer Sisters, Planet BXLI-4355 (RCA)	73	72	12	CURRENT Healwave, Epic FE 38065
36	36	6	HOT FUN Dayton, Liberty LT-51126	74	67	53	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
37	37	10	AS WE SPEAK David Sanborn, Warner Bros. 1-23650	75	62	19	TUG OF WAR Paul McCartney, Columbia TC 37462
38	42	4	ALL NIGHT LONG B.B. & Q. Band, Capitol ST- 12212				

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

See Asia Language Programs For KALI

By EUNICE VALLE

LOS ANGELES—Radio KALI, one of this city's important Spanish language radio stations, may start broadcasting half of its programming in Asian languages if the FCC approves a request for the KALI frequency, made by Life Broadcasting Co. in 1980.

Life Broadcasting Co., which is owned by Frederic Osborne of New York, president of Auburn Cable Vision, and John Lee, a prominent Korean-born Los Angeles businessman, is conducting an investigation in the Hispanic community of KALI's response to the needs of its listeners. Company lawyers have met in Los Angeles with LAMU (the Union of Latin American Musicians), MAPA (the Mexican American Political Association), and owners of several small record companies to listen to their complaints regarding KALI. LAMU has, on several occasions since 1971, organized picket lines in front of KALI's main offices in Hollywood.

United Broadcasting, which owns Radio KALI, has contracted a group of Washington, D.C. lawyers on its behalf. According to the FCC, all the stations owned by United Broadcasting had their license withheld since 1968 due to FCC investigations of two of its stations (neither of which was KALI). The FCC's final decision, several months ago, favored United Broadcasting.

Life Broadcasting's Lee says that if he succeeds in acquiring 50% of KALI's stock, he plans to devote half of KALI's programming to Japanese, Chinese, Filipino, Korean and Thai language material; 40% of the programming would be in Spanish and the rest would be in English. There are currently no radio stations in the area with Asian oriented programming, although the Asian community is the fastest growing in Los Angeles, having jumped from 3% to 5% in the last decade.

U.K. Iglesias LP To Have English Vocals

MIAMI—Encouraged by his U.K. success last year with a Spanish language version of "Begin The Beguine," Julio Iglesias is releasing next month in Britain a special version of his latest LP with some of the vocals recorded in English.

This is not his long-awaited all-English language LP, which may include a duet with Diana Ross, but a version of the same LP the CBS artist is currently releasing in several international markets, with voice tracks in the appropriate languages.

Life Broadcasting's Lee says that if he succeeds in acquiring 50% of KALI's stock, he plans to devote half of KALI's programming to Japanese, Chinese, Filipino, Korean and Thai language material; 40% of the programming would be in Spanish and the rest would be in English. There are currently no radio stations in the area with Asian oriented programming, although the Asian community is the fastest growing in Los Angeles, having jumped from 3% to 5% in the last decade.

Alhambra Names Two Label Managers

MIAMI—The Alhambra Group has created two new label manager positions in its central Miami office: one for the EMI group, filled by Mercy Lopez and the other for the PolyGram group, filled by Miguell Estivil. Betty Diaz, who had been Alhambra's promotion and sales manager, is no longer with the company.

Alhambra's planned launching of a midline series from the Odeon catalog (Billboard, July 24) will include cassettes. In the Latin market, midline cassette retail for around \$4.98.

Lee Myles Sees Upturn In Latin Album Jacket Work

By CARLOS AGUDELO

NEW YORK—The artistic sophistication of Latin record covers is not far behind mainstream labels, claims Richard Miller, president of Lee Myles, a company that has been manufacturing covers for the record industry since 1952. "Ten years ago the Latin labels may have just wanted a lot of colors," he notes, "but now they are demanding better graphics, type design, etc."

"Until a few years ago, the artwork had to be done very cheaply. They spent under \$200 on a cover and that was it. But now we are beginning to see some of the Latin labels spending more money on art." Miller believes the expense is justified since record covers "are one of the very few cases of one art form selling another art form."

Though he admits the Latin record business is hurting, Miller believes it is still growing. "Records are still a great source of entertainment for Latin families," says Miller's partner and general manager of Lee Myles, Howard Joseff. "I expect business will take off very soon." The Latin industry represents 35%

That Japan has a thriving Latin music scene should not surprise anyone familiar with that country's remarkable ability to make all human endeavors its own. Still, hearing a Japanese voice entone Ruben Blades' "Pablo Pueblo" in Spanish, backed by a Japanese salsa band that can do Willie Colon down to the last lick, can make one's sense of geography spin into some fantastic pattern. It's like getting a side of sushi with your rice and beans.

Orquesta del Sol, on Japan's Discamate Records, does elegant covers of New York salsa hits and though they are a bit short on raw energy their ability to play in any of salsa's various orchestral combinations is stunning. And, they can play in *clave*. Will someone bring them to New York to test their stuff against the standards of this city's salseros? Hope so.

Naoya Matsuoka, in New York to record with the city's Latin musicians, doesn't want to copy salsa bands in the manner of Orquesta del Sol, some of whose members have been Matsuoka musicians, so he has opted for Latin/rock fusion. Matsuoka, a jazz pianist who dislikes modern jazz, turned to Latin music many years ago when he heard recordings by legendary pianists Noro Morales and Lino Frias and by Charlie Palmieri. (Matsuoka claims he does not understand Charlie's more famous brother, Eddie). Two years ago, Matsuoka was called to substitute for Tito Puente's pianist during the star percussionist's tour of Japan and his ties with New York's Latin music community began.

Through Puente and session work done with Conjunto Libre, one of New York's most respected salsa bands, Matsuoka has hooked up with the musicians for the next Warner Bros. LP: Ray Barretto, Jerry Gonzalez, Jose Mangual Jr., Francisco Centeno, Ray Maldonado and others. Puente did not make the sessions, a minus for album sales in Japan, where a heavy salsa sideman pulls in buyers, but a boom for the

Notas

international exposure of Nicky Marrero and Jimmy Delgado, who cut the timbales tracks.

Though critics complain that Matsuoka's music is not pure Latin, the pianist shrugs it off, claiming that Japanese listeners can't tell salsa from samba and that Latin/rock fusion is the best vehicle for real originality. There's talk of releasing Matsuoka in Latin markets and the pianist says he would like to perform in Latin America. Japanese salsa

may seem like a mere novelty, but watch out.

★ ★ ★

Tierra plans to record a Spanish language LP by the end of the year on its original label, ASI. A group like Tierra has to be marketed carefully, says ASI exec and Tierra's road manager Vernon Williams, pointing to the band's promotional campaigns in Spanish language publications and radio, media seldom reached by non-Latin labels.

SEPTEMBER 18, 1982 BILLBOARD

Survey For Week Ending 9/18/82

Puerto Rico Top LPs

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
2	3	MENUDO Por amor, Padosa 1012
3	2	ISMAEL MIRANDA Exitos de los 50, Fania 0798
4	4	EL GRAN COMBO Nuestro aniversario, Combo 2026
5	5	ROBERTO CARLOS Cama y mesa, CBS 12315
6	7	SOLEDAD BRAVO TH 1214
7	—	OLGA MARIA Amame, Musart 10819
8	—	OSCAR D'LEON El Discovolo, TH 2207
9	13	LUIS MIGUEL Un sol, Odeon 73189
10	—	DANNY RIVERA Gitano, TH 2163
11	6	FELIPE RODRIGUEZ 16 exitos, TTH 1830
12	—	MARVIN SANTIAGO El hijo del pueblo, TH 2210
13	—	LA PATRULLA 15 Sin tu carino, Artomast 2005
14	—	MIAMI SOUND MACHINE Le enamore, CBS 10025
15	8	WILLIE COLON Los 14 exitos, Profono Int'l 1402

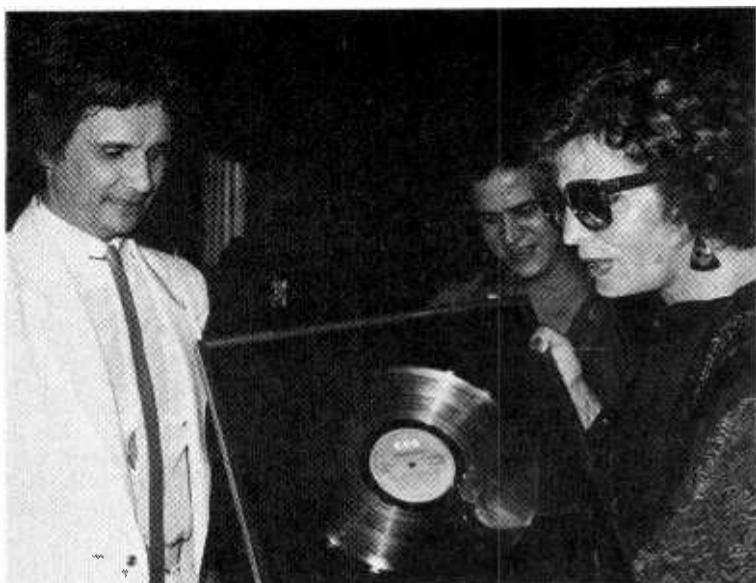
Survey For Week Ending 9/18/82

Billboard Special Survey Hot Latin LPs

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CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	1	—	JULIO IGLESIAS Momentos, CBS 50329
2	3	LOS YONICS Rosas Blancas, Profono 3074	2	2	JOSE FELICIANO Escenas de amor, Motown Latino 6018
3	1	JUAN GABRIEL Cosas de enamorados, Pronvo 0702	3	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
4	4	VICENTE FERNANDEZ Es la diferencia, CBS 20628	4	3	ROBERTO TORRES Charanga Vallenata, Guajiro 4013
5	8	LOS HUMILDES Quinto aniversario, Fama 617	5	—	OSCAR D'LEON Discovolo, TH 2207
6	—	RAMON AYALA Mi golondrina, Freddie 1240	6	9	RICCHIE E POVERI Sera porque te amo, Musart 14525
7	15	JOSE JOSE Gracias, Pronto 0701	7	4	ROBERTO CARLOS Cama y mesa, CBS 12315
8	—	MANOELLA TORRES CBS 20611	8	7	LUPITA D'ALESSIO Ni loca, Orfeon 5298
9	—	CAMILO SESTO Mas y mas, Pronto 0701	9	—	CHUCHO AVELLANET Yo siento y canto, TH 2204
10	5	ALBERTO VAZQUEZ 15 exitos, Telediscos 1024	10	14	PAPAITO SAR 1030
11	—	LOS BARON DE APODACA TH 2180	11	—	ALEJANDRO JAEN Prisa, Musart 1829
12	11	LOS BUKIS Profono 3050	12	11	SERGIO BACHELLI Dulce companera, Belter 330120
13	—	RIGO TOVAR Tropicalisimo, Profono 3085	13	13	CHRISTIAN Por tu amor, Peerless 2252
14	7	LUIS MIGUEL Un sol, Odeon 73189	14	—	LOLITA Atrevede, CBS 60320
15	6	RICCHIE E POVERI Sera porque te amo, Musart 14525	15	15	MADE IN SPAIN Disco Hits, Belter 330118

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	EL GRAN COMBO Nuestro aniversario, Combo 2026	1	5	LOS TIGRES DEL NORTE Carrera contra la muerte, Fama 615
2	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	2	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
3	4	ROBERTO TORRES Charanga Vallenata, Guajiro	3	9	RAMON AYALA Mi golondrina, Freddie 1240
4	—	SANTIAGO CERON Bueno de vicio, Salsa 134	4	15	LITTLE JOE 15 exitos rancheros, Freddie 1234
5	4	MENUDO Quiero ser, Raff 9085	5	7	ROBERTO PULIDO Envidias, Profono 3081
6	—	LUIS PERICO ORTIZ Yabroso, Perico 320	6	—	VICENTE FERNANDEZ La diferencia, CBS 20628
7	10	MIGUEL PROVENTUD Eres todo en mi, West Side 4151	7	14	JIMMY EDWARDS Tu prieto, TH 2165
8	12	FELIPE RODRIGUEZ Los 16 grandes exitos, TTH 1830	8	4	RIGO TOVAR 15 exitos, Profono 1504
9	8	JUAN GABRIEL Cosas de enamorado, Pronto 0702	9	—	FLACO JIMENEZ Pantalon Blue Jeans, Dina 1028
10	—	OSCAR D'LEON Discovolo, TH 2207	10	—	LOS HUMILDES De gira, Fama 617
11	—	TITO RODRIGUEZ 15 inolvidables exitos, West Side 4152	11	2	JUAN GABRIEL Ya no me vuelvo a enamorar, Pronto 0702
12	—	ISMAEL MIRANDA Exitos de los 50, Fania 612	12	12	MAZZ Command Performance, Cara 031
13	—	RICCHIE E POVERI Y pienso en ti, Musart 14525	13	—	LOS HERMANOS BARRON 15 exitos, Disa 120
14	—	PORFIRIO MOREL La Chilla, RIS 509	14	3	LOS CANDETES DE LINARES Un viejo amor, Ramex 1071
15	—	RODOLFO El de siempre, Fuentes 201388	15	10	RENACIMIENTO 74 Quisiera ser, Ramex 1070



PORTUGUESE FIRST—Roberto Carlos, left, receives a gold album for "Emocoes," from Portuguese recording artist Amalia Rodriguez during Carlos' recent tour of Portugal. It was the first gold disk presented by newly formed CBS Records Portugal (Billboard, June 26). Looking on is Carlos' aide Luis Fernando Rocha.

WEA Sets Disney Push In U.K. Marketing Campaign Includes Improved Markup

By PETER JONES

LONDON—WEA's hefty marketing push on the Walt Disney recorded catalog in the U.K., initiated partly to counter what it calls "trade cynicism" here about Disney product, features a 50% markup for dealers, plus a big cut in the usual 15% Value Added Tax payable on records and prerecorded cassettes.

The improved markup is available because WEA is aiming the first 21 titles in the Disney Storyteller series directly at the children's toy market, and toy retailing in Britain traditionally carries a 50% dealer margin.

Because the records and tapes are sold packaged with storybooks, the VAT rate dips to 8%, midway between the record/tape norm and the

zero rating on books and publications.

Stuart Till, WEA U.K. marketing chief, confirming the WEA licensing deal with Disney for the U.K. and Eire, says the campaign will be aggressive from the start.

He adds: "I know there is some cynicism about Walt Disney product, both among the record sales force and in the retail trade. But we're setting out to dispel these negative aspects about the product's selling power and status. These negatives quite honestly exist only because Disney material has not been handled properly in the past by other U.K. record companies."

The launch features four configurations: 7-inch mini-LPs, cassette, picture disks and 12-inch LPs. There will inevitably be direct competition between record dealers and toy retailers, there will be mail-order catalog action, and cinemas will rack Disney records and tapes to link with film presentations.

Meanwhile, details of a \$500 mil-

lion scheme to build a British answer to the U.S. Disneylands have been revealed here. The project, Wonderland Park, will be sited on 1,000 acres owned at Corby, in the Midlands, by British Steel Corporation. The developers, Group Five Holdings, are basing the scheme on the U.S. Disney centers.

The aim is to attract five million visitors to Wonderland each year. The main theme is to bring to life British nursery rhymes. But there will also be a massive concert area, plus a communications dome incorporating recording studios and computers.

Jeff Wayne, composer, musician and producer, is set to handle the musical side of Wonderland. His role is "actively to create and administer activities related to sight and sound."

He intends to commemorate "War Of The Worlds," his most successful album venture, with a Wonderland display based on the paintings that accompanied his multi-million-selling LP package.

Attendance Up 30% At Firato '82 Compact Disc Among Highlights Of Audio-Video Fair

AMSTERDAM — Final attendance figures from the Firato '82 audio-video fair, which closed here Sept. 5, show a 30% increase over the previous event, indicating that, despite economic recession, the hi fi and video markets remain buoyant.

The biennial show, which began in the '30s as a radio-based exhibition, has since grown into one of Europe's most prestigious audio-video fairs, second only to the Berlin Funkausstellung. This year, a total of 322,787 visitors came to the RAI Exhibition Complex between Aug. 27 and Sept. 5, compared with 244,777 in 1980. Daily admission was \$3 a head.

Influential in the high attendance was the amount of airtime granted the event by all nine Dutch broadcast organizations. More than 60 radio programs and six tv specials were transmitted live from the show

itself.

Highlights included Philips' demonstration of the Compact Disc, which will be in the shops here in March, 1983, and a cable tv experiment involving broadcasts from the European Intelsat and Russian Horizont satellites, beamed not only to the show but also to 290,000 Amsterdam households.

Part of the 5,000 square meter exhibition space was given over, for the first time, to a musical instrument fair known as Muziek Aktief, with keyboards and sheet music folios the main exhibits.

Most trade spokesmen expressed themselves well satisfied with the outcome of the Firato show, despite the defection of a group of 20 dissident companies who claimed stand costs were too high and the treatment given to hi fi unfair. These companies set up a rival event, Hi Fi

'82, which was held in the Novotel Hotel over the same days as Firato '82 itself. But although attendance to the rogue show was free, only about 10,000 visitors were attracted.

Video was the major feature of the main show, with attention and exhibitor effort concentrating particularly on portable VCR equipment and video games, both of which are areas of rapid growth here.

The first magazine for video retailers, Video Markt, recently went on sale in Holland, and with it the first top 50 video chart the country has seen. Introduced at the initiative of video distributor group NVVD, it is compiled on the basis of returns from 100 top retail outlets. The first edition shows feature films dominating, with Thorn's EMI "The Deer Hunter" in the top position and that company holding six of the top 10 positions.

23 Finalists Are Chosen For World Popular Song Festival

SEPTEMBER 18, 1982 BILLBOARD

TOKYO—Twenty-three finalists from 18 countries, picked out from 1,970 applicants from 49 countries, are participating in the World Popular Song Festival '82, to be staged in the huge Nippon Budokan Hall here, Oct. 29-31.

Seven other finalists will come from Australia, Indonesia, and Japan, chosen through national festivals. The Yamaha Music Foundation, which sponsors the annual pop music contest, says the 1982 finals are set for full national television transmission in Japan.

There are several teenagers

among the international participants, with Israeli Ronen Bahunker the youngest at 13. The others are Celine Dion from France, 14, Taffy McElroy from the U.S., 15, and Jade, 16, from the U.K.

Other international finalists set to appear are: Diana Pegueno, folk singer, from the Bahia region of Brazil; Bryan Adams, from Canada, a rock artist and songwriter; Richard Dewitte, from France, a former member of chart vocal group Il Etait Une Fois; and Riccardo Fogli, from Italy, former I Pooh vocalist, who won the San Remo Festival Grand Prix earlier this year.

U.K. Label Meetings Acknowledge Economic Realities

By PETER JONES

LONDON—As in every international music market, this year's final quarter is crucial to 12-month profitability for Britain's record companies, most of which held their annual sales conventions recently.

The essence of these meetings was much as in past years: emphasis on top name product and its sales potential, marketing and promotion campaigns, some substantial expenditure plans for prerecorded tape, and retail discounts for catalog buying.

Also strongly splashed in conference headlines were plans for a greater proportion of midprice product, plus considerable activity in the tv-advertised album sector.

But underneath all the "get-out-and-sell" motivation was the acceptance that the U.K. record industry has been drastically trimmed down and could still develop leaner profile, and the hope that the economies and cutbacks will lead to a way out of the recession.

Some majors took space in provincial hotels, with most conferences being more low-key than was the norm a few years back. RCA stayed put in its head office in London.

The bannered theme of WEA's meet was "Optimism." Delegates were warned of a wide-ranging belt-

tightening operation in the company over the next 12 months, but managing director Charles Levison said, "People have been telling us the music business is dead or dying. We don't accept it. There are more people today 'round the world listening to music. Our big problem is that our consumers have become manufacturers."

Urging the salesmen to lobby their Members of Parliament to push the industry case for a blank tape levy, Levison insisted: "Apart from home taping and piracy, there's still a vast worldwide market for music and records."

He went on: "The past excesses of the record industry have been eliminated. More realism is being shown by most skilled managers and lawyers in their negotiation of contracts. It's also being shown by artists who are realizing now they can't expect to be paid enormous sums of money before the record company has earned anything."

Levison claimed that WEA "has broken more U.S. acts in the U.K. over the past 18 months than any other U.K. company." The U.K. a&r team had been augmented to boost corporate commitment to breaking U.K. acts.

Upcoming WEA product includes new albums from Paul Simon, George Benson and other big

names. The label is also determined to break Marshall Crenshaw in Britain.

Don Ellis, RCA managing director, said at the company's conference: "For the first time in seven or eight years, RCA U.K.'s future is in its own hands and it doesn't have to rely on U.S. product."

He looked back to the 1981 conference. "Motown was about to link with us, Hall & Oates hadn't yet broken, Regard hadn't started, Bucks Fizz was seen as just another Eurovision Song Contest act and the joint venture video company hadn't been set up.

"Now Motown is successfully with us, Hall & Oates have broken, Bucks Fizz is widely established as a star act, Regard has started and the joint venture video company is winning through."

Ellis said he has his doubts about the view that the future of the record industry is in the cassette, but he added: "I am sure that its future does not lie with the traditional black disk. Whatever the format, though, we'll sell it."

Among RCA's pre-Christmas releases are "Kids From Fame, Vol. 2," tied in with a new television series of 22 weeks, and more reworking of the Elvis Presley catalog, with Vol. 2 of the EP Collection, nine packages in original covers in a lux-

ury binder. The fall campaign is bannered "Flying High."

The CBS conference was headlined "The Marathon," with the praises of the label's "marathon" talent roster sung. Paul Russell, new managing director, talked of the need for "empathy" as a key ingredient for music business success.

He said: "Busy executives in computer games or baked beans don't need empathy to be successful. They may be committed and dedicated to their success as individuals, but they don't need empathy. They don't need the ability to distinguish between baked beans and music, the difference between a product and art."

CBS is pushing its "Nice Price" product successes, moving more big names into this field, including Bruce Springsteen, Simon & Garfunkel and the Clash in the pre-Christmas build-up. Cadenza is a new series of classical material in the "Nice Price" range. Abba, the Nolans and Shakin' Stevens are to be tv-marketed via new albums.

At the EMI Records U.K. international conference, Richard Lyttelton, international director, said: "We meet at an extremely troubled time for the whole industry. After the successes of last year, we're again facing the problems of declining markets, consumer confusion over

different and new hardware configurations and the continuing onslaught from home taping.

"It's up to us all to throw off the mantle of parochialism and contribute together to shape the future of our business. We must remind ourselves that we're not so much a record company committed to selling plastic disks as a music company.

"Music is our product. It is our music and our ability to react to change which provides the key to the future."

He noted the achievements of EMI Australia with Duran Duran, EMI America with Sheena Easton and the European companies with Iron Maiden.

Amid new product from big names like Olivia Newton-John and Paul McCartney, EMI delegates learned of "The Royal Philharmonic Plays Queen," to be the first EMI album to be promoted and advertised on the new Channel 4 commercial television network starting here in November, plus a Beatles "Greatest Hits" package which puts together the group's 26 hit singles on the same LP for the first time.

The PolyGram group here opted for a low-key conference, deciding, in the firm's words, to "let the records speak for themselves."

A.J. Morris, Polydor managing di-

(Continued on page 62)

IN SUBMISSION TO U.K. GOVERNMENT

Musician Union Backs Tape Levy

LONDON—Support for a campaign for a levy on blank tape to offset the effects of home duplication comes from Britain's Musicians' Union in a submission to the U.K. government in response to its Green Paper consultative document on copyright law reform.

In a nine-page outline, John Morton, general secretary, notes that the union shares the concern and regret expressed by the British Copyright Council and the British Phonographic Industry (BPI) at the "negative tone" adopted by the Green Paper on home taping.

In urging the government to reconsider the question of a levy, the union submission also calls for performers' protection to be brought into line with copyright in the matter of home taping by removing from the performers' protection acts the exception permitting recording for private and domestic use.

"It seems particularly inequitable that performers should be unprotected against home recording in view of the fact that the main purpose of the activity is to obtain—at low cost—a particular performance rather than a single 'work,'" the document maintains.

In a reference to the union's involvement with the BPI and the Mechanical Rights Society in a campaign for the introduction of a levy, the union welcomes the proposal that part of the proceeds of such a levy should go into a trust fund for the support of new performances, including new recordings. "Such a measure would be a valuable addition to new investment in music performance and would assist in maintaining and creating employment in a field that is notorious for insecurity."

Greek Labels Agree On Need For National Chart

ATHENS—After years of being unable to measure the in-store success of their releases, the major Greek record companies are in agreement on the need for an objective and authoritative chart for this country—if not on how to put one together.

So far, the few listings carried sporadically in the music press have carried little weight. The most consistent effort made over the years, an unofficial chart published monthly in Pop And Rock magazine, has been criticized here as being unprofessional and biased.

Large rating and market analysis organizations, such as Neilsen and Icap Hellas, have volunteered to help out, but the cost of carrying out and following up on a true representative sampling of retailers has been reckoned too high for a depressed record industry.

Makis Matsas, chairman of Minos Matsas Records, says: "The marketplace could well improve if an objective and widely-read chart existed here."

He claims to be getting requests from the foreign labels he distributes here, asking for the Greek chart positions of various international releases. "When I tell them there's no chart, they find it a situation difficult to understand or accept."

The more serious retailers use Billboard's charts as information base and a promotional tool where possible, but even these charts can't

The union submission "shares the general astonishment" at the statement in the Green Paper which implied that home video recording was not detrimental to commercial interests.

"The growing practice of private recording in the audio-visual field," the union claims, "not only undermines the emergence of a British videogram industry but also affects the commercial interests of the producers of multi-media films."

The submission repudiates the Green Paper claim that video recorders can do no more than record television broadcasts, and points out that it is a simple matter to duplicate videocassettes by linking two VCRs together.

Elsewhere in the submission, the Musicians' Union calls for the establishment of performers' rights, pointing out that the status of artists is lagging behind the general advances of technology, the development of mass communication media and the means of mechanical reproduction of works of art and of per-

formance.

The union expresses disappointment that the establishment of a performers' right does not appear to have been taken into account by the government.

On the subject of broadcasting and diffusion, the union declares its staunch support for the position taken by the British Copyright Council in its submission to the government last December.

This argues that the "up-leg" transmission to satellite must be controlled in order to give effective protection to rights owners and condemns the Green Paper's argument that cable companies are free to operate transmissions of copyright owners' works without any liability to pay fees to the owners.

The submission points out that the inter-governmental committee of the Rome Convention has recommended that national laws should treat cable diffusions as equivalent to broadcasts, and the union urges this approach on the government.

MOST RECORDED AUSSIE SONG?**'Matilda' Notches 56 Covers**

• Continued from page 48

Ironically, the only chart action in Australia has been by Ashdown's version, which achieved a relatively minor rating.

But Bogle has a tremendous success record in his native Ireland. He's had three chart-toppers: the Makem and Clancy version of "And The Band Played 'Waltzing Matilda,'" No. 1 for a total 28 weeks; the Furey Brothers' treatment of

"No Man's Land," which sold more than 100,000 units; and Danny Doyle's recording of "Leaving Nancy."

"No Man's Land" is currently chasing "And The Band Played 'Waltzing Matilda,'" in the cover version stakes, with some 25 treatments in Australia alone.

Bogle, now 37, came to Australia nine years ago. He's been nurtured ever since by Warren Fahey, a noted folk and ethnic music fan here, who heads up the Larrikan group, which comprises a record company, distribution network and music store.

Larrikan has recorded Bogle on three albums, the first of which has gone gold. But it is in the music publishing area that Fahey's faith has been best rewarded. Larrikan Music, which administers "And The Band Played 'Waltzing Matilda,'" is represented in the U.K. by EMI Music and in North America by Morning Music. But the much-covered song itself is controlled in the U.K. by Robertson Brown Music.

reflect Greek sales.

One idea about to be tested is to split the costs of market research with the state-run ERT radio network. Other executives are thinking along the lines of pooling the labels' individual chart estimates and working out the average among the competing claims.

Questions Remain About Montreux Festival

MONTREUX—The 16th Montreux Jazz Festival may have been, both financially and artistically, the most successful one ever. But the Swiss record industry still harbors doubts about how much impact the annual event has on the sale of records.

This year's festival featured a total of 60 bands and 600 musicians from all corners of the world. The two-week program included free afternoon concerts by 35 specially invited bands.

For the first time, Swiss television presented 13 late-night festival programs. In addition, Swiss radio broadcast festival specials on a daily basis.

Concerts featuring jazz, blues, Latin, rock and reggae drew capacity audiences. Some 500 representatives of the national and foreign media were on hand. Record companies had plenty of opportunities during the festival to lay on special showcase parties for catalog artists.

But local record companies remain unconvinced about the festival's value.

Aneliess Haphan of CBS Switzerland says: "Basically the festival is a matter of prestige, for artists and record companies. Rarely does it have any impact on Swiss record sales. This year we've had the bonus of live television, so I may have to revise my opinion. We'll have to see how record buyers react."

Teddy Meier, EMI executive, says: "The festival has changed its character over the years. From being a jazz event, it's grown into a kind of general music festival, attracting all kinds of audiences."

"Our position, too, has changed. In the old days, musicians, press people, record company representatives and so on joined one big music family on a musical holiday in Montreux. We had time to build contacts."

"Now we're all on the run. The leisure element is out of the program." Meier notes that, in the past,



Billboard photo by Jean-Paul Jaccoud

FRENCH CONNECTION—Ruben Blades, center, pays a surprise visit to Ray Barreto, left, who was performing at La Chapelle des Lombards in Paris. Joining in the set are, from left, Ray Martinez, Luis Gonzalez and Azuquita. Seated is percussionist Patato.

JVC Holland Mounts TV Ad Blitz

AMSTERDAM — JVC here marked the week of this year's Firoto '82 audio fair with an unprecedented tv advertising blitz designed to boost consumer awareness of the Japanese company's hardware.

The Firoto event took place Aug. 27-Sept. 5 in this city's RAI exhibition complex, and during five days of that week, JVC Holland screened a series of two-minute commercials (something unprecedented in Dutch tv), spending its entire year's advertising budget in the process.

Each of the five commercials contained street interviews and a quiz on JVC product. They were supported by ads in many hi fi magazines and daily newspapers, together with a retail campaign involving all JVC dealers.

Indications are that the advertising achieved the desired impact. In 1978, only 6% of Dutch people interviewed had heard of JVC audio equipment, which is imported here through EMI. Now, according to a survey, over 70% know the name.

\$1 MILLION INVESTMENT**TDK Sponsors Dutch Soccer Club**

By WILLEM HOOS

AMSTERDAM—Blank tape manufacturer TDK is sponsoring Amsterdam-based soccer club Ajax, last season's Dutch league champions, to the tune of roughly \$1 million over the next three years.

The ministry of cultural affairs, which handles most sports activities in Holland, finally gave its consent to Holland's leading football clubs receiving sponsorship as of the start of this season.

Top club PSV is being sponsored by Philips, with Sony and AKAI sponsoring, respectively, AZ '67 and Excelsior. Silver, a Dutch importer of Japanese video equipment, signed to sponsor Vitesse, but it was a short-lived pact, as the company recently went bankrupt.

Players in the sponsored clubs wear shirts emblazoned with the name of the sponsoring company. It's estimated by the national football association here that a total of around \$1.2 million is involved in direct sponsorship for the coming season.

TDK was recently involved in sponsoring part of the Rolling Stones' European tour, to the despair of many sectors of the record industry in continental Europe.

Industryites were critical of the Stones' management for making a deal with a blank tape manufacturer whose product is seen as stimulating a home taping "industry" that is causing the record business headaches.

record companies took on whole evenings to show off their artists. "Now many Swiss record companies are losing interest, and just doing the job at the festival for their head offices. We used to work at full power promoting our respective catalogs."

The question marks over the festival are multiplying. Some local companies are apparently not interested in having their international artists at Montreux. Others feel they don't have enough influence on the final selection of artists.

For some years the Swiss record industry has carpied about the reluctance of festival organizer Claude Nobs to include Swiss acts in the main programs. Nobs took notice last year and showcased the Swiss Radio Big Band, Andreas Volleweider and Marco Zappa. This year he featured the Swiss Jazz Quartet and Ping Pong.

Is this helping the Swiss record industry change its mind about the fes-

tival? EMI's Meier remains critical: "I can't see any advantage of a Montreux appearance compared with, say, a sold-out Zurich concert—a big gig in the major Swiss city which is also the musical trendsetting center."

"Jazz is a separate entity. Today, Swiss rock and pop artists have better opportunities to play gigs elsewhere in Switzerland. For them, there's no special benefit in being staged in the Montreux festival."

"The jazz musicians have fewer opportunities to play major gigs nationwide. So Swiss jazzmen are justified in complaints about their lack of exposure in the Montreux festival."

Adds Meier: "I don't think Claude Nobs is really looking for close contacts with the local record industry. As director of an international festival, he has to operate on an international basis, but I have often wished he'd take more notice of our industry's needs and requests."

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BRITAIN

(Courtesy of Music & Video Week) As of 8/28/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Britain including 'Eye of the Tiger' and 'Save a Prayer'.

Table with columns: This Week, Last Week, Song Title, Artist. Lists hits in Canada including 'Talking Back to the Night' and 'The Message'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 9/11/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Canada including 'Eye of the Tiger' and 'Jack & Diane'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/13/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in West Germany including 'Adios Amor' and 'Abracadabra'.

Table with columns: This Week, Last Week, Song Title, Artist. Lists hits in Japan including 'Zauberstab' and 'It Started with a Kiss'.

JAPAN

(Courtesy Music Labo) As of 9/13/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Japan including 'Matsuiwa' and 'American Fool'.

Table with columns: This Week, Last Week, Song Title, Artist. Lists hits in Italy including 'Nupe Man' and 'Best'.

ITALY

(Courtesy Germano Ruscitto) As of 9/6/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Italy including 'Avrai' and 'Bravi Ragazzi'.

SWEDEN

(Courtesy GLP) As of 9/1/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Sweden including 'Cat People' and 'Abracadabra'.

AUSTRALIA

(Courtesy Kent Music Report) As of 9/13/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Australia including 'Abracadabra' and 'Eye of the Tiger'.

ISRAEL

(Courtesy IBA/Reshet Gimmel) As of 8/22/82

Table with columns: This Week, Last Week, Song Title, Artist. Lists top hits in Israel including 'Abracadabra' and 'Da Da Da'.

REPORT CALLS FOR CUTBACKS

Concertgebouw Future In Doubt

• Continued from page 39

around \$15 million in the first year. Sjoerd van den Berg, commercial advisor to the Concertgebouw, says the ensemble had just under \$5 million to cover the 1981-82 concert season, the money split between the government and the Amsterdam

municipality.

The orchestra gives around 100 concerts a year, around 20 outside Holland. Two full international tours are made annually. Musicians on the current 116-strong roster come from more than 10 different countries. The majority of non-Dutch players are from Japan and

the U.S.

Sjoerd van den Berg, while accepting that these are tough times for the music business in the Netherlands, insists the orchestra has been making steady economies already, to the tune of around \$200,000 for 1982.

One result, he says, is that the orchestra has not been able to invite top musicians to appear as guest conductors. "A top man would want around \$8,000, including rehearsal time, and we can pay only half that, so we don't use the expensive conductors, and in a way that's another basic loss of quality."

While it awaits the outcome, the Concertgebouw is off on an 18-concert U.S. tour, starting in Santa Barbara (Sept. 18) and ending in New York (Oct. 9). The first New York appearance (Oct. 7), at Carnegie Hall, will be attended by members of the Dutch royal family.

The tour is being sponsored by various companies, including General Electric, Gulf & Western Industries, Philip Morris, Xerox Corp., Heineken, Exxon Corp. (parent company of Esso-Holland), Royal Dutch Airlines and a consortium of top Dutch banks, contributing a total of \$400,000.

HITS INACTION ON VHF

BBC Radio Chief Raps Gov't

LONDON—BBC Radio chief Richard Francis has hit out at the government's foot-dragging over the development of VHF radio networks.

Speaking at the Edinburgh International Radio Festival, held over the weekend of August 28, he said: "Frankly, I find it something of a scandalous waste of public money that Radio One (BBC's popular music channel, with 27% of total radio listening) should be producing high quality stereo sound which can be heard only on mono medium wave in a pretty unsatisfactory condition.

"We cannot expect to get another VHF network till 1990, and we won't

have the whole of Band II until 1995, although the BBC requested a VHF allocation for Radio One as long ago as 1978."

Francis, BBC Radio's managing director, said VHF was needed simply in order to give young listeners the sort of quality they were already used to on their own hi fi systems. He called on radio manufacturers to provide more up-to-date hardware, with time clocks and push-button tuning.

"If radio is to meet the challenge of tv, it has got to be easily accessible and as easily retrievable on a time switch basis. We can't afford radio hardware to lag behind the times," he said.

U.K. Labels Hold Sales Meets
Low-Key Confabs Acknowledge Economic Realities

• Continued from page 59

rector, said the company charted 29 albums in 1981 and was already only three short of that tally this year. The company is putting together a compilation of "up-front bands," futurist and disco material, having successfully launched its series of double play cassettes.

With WEA planning a cassette-only 20-track series of compilation tapes, RCA salesmen repeatedly urged to "think tape." EMI mounting a 200-title cassette campaign, and references at the conferences to the importance of personal mini-stereos (described by Polydor executive George McManus as "in-car

stereo for pedestrians"), tape configurations garnered a lot of attention at most meetings.

Decca delegates were told of plans to establish artists who've already achieved singles success as "volume-selling album acts," including Mari Wilson and Bananarama. There will also be an emphasis on reworking back catalog material through the "Rock Echoes," "Elite" and "Recollections" series. French pianist, Richard Claydeman is also to be heavily promoted in Britain.

Louis Benjamin, chief executive of PRT Records, formerly Pye, taped his message to conference delegates, stressing how difficult the past year has been for the industry in

general. But the various divisions of the Associated Communications Corp. group (ACC) had been honed down to the bone, leaving a viable operation, he said.

Echoing Benjamin's view that "big volume doesn't happen by accident," Bert Reuter, ACC group managing director, said the board had every confidence in the future of its various entertainment divisions.

Drastically re-wording the old Olympian sports slogan, Reuter seemed to sum up the overall mood of the 1982 record company conference season when he said: "The answer is not just taking part, nor how you play the game. It's winning that counts."

TOSHIBA-EMI THREE-LP SET

'Capitol Years' Is An Instant Hit

TOKYO—The initial pressing of 5,000 sets of the three-LP package "The Capitol Years," released here via Toshiba-EMI to commemorate the 40th anniversary of Capitol Records, has sold out. A key to the package's success, according to the label, is its appeal to buyers in their 20s and 30s.

A new pressing has been ordered for the set, which retails at a low \$19.75. Frank Sinatra's two-record set "The Hit Maker," which lists at \$11.80, has also been selling well.

"A vital aspect of these sales successes is that the product has pulled the 20- and 30-year-old age groups into the record stores throughout Japan," says Kinji Ogino, a&r manager for EMI and Capitol at Toshiba-EMI.

The "middle-aged" sales push is continuing with special promotion on a new batch of 13 albums, already in the stores, featuring such names as Nat King Cole, Peggy Lee, Les Paul and Mary Ford, Dinah Shore, Judy Garland, June Christie,

Woody Herman and Benny Goodman.

Ogino says that Capitol's 40th birthday in Japan is being given a three-pronged promotional boost. One part features new product by such artists as Juice Newton, Gary U.S. Bonds, Bill Squier and April Wine. Then comes a further push on

Belfast Promoter Sets
October Dublin Shows

DUBLIN—Belfast-based promoter Jim Aiken is presenting a week of concerts in October at the Royal Dublin Society's Simonscourt Extension, featuring Julio Iglesias (19), Australian heavy metal AC/DC (20-22) and Shakin' Stevens (24).

Aiken has recently promoted several Irish concerts by Roxy Music and presented the Rolling Stones at Slane Castle. He's currently chasing both Paul McCartney and David Bowie for future concerts.

'Pep Talk' At A&M National Convention

By DAVID FARRELL

TORONTO—A&M Canada continues to take an aggressive stance in the market here. This year it is the only company to hold a national convention, during the week of Aug. 30.

The convention at the Pinestone Inn in the Haliburton region of Ontario, was attended by sales and marketing people from branches all over the country for what a company spokesman described as "an intensive, well rounded discussion and pep talk on the state of radio, retail and records."

Guests included were Jim Waters from the CHUM radio chain; Rob Braide, p.d. of CHOM, the influen-

tial English-language FM rock station in Montreal; Bruce Kenyon, p.d. of FM rock station K-97 in Edmonton; Gary Slaight, general manager and p.d. of Toronto FM station CILQ-FM; and Neil Edwards, music director of K-97.

On the retail front, invited speakers included Shelly Steinsacks, Eastern divisional manager of the Roblan/Sam The Record Man chain; Jim Lemyre, executive vice president, sales and marketing, Sound 21 and the FlipSide chain; Joe Thompson, record purchasing manager, Kelly's; and Bob Muckle, v.p. and g.m. of retail for the Capitol-EMI owned Mr. Sound/Shermans record chain.

Product presentations included a preview of upcoming albums from acts affiliated with the Mismangement firm including Supertramp, Chris de Burgh and Chas Jankel. Canadian indies with distribution agreements through A&M in Canada include Solid Gold, which previewed new albums from Chilliwack and U.K. rock act Girlschool, and Maze Records, which records Saga.

One of the more novel product meetings was staged by Troubadour Records, spearheaded by the highly successful children's singer Raffi, who has sold a total of over 500,000 albums in Canada with his catalog of four albums. The Troubadour presentation started off with several company employees from the indie meeting A&M staffers in pajamas, serving them milk and cookies and inviting them to sit down and watch a 30-minute clip of Raffi's upcoming Canadian Broadcasting Corp. tv special, which airs late this month.

Third Diamond Concert Added

TORONTO—Despite a flagging economy, the recent announcement that Neil Diamond would appear here at Maple Leaf Gardens has created such a whirlwind of activity at ticket counters across the city that Concert Productions International, promoters of the shows, had to stage a press conference last week to announce a third show at the 18,000 seat venue.

Diamond, an infrequent visitor to Canada, will play one show on Oct. 26 and two shows on the 27th, the final show beginning just before midnight. The combined box office gross for the three shows will run just under \$1 million (Canadian), a figure roughly equal to that which rock group Genesis recently grossed for two outdoor shows in Toronto and Montreal, also done by Concert Productions.

Dallcorte Announces First Signing

TORONTO—Dallcorte Music, the new record/production label set up by former ATV Canada head Bernard Solomon, has announced its first signing, Winnipeg rock act Kilowatt, helmed by several ex-members of the Guess Who. The debut album by the group will also mark the debut of the label, distributed here by RCA. Shipping date is Sept. 19.

Principals in the band include Greg Leskiw and Bill Wallace, both

of whom served stints in the Guess Who. The album is produced by another Guess Who alumnus, Domenic Troiano.

A&R director Tim Trombley says that Dallcorte has also signed a U.K. band, the Drivers.

U.S. distribution for the label is handled by Atco, but the Kilowatt project is being delayed for release there until next year because of the heavy scheduling of superstar product in the U.S.

LEADING TORONTO RETAILER

Sam The Man Stocking Video

TORONTO—In a major policy shift, leading Canadian record and tape retailer Sam Sniderman is clearing out schlock merchandise from his third floor at the Sam The Record Man flagship store on Yonge St. here and replacing it with videocassettes.

The move into video by the country's largest record retail chain has been under discussion for over a year on several occasions, Sniderman had appeared ready to go ahead with video, but postponed the move in order to do more research.

Sniderman's test marketing will emphasize videocassettes but not include RCA videodisks. PolyGram's Odyssey line of video games will be stocked, but not WEA's Atari games or the newly introduced CBS-distributed Apollo line.

According to store video manager Dave Partridge, the new home entertainment center will allow the retail chain to do test marketing and research, providing the firm with factual information to pass on to franchise owners in the chain who may wish to become involved in video.

Partridge explained that RCA videodisks are not being stocked now because his research indicates that there is still a lack of hardware in Canadian homes at this point. No specific reason for playing down the impact of video games in the center was offered, but Partridge did state that PolyGram had committed an elaborate floor display to promote its Odyssey line.

The new video center is expected to be open to the public by the end of the month.

Billboard's Top Album Picks

Survey For Week Ending 9/18/82

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Spotlight

Pop

TANYA TUCKER—Changes, Arista AL9596. Produced by **Oave Malloy**. Tanya Tucker, whose career has spanned country and rock'n'roll, has a new label and a new direction. Now her orientation is toward MOR and AC pop. The previous influences are there, of course, but mostly the songs have been slowed down and sweet. Fortunately Tucker's voice is so strong and distinct and the production is subtle enough, that her unique persona still comes through. There is still an endearing roughness, and a hard edge to keep the LP from totally dissolving into commercial pap.

BARRY MANILOW—Oh, Julie, Arista AB2500. Produced by **Barry Manilow**. Manilow's latest is a four-song EP, price-tagged at \$5.98, on which he moves from his trademarked romanticism into a spare pop-rock sound. The project is keyed to the top 40 single "Oh, Julie," a cover version of a Shakin' Stevens song was No. 1 in the U.K. in January. Two of the other songs are Manilow originals; the fourth is an offbeat reading of the venerable "I'm Gonna Sit Right Down And Write Myself A Letter." Don't expect AOR to jump on this, but for the most part Manilow does a credible job of breaking out of his highly-formatted pop/AC sound. The kissy-poo album art doesn't mirror the risk-taking nature of the music.



RUSH—Signals, Mercury SRM-1-4063 (PolyGram). Produced by **Rush & Terry Brown**. Canada's platinum rock trio swings toward new musical influences in this latest concept set. If the songs' futuristic themes aren't new to the band, their delivery is: as previewed on "New World Man," already a fast add at AOR since its release as the first single, Geddy Lee reins his usually melodramatic vocals to a gentler, lower register, and punches up his synthesizer textures to give the new wave of techno-pop bands a run for the money. Partners Alex Lifeson and Neil Peart likewise rise to the challenge, Lifeson's guitars hewing to cyclical figures more than howling leads and Peart's drums providing an appropriate array of off-center rhythms to underline the high-tech sensibilities of "Subdivisions," "Chemistry" and similar topics.

ZINC—Street Level, Arista/Jive VA330022. Produced by **Jacques Fred Petrus and Mauro Malavasi**. Petrus is also the executive producer on this, while Malavasi arranged and conducted the music, which is urban soul funk, kept fairly basic, without too many frills. The emphasis here is on the vocals and perculating beat that makes you want to bounce to the dance floor. Though there are over 20 musicians and vocalists listed on the credits, the spare arrangements give everybody space.

JON STEVENS, MCA MCA-5338. Produced by **Trevor Lawrence**. 20-year old Jon Stevens is another musical import from Australia whose music is in the soul/pop/rock vein of the Doobie Brothers. He is assisted here ably by producer Trevor Lawrence, who cowrote half of the tunes here; also helping out, among others, are John Helliwell of Supertramp, and three members of Rufus. Stevens himself is hardly the most distinctive or unique vocalist around, but he has presence and his soul stylings are not objectionable. Definitely the slant here is toward AC.

Crouch on "Through It All." A choral arrangement and child-choir medley round out this energetic, varied LP.

EPs

PHAST PHREDDIE & THE PRECISIONS—West Hollywood Freeze-Out, Bomp BLP4022. This EP, dedicated to late rock critic Lester Bangs, indicates that Fred "Phast Phreddie" Patterson knows his rock'n'roll, from blues and swing onwards. The record was recorded "live to two-track" and features a 10-minute blues suite, "Goodbye My Love."

TONIO K.—La Bomba, Capitol MLP-15004. Produced by **Carter**. The wild Angeleno satirist returns with his first for a new label, and its "mini-LP" format could prove perfect: given the guitarist/songwriter's ripe wit, which can fill a single track with more sly asides than most whole albums, five tracks seems an ample dose. The title track could give AC a winner, since it updates Richie Valens' rock chestnut ("La Bamba") as a nuclear anthem laced with gallows humor. Add other cheery ruminations on romantic rifts ("Mars Needs Women"), civic affairs (a new version of Cream's "Politician" and life in general ("The New Dark Ages") and this is rock with a bite.

MOEV—Rotting Geraniums/Cracked Mirror, Go Records G0002. Produced by **Lucky Aruliah, Gerry Gerrard, Moev**. Two synthesizers, a guitar and female vocals from the lineup of this avant garde group recording on the San Francisco-based Go Records. Synthesizers set up a rhythmic pattern over which the vocals are chanted/sung. The guitar fills in. The sentiments are arty and gloomy.

Country

RICKY SKAGGS—Highways And Heartaches, Epic 37996. Produced by **Ricky Skaggs**. The long-awaited followup to Skaggs' hit-yielding "Waitin' For The Sun To Shine" continues in a traditional, bluegrass-flavored style, although the range of musical colors is wide. For traditionalists, there is "I Wouldn't Change You If I Could," Bill Monroe's "Can't You Hear Me Callin'" is geared up tight with guitars and dobro. Skaggs' days in Emmylou Harris' Hot Band show through on the cooking "One Way Rider" and he delivers poignant, contemporary country on "Nothing Can Hurt You."

LORETTA LYNN—Making Love From Memory, MCA MCA-5354. Produced by **Owen Bradley**. Success and a long string of albums hasn't dimmed Lynn's touch, nor Bradley's: it's a combination that creates consistently good country. The songs included here work especially well, with an emphasis on ballads that give Lynn's expressive cornhusk voice a chance to shift emotion. Among the best selections are "Don't It Feel Good," "There's All Kinds Of Smoke (In The Barroom)," "I Don't Want To Hear It Anymore" and "Breakin' It."

JOHNNY CASH—The Adventures Of Johnny Cash, Columbia 88094. Produced by **Jack Clement**. This reunion with Clement (Cash's old producer from Sun Records days) has yielded what may well be Cash's best effort since 1979's "Silver." There's an imaginative arrangement all the way through of guitars, fiddles, mandolins and acoustics, and Cash himself sounds better vocally than ever. John Prine's "Paradise" comes across in high spirits; "Fairweather Friends" (cut last year by Don Williams) becomes a folk tune; and there are the Cash signatures (train songs) aplenty.

Gospel

BARBARA MANDRELL—He Set My Life To Music, MCA/Songbird, 5330. Produced by **Tom Collins**. Mandrell's first gospel outing puts her vocals firmly astride old-time gospel classics and modern material, with arrangements much more basic than on her country/pop records. She joins numerous genre luminaries for partial duets, getting best results with B.J. Thomas on "What A Friend We Have In Jesus," the Blackwood Brothers on the rhythmic "I Turn To Him," and Andrae

Billboard's Recommended LPs

pop

GEZA X—You Goddam Kids, Final Gear Records YGKAB. Produced by **Geza X**. Geza X Gedeon has worked with both the Dead Kennedys and Josie Cotton, and on his debut LP he combines adventurous music with irreverent commentary. He arranged, produced, wrote all the songs here, as well as singing and playing guitar. It's eclectic and bizarre stuff, which won't invite much airplay, but is the stuff of which cults are made.

GARY HARRISON—To The Night, Unicorn 9505. Produced by **Paul Leim, Joe Chemay & Ed Barton**. Harrison is a welcome addition to the recording scene, especially since part of the charm of this album lies in the songs he penned. On certain cuts, he sounds uncannily like Bruce Springsteen, yet his style is his own and it's decidedly commercial and rock-oriented. This album is a sleeper which deserves attention. Check out "Arms Of Saturday Night," "To The Night" "Someone I Used To Love," and "Foolin'."

VARIOUS ARTISTS—Life In The European Theater, Elektra 601791Y. Various producers. Though this LP includes the Doors' "Peace Frog," most of the selections here are by new wave artists, with royalties going to projects opposing nuclear arms and power. All the songs have a political slant, and are performed by the Clash, the Jam, the (English) Beat, the Specials, XTC, Peter Gabriel, Madness, Bad Manners, the Stranglers, the Undertones, Echo & The Bunnymen, and the Au Pairs.

THE RUNAWAYS, Best Of, Mercury SRM14052. Various Producers. With Joan Jett now an established solo artist, Mercury went back to its vaults for a "best of" collection of songs by the Runaways, the all female teenage group discovered by Kim Fowley, where Jett began her career. In retrospect some of the songs sound truly dreadful, barely competent in their execution. But they have a spirit and dedication to rock'n'roll that transcends mere musical considerations. This LP belongs in the collection of anyone partial to women in rock.

CHRIS BARRETT—Introducing, Wadon WMCA20821. Produced by **Peter Dean, John C.S. Lepine and Frank Wehr**. This

protege of singer Dean has turned out an appealing debut effort, even if he sings this collection of ballads with a bit too much precision at times. He does have substantial talent, that will no doubt continue to develop. The selections are generally little known numbers by such composers as Richard Rodgers and Betty Comden and Adolph Green. The album is part studio performance and part live.

THE TOONS—Looking At Girls, Rhino Records RNL099. Produced by **Cal Ball and John Milne**. The Toons are a six-man band from San Francisco who write and record some nifty tunes with vocal harmonies and arrangements that recall the Beach Boys. On their second album they branch out further into other pop styles using clever vocal harmonies to render equally clever pop songs. While no one can deny that the music here is a bit derivative, it takes from the best, and it is well and cleanly rendered.

VARIOUS ARTISTS—Bustin' Surfboards, GNP Crescendo GNPS2152. Produced by **Neil Norman and Jim Pewter**. One spins this LP and is instantly transported back 20 years ago as the virile sounds of the Beach Boys, Dick Dale, Ritchie Valens, Jim Messina, Bobby Fuller and other hot record acts are heard once again. The LP offers 14 tracks from the early '60s and the music holds up well in an imposing collection.

CREEDENCE CLEARWATER REVIVAL—Choogin', Fantasy F-9621. Produced by **John Fogerty**. Granted Fantasy has already packaged a number of earlier CCR anthologies, this single disc album could still capture wide appeal thanks to its audiophile elements, which include digital remastering and CBS' premium "Masterworks" compound. Add a conventional list price and classics like their extended versions of "I Heard It Through The Grapevine," "Born On The Bayou" and "Suzie Q," and these rock perennials could spell fresh sales.

country

THRASHER BROTHERS—Country In My Soul, MCA MCA-5352. Produced by **Jim Foglesong**. This vocal foursome is carving out a niche in quartet-styled country, distinct from both the pop leanings of the Oak Ridge Boys and the novelty country

of the Statler Brothers. The Thrashers' roots are traditional country, typified here with "Magic On The Mountain," "High Cotton," and the title cut, yet leaving room for harmonic ballads such as Alabama's "I Wanna Be With You Tonight" and "Wherever You Are."

black

FAMILY PLAYERS—I Love Funk 'N' Roll, MCA-5356. Produced by **Isaac Bolden**. The Family Players charge through a hip, happy soul/funk parade led by their twist of the Joan Jett hit, "I Love Funk 'N' Roll" and "We're Live In Video." Unpretentious good-time workouts are the Family's plan, and the New Orleans production punches up the positives as does Derrick Lewis' power vocals. The band is extra-tight and crisp, and there's drive enough in Lewis' fiery delivery to bring the group to the charts.

jazz

JIMMY FORREST—Heart Of The Forrest, Palo Alto Jazz PA8021. Produced by **Betty Forrest**. The late St. Louis tenor saxophonist is heard on only five tracks in this posthumous LP, but all five run long and, of course, his "Night Train" is included on side one. Forrest was an outstanding soloist, playing with immense heart and superior technique. This LP shows those qualities well. Palo Alto's excellent graphics and thorough annotation may help sales.

LES HOOPER'S BIG BAND—Raisin' The Roof, Jazz Hounds JHR0004. Produced by **Les Hooper**. Eight tracks display a powerful ensemble with the leader at the keyboards. Six of the titles, however, are unknown originals by Hooper and while played competently, are not impressive thematically. Steve Kujala's solo flute and Ron King's flugelhorn are highlights. Faure's "Pavanne" and "I Want A Little Girl" are the most attractive cuts.

LES DeMERLE—On Fire, Palo Alto PA8008. Produced by **Herb Wong**. The former Harry James drummer pops up with a first rate album here. Backed by a quintet of Lanny Morgan, Don Menza, Bobby Shew, Bob Magnusson and Jack Wilson, DeMerle serves up a lovely Ellington medley, a couple of Frank Foster items and five other entertaining titles.

DAVE GRUSIN—Out Of The Shadows, Arista GRP5510. Produced by **Grusin and Larry Rosen**. This is not for the serious jazz fan, but this album has a great deal of pop appeal. Grusin might be described as the Frank Mills of the jazz world. There's a bit of "Music Box Dancer" in those mostly Grusin original eight tracks that include Gerry Mulligan's "Five Brothers."

SPHERE—Four In One, Elektra/Musician 60166. Produced by **Damu Productions**. What Mingus Dynasty did for the late Charles Mingus this top-flight quartet now does for the late Thelonious Monk: take some of the composer's finest material and offer fresh but still reverent interpretations, played as only former Monk sidemen can. The band—pianist Kenny Barron, tenorist Charlie Rouse, bassist Buster Williams and drummer Ben Riley—offers the right balance of elegant lyricism and wry inflection to chestnuts including the title tune, "Light Blue," "Evidence" and three others.

ARTHUR BLYTHE—Elaborations, Columbia FC 38163. Produced by **Arthur Blythe & Jim Fishel**. Blythe's fondness for unusual ensemble instrumentation now seems a given, and this latest session thus builds on his earlier experiments wedding his own alto sax with Abdul Wadud's cello and Bob Stewart's tuba. Guitarist Kelyvn Bell and drummer Bobby Battle complete the strong lineup, and some spirited originals and razor-sharp digital sonics complete the inviting package.

DAVE VALENTIN—In Love's Time, Arista GRP5511. Produced by **Dave Grusin and Larry Rosen**. This album is hard to classify: the four cuts on side one are a collection of disco-pop-funk, while on side two flutist Valentin shines on four tasty Latin jazz numbers. So there's something for everyone and the promotion of such cuts as "Street Beat" and "I Got It Right This Time" will no doubt move the album beyond its jazz appeal.

BO THORPE & GENERATION II—Swinging With Bo, Hindsight HSR315. Produced by **Bo Thorpe**. This second album by the 17-piece band Thorpe calls Generation II, may just be the best big band album of the year. Especially well recorded, the album features ten selections of sparkling arrangements crisply played. The Generation Singers perform well on clean big band treatments of such standards as "Where Is The Love," "New York, New York" and "I Won't Last A Day Without You," and a Gershwin medley is another particularly appealing offering.

FRANK WESS—Flute Juice, Progressive PRO7057. Produced by **Gus "Grant" Stataris**. The Kansas City reed virtuoso, once a Count Basie satellite, plays beautiful, expressive jazz on six long cuts and he receives stellar backup from Chuck Wayne, Tommy Flanagan, Ben Riley and George Mraz. It's highly contemporary in sound, with Wess' flute particularly ingratiating. "Spring Is Here," "Lover Come Back" and "There Is No Greater Love" are standout tracks.

(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., Enrique Fernandez, Laufa Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabourin, Sam Sutherland, Robyn Wells, Adam White.**

SEPTEMBER 18, 1982 BILLBOARD

First Time Around

BOBBY NUNN—Second To Nunn, Motown 6022ML. Produced by **Winston Monseque, Bobby Nunn**. Multi-faceted Nunn tears a picturesque page from the sexy musical diaries of Prince and Rick James and makes an immediate impression with the extended dance cut "She's Just A Groupie." Lighter and cleaner in style than his stylistic peers, Nunn is no less bright in his commercial approach. A singer/songwriter/keyboardist/producer with the knack of imitating without copying, Nunn follows up in hit fashion with "Get It While You Can" and "Got To Get Up On It."

BLANKET OF SECRECY, Warner Bros. 23722. Produced by **Blanket Of Secrecy, "directed" by Roger Bechirian**. This new techno-pop trio hides behind a teasing anonymity in the label credits, but while their debut lands them squarely in an already somewhat faceless wave of British synthesizer bands, a host of canny embellishments could help distinguish them. Rich vocals, prominent acoustic and electric guitar parts and some surprisingly sunny choral and instrumental touches combine with their decidedly old wave romantic themes to suggest accessibility for AOR and mainstream pop.

BARTOCK & LANSKY—On The Air, MCA 5344. Produced by **Craig Bartock and Harlan Lansky**. No, Bartock & Lansky are not a hot new law firm, they are San Diego-based musicians/producers/engineers who on their debut album produced, arranged and play all the instruments. Bartock also wrote most of the songs, does most of the singing and handled the engineering. The music is unabashedly pop-rock, using all those trendy new synthesizers while keeping within an American pop mainstream. Good ideas and good execution here argue that we'll hear from this duo again.

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Report Stirs Home Taping Issue Furor Follows Rolling Stone Article Attacking Levy

• Continued from page 1

Taping" and authored by Michael Schrage, it's a 6,500-word rebuttal of the industry's claim that home taping is responsible for more than \$1 billion in lost sales, and that a royalty on blank audio tape and audio tape hardware is necessary for industry survival.

It also claims that recent record industry home taping studies are distorted, and that if such a royalty was to be passed by Congress, the cost of blank cassettes could increase by as much as three to four dollars. In fact, the article questions just about every assumption and conclusion put forward by the music industry coalition, Save America's Music.

Gortikov, who has already written a 1,000-word reply article (in response to an offer extended by Rolling Stone publisher Jann Wenner), is most concerned that the "general tone" of the piece hints that the record business is trying to blame all of its problems on home taping and is seeking a government "subsidy" to cure its ills, and that readers will infer that the industry's efforts to secure some sort of royalty will double the price of blank tape. "It's unconscionable," he says of the section of the article mentioning a royalty fee of three or four dollars. "Where did that figure come from? I've never heard that number before," he says. "Sheer nonsense."

"I know of no factual basis for it. I've never heard any Congressman, any Senator, any government official, any staffer or any advocate of the royalty legislation propose or even discuss or conjecture that amount of royalty. It is not being sought. It just is right out of the air," he says.

In response to the article's skeptical opinion of the purported \$1 billion in yearly losses due to home taping, Gortikov points out that "the general thrust of the surveys (undertaken by WCI and CBS), although they are all different in terms of their timing, all generally come to about the same conclusion—about the massive amount of home taping and

recording that is taking place, so that even if the numbers are not accepted by a reader or an analyst, precisely, there is just no doubt that the amount of home taping of recorded music is massive."

Further, he says, "the prime support for that (conclusion), setting all the surveys aside, is looking at the escalating sales of blank tape... specifically designed, merchandised, advertised and sold as aimed at the music market for the purpose of recording music."

Gortikov doesn't like the headline of the report either. "There's no 'war against home taping,' and readers are going to get that impression rather than the real purpose of the legislature, which is to secure a fair compensation for copyrighted creative work. It's just misleading."

Assistance in this story provided by Roman Kozak in New York.

Gortikov is not the only prominent executive who's hot under the collar. David Geffen, president of Geffen Records, asserts that he was not allowed by Rolling Stone's editors to present his current views on the seriousness of home taping, and that his comments come from seven-month-old out-of-context quotes with another reporter.

"What I was quoted on I said before I came on the board of the RIAA and really learned about the extent of the home taping problem. When I was reached by Rolling Stone and I told them I wanted to give my present feelings," Geffen states, "Jann Wenner wasn't interested."

Geffen goes so far as to charge that Rolling Stone "has been waiting to do a hatchet job on the record industry. People who listen to music and buy records don't read it anymore, and they've clearly allied themselves with the cassette and blank tape industry because they're now the major advertisers in the magazine. So they (the magazine) decided to punish us for our 'bad

business practices.' It's as simple as that."

Also very angry about what he feels are "inaccurate and ill-considered remarks" in the piece is CBS Records president Walter Yetnikoff, who at first made it clear that "what I have to say about that article you wouldn't want to print."

Yetnikoff says that most of the self-critical industry remarks quoted in the piece were just straightforward "going through the problems of the record business, you know? There's no one in this business that doesn't think home taping is a major, serious issue, and I think the article was ill-advised, inaccurate and just wrong... I happen to think the home taping situation, from my general observations, is worse than the studies indicate."

He feels that the tape manufacturers' thinking is short-term thinking. "Eventually, they'll have nothing to tape," Yetnikoff also says he thinks the magazine "went out of its way" to write a biased report.

"We deeply love the record business and are deeply concerned about its future," says Jann Wenner, responding to criticism. However, he says the magazine stands by what it has printed, and further says that it has been beneficial in opening up the home taping issue for discussion.

"We're sorry if we hurt David Geffen's personal feelings, but as for his allegations that we are not interested in his current views, we have tape recordings of his conversations with our reporters and we would be happy to show them to anybody."

"We are not out to punish anybody and we hope nobody is out to punish us. But the essence of the whole thing is a discussion of the substance of the issue, and I just don't hear any such discussion. It's about time to let the facts be put forward for analysis. Let there be some objective thinking about this. It's true that a billion dollar windfall is an attractive thing to look at, but it's unrealistic to assume that Congress will ever provide it, and it's time to look for realistic solutions, not pipe dreams." **BILL HOLLAND**

Rock'n'Rolling

A Night Of Hard Knocks On The N.Y. Club Scene

By ROMAN KOZAK

It was a bad night for teeth on the New York club circuit recently when Black Flag played the Ritz and ex-New York Doll Johnny Thunders appeared at the Peppermint Lounge.

Both acts play music on the violent edge of rock'n'roll, and Black Flag attracts the hardcore slam dancers, who jump on and dive off the stage and bounce off each other on the floor. It's not for the unwary, this human fountain of flying skinhead goons, but if one stays in the back of the crowd, it's safe enough.

Which is where this writer (who likes the music) was enjoying the show, when along came Richie Stotts, lead guitarist for the Plasmatics, who wanted us to go upfront. Way upfront.

Sometimes the critic's distance must be sacrificed to the spirit of rock'n'roll (or something), and off we went, ducking careening bodies until we made our way to the edge of stage center. Front row center. We didn't stay there long, though.

At about six foot five inches, Stotts towers over just about everybody, and leaning forward he was almost face to face with Black Flag singer Henry Rollins. Head to face, rather, because we were not there for two

minutes before Rollins head-butted Stotts right in the mouth.

It happened very quickly, and the next thing anyone saw was Stotts holding his front tooth in his hand. It was only a cap, but it was enough to end that little adventure. We got out of there quick.

"At first Richie was shocked by what happened, but now it's turned to anger," says Rod Swenson, manager of the Plasmatics. "We feel it was an unprovoked attack. I don't know if he (Rollins) knew who Richie was, but I know some of these West Coast groups have tried to make their reputations (verbally) attacking us."

Rollins, reached later by telephone, says he didn't know at the time who he was head-butting, but found out later. Nevertheless, he has no apologies to make.

"I got a small bump on my head, and maybe I lost a second's sleep over it," he says. "The guy was goading me, laughing, and making kisses at me. So I jumped out in his face. Let him see what it's really like. What I do isn't funny. I am serious about what I do onstage and I have no room for someone laughing at me."

The run-in between Rollins and Stotts was not the only problem. Rollins says that after the show there was a "riot" between fans and the police, with two cops hurt and 12

(Continued on page 70)



Chartbeat

• Continued from page 8

come Franklin's 15th top 10 pop hit, her first since "Until You Come Back To Me" in 1974.

Now that would be an achievement.

★ ★ ★

Don't Get Mad, Get Even: In November, 1976, the Steve Miller Band's "Rock'n'Me" bumped Chicago's "If You Leave Me Now" out of the top spot on Billboard's Hot 100. It took Chicago six years and a label change, but last week it finally

managed to even the score, when "Hard To Say I'm Sorry" bounced Miller's "Abracadabra" from No. 1.

We've heard of carrying a grudge, but this is ridiculous.

And our thanks to Billboard's Rob Waldman and RKO's Steve Nadel for noticing this bit of pop nonsense.

★ ★ ★

We Get Letters: Mike Gormley of Los Angeles and Richard Kahan of Paris both brought to our attention the fact that "Vacation" was a top 10 hit the first week of September in

both 1962 and 1982. Connie Francis' "Vacation" (MGM) peaked at number nine on Sept. 1, 1962; the Go-Go's' hit of the same name (I.R.S./A&M) peaked at eight exactly 20 years later.

Christopher Holmes of Indianapolis wrote in to say that Daryl Hall & John Oates recently broke a string of 111 consecutive weeks on the Hot 100. The RCA twosome was listed every week from July 19, 1980 (with "How Does It Feel To Be Back") to August 28, 1982 (with "Your Imagination").

Finally, Salvador O'Neill Jr. of Coral Gables, Fla. noted that on the Hot 100 for Sept. 4, hits by groups which are named after continents were back-to-back on the chart "for the first time in history." America's "You Can Do Magic" was number 20; Asia's "Only Time Will Tell" was a beat behind at 21.

"Not to mention," mentions O'Neill, "that we have songs by two states (Kansas and Alabama), two cities (Chicago and Toronto), a motor vehicle (REO Speedwagon), a place of recreation (Motels) and a book of the Bible (Genesis)." **PAUL GREIN**

Activist Meeting With RCA Officials

NEW YORK—Brooklyn political activist Al Sharpton and representatives of RCA Records have been meeting to discuss RCA's commitment to the black community in the wake of a sit-in by 40 youths at RCA's New York office on Aug. 30.

Sharpton and the youths, members of his organization, the National Youth Movement, had been seeking a meeting with RCA president Bob Summer, claiming Sum-

mer hadn't responded to a telegram. Summer was out of town, but Sharpton met with other RCA officials to discuss "RCA banking with black institutions, advertising in the black press, using black contractors, and hiring black youth in the summer," according to Sharpton. Following that initial meeting, Sharpton and members of RCA's personnel department talked and set up another conference for this week.



FASHION PLATE—A strikingly-attired Toni Basil chats with Chrysalis president Sal Licata about her new single "Mickey," an L.A. radio hit. Basil's first album for the label is due this month. Looking on are Simon Lait, left, managing director of Radialchoice Records; Jeff Aldrich, standing, Chrysalis' vice president of artist development and a&r and Mark Meinhardt, Basil's manager.

Bubbling Under The HOT 100

- 101—WHAT, Soft Cell, Sire 7-29976 (Warner Bros.)
- 102—DANCE FLOOR, Zapp, Warner Bros. 7-29961
- 103—777-9311, The Time, Warner Bros. 7-29952
- 104—THE MESSAGE, Grand Master Flash, Sugar Hill 584
- 105—INSIDE OUT, Odyssey, RCA 13217
- 106—NOBODY BUT ME, George Thorogood, EMI-America 8123
- 107—FAVOURITE SHIRTS, Haircut 100, Arista 0708
- 108—HOT SPOT, Midnight Star, Solar 48012 (Elektra)
- 109—ROCK 'N' ROLL PARTY IN THE STREETS, Axe, Atlantic 7-99975
- 110—ONE OF A KIND, Orleans, Radio Records 7-99981 (Atlantic)

Bubbling Under The Top LPs

- 201—PRODUCERS, You Make The Heat, Portrait ARR 38060
- 202—MICKEY GILLEY, Put Your Dreams Away, Epic FE 38082
- 203—ROBERT GORDON, Too Fast To Live Too Young To Die, RCA AFL1-4380
- 204—LOU RAWLS, Now Is The Time, Epic FE 37488
- 205—MIDNIGHT STAR, Victory, Solar 160145 (Elektra)
- 206—THE FATBACK BAND, On The Floor, Spring SP1-6736 (Polygram)
- 207—THE STATLER BROTHERS, The Legend Goes On, Mercury SRM1-4048 (Polygram)
- 208—TOM SCOTT, Desire, Musician 60162
- 209—THE SEQUENCE, The Sequence, Sugarhill SH 267
- 210—NIGHT SHIFT, Soundtrack, Warner Bros. 1-23702

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Atari Demons & Diamonds	17⁹⁹	Spectravision Planet Patrol	21⁷⁵
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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	
																								WEEKS AT #1
1	20	1	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98		36	26	11	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98		71	53	17	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 13	
2	10	2	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	▲	8.98		37	39	28	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	72	74	22	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98		
4	13	4	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	●	8.98		38	43	4	ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics II RCA AFL1-4373	RCA		8.98		73	75	17	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98		
6	25	6	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		39	41	10	JOE JACKSON Night And Day A&M SP-4906	RCA		8.98		83	4	4	STACY LATTISAW Sneakin' Out Capitol 90002-1 (Atlantic)	WEA		8.98		
11	7	11	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	●	8.98		40	40	17	CHEAP TRICK One On One Epic 38021	CBS		8.98		75	77	6	NICOLETTE LARSON All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA		8.98		
6	5	10	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		41	30	19	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲	8.98		76	76	26	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98		
7	11	7	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS	●	8.98		46	22	22	TOTO Toto IV Columbia FC 37728	CBS	●	8.98		77	78	58	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98		
9	6	9	THE GO-GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98		43	45	30	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA	●	6.98		78	68	17	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 6002TL2	IND	●	13.98	BLP 16	
10	13	10	CHICAGO Chicago 16 Full-Moon/Warner Bros. 1-23689	WEA	●	8.98		44	44	25	THE DAZZ BAND Keep It Live Motown 6004ML	IND	●	8.98	BLP 15	79	79	20	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98		
10	3	13	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	●	8.98		45	37	59	JOURNEY Escape Columbia TC 37408	CBS	▲	8.98		85	40	40	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL1-33243	IND	▲	8.98		
11	8	10	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	8.98		55	4	4	GEORGE THORGOOD & THE DESTROYERS Bad To The Bone EMI America ST-17076	CAP		8.98		86	13	13	AXE Offering Atlantic SD 38-148	WEA	▲	8.98		
16	14	14	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	▲	8.98		47	47	17	.38 SPECIAL Special Forces A&M SP 4888	RCA	●	8.98		82	56	10	TED NUGENT Nugent Atlantic SD 19365	WEA		8.98		
13	45	13	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲	8.98		48	48	7	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL		8.98		115	4	4	AMERICA View From The Ground Capitol ST-12209	CAP		8.98		
14	15	14	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	●	8.98	BLP 4	49	49	19	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		84	84	12	SOUNDTRACK E.T. MCA MCA 6109	MCA		8.98		
15	15	11	SOUNDTRACK Rocky III Liberty LO 51130	CAP	●	8.98		50	50	13	GLENN FREY No Fun Aloud Elektra EI-60129	WEA		8.98		99	7	7	SYLVIA Just Sylvia RCA AHL1-4312	RCA		8.98		
17	12	17	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	●	8.98		51	51	17	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS		8.98		86	70	11	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 37	
18	18	18	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		52	54	16	RICK JAMES Throvin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 3	87	89	5	THE ISLEY BROTHERS The Real Deal T-Neck FZ 38047 (Epic)	CBS		8.98	BLP 9	
19	15	19	THE CLASH Combat Rock Epic FE 37689	CBS	●	8.98		59	22	22	THE MOTELS All Four One Capitol ST-12177	CAP		8.98		88	90	17	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA		8.98		
21	19	21	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	●	8.98		60	5	5	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 11	89	93	73	BILLY SQUIER Don't Say No Capitol ST-12146	CAP	▲	8.98		
22	6	22	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 6	67	3	3	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA		8.98		90	92	60	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98		
23	9	23	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS	●	8.98		56	58	14	AIR SUPPLY Now And Forever Arista AL 9587	IND	▲	8.98		91	91	16	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98		
28	4	28	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 24	57	57	17	SOUNDTRACK Annie Columbia JS 38000	CBS		8.98		92	82	7	SHOOTING STAR III Wishes Virgin/Epic FE 38020	CBS		8.98		
25	11	25	EDDIE MONEY No Control Columbia FC 37960	CBS	●	8.98		60	5	5	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 11	93	94	6	WARRGN ZEVON The Envoy Elektra EI-60159	WEA		8.98		
29	6	29	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	●	8.98	BLP 1	67	3	3	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA		8.98		101	5	5	RANDY MEISNER Randy Meisner Epic FE 38121	CBS		8.98		
27	6	27	ZAPP Zapp II Warner Bros. 1-23583	WEA	●	8.98		58	14	14	AIR SUPPLY Now And Forever Arista AL 9587	IND	▲	8.98		95	95	49	GENESIS Abacab Atlantic SD 19313	WEA	▲	8.98		
26	12	18	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	BLP 17	61	62	5	TEDDY PENDERGRASS This One's For You P.I.R. FZ 38118 (Epic)	CBS		8.98	BLP 8	96	97	22	RAY PARKER JR. The Other Woman Arista AL 9590	IND	●	8.98	BLP 13	
34	3	34	SANTANA Shango Columbia FC 38122	CBS	●	8.98		62	64	13	GARY U.S. BONDS On The Line EMI America SG 17068	CAP		8.98		97	98	45	THE J. GEILS BAND Freeze-Frame EMI America SD-0-17062	CAP	▲	8.98		
32	5	32	STEVE WINWOOD Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA	●	8.98		69	6	6	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS		8.98		98	96	26	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98		
33	12	33	STRAY CATS Built For Speed EMI America ST-17070	CAP	●	8.98		64	66	7	SOUND TRACK The Best Little Whorehouse In Texas MCA MCA 5343	MCA		8.98	CLP 9	99	102	48	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		
30	20	13	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	●	10.98		71	8	8	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND		8.98		107	14	14	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 23	
31	31	9	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS	●	8.98		66	38	13	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		108	34	34	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		
42	3	42	BAD COMPANY Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA	●	8.98		87	2	2	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	IND		8.98		102	104	25	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS	▲	8.98		
33	24	14	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98		69	52	20	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		103	105	45	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA		8.98		
34	36	9	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	●	8.98		70	73	15	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS		8.98		109	78	78	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 15	
35	35	27	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 1																	

SEPTEMBER 18, 1982 BILLBOARD

* 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).

Industry Events

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

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

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

Sept. 29-30, **CBS FM Radio** national sales seminar, St. Regis Hotel, New York.

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. 5, **National Assn. of Recording Merchandisers** one-stop advisory committee meeting, Warwick Post Oak Hotel, Houston.

Oct. 6-8, **National Assn. of Recording Merchandisers** retailers advisory committee meeting, Houstonian, Houston.

Oct. 7, **Recording Industry Assn. of America/National Assn. of Recording Merchandisers** regional traffic and transportation workshop, WEA Corp., Burbank.

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. 18-22, 13th annual **Video Expo New York**, New York Passenger Ship Terminal.

Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.

Oct. 20-22, **National Assn. of Recording Merchandisers'** rackjobbers conference, Registry Resort, Scottsdale, Ariz.

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-30, **College Media's** college & progressive radio brainstorm 2, Sheraton Hotel, New York.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

Rock'n'Rolling

• Continued from page 67

fans arrested. He says the band often has problems with the police.

"He may want to tell you that, but no one was hurt, no one was hospitalized, and no one blamed the band," says Danny Fields, spokesman for the Ritz. "It was kids standing on the street on a summer night. Some were too young to get in and some were asked to leave because they were too rowdy even by hardcore standards. There may have been some verbal discussions, but no one was hurt."

Meanwhile, there were more than verbal discussions going on about the same time at the nearby Peppermint Lounge between Chris Giercke, manager of Johnny Thunders, and Tom Goodkind, production manager of the Peppermint Lounge.

"What happened was that we had an agreement, and then they were

\$1,000 short," says Giercke. "It's a weird situation there, you make the arrangements with (club promoter Frank) Roccio, but you get paid by Tom. Frank wasn't even there. I suggested maybe Frank should be called and woken up. Tom made some nasty remarks, so I hit him."

"What happened next was I told Johnny that we wouldn't leave until we got paid, and we stayed until 4:00 a.m. (Ex-Sex Pistol) Steve Jones and Mick Jones (of the Clash) joined the show, and it turned out to be a great show. I was introduced to Mario, one of the owners. Sitting with Mario, we heard Johnny was having trouble on stage. It took about two seconds. Then the money was on the table, and we left."

"Clubs are always renegeing on payments. Sometimes it takes two days, sometimes they want to put off payment until the next show. But that's naive and stupid when you have 1,000 people in the club. We've

done around 15 shows there and brought them over 20,000 people, so there shouldn't have to be extortion to get paid. I will play there again, but only if they say they are sorry. If they say they're sorry, I will say I'm sorry, and I promise I will never hit Tom again."

Goodkind is reluctant to talk about the incident, but Roccio isn't. "There was a scuffle, but it wasn't that bad. Tom had a back tooth chipped," says Roccio. "Chris was his usual self. There were discrepancies in money and time, but then the idiot turns around and hits Tom in the mouth." Roccio says that the Peppermint Lounge did not owe Thunders an extra \$1,000. "In his delusion Chris may believe that, but it's not true from my point of view," says Roccio. "But he had Johnny on stage pumping him up, inciting the kids to riot. It was some sort of extortion. So we gave it to him to get his ass out of the club."

Bonn Setting Blank Tape Levy

• Continued from page 1

The Green Paper proposal also provides for compensation to copyright owners for reprography at the rate of two pfennig (0.8 cents) per page for educational and scientific users and four pfennig (1.6 cents) for commercial and industrial users. In practice, these rates will simply provide the basis for negotiation between the collecting society and the user to determine an agreed lump-sum payment for reproduction of copyright material.

Most industry observers are confident that the proposals will become law, even though there is a possibility of a realignment of German political parties which might see the liberals move over from a coalition with Chancellor Schmidt's Social Democrats to an alliance with the Christian Democrats. The levy issue is not seen to be in any way controversial.

The Green Paper proposals have received a qualified welcome from the German group of the IFPI and from German music publishers. The consensus view is summed up by Global Music president Peter Kirsten, a leading campaigner for a levy

estimates that the new basis for the levy on hardware will reduce income from this source by at least 50%.

"Of course we welcome the addition of a blank tape levy because this is a much safer base for us now that most households in Germany already have their recording hardware and prices and sales of equipment are likely to decline in the future. But nevertheless we would argue that a more realistic blank tape levy would be three times higher than that proposed—30 pfennig (12 cents) per hour for audio tape and 1.20 marks (43 cents) on videotape."

Thurrow cites intensive lobbying by the blank tape industry, particularly BASF, as one of the reasons why the proposed rates were much lower than the German industry had hoped for.

Leading music publisher and GEMA board member Dr. Hans Sikorski, commenting on the Green Paper proposals, says: "This is a major step forward in the battle being waged by copyright owners to see justice done in the matter of com-

penation. The principle of the new draft law is admirable but the levels of compensation proposed are totally unsatisfactory. We shall have to continue the fight to get more equitable compensation."

His view is echoed by Gerig chief Guenter Ilgner in Cologne and Peter Ende of Francis Day and Hunter in Hamburg.

GEMA income from the audio and video hardware levy in 1981 was \$12 million. Estimates for unit sales of blank cassettes in Germany this year are 150 million audio and 16 million video. Sales of video recorders in 1982 are estimated at 900,000.

German blank tape manufacturers are less than delighted with the Green Paper proposals. They feel that domestically manufactured tapes will bear the lion's share of the levy burden because of the difficulty in monitoring the inflow of imported blank tapes. They see imported tape grabbing a much larger share of the West German market as a result of being more competitively priced.

Assistance with this story provided by Billboard's chief correspondent in Germany, Wolfgang Spahr.

on software, who says: "The compensation envisaged is quite inadequate, but at least we are to have a law and this represents a foot in the door. We will then be in a position to negotiate for future adjustments. The real fight has just begun."

As far as Dr. Norbert Thurrow, director general of the West German IFPI group, is concerned, representations for better rates of compensation start now.

"We shall be lobbying very determinedly to have the rates increased before the Green Paper becomes law," he says. "The present proposals will, according to our estimates, yield about 25% more than the present hardware levy, but we see this as being far below a reasonable level of compensation."

Thurrow admits that the present hardware levy is unsatisfactory because of conflict over what constitutes the manufacturer's price of audio and video recorders and also because of the problem of trying to calculate the cost of the tape recording element in combination units. He es-

US Festival A Success But Fallout Is Still Falling

• Continued from page 5

areas as promotion, publicity, security and sanitation until he got back from promoting a Rolling Stones European tour in early August.

De Oca denies Graham's charges. "We were in the process of putting this together for 14 months," he says. "Graham came in at the tail end of it and apparently wasn't aware of all the planning that had gone on. It couldn't have gone off as smoothly as it did without extensive planning."

De Oca acknowledges that the UNUSON corporation had no prior experience at mounting a major concert, but says it brought people in who had. "We brought people in who have had experience in many different fields," he says.

"We're going to take four to six weeks to finish paperwork and get the grounds in shape and then go back to San Jose to evaluate the systems we used here and begin to plan the next festival. Wozniak wants to do another one in the next year, most likely through UNUSON, with another promoter."

De Oca believes the disharmony with Graham may be due to differences in management styles. "We've never had to deal with anyone as authoritarian as Mr. Graham," he says. "Another stumbling block may be that he was the employee and not the employer."

De Oca says negotiations should be wrapped in the next couple of weeks with a distributor for a theatrical film based on the US show. "Most of the groups consented to be filmed," he says.

The show itself ran smoothly. There was one death, when a man from San Jose died in a traffic accident approaching the site, one reported rape, two robberies, but no other known incidence of violence.

The festival, by broad consensus, lacked the sociological undercurrent necessary to make it a legendary event like Woodstock. It was also generally held that the talent lineup, while strong, fell short of historic standards. But the shows were widely praised for their efficiency and smoothness of operation.

Lifelines

Births

Boy, Chad Richard, to Alfie Silas and Richard Durio, Aug. 13 in Los Angeles. Mother records for RCA.

★ ★ ★

Boy, Ian Rubinoff-Feldman, to Sue Rubinoff and Steve Feldman, Sept. 1 in Providence, R.I. Father is director of programming and promotion for WERI-FM Westerly, R.I.

★ ★ ★

Girl, Amanda Rose, to Sheila and Mark Boddeker, Aug. 12 in Westlake, Calif. Father is pressing and quality control supervisor at Burbank's KM Records.

★ ★ ★

Boy, James Patrick, to Kandi and Jim Merrill, Aug. 19 in Los Angeles. Father is publicity manager of Playboy Productions.

★ ★ ★

Boy, Ryan Edward, to Bill and Julie Heltemes, Aug. 29 in Cincinnati. Father is promotion manager for Atlantic Records in Cincinnati.

★ ★ ★

Girl, Jennifer Lauren, to Cheryl and Craig Gaglia, Sept. 5 in Salt Lake City. Father is a sales rep for CBS Records.

★ ★ ★

Boy, Matthew Joseph, to Deborah and Steve Allen, Sept. 2 in New York. Father is a member of Buddy Allen Management firm.

Marriages

Kari Sue Harrison to Richard Rohr, Aug. 28 in Los Angeles. She is national merchandising coordinator for A&M Records.

★ ★ ★

Miles Bell to Lisa Baxter, Aug. 28 in Nashville. He is president of Limelights Inc.

★ ★ ★

Burt Miller to Jody Teich, Aug. 29 in Great Neck, N.Y. He is national artist development coordinator for A&M Records; she is an account executive at Howard Bloom.

Deaths

John H. Polk, 69, after a prolonged illness, Aug. 23 in Nashville. A 25-year veteran of the investigative service branch of the U.S. Treasury Dept., he was retained by the RIAA as Southeast regional investigator of the antipiracy unit from 1973 to 1979.

★ ★ ★

Karel Vacek, 80, Aug. 14 in Prague, Czechoslovakia. Composer of more than 60 standard polkas and waltzes still in the repertoire of most central European brass bands, his biggest hit was "Play To Me Gypsy." He was awarded the honorary title of "National Artist," an award generally reserved for classical artists. Survivors include his son, Karel Vacek Jr., who is music director for Supraphon, the state-run record label.

★ ★ ★

Selma Wolfberg, 82, Sept. 4 in Los Angeles. She was the mother of Marvin Wolfberg, financial officer for PolyGram Records.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
109	110	11	APRIL WINE Power Play Capitol ST 12218	CAP		8.98	
106	106	15	KANSAS Vinyl Confessions Kirtshner FZ 38002 (Epic)	CBS		8.98	
107	129	4	ANNE MURRAY The Hottest Night Of The Year Capitol ST-12225	CAP		8.98	
108	103	57	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 57
109	132	2	EVELYN KING Get Loose RCA AFL1-4337	RCA		8.98	
110	112	14	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 5
111	111	18	PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 61
112	113	14	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 55
113	116	15	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS		8.98	
114	114	5	STANLEY CLARKE Let Me Know You Epic FE 38086	CBS		8.98	BLP 27
115	117	14	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98	
116	118	53	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS		8.98	CLP 17
117	121	61	FOREIGNER 4 Atlantic SD 16999	WEA		8.98	
118	120	30	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98	
119	119	44	OZZY OSBOURNE Diary Of A Madman J&R FZ 37492 (Epic)	CBS		8.98	
120	122	10	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 35
121	126	16	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98	
122	125	24	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98	
123	127	31	ALDO NOVA Portrait ARR 37498 (Epic)	CBS		8.98	
124	124	10	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS		8.98	
125	130	433	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
126	128	93	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS		8.98	
127	80	10	X Under The Big Black Sun Elektra E1-60150	WEA		8.98	
128	81	21	PATRICE RUSHEN Straight From The Heart Elektra E1-60015	WEA		8.98	BLP 31
129	138	52	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
130	135	10	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS		8.98	BLP 18
131	100	17	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	BLP 71
132	177	3	ROMEO VOID Benefactor Columbia ARC 38182	CBS		8.98	
133	143	2	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS		8.98	
134	171	47	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA		8.98	
135	155	42	LOVERBOY Loverboy Columbia JC 36762	CBS		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
136	136	20	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
137	137	14	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
138	154	6	SPYS Spys EMI-America ST 17073	CAP		8.98	
139	139	5	THE BUS BOYS American Worker Arista AL 9569	IND		8.98	
140	151	49	KOOL & THE GANG Something Special De-Lite DSM 8502 (Polygram)	POL		8.98	BLP 68
141	141	11	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS		8.98	
142	145	17	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS		8.98	
143	144	73	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	IND		8.98	BLP 55
144	134	17	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 20
145	123	12	RONNIE MILSAP Inside RCA AHL1-4311	RCA		8.98	
146	146	75	OZZY OSBOURNE Blizzard Of Ozz J&R FZ 36812 (Epic)	CBS		8.98	
147	133	11	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
148	149	47	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA		8.98	
149	152	100	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
150	150	16	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
151	NEW ENTRY		BOW WOW WOW I Want Candy RCA AFL1-4375	RCA		8.98	
152	163	2	TANE CAIN Tane Cain RCA AFL1-4381	RCA		8.98	
153	153	3	QINGO BOINGO Nothing To Fear A&M SP 4903	RCA		8.98	
154	164	4	SOUNDTRACK Summer Lovers Warner Bros. 1-23695	WEA		8.98	
155	165	3	MICHAEL STANLEY BAND MSB EMI-America ST-17071	CAP		8.98	
156	156	10	QUINCY JONES The Best A&M SP-3200	RCA		8.98	
157	160	9	ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA		8.98	
158	158	54	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA		8.98	
159	159	54	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS		8.98	
160	131	12	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98	
161	166	8	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 38
162	162	10	CHERYL LYNN Instant Love Columbia FC 38057	CBS		8.98	
163	169	3	MICHAEL MARTIN MURPHY Michael Martin Murphy Liberty LI-51120	CAP		8.98	
164	NEW ENTRY		LEAGUE UNLIMITED ORCHESTRA Love And Dancing A&M SP-3209	RCA		8.98	
165	167	49	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL		8.98	
166	174	4	SOUNDTRACK The Pirate Movie Polydor PD-2-9503	POL		13.98	
167	168	19	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
168	178	3	OZONE Li' Suzy Motown 6011 ML	IND		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
169	140	4	PIECES OF A DREAM We Are One Elektra E1-60142	WEA		8.98	
170	170	10	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS		8.98	BLP 66
171	173	77	QUINCY JONES The Dude A&M SP-3721	RCA		8.98	BLP 64
172	148	12	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS		8.98	
173	190	2	DEBARGE All This Love Gordy 6012 GL (Motown)	IND		8.98	
174	179	4	PETER FRAMPTON The Art Of Control A&M SP-4905	RCA		8.98	
175	175	14	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98	
176	142	17	QUEEN Hot Space Elektra E1-60128	WEA		8.98	
177	176	7	MERLE HAGGARD Big City Epic FE 37593	CBS		8.98	
178	186	2	HOWARD JOHNSON Keepin' Love New A&M SP 4895	RCA		8.98	
179	185	43	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
180	182	27	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 67
181	181	3	SCOTT BAIO Scott Baio RCA NFL1-8025	RCA		8.98	
182	189	2	CARRIE LUCAS Still In Love Solar E1-60008 (Elektra)	WEA		8.98	
183	188	10	STEEL PULSE True Democracy Elektra E1-60113	WEA		8.98	BLP 65
184	157	16	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
185	187	26	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	CLP 18
186	195	3	TORONTO Get It On Credit Network 60153 (Elektra)	WEA		8.98	
187	NEW ENTRY		JOHNNY VAN ZANT BAND Last Of The Wild Ones Polydor PD-1-6355 (Polygram)	POL		8.98	
188	180	20	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
189	NEW ENTRY		TALK TALK Talk Talk Liberty ST-17083	CAP		8.98	
190	NEW ENTRY		STEEL BREEZE Steel Breeze RCA AFL1-4424	RCA		8.98	
191	88	7	DAVE GRUSIN Out Of The Shadows Arista/GRP 5510	IND		8.98	
192	161	27	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 30
193	183	20	HANK WILLIAMS, JR. High Notes Elektra E1-60100	WEA		8.98	CLP 11
194	147	7	JOSIE COTTON Convertible Music Elektra E1-60140	WEA		8.98	
195	199	12	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
196	184	28	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA		14.98	
197	191	19	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS		8.98	
198	197	24	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 39
199	198	27	THIRD WORLD You've Got The Power Columbia FC 37744	CBS		8.98	
200	200	10	SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	56
Alabama	37, 104
Alan Parsons Project	12
Aldo Nova	123
Herb Alpert	131
America	83
April Wine	105
Ashford & Simpson	144
Asia	4
Atlantic Starr	185
Axe	81
Bad Company	32
Scott Baio	181
Adrian Belew	157
Bloodstone	130
Blue Oyster Cult	197
Karla Bonoff	102
Bow Wow Wow	151, 167
Bus Boys	139
Cameo	198
Tane Cain	152
Paul Carrack	133
Rosanne Cash	141
Cheap Trick	40
Chicago	9

Stanley Clarke	114
Clash	18
Joe Cocker	147
Elvis Costello	31
Josie Cotton	194
John Cougar	1
Marshall Crenshaw	73
Crosby, Stills & Nash	11
Dazz Band	44
Debarge	173
John Denver	180
Neil Diamond	142
Duran Duran	151
Sheena Easton	175
Larry Elgart	33
Eye To Eye	175
Roberta Flack	100
Fleetwood Mac	2
A Flock Of Seagulls	17
Dan Fogelberg	159
Jane Fonda	51
Foreigner	117
Peter Frampton	174
Frank Barber Orchestra	184
Artha Franklin	24
Glenn Frey	50
Gap Band	14
Gary U.S. Bonds	62
Genesis	30, 95
Go-Go's	8, 90
Dave Grusin	191

Merle Haggard	177
Haircut One Hundred	72
Daryl Hall & John Oates	129
Don Henley	55
Huey Lewis And The News	118
Human League	1
Billy Idol	65
Iron Maiden	122
Isla Brothers	87
Jermaine Jackson	54
Joe Jackson	39
Bob James	124
Rick James	52, 143
Al Jarreau	108
Joan Jett	67, 80
J. Geils Band	97
David Johansen	172
Elton John	69
Johnny Van Zant Band	187
Howard Johnson	178
Quincy Jones	156, 171
Journey	45
Judas Priest	21
Kansas	106
Kid Creole And The Coconuts	195
Evelyn King	109
King Crimson	160
Kool And The Gang	140
Nicolette Larson	75
Stacy Lattisaw	174
League Unlimited Orchestra	164

Loverboy	13, 135
Carrie Lucas	182
Cheryl Lynn	162
Melessa Manchester	19
Chuck Mangione	170
Paul McCartney	41
Michael McDonald	22
Randy Meisner	94
Men At Work	16
Michael Stanley Band	155
Stephanie Mills	48
Ronnie Millsap	145
Missing Persons	49
Eddie Money	23
Motels	53
Eddie Murphy	63
Michael Martin Murphy	163
Anne Murray	107
Willie Nelson	116
Julie Newton	71, 112
Olivia Newton-John	134
Stevie Nicks	77
Tod Nugent	82
Oingo Boingo	153
Jeffrey Osborne	110
Ozzy Osbourne	119, 146
Ozone	168
Ray Parker Jr.	96
Pat Metheny Group	111
Teddy Pendergrass	61
Pieces Of A Dream	169

Pink Floyd	125
Robert Plant	6
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Police	99, 149
Quarterflash	170
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Rainbow	136
REO Speedwagon	7, 126
Kenny Rogers	34, 161
Rolling Stones	66, 158
Romeo Void	132
Roxy Music	115
Royal Philharmonic Orchestra	38, 103
Patrice Rushen	128
David Sanborn	86
Santana	27
Scorpions	98
Shooting Star	92
Richard Simmons	91
Simon And Garfunkel	196
Ricky Skaggs	113
Soft Cell	60, 101

Split Enz	189
Rick Springfield	76
Spys	138
Squeeze	88
Billy Squier	5, 89
Steel Breeze	190
Steel Pulse	183
Steve Miller Band	3
Stray Cats	29
Donna Summer	20
Survivor	10
Sylvia	85
Talk Talk	189
Third World	199
George Thorogood	46
Toronto	186
Toto	3
Pete Townshend	42
Urbah Heap	58
Vangellis	165
Van Halen	79
John Waite	68
War	192
Kim Wilde	121
Hank Williams, Jr.	193
Steve Winwood	28
Stevie Wonder	78
X	127
Zapp	25
Frank Zappa	70
Warren Zevon	93
.38 Special	47, 137

SEPTEMBER 18, 1982 BILLBOARD

25 New Musicals Slated For Broadway This Season

By RADCLIFFE JOE

NEW YORK—With less than a month to go before the opening of the new theater season, Broadway, which during the past year was battered by falling attendance and a string of high priced boxoffice failures, is pinning its hopes on some 25 new musicals, ranging from "Cats," the much-ballyhooed British import, to "Rock'n'Roll: The First 5,000 Years," with Dick Clark on board as a co-producer.

Unlike last year, when there was a heavy emphasis on revivals (including "Camelot," "My Fair Lady," "Little Johnny Jones" and a stage version of the film musical, "Seven Brides For Seven Brothers") the new season will feature a number of original productions, heralding, perhaps, a return to the creativity and style which appeared to be giving way to the safe formats of proven productions.

Continuing a trend that seems to be increasingly popular in spite of the risks, record companies are again playing a substantial role in the production of some shows. David Geffen, still riding high on last season's Tony award winners "Dreamgirls" and "Master Harold

& The Boys," is represented by "Cats," with music by Andrew Lloyd Webber, and "Good," a play with music about a college professor and his involvement with the Nazis.

Motown Productions is involved with "Satchmo," the delayed musical about Louis Armstrong. That show, now scheduled for an April, 1983 opening, is being directed and choreographed by Gene Kelly. Ben Vereen is in the lead role.

A sterling collection of lyricists and composers has been assembled for the shows. Among them are Marvin Hamlisch, Betty Comden & Adolph Green, Joe Raposo, Henry Kreiger (whose score for "Dreamgirls" has translated into a music chart success), Charles Strouse, Stephen Schwartz, Jule Styne, and such immortals as Irving Berlin, Rodgers & Hart, Sheldon Harnick and George & Ira Gershwin.

Themes of the new shows range from profiles of Al Jolson, Louis Armstrong, and Charlie Chaplin, to stories about couples in therapy, Jews on Manhattan's Lower East Side, and the first female firefighter in San Francisco.

Venture Offers Authorized Over-The-Air Home Taping

• Continued from page 1

Fox Agency, says he was approached by a CODART executive more than two years ago. But that was merely to inform him of the company's intention of launching a broadcast delivery system for paid home taping, Berman adds. "No fee proposal was made, and I haven't heard from them since."

The venture resembles that proposed last year by the Digital Music Co., a program that still awaits implementation. Digital's Home Music Store was to deliver a coded signal to homes via cable which special home taping equipment could decode and record for a fee.

William von Meister, Digital principal, says that his plan is still alive, although he admits to difficulties in raising capital for his venture.

Under the new plan, recordings broadcast over cooperating NPR stations across the country would not be scrambled, but aired at off hours when most people are asleep.

Discount Tix For N.Y. Fans

NEW YORK—Fans here of pop, jazz and classical music will have the same opportunity to buy half-price tickets on the day of a show as do Broadway patrons, via a "Discount Ticket Booth" expected to open in Bryant Park, off 42nd St., in the spring.

The project, done in conjunction with the Mayor's Office, the Mayor's Advisory Council to the Music Industry, the New York Trust, and the Bryant Park Restoration Corp., is designed to upgrade the Bryant Park area as well as to aid the local live music performance business. The tickets made available will encompass a full range of musical performances. Opening date for the booth has not yet been set.

They would set their equipment, secured from Panasonic, to pick up the broadcasts automatically.

Tom Warnock, NPR executive vice president, feels that consumers will be willing to pay the few dollars involved to get a good recording, and would not be tempted to stay up all night just to dub the aired albums on regular tape decks. He would not disclose the fees contemplated, although he says they "will be low."

It is believed that NPR is interested in the plan as one among a number of programs that may ease its financial position. With severe cuts in government support, the non-profit network is exploring a variety of alternative ways of but-tressing operational budgets.

Initially, Warnock says, the new joint venture service will offer "the kind of music you hear on NPR stations now," in other words, classical, jazz, folk and other special-market music forms. "There'll be no rock service, or country."

However, "up the line," Warnock explains, NPR will be selling the idea of the national audio music program service to commercial networks and stations, so that pop music and rock music service is "in our plans."

"We would assist them, and wholesale the concept so they wouldn't have to re-invent the wheel," Warnock says. "What NPR would get from this is another source of income—we would collect a fee for helping them."

CODART invented and has a patent on the technology of the home selection and purchase system, Panasonic, "in one form or another," will offer a tape machine with the CODART technology built in," according to Warnock.

Additionally, because there are sometimes several non-commercial stations in one city or area, the NPR executive says, "we'll be able to offer multiple service—classical music on one station, and, say, jazz on the other."

Inside Track

"Courtesy" meetings between attorneys representing the All-Industry Television Music License Committee, ASCAP and BMI last week probed some of the elements the indie tv interests will recommend for an order to be issued by Federal Judge Lee P. Gagliardi in the wake of his ruling finding blanket licensing requirements for such users in violation of antitrust law (Billboard, Aug. 28, Sept. 4). Music licensing groups, however, were waiting for a formal recommendation, still not filed at week's end, before entering their own motions.

Plans by EMI Records U.K. to release a 26-track Beatles hits package this fall (and to buy extensive tv advertising time in support) have apparently drawn displeasure from the Capitol Tower. Reason may be the generous number of hit tracks, and EMI London this week admitted that it's "modifying" its plans. . . . Staying in that part of the world, the British Phonographic Industry recently wrote to member record companies to solicit their views on whether the current crackdown on unauthorized imports from the European Continent should be extended to product from other foreign markets, presumably including the U.S. A BPI meeting Wednesday (8) was scheduled to discuss this, among other matters.

Nationwide Communications has agreed to purchase for \$6.5 million cash the last remaining broadcast properties of Robert Rounsaville, WLOF/WBJW, located in Orlando, Fla. WBJW (BJ-105) is a Hot 100-formatted station with 100 kw at 105.1 on the FM band. WLOF is an AC outlet with 5 kw at 950 on AM. Nationwide owns other stations in Baltimore, Cleveland, Columbus, Pittsburgh, Richmond and Winston-Salem.

Is former ABC label chief Steve Diener stepping into a new presidency? Track hears Diener will be named president of CBS/20th Century-Fox Video, a post he'll presumably run from his current New York base. The veteran international recording biz executive was ABC's last topper, exiting when the label was folded into MCA Records.

Meanwhile, if you're ready to start your holiday shopping early, Mobile Fidelity Sound Lab is already soliciting advance orders on its blue-chip Beatles audiophile set via letters sent to selected industry folk and its existing mail lists, signed by another former ABC executive, MP&SL president Herb Belkin. Belkin's missive offers direct mail service on the boxed set of 13 albums (including 14 disks), which represent the band's entire output as originally released on EMI's Parlophone line. At a mere \$325, it may be a pricey gift, but Belkin warns that advance publicity has already made a sell-out imminent.

Warner Communications' Steve Ross gets honors for the heaviest paycheck in entertainment, according to an item in Forbes pegging Ross' total income at around

\$22 million a year. Our resident payroll analyst breaks that down to \$423,076 a week, or \$84,615 a day, although at that level he might consider taking it in commodities, not just cash. . . . New Rock In Prime Time? Not quite, but we're told one exponent of post-new wave rock is making an unlikely raid into the network heartland when the Waitresses make an appearance on the opening segment of a new CBS-TV series, "Square Pegs."

In Hartford, Conn., the Hartford Civic Center recently became only the third U.S. venue to date to obtain a permanent injunction against the sale of counterfeit merchandise at musical events staged there. The order was issued by U.S. District Court Judge Jose Cabranes, and follows similar injunctions aimed at foiling bootleggers in Philadelphia and Cincinnati. . . . Dave Brubeck gets a Doctor of Fine Arts degree Wednesday (15) when Mills College confers the honorary title on the veteran jazz pianist and composer. During the convocation ceremonies, Brubeck will give his thanks musically instead of verbally when he duets with son Chris, on bass, for the Oakland, Calif., institution. Brubeck, a native of nearby Concord, got his start in the Bay Area, with his first major disks released on the then-tiny Fantasy label.

Edited by SAM SUTHERLAND

Back Track

30 years ago this week: Edwin H. "Buddy" Morris' suit against five movie production firms was settled out of court, apparently opening the door for open bidding for movie scores by publishers. . . . Stowe, Vt. applied a \$4.50 annual tax on each tv set in the homes there. . . . Mindy Carson switched from RCA to Columbia Records. . . . Webb Pierce left WKXH Shreveport, to join WSM Nashville. He also split with his manager, Tillman Franks.

20 years ago this week: Modern Jazz Quartet 88-er John Lewis joined Atlantic Records' a&r staff. . . . Esmond Edwards joined the Chess brothers' Argo label as head of jazz operations. . . . EMI acquired London's Princess Theatre to stage musicals. . . . Kal Rudman took over the noon to 3 slot at WAAT, Trenton, N.J.

10 years ago this week: Jerry Wexler combing the Southwest for acts for Atlantic's new country wing. . . . Caytronics signed a multimillion deal to distribute RCA Latin in the U.S. . . . Hubert Long, 48, veteran country promoter/manager, died. . . . Kent Duncan announced he would open Kendun Recorders in Burbank. . . . Sam The Record Man Toronto stores were bankrolling a weekly cable tv half-hour seg.

Senate Body OKs Radio Marti

WASHINGTON—Just a week after Cuba jammed a number of American AM stations as a signal it plans to resist Administration plans to beam anti-Castro programming to that nation (Billboard, Sept. 11), the Senate Foreign Relations Committee passed a measure Thursday (9) to construct the controversial

\$7.5 million Radio Marti station. The measure has already passed the House.

Opponents, led by Sen. Clairborne Pell (D-R.I.), who called the measure an example of the U.S. "shooting itself in the foot" because of the increased possibility of Cuban retaliatory jamming, saw a substi-

tute amendment defeated that would have replaced the expensive new station plan with expanded Voice Of America broadcasts.

Also defeated was an amendment that would have had the Federal Government compensate broadcasters for financial losses incurred as a result of Cuban jamming.

Solar To Debut Pop Subsidiary

By PAUL GREIN

LOS ANGELES—Solar Records plans to bow its pop subsidiary Constellation Records next month with a single by the seven-member band Wolf. The label has also signed singer John Gibson and is said to be close to finalizing a deal with entertainer Wayne Newton.

Constellation will be distributed through Elektra/Asylum and will have primarily the same staff as Solar, though label chairman Dick Griffey hopes to bring in a separate a&r director for the new label.

The bottom line, as Griffey readily concedes, is that Solar is designed for black acts and Constellation for white acts. "That's the way it is," says Griffey. "I can't change the world. Unfortunately programmers

don't just listen to the music and add records based on their sound. I have to play the game.

"I think it would be a marketing disadvantage (to release white acts on Solar). People might mistake them for black acts and sit around waiting for them to cross over before playing them on FM radio. It's bad enough that Shalamar and the O'Jays and even George Benson can't get played on rock-oriented stations. We certainly wouldn't want to burden a white group with that. That wouldn't make a hell of a lot of sense."

The focus at Constellation will be on matching white acts with black producers and composers. "A lot of white acts have borrowed quite a few things from black musicians down through the years," notes

Griffey. "I've always felt that we should just give them the real thing. We've never had the cats that created the sound giving that input directly. I'm interested in seeing what that might produce."

Constellation will be headed by Ray Harris, who is also president of Solar. The label's first album, due Nov. 5, is "Wolf," by the group of the same name. The act is fronted by Bill Wolfer, who also produced the LP. An album by John Gibson is due after the first of the year. Leon Sylvers may produce the Wayne Newton LP.

On a historical note, Constellation was the name of a small but significant black music label based in Chicago in the '60s. Its roster included Gene Chandler, Dee Clark and Lee Dorsey.



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Labels Hike Video Clip Production

By LAURA FOTI

This is the first of a two-part series examining the activities of record companies' video departments. Part one discusses the increased use of video in promoting records; part two will discuss the controversial issue of "video" and "video pay" to show the effect of video on the music business.

NEW YORK—Record labels are increasing their video clip production and distribution to promote their artists, according to a survey conducted by Billboard. This year 80% more video clips will be produced than last year, according to the survey. Labels are also paying more attention to how video fits into the marketing of an album or single, and some are beginning to pay attention to the video clip itself.

Executives from eight record companies surveyed indicate they've been paying more attention to how video fits into the marketing of an album or single, and some are beginning to pay attention to the video clip itself. The discussion of video clips almost always comes up

(Continued on page 29)

Arbitrons Put Spotlight On AM Ratings Decline

By BERGLAN E. HALL

NEW YORK—AM radio stations are looking for a way to survive in a market where FM stations are taking over. Arbitron, the national radio ratings organization, has found that AM stations are losing listeners to FM stations. Arbitron's AM ratings for the first nine months of this year were down 1.5% from the same period last year. Arbitron's FM ratings for the same period were up 1.5% from last year.

Such a decline in AM ratings is not surprising, says Arbitron's president, Robert M. Bell. "The AM market is shrinking," he says. "The FM market is growing." Arbitron's AM ratings for the first nine months of this year were down 1.5% from the same period last year. Arbitron's FM ratings for the same period were up 1.5% from last year.

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(Continued on page 1)

Dealers Stress Potential For 'Classic' R&B Midlines

By NELSON GIBSON

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(Continued on page 1)

Disk Units Buoy Mail Developers

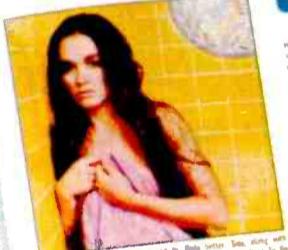
By EDWARD W. HERRIN

NASHVILLE—Despite reports of a 40% decline in the music record market, the music software market is booming. Music software developers are reporting a 40% increase in sales. Music software is becoming a major part of the music business.

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(Continued on page 1)



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Inside Billboard

- **AM STATIONS** operating the "Superstars" format will be expanding their stations to include more AM stations.
- **BLACK RECORDING** and whoopi's in the Midwest are working on the formation of a new cooperative based out of Chicago and St. Louis.
- **VIBES** CAMDEN, N.J. are looking for a way to survive in a market where FM stations are taking over.
- **LATIN** RECORDING is looking for a way to survive in a market where FM stations are taking over.
- **ROCK** RECORDING is looking for a way to survive in a market where FM stations are taking over.
- **JAPANESE** RECORDING is looking for a way to survive in a market where FM stations are taking over.



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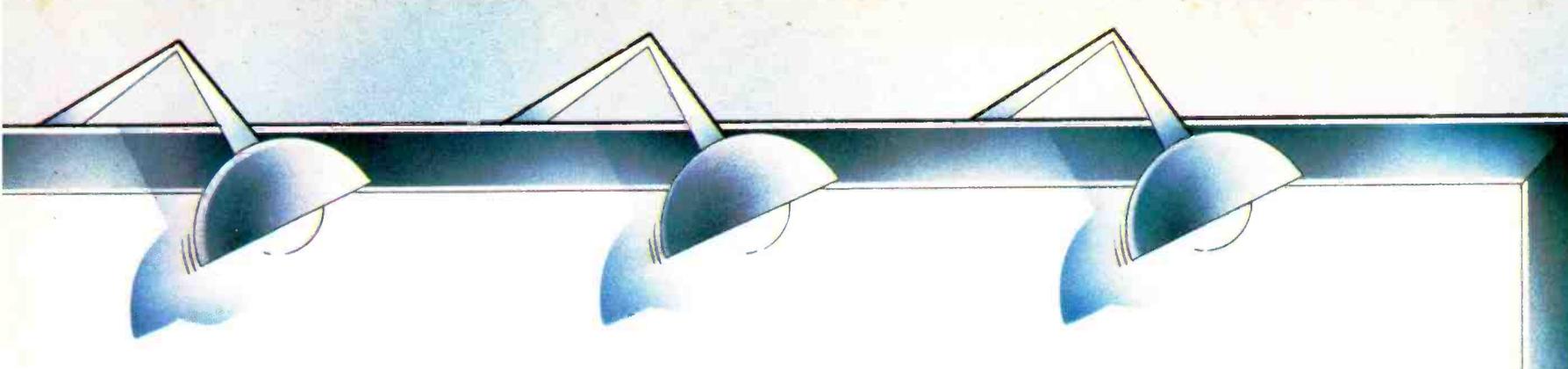
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3	THE BEE GEES	ONE OF US	1	1
4	THE BEE GEES	ONE OF US	1	1
5	THE BEE GEES	ONE OF US	1	1
6	THE BEE GEES	ONE OF US	1	1
7	THE BEE GEES	ONE OF US	1	1
8	THE BEE GEES	ONE OF US	1	1
9	THE BEE GEES	ONE OF US	1	1
10	THE BEE GEES	ONE OF US	1	1

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The Programming Book

The Retailing Book

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and promotion ideas, and by retailers for spotting trends and buying product.

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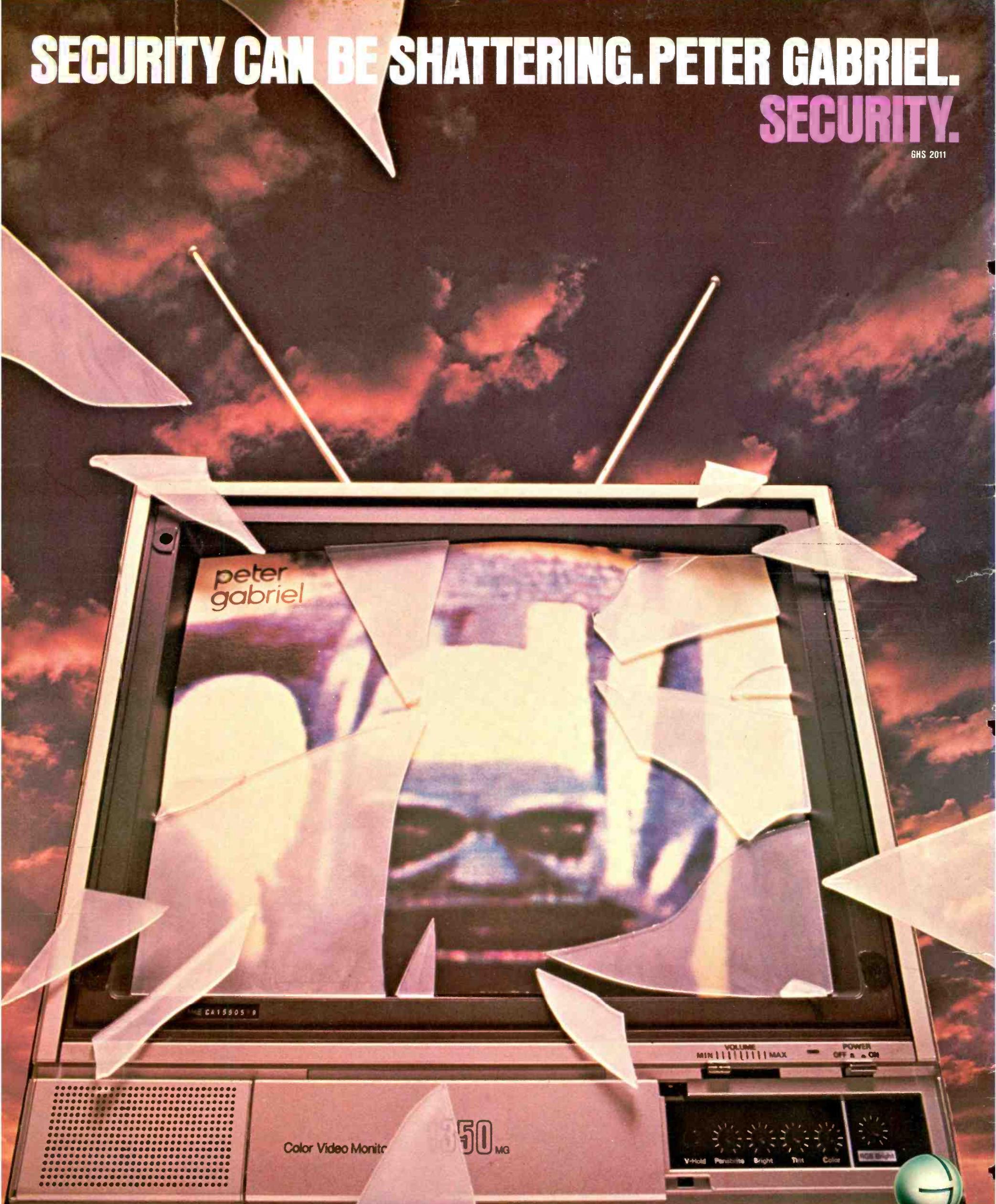
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