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NAB Addressing AM Future

By DOUGLAS E. HALL

NEW ORLEANS — A record number (2,000) of radio programmers gather here this week for the fifth annual National Assn. of Broadcasters Radio Programming Conference. Some of them are worried about how to cope with the cloud over AM radio; others are concerned with the impact new technological developments will have on the radio programming field.

Raids Signal New Singapore Piracy Stance

By ANITA EVANS

SINGAPORE—Two surprise police raids, which netted about \$23,000 worth of allegedly illegal recording equipment and more than 15,000 allegedly pirated tapes, may mark the end of local authorities' indifference to this country's thriving tape piracy business.

tape piracy business.

In the eyes of the local record in(Continued on page 59)

The conference steering committee, led by Mutual Broadcasting president Marty Rubenstein, has put together a Sunday-night-to-Wednesday-noon program to deal with these concerns.

Speaking of the problem facing AM, NAB radio vice president Wayne Cornils comments, "That's the reason we have Gerry Cagle (program director of KFRC-AM San Francisco and Billboard 1982 Hot 100/AC Program Director of the Year for Major Markets) speaking on Monday and Tuesday. Cagle is programming a successful station and doing top 40 on AM, something that's not supposed to work anymore."

Technological developments are being covered in several sessions. The key one takes place Tuesday morning: "What Programmers Must Know About The New Technologies," hosted by NAB senior vice president for research Larry Patrick; the session will look at satellite dishes, digital, cable and other developments.

(Continued on page 65)

TV License Ruling Stirs Storm ASCAP, BMI Weighing Impact Of Court Decision

By IS HOROWITZ

NEW YORK—ASCAP and BMI are girding for a potential chain reaction of financial battering in the wake of the Federal Court decision here declaring blanket licensing of performance rights for independent television stations in violation of antitrust laws (Billboard, Aug. 28).

Meanwhile, the All-Industry Television Station Music License Committee, five of whose members brought the class action suit, has scheduled a meeting in Chicago this Tuesday (31) to frame a set of recommendations for Federal Judge Lee P. Gagliardi to consider when he issues an order implementing his ruling against the music groups.

Although pro forma predictions

Although pro forma predictions of reversal upon appeal were issued immediately following the court decision, licensing insiders are not downplaying the seriousness of the setback.

At issue is an annual take of about \$80 million, or approximately one-third of all performance revenues realized by ASCAP and BMI. The senior society is estimated to earn some \$50 million from independent tele-

vision, with \$30 million going to BML

Ed Cramer, president of BMI, tags the Gagliardi opinion as "the most significant decision in decades in terms of potential impact." He sees "utter chaos" the prospect in clearing music for indie tv if the decision is upheld.

The BMI chief also points to the possible erosion of laboriously built up reciprocal relationships between U.S. and European licensing authorities.

The latter have long grumbled about passing on collections for performances of U.S. copyrights in European movie houses, since similar levies are not permitted in the U.S. However, transfers of collections from foreign film use on local television have so far contained the protests of foreign proprietors of film music copyrights.

But that revenue flow abroad is now placed in jeopardy by the court action; its terms would affect all the (Continued on page 70)

California Senate Passes Recording Tax Break Bill

LOS ANGELES—Gov. Jerry Brown is now the final arbiter of state legislation exempting independent engineers, producers, production firms and recording studios from a retroactive tax bite, following senate passage last Friday (20) of AB 2871, an assembly bill designed to clarify certain tax exemptions.

That legislation was amended April 12 to reverse the thrust of the

state Board of Equalization's controversial reading of the Revenue and Taxation Code as it would pertain to music interests, following the bill's initial introduction by assemblywoman Gwen Moore on March I (Billboard, May 1). Moore's bill, designed to clarify available exemptions for cable to subscription fees, was broadened to address the Board (Continued on page 68)



ORLEANS "ONE OF A KIND" RADIO RECORDS 90012. The one of a kind vocals of **Orleans** are stronger than ever for their Radio Records debut release. This great American band will sing its way into your hearts and to the top of the charts. Produced for the Empire Project by Don Silver and Ben Wisch. Distributed by Atlantic Recording Corp. (Advertisement)

-Inside Billboard-

- NEW ORLEANS is a unique radio market, Rollye Bornstein finds as she develops a market profile of Crescent City stations from WVOG, 600 on the AM dial, to WAIL, 105.3 on the FM dial. Page 22.
- ARBITRON'S DIFFERENTIAL survey treatment caused controversy in a number of markets when it was introduced this spring. There are some particular arguments in the New Orleans market. Page 20.
- MONUMENT RECORDS, once a force in country and pop music, has been reactivated. CBS will be distributing the Nashville-based label worldwide. Page 3.
- RAINBOW RECORDS chain is having success with an innovative \$1 rebate plan on prerecorded tape purchases. But now the coupons are running out. Page 19.
- CBS IS SETTING UP a massive promotional campaign with 25 selected AOR stations around the country. Discwasher and Panasonic are involved. The contest uses coupons, too, Page 3.
- NATIONAL VIDEO is riding the wave of video rentals, and is expanding into Meyer stores. Page 19.
- A&M IS ASKING clubs and tv cable outlets to pay for duplicating video promo clips. Costs average \$65 to \$80. Page 4.



BOOMERANG. THE NEW SHOES ALBUM. Shoes rock'n'roll right back to hit the target with BOOMERANG (60146) containing sterling originals "Mayday," "In Her Shadow" & "The Tube." Produced by Shoes, BOOMERANG, music that just keeps comin' back at you on Elektra Records & Cassettes.

(Advertisement)

AUG 3 0 1982

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CBS Eyes Theater Airing For Video Promo Clips

By SAM SUTHERLAND

LOS ANGELES-CBS Records is eyeing theatrical exhibition for its promotional clips after staging two separate test projects via major West Coast theatre chains.

Although the premise of screening label film or videotape clips on motion picture bills isn't a new one, experimental boxoffice runs for clips by Epic's Aldo Nova and Columbia's Men At Work signal several refinements of the oft-considered but

seldom tried technique. Overall, CBS' strategy in bringing the musical pieces onto movie screens is aimed at providing much tighter control over the screenings and exerting closer cross-merchandising

The Aldo Nova test, conducted here on local screens during March and April, included screenings on major feature bills at 20 theaters. That project provided the basic outline for the current Men At Work tests in Seattle and San Francisco.

chandising in every music category

will be continued, he said. He de-

scribed direct marketing as "one of

America's growth businesses." He

made special note of RCA's "rededi-

cation to a program of high quality

president, RCA Records-U.S.A. and Canada, who ticked off com-

petitive achievements. He placed

RCA as No. 2 in chart activity for

contemporary albums the first six

months of 1982, as compared to No.

7 a year ago. In contemporary sin-

It was Jack Craigo, division vice

recording, pressing and packaging.

Among the key elements and advan-

• CBS purchases their three-week billing outright on a flat per-screen weekly basis, said to provide the major and its Columbia label with more precise control over which feature a clip will be paired with, and what screening times are affected.

• After tying in with a local retail chain, CBS offers moviegoers a discount on the act's album. A coupon distributed to theater patrons when they receive their tickets can be redeemed at any of the participating

• Label merchandising materials are displayed in theater lobbies, reinforcing the consumers' exposure to the act on screen. Complementing these are similar displays in the stores participating in the company.

• Theater owners provide local CBS sales and promotion staff with free passes, enabling the label employees to bring industry contacts to

According to Peter Rosenfelt, di-

rector of special projects for CBS' central marketing team, the Epic and Columbia tests' major breakthrough has, indeed, been in achieving better control over how the film clips are used-in the most recent instance, a gain allowing much more precise measurement of the total au-dience reached as well as closer targeting of the clips to an appropriate moviegoing audience.

The current Men At Work push also sees the Australian new music (Continued on page 68)

Mood Is Upbeat At RCA Records Meet

NEW YORK-RCA Records has entered into a new long-term deal with A&M, is preparing for early entry into digital disks, and is mapping new marketing strategies for cassettes and video.

These were among highlights that surfaced during a meeting here last week attended by more than 400 company personnel at which the company also reaffirmed its commitment to new artists and black

In the half-day session at label headquarters here, described by RCA Records president Bob Summer "unabashedly" as a "pep rally," staffers also witnessed presentations of fall product liberally sprinkled with new talent as well as star acts.

Summer's upbeat keynote address, in marked contrast to recent gloomy utterings elsewhere in the industry, promised a bright future for

Special attention to midline mer-

Fead Named At Monument: CBS Deal Set

NASHVILLE-Coinciding with the announcement of a negotiated pressing and distribution deal with CBS worldwide, Monument Records has appointed Bob Fead. former president of Alfa Records, as president of the label. Fead will head Monument's new West Coast office to position the Nashvillebased independent more strongly in the fields of pop and rock.

CBS, which distributed Monu-

ment product from 1971-1975, will press and distribute all Monument product domestically and internationally in all territories excluding Japan, Australia. New Zealand, Hong Kong and Singapore. Monu-

Billboard Radio Convention Set For January

NEW YORK-On-the-air aspects of radio broadcasting, with a heavy emphasis on the day-today operations of programming a station, will be the focus of Billboard's Radio Programming Convention next January. Dates are Jan. 20-22; venue is the Huntington-Sheraton Hotel in Pasadena, Calif.

Sessions will be both general and specific, covering all aspects of programming operations, including music, air personalities, promotions and production. The event will cover most music-oriented music formats, including AOR, Hot 100, adult contemporary, country and black.

Convention director is radio consultant and Billboard columnist Mike Harrison, working in conjuction with the magazine's radio programming editor, Douglas E. Hall.

(Continued on page 8)

MGM/UA Vid Drops **Rental-Only Program**

NEW YORK-MGM/UA Home Video is instituting a number of changes in its operation, including the dropping of the rental-only "First Run Home Video Theater" program, according to vice president of sales and marketing Bill Gallagher.

Gallagher says the decision was made for a number of reasons, including a lack of understanding and acceptance of the plan at retail and a new emphasis by MGM/UA on "selling through rather than selling

The company has the MGM film library and much of the UA library at its disposal, giving it a large selection of classic titles. In addition, it has made a commitment to such non-film programs as "The Com-pleat Beatles" and "The First Barry Manilow Special." All of this constitutes a strong sale catalog, says Gallagher, and MGM/UA will concen-

"We sell to a distributor, who sells to a retailer, and then the chain ends because the major revenues at retail are from rental. That is not selling (Continued on page 68)

Firm Acquires Sedaka Titles

NEW YORK-The Neil Sedaka catalogs, Kiddio Music and Top Pop Music, have been acquired by the Contentainment Company Music

The purchase, long anticipated in the trade, was made from movie producer Martin Poll and financier Saul Steinberg, who are reported to have paid \$3.5 million for the catalogs five years ago. No figure was disclosed on the current transaction, which also includes a commitment . for Sedaka's future output.

Included in the Sedaka catalogs are such standard material as "Laughter In The Rain," "Love Will Keep Us Together," "Solitaire" and "The Hungry Years."

In This Issue

Doubleday Buys WMET Chicago For \$9.5 Million

NEW YORK-In his third major radio station purchase in the past six months. Doubleday Broadcasting president Gary Stevens has signed a deal with Metromedia to buy WMET Chicago for \$9.5 million.

Combined with the purchase of WAVA Washington in February for \$8 million and WTFM (now WAPP) New York in May for \$9.7 million, the fast-moving Stevens has spent \$27.2 million to build up his company to a full legal complement of seven FMs. All are in AOR formats. Doubleday also owns two AMs, but Stevens has so little faith in AM's future that he has told the Doubleday board that he will acquire no additional AMs and may, at some future date, dispose of the two the company

Stevens say he will "leave WMET alone. We didn't make any changes in Washington." The new stations are joined with KPKE Denver, WLLZ Detroit, KDWB-AM-FM St. Paul and KWK-AM-FM St. Louis.

Metromedia is selling WMET to clear the way for its acquisition of WFLD-TV Chicago from Field Communications for \$136 million. FCC regulations prohibit a company from acquiring a tv station in a market where it owns a radio property. Metromedia is also selling WTCN-TV Minneapolis to Gannett Broadcasting and WXIX-TV Cincinnati to Malrite Communications which raise funds for the purchase of WFLD. The sale of the two tvs and WMET will net Metromedia \$130 million.

(Continued on page 11)

By KIP KIRBY

(Continued on page 68)

AOR Stations To Launch 'Ticket To Rock' Contest

NEW YORK-Rock radio initiates a different kind of ticket giveaway next month when 25 AOR outbolstered with prizes from Panasonic, Discwasher and Epic Records, launch an ambitious national contest called "Ticket To

The promotion, which is tied to

the fall ratings sweep and is exclusive to each market, involves a scratch-off game card customized with the call letters of each "Ticket to Rock" station. More than 7 million cards, shaped like concert tickets, have been shipped to the participating stations, which will distribute them to their retail sponsors in Sep-

Danny Socolof, who designed the sweepstakes for his Contemporary Marketing firm in St. Louis, is secretive about the identity of the stations. But he says that Heftel, Sandusky and Doubleday properties are represented in such markets as New York, Cleveland, Denver, Dallas, Houston and Washington, D.C

"It's the first national game promotion of its type for broadcast," says Socolof, noting that "Ticket to Rock" has been endorsed by AOR consultants Lee Abrams and John Sebastian. "It reinforces call letters, involves sponsors and promotes active forced listenership, but it's also fun to play.'

Instant prizes include 500 portable stereo cassettes from Pioneer, 5000 Discwasher record care units, 40,000 "Ticket To Rock" T-shirts manufactured by Contemporary Marketing, and 50,000 "Ticket to Rock" record albums featuring acts on the Epic roster. A grand prize, the "Rock Dream Fantasy." features an all-expense paid vacation for two to

(Continued on page 6)

CLASSICAL.....CLASSIFIED MART..... COMMENTARY .. COUNTRY 49 INTERNATIONAL.. 56 PRO EQUIPMENT & SERVICES.... PUBLISHING. RADIO RETAILING. VENUES **FEATURES** CableWatch Chartbeat Executive Turntable ... Industry Events ... Inside Track...... Lifelines New LP & Tape Releases... New On The Charts.. The Rhythm & The Blues Vox Jox.

68 54 10 **CHARTS** Hot 100 Top LPs & Tape Black Singles, LPs .67, 69 .54, 55 .50, 51 Country Singles, LP... Singles Radio Action .28, 29, 30, 31 Rock Albums/Top Tracks .35 Adult Contemporary Singles Chart Breakouts. Boxscore..... Hits Of The World Videocassette Sales... Disco/Dance Top 80 42 .48 Midline LPs.53 56, 57 Classical LPs Latin LPs.

.62

REVIEWS

Album Reviews ... Singles Reviews ...

IFPI-GEMA Dispute Over Royalty To Arbitration?

MUNICH-The continuing failure of the German group of IFPI and GEMA to reach agreement on a mechanical royalty contract will result in the dispute going to arbitration unless there is a positive outcome to the meeting of the two parties set for Sept. 7.
With the talks between IFPI and

BIEM (the European mechanical rights bureau) deadlocked, the national groups of IFPI have been endeavoring to make interim agreements with their own mechanical rights societies pending the signing of a new IFPI/BIEM contract (Billboard, Feb. 20).

The principle obstacle in reaching agreement, both nationally and in the pan-European context, is the impossibility of finding an acceptable base for the 8% mechanical royalty

now that recommended retail prices are a thing of the past in most BIEM

(The BIEM area includes all of Western Europe, except the U.K. and Ireland and Czechoslovakia, Hungary, Poland and Yugoslavia.)

Dr. Hans Sikorski, a member of both the GEMA and BIEM boards, says: "It looks very much as though we might finally have to settle for a system which nobody really wantsa fixed fee per unit or per minute of playing time—because of the diffi-culty in finding an acceptable way of calculating the price on which to base the 8%."

Sikorski notes that a recent check carried out by GEMA in Munich record stores revealed that the same album was being offered to the pub-(Continued on page 58)

WEA Code Offers Common ID

By SAM SUTHERLAND

LOS ANGELES—WEA has formally unveiled a new product numbering system that organizes Warner Bros., Elektra/Asylum and Atlantic record and tape product under a common identification scheme for the first time in the companies' histories.

As confirmed earlier by Warner Bros., the first label to institute the five-digit selection number format, the move is aimed at permitting a single number that will coincide with the UPC numbering developed for industry bar codes.

As outlined in an Aug. 13 letter mailed by WEA regional branch managers to their accounts, the format of five-digit selection number and single digit configuration code that has appeared on recent Warner

Bros. albums is being used on all WEA product, excepting the Warner-distributed ECM and Geffen labels and Elektra's classical Nonesuch line.

WEA is also alerting accounts to the use of an alphabetical price code to appear on product carrying other than \$8.98 list tags. Under that scheme, for example, \$5.98 list merchandise would add a "B" at the end of the catalog number and configuration series. The memo also explains the presence of an added digit on product spines, a "g" appearing several spaces in front of the selection number.

That extra number is said to be for use with international shipments, and is not part of the actual catalog or selection number.

Five different configurations are provided for under the system: 12-

gramming, including the application of research and use of crossover

Amos Brown, program director Indianapolis' WTLC will talk about

should spark a constructive dia-

Arbitron's DST, which many

credit with aiding urban contempo-

rary, may be the source of some con-

troversy. Andrews of Atlanta's

WVEE says "many are using that as

an excuse to explain why urban is

doing so well against their format.

But if you look around the country

at the urban stations that are doing well they are the same as before. In

our case we moved from a 10.3 to a

inch singles, denoted by an "0" following the selection number; LPs ("1"); cassettes ("4"); 7-inch singles ("7") and 8-track tapes ("8").

Thus, a typical album selection number provided by WEA as an example might read "9 23694-1B," with the "9" representing the international code; the next five digits being the actual selection number; the "1" following that number signifying an LP; and the "B" flagging the selection as a midlined \$5.98 title.

Album product is numbered sequentially upward from specific starting numbers outlined by label in the memo. Singles, by contrast, are numbered in reverse, counting backwards. Thus, Elektra/Asylum LPs are now counting upward from 60000, while that company's singles start at 69999 and proceed downwards.

As for price codes, 26 different alphabetical codes (excepting "D" for \$8.98, which will not appear on spines, and including AA for the highest list, \$39.98) are provided.

The changes affect only new releases, with catalog titles to retain their original selection numbers. Additionally, it's known that certain new releases assigned catalog numbers under the old label systems have been released concurrent with other titles numbered under the new

Of Promo Clips

NAB To Spotlight Urban Contemporary

By NELSON GEORGE

NEW YORK—Urban contemporary formats are getting particular attention at this year's NAB Radio Programming Conference. Not only are they getting attention in the usual Sunday (29) and Monday (30) night format rooms, but there's another look at the format on Monday afternoon.

The format is being looked at from two viewpoints, according to Ron Riley, moderator of the session on urban contemporary, member of NAB's conference steering committee and operations manager of WCAO/WXYV Baltimore.

"One, we'll try to be a guide to anyone who might be interested in utilizing this format at their station," Riley explains. "Two, we'll talk about how the format has been altered and refined over the last few years"

Noting the title of the afternoon session is "The New Realities of Urban Contemporary," Riley comments, "As the title implies urban is in a new stage when you consider its success around the country."

Scotty Andrews, program director of WVEE Atlanta, will discuss pro-

community involvement and the Arbitron's DST program and Lee Siomonson of WRKS about the problems and pleasures of selling urban contemporary to advertisers. Riley, whose WXYV is Baltimore's number one FM station, says the problems of selling the format

logue. "We've found that it's important to research our audience to show advertisers the dollar potential of our predominantly black listenership. There are still a lot of misconceptions about our listeners, in terms of their earning power, that we have to cut through. We'll present some ideas on how to do it."

LOS ANGELES—In what could be a precedental move, A&M Records is now asking clubs, cable tv, pay systems and other outlets for the label's promotional video and film clips to begin paying for all duplicating costs.

The new policy was appounced

The new policy was announced Tuesday (24) by Martin Kirkup, the label's vice president of artist development, who says that A&M has suspended all promotional servicing for 10 days prior to that action. The company has already begun notifying larger video outlets of the impending change.

pending change.

A&M's move is actually aimed at framing a consistent policy for all users, not just at introducing a fee structure, since major systems including Warner-Amex's MTV and HBO had already been paying for transfer of audio and video tracks from label master videotapes.

Kirkup says typical duplication costs average from \$65 to \$80 per tape, depending on the format. "MTV uses very high quality sound, and provides for a separate stereo audio track, so the cost to them runs a bit higher," he adds.

Although the policy has only just been formalized, Kirkup said there was no sign of any defections. "I think the major systems will all fall in line," he asserts.

Expect 500 Firms

At Eighth Musexpo

NEW YORK-Over 500 com-

panies from 40 countries are scheduled to attend the eighth annual In-

ternational Musexpo '82 conven-

tion, Sept. 30-Oct. 4 in Bal Harbour,

Miami Beach, Fla., according to

Roddy Shashoua, president of Inter-

MILLER TO AOR GROUP

NEW YORK—Chris Miller, program director of KLOL Houston, has been named chairman of Billboard's AOR Radio Advisory Committee.

He succeeds Neal Mirsky, who resigned when he left WSHE Ft. Lauderdale and the radio field to take a position with MTV.

Serving on Miller's committee are Dave Hamilton, national p.d. for Doubleday stations; Tom Owens, p.d. of WQFM Louisville; Frank Cody, director of affiliate relations/program development for NBC's Source; and WNEW-FM DJ Pete Fornatale.

11.2, which probably would have been our regular movement. We've been trending upward since 1977, so this was nothing new." Riley adds, "It depends on who you are and who you work for" if

you are and who you work for" if you like DST. "All it does is more accurately measure a particular audience. That's it, period."

The diversity of approaches found

under the urban contemporary banner will be explored. Andrews notes that "no two urban contemporary formats sound the same. A lot of recent research and study goes into understanding who you want to reach and how. Take, for example, the New York market. WKTU has a strong Latin following. WRKS has a young black base, while WBLS has also had a black base, but with an older audience."

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Executive Turntable

At Billboard in New York, Howard Levitt is promoted to the new post of production editor. He joined the magazine in December, 1981 as copy editor. Succeeding him in that position is Peter Keepnews, former-managing editor of Record World.

Record Companies

Dan Young is upped to vice president of international at PolyGram Records



in New York. He was director of international for the label. . . . Oscar Fields joins Warner Bros. Records, in Los Angeles as vice president of black music sales. He was vice president of special markets for Elektra/Asylum Records. . . . Steve Barri is named to the newly created post of vice president of creative affairs for Motown Records in Los Angeles. He was an independent record producer.



Fields

Jack Reynolds is promoted to director of special markets for Capitol Records in Los Angeles. He has been with the label since 1975, serving most recently as district manager for the Detroit

sales office. . . . Andi Stevens is upped to director of a&r production/international at Boardwalk Entertainment in Los Angeles. She joined the label in 1980 as executive assistant to Neil Bogart. . . . Janice Azrak is appointed public relations director for Elektra/Asylum Records in Nashville. She has been with the label for more than five years, serving most recently as tour press director in



Sevens

Los Angeles.

Ed Preston resigns as general manager of RCA Canada to assume a similar position with Roger Whittaker Enterprises in Toronto.... Bob Fead is named president of Monument Records in Los Angeles. He was president of Alfa Records. Named general manager of Monument's Nashville operation is Bob Hunka, who was general manager of Velvet Apple Music (story, page 3).... Jay Jacobs joins Kids Stuff Records in Hollywood, Fla. as director of finance and operations. The 26-year marketing veteran was owner of a seven-store retail chain in Knoxville.... Tom Bee is appointed vice president of Radio Free America Records in Albuquerque. He was a writer/producer for Motown.

Marketing

Murray Frank joins Al Franklin's Musical World in Hartford, Conn. as vice president and general manager. He was with Sam Goody Inc. for 27 years.

Publishing

Paul Bezilla is named general counsel for K-tel Music in Los Angeles. He was counsel for the firm's Winnipeg division.

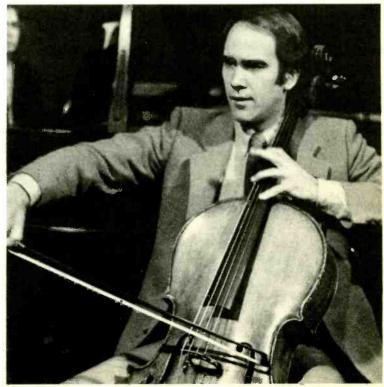
Video/Pro Equipment

At Home Box Office in New York, four vice presidents have been appointed in the programming division. Fred Cohen is vice president of HBO Enterprises, a new division covering ancillary sales and coproduction activities, such as program sales, domestic and foreign syndication, international programming and worldwide home video. He was director of coproductions.

Also at HBO, Mack Perryman is named vice president of programming operations; Bob Kreek is appointed vice president of film acquisition; and Lee DeBoer is upped to vice president of Cinemax. Perryman was director of scheduling; Kreek was director of film acquisition; and DeBoer was director of programming for Cinemax and program services.

Related Fields

Mary McInnis Boies is appointed vice president of corporate information for CBS Inc. in New York. She joined the corporation in 1981, serving as assistant general attorney, office of the general counsel.



CLASSICAL CABLE—Cellist Carter Brey appears on "Young Concert Artists Presents," a program on Group W Cable of upper Manhattan. The series, part of Group W's community programming, spotlights local artists in their 20s.

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Mr. Luther Vandross
Mr. Ben Vereen
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MUSIC IN THE AIR

HI! This is John Doremus.

"Firsts" are not new to us but the L.A. office is in a special tizzy just now...as our own Bill Stewart interviews Warner Bros.' porcine superstar and prima ballerina assoluta, Miss Piggy! You'll soon hear all about it on TWA...through Miss Piggy's Aerobique Exercise Workout Album. Slim while you



Seeking to inform...as well as entertain... American Airlines continues its business series, with Bache account-exec Patrick Hines concentrating on the bond scene, interviewing "How'm I scene, interviewing "How'm I doing?" Mayor Ed Koch of New York, 32-year-old U.S. Treasurer, Angela Buchanan...and Bob Crandell, president of American



Delta Airlines', John White has selected an interview in depth with Diana Ross to lead off "Show case," a channel hosted by yours truly, and, of course, featuring her music on RCA records.

Western Airlines offers a charming "first"...from "Georgia" to "Brazil," a program on the legendary music of the Peer-Southern Group, with president and music buff Ralph Peer himself as genial guide... In September, famed deejay Wolfman Jack reproduces his popular "Graffiti Gold" show aloft...another "first" for the "champaign airline."

USAir is currently featuring an interview on that chart-topping, award-winning country group, Alabama, along with their hits.



We're looking forward to November...that's when we November...that's when we debut our new five-channel cable radio system via our associates Satellite Syndicated Systems Satellite Syndicated Systems using Satcom III transponder 6's audio subcarriers...to offer 24-hour formats in country, big bands, comedy, show tunes and gold from the 50's & 60's. It's exciting to ride the wave of the future!



It was a thrill to learn that our own John Doremus Show is now being heard on both morning and even-ing drive, via KZZL-FM, in Sioux City. PD Roger Miller, that's over 5 hours of me a day! Thanks, too, to WBCO in Battle Creek and WCSY, South Haven, for your longtime confidence in the show ...let's hear it for the great state of Michigan!



General News

Chartbeat Arif, Aretha Back On Top; And Now, It's Miller Time

Aretha Franklin and Arif Mardin, who teamed on some of the hottest records of the early '70s, are both back in peak form this week, with separate Arista hits.

Franklin's "Jump To It," produced by Luther Vandross, jumps to No. 1 on Billboard's black chart (and to number 59 pop). It's the Queen of Soul's 18th No. 1 black hit, and her first in more than five years. since "Break It To Me Gently" in June, 1977.

Mardin, meanwhile, moves into the top 10 with Melissa Manchester's "You Should Hear How She Talks About You," which leaps five points to number six. It's Mardin's 17th top 10 pop hit, which is impressive, but what's even more impressive is that those hits have encompassed 11 different artists.

The list includes the Young Rascals' "Good Lovin'" (1966/#1), Dusty Springfield's "Son-Of-A Preacher Man" (1969/#10), Brook Benton's "Rainy Night In Georgia" (1970/#4), Roberta Flack & Donny Hathaway's "Where Is The Love" (1972/#5), Danny O'Keefe's "Good Time Charlie's Got The Blues' (1972/#9), Hall & Oates' "She's Gone" (1976/#7) and Carly Simon's "You Belong To Me" (1978/

Mardin's hottest year to date was 1975, when he had the Average White Band's "Pick Up The Pieces (#1) and "Cut The Cake" (#10) and The Bee Gees' "Jive Talkin" (#1) and "Nights On Broadway" (#7). But the act with whom he's had the most top 10 hits over the years is Aretha Franklin: "Bridge Over Troubled Water" (1971/#6), "Spanish Harlem" (1971/#2), "Rock Steady" (1971/#9), "Day Dream-(1972/#5) and "Until You Come Back To Me" (1974/#3).

The Franklin sessions were co-produced with Jerry Waxler and Tom Dowd, who also joined Mardin on the classic "Dusty In Memphis' album. The Young Rascals smash

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paste your color logo here was coproduced with Dowd, the Flack and Hathaway hit with Joel

'You Should Hear How She Talks About You" is not only Mardin's biggest hit in years, it's already matched the number six peak of 1975's "Midnight Blue" as Manchester's highest-charting single to

Mardin also produced Aretha Franklin's 1981 album "Love All The Hurt Away," which yielded a top 10 r&b hit in the title track, a duet with George Benson. But "Jump To It" is Franklin's first No. 1 black hit since moving from Atlantic to Arista two years ago.

This is the fourth year in a row that Arista has secured a No. 1 r&b hit, with Franklin's record preceded by Ray Parker Jr. & Raydio's "A Woman Needs Love" in '81, Tom Browne's "Funkin' For Jamaica" (on Arista/GRP) in '80 and GQ's 'Disco Nights (Rock Freak)" in '79.

"Jump To It" is the second No. 1 black hit in less than a year for producer Luther Vandross, following his own "Never Too Much" on Epic last October. Vandross also produced the week's highest-debuting r&b single-Chervl Lynn's remake of Marvin Gaye's "If This World Were Mine" (Columbia), which bows at

Miller Magic: The Steve Miller Band's "Abracadabra" jumps to No. I on this week's pop chart, becoming Capitol's first No. I hit since the Knack's "My Sharona" three years ago. In the same time, sister label EMI America/Liberty has collected four No. 1 hits: Robert John's "Sad Eyes" (October, 1979), Kenny Rogers' "Lady" (November, 1980), Sheena Easton's "Morning Train" (May, 1981) and Kim Carnes' "Bette Davis Eyes" (May, 1981).

Capitol has had many sizable hits in this period—Neil Diamond's "Love On The Rocks" and Juice Newton's "Queen Of Hearts" both reached number two-but none mustered the strength to go all the

This is the Steve Miller Band's third No. 1 pop single, following "The Joker" (January, 1974) and "Rock'n'Me" (November, 1976). Only three acts have amassed more No. I hits while on Capitol: the Beatles (18. including five on Apple), Paul McCartney & Wings (six, in-cluding three on Apple) and Nat "King" Cole (four, including one by the King Cole Trio).

Two other Capitol acts have had three No. I hits: the Beach Boys and Helen Reddy. And six acts have had two: Johnny Mercer, Les Paul & Mary Ford, Glen Campbell, Grand Funk and, on Apple, George Harrison and Ringo Starr.
"Abracadabra" also enters Bill-

board's black singles chart this week at 85. It's Miller's second black radio hit, following "Fly Like An Eagle," which made the r&b top 20 in 1977. On the pop chart, it peaked at number two

* * * Fast Facts: Frank Zappa this week cracks the top 40 on the singles chart for the first time, as his collaboration with daughter Moon, "Valley Girl" (Barking Bumpkin/CBS), jumps seven points to 34. Zappa's only pre-(Continued on page 70)



SURPRISE APPEARANCE—Sipple Wallace makes a surprise guest appearance with B.B. King at the Montreux Jazz Festival. Wallace was on a European concert tour promoting her first Atlantic album, "Sippie."

AOR's 'Ticket To Rock'

any three concerts in the world plus \$5,000 cash for each trip, or a \$25,000 cash equivalent.

The game cards were sold to the stations in lots of 50,000, and most stations purchased 100,000 tickets for \$12,500, according to Socolof. He aids that some stations bought as many as one million tickets.

Other portions of the contest include a "listener game," where winning numbers are read over each sta-

sweepstakes, which insures that the "Rock Dream Fantasy" and other prizes are awarded.

Socolof, who made separate deals with each company, says he pitched the promotion for a year to as many as 100 rock, top 40 and adult contemporary stations. "It was a first come, first served situation in each market," he explains. "There was no bidding." He hopes to inaugurate "Ticket To Rock 2" in the spring.



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RECORDS and Tapes

General News



FAITHFULL FAN—Duran Duran keyboardist Nick Rhodes greets Marianne Faithfull following the group's New York appearance with Blondie.

For The Record

Joe Chiccarelli produced Oingo Boingo's new A&M single, "Private Live," not David Kershenbaum, as indicated in a recent review

Rod Stewart Sues Manager For \$30.2M In Damages

accuses his longtime manager, William A. (Billy) Gaff, of acting illicitly as a California booking agent of fraudulently representing him in a Superior Court complaint

Prior to filing the \$30.2 million damages suit, Stewart filed a petition with the California Labor Commission, charging Gaff had illegally acted as a booker without a state license. The complaint contends such a petition has original jurisdiction over such controversy, and, if the Commissioner were to rule in the singer's favor, all contracts between the two would be null and void and all sums paid by Stewart to Gaff would be void.

The suit claims Gaff acted in an agent's role in procuring record contracts, publishing agreements, concert, tour and tv and motion picture engagements.

It's claimed Gaff also acted as a business investment counselor to Stewart, wherein the complaint states Gaff advised the plaintiff to invest nearly \$3 million in a proposed hotel operation, in which Stewart suffered "great financial

Gaff is also accused of diverting soundtrack distribution to his own music publishing entities without informing Stewart. In addition, it's alleged the defendant obtained valuable publishing links with members of Stewart's supporting band and opening acts on concert tours. Gaff is accused of mismanaging concert tours and recording sessions, resulting in "huge cost overruns and nonpayment of employees." The suite charges Gaff owes Stewart \$200,000 from a deal the defendant made for his own publishing firm with Stewart.

Stewart notified Gaff in late March that he wanted to terminate his contract. In April, Gaff filed suit against Stewart and his accountants. charging misappropriation of moneys. In July, Gaff is alleged to have filed a similar suit in a New York jurisdiction, Also in July, Gaff dismissed Stewart and his Carolwood firm from his Superior Court suit here.

WB: Asks Ruling On Stewart \$\$

Records is asking Superior Court here to determine how the label will pay \$177,488 in mechanical royal-ties on its use of Roderick "Rod" Stewart compositions for the quarter ending June 30, 1982.

The label claims it is stymied in making the payments by written warnings from both Stewart and Riva Music, the Billy Gaff publishing firm, stating each has first right to the payment.

to the court-directed party with the

Gaff, who claims to be Stewart's personal manager, and the singer, who claims he is through with Gaff, are in the midst of a running legal skirmish (see separate story on this

Billboard Radio Convention Set For January

• Continued from page 3

Harrison notes, "The conference will feature representatives of different formats, brought together in sessions of common interest, to compare notes and share ideas. The oldfashioned method of segregating evervone into their own isolated 'format session' is a limited concept in today's rapidly evolving radio scene.'

"The sessions will go around the clock into the night, including serious dinner sessions, as opposed to dinner 'shows.' Today's radio broadcaster is a dedicated professional looking for a lot more out of a convention than just an excuse to party. Our plan is to give them just that and a lot more in terms of their interest,

Details of the convention agenda, speakers and registration information will be published in forthcoming issues of Billboard. In the interim, further information is available from Kris Sofley, conven-

LOS ANGELES-Warner Bros.

The plaintiff offers to put up the quarterly payment for disbursement clerk of court here.

needs and perspective.

tion manager at (213) 859-5319.

Market Quotations

			A	s of closing	, Aug 26	5, 1982				
Anni High	ual Low	•	IAME		P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corpo	ration		_	111	5/8	1/2	5/6	+ 1/16
441/2	263/4	ABC			7	2931	441/2	431/4	43%	+ 3%
35%	253/4	American Ca	an		9	569	303/4	301/8	301/4	+ 1/8
7 %	4	Automatic R	adio		4	26	6%	6%	634	Unch.
471/2	33 %	CBS			6	2226	45	431/8	433/4	+ 1/8
71/4	5	Craig Corpo	ration		21	4	61/2	61/2	61/2	Unch.
591/4	47	Disney, Walt			15	6663	55%	513/4	531/8	- 21/8
4	21/8	Electrosoun	d Group		_	2	2 3/8	2%	2 3/8	+ 1/8
17	111/4	Gulf + West	tern		4	719	141/4	131/a	141/4	+ 3/8
151/2	101/4	Handleman			7	109	14%	141/2	14%	Unch
61/4	11/2	Integrity Ent	ertainme	nt	2	4	1 %	1 1/2	1 1 1/8	+ 1/8
7	33/4	K-tel			7	7	41/4	41/4	41/4	Unch.
59	36	Matsushita E	Electronic	s	9	166	451/2	441/4	441/4	— ³ / ₄
673/4	38	MCA			15	1257	67	65	651/8	+ 1/8
611/4	483/4	3M			10	3696	601/2	591/4	591/4	Unch.
69%	49	Motorola			13	4352	711/8	69%	70%	+ 11/4
411/2	30	North Americ	can Philli	ps	6	70	411/2	40%	411/8	+ 3/8
10%	51/8	Orrox Corpo			_	153	7 %	61/8	7	+ 3/8
16%	10	Pioneer Elec	tronics		17	_	_	_	111/2	Unch.
23%	15%	RCA			9	5242	21	201/4	20%	+ %
171/a	11	Sony			11	18484	141/8	141/8	141/4	— ½
341/4	19	Storer Broad	casting		15	442	26%	243/4	253/4	+ 1
3¾	2	Superscope			_	18	2%	2%	2%	+ 1/4
34 %	271/4	Taft Broadca	asting		8	119	331/8	321/2	323/4	+ 3/8
631/4	35	Warner Com	municati	ons	8	7613	401/a	381/2	39¾	+ 13/4
OVER TH		Sales	Bid	Ask		R THE NTER	,	Sales	Bid	Ask
ABKCO		_	1/2	1 3/8	Kust	om Elec.		_	1 1/2	1 3/4
Certron C	Corp	2200	1	13/16	Reco	oton		300	21/2	21/8
Data Pac		_	6	63/4	Reev	es				
Josephso		1200	8¾	85/8	Co	mm.	8	8600	29	291/4
Koss Cor	p.	3900	4	4 1/a	Schv	vartz Bros.		_	1 3/4	21/2

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 Wilter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California/91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

MCA First Half Operating Income Up

LOS ANGELES-MCA, Inc. reports a small operating income increase for the first half of 1982 for its records and music publishing division, even though revenues were off slightly. Revenues for the division were down for the six months ended June 30, \$1,446,000, to \$79,516,000 this year from \$80,962,000 in the same period for 1981. Operating income was up \$989,000, \$12,114,000 this year compared to \$11,125,000 a year ago.

For the three-month period ended June 30, the division's revenues were \$34,016,000, a decline of \$4,109,000 from last year's second quarter revenues of \$38,125,000. Operating income for the same period was down \$459,000, \$3,855,000 this year compared to \$4,314,000 last.

Overall, MCA's net income for the first half of 1982 was \$62,882,000. up \$7,791,000 from \$55,091,000 for the same period last year. Earnings per share were \$2.63 for six months and \$1.61 for three months, up \$.32 and \$.31 from comparable periods a year ago. MCA chairman Lew Wasserman attributed the overall increase to the success of two films, "On Golden Pond" and "E.T." The company's second quarter net income was its highest ever, while the first half net was its second highest.



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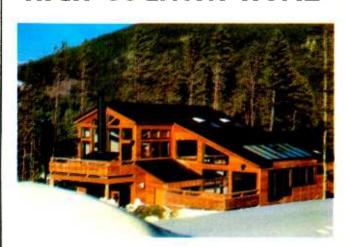
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Wide Variety Of Music On Cable In Sept.

NEW YORK-A Teddy Pendergrass concert, taped earlier this year in London, will debut on Home Box Office Sept. 11. Included in the special is an exclusive interview with the artist, taped in Philadelphia after his release from the hospital following an automobile accident.
"Sweeney Todd," the Stephen

Sondheim musical, premieres Sept. 12 on the Entertainment Channel (for a review, see p. 42). Angela Lansbury recreates the role she played on Broadway.

Leos Janacek's two-act opera "The Excursions Of Mr. Broucek" will be telecast on Bravo Sept. 13. Performed by the Indiana University Opera Theatre, it's the American stage premier.

MTV: Music Television offers a Labor Day special Sept. 6 with interviews with the Rolling Stones, Pete Townshend, Robert Plant, Fleetwood Mac, Genesis and Journey

All these and more constitute music on cable for September.

On HBO. besides Teddy Pen-(Continued on page 70)



STOUT CREW-The Chieftains set up for filming a Guinness Stout commercial to air in Ireland and Europe. The commercial was shot in New York by an Irish film crew.

Cable Watch N.Y.'s Group W Offers The Sounds Of The City

By LAURA FOTI

The city has a beat all its own, and through the technology of cable tv, that beat can be seen as well as heard.

Group W Cable of uptown Manhattan has made a commitment not only to community programming, but to the unique musical sounds of such neighborhoods as Harlem and the "Barrio." The racial make-up of the area served by Group W is 39% Hispanic, 30% black and 31% white.

"We try to appeal to that audience with a mix of everything from salsa to classical to progressive jazz to religious music to punk rock," says Richard Derman, executive producer of community programming for Group W. "We show musicians with a following in our area.'

Current programming includes "Joyful Noise," the religious music series; "Music City." a jazz show hosted by WKTU-FM disk jockey Carlos De Jesus; "Young Concert Artists Presents" and "Keyboard Presents" two glossiful shows and Specials," two classical shows; and others. Upcoming is a doo-wop special.

There is no special funding for the programming, according to Derman. "We get a limited budget from corporate." Artists receive no money for their appearances, but do get a copy of the videotape and, of course, the exposure. Derman is trying to set up a network among other Group W operations so the music shows could appear elsewhere around the coun-

One of the better-represented musical acts on cable and home video has been Fleetwood Mac, both separately and as a group. Mick Fleet-wood's "The Visitor," "Bob Welch And Friends" for cable and RCA videodisk, Stevie Nicks' Home Box Office special, a Warner Home Video documentary-these will now be joined by another HBO special, this one to be taped at the Los Angeles Forum Oct. 4 and 5, and to air in February.

"We explored all the options, including a live pay-per-view per-formance, and HBO is absolutely the right choice," says Mickey Shapiro, the band's lawyer and executive producer of such projects as this one, "Bob Welch And Friends," "The Visitor" and an upcoming Christine McVie special.

"It's sad that a lot of people think the record business is over," he continues. "'Mirage' (Fleetwood Mac's latest album) is as brilliant and commercially accessible as 'Rumours,'

(Continued on page 63)

The Rhythm & The Blues

A Fond Farewell To **Two Very Special Men**

By NELSON GEORGE

Recent weeks have seen the death of two significant figures in black music, Commodores manager Benjamin Ashburn and singer Joe Tex (Billboard, Aug. 28). Both contributed in their special ways to the growth and enjoyment of that music.

Ashburn was a strong-willed and shrewd businessman, who did well by the six members of the Commo-

dores. The key thing about him from an industry viewpoint was not that he "discov-ered" the Commodores (he wasn't the only one to see their talent early on), but

that he was able to grow as the group did. With the aid of a good staff,

Ashburn was able to make deals that both brought the Commodores' organization income and helped develop the band's image.

When the Commodores debuted in the early '70s, self-contained acts were, in the wake of Sly & the Family Stone, the "in" thing in black mu-sic; the Commodores were just one of many. But with almost every album, the band became more visible just as its music was becoming more sophisticated.

Black managers have a bad reputation in some quarters (Richard Pryor's recent settlement against David Franklin hasn't helped their image). Ashburn was well aware of the stereotypes that worked against him.

The following quote, taken from (Continued on page 55)

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General News

Arbitron Sets New System Of Monthly Reports

NEW YORK—It's almost a matter of semantics. Arbitron is planning to discontinue its monthly reports in five markets, but it will continue to issue data on a monthly basis. This data will cover a three-month period on a rolling basis, with the oldest month dropped and the newest added each month.

In what has been described as a "major victory" for the Arbitron Radio Advisory Council, the rating service has announced it will replace the generally disliked printed monthly service with a new one, delivered by a printout from a new microcomputer, which Arbitron will shortly offer in the major markets where the monthlies have been available: Philadelphia, Cleveland, Boston, Houston and Detroit.

Arbitron is now working up a rate card on this new terminal, which the rating service has designated the CD-110. A spokesman for Arbitron said that it was not anticipated that radio stations would object to this added charge.

Kool Is Coming

PolyGram's slate of major album releases for the fall includes "As One" by Kool and the Gang. This was omitted from the new product survey in Billboard's Aug. 28 issue.



FEARLESS INSTORE—A&M recording group Oingo Boingo plug their latest album "Nothing To Fear" at a San Diego Licorice Pizza.

Heartland Beat 1982 ChicagoFest Ends On A Profitable Note

By MOIRA McCORMIC

ChicagoFest 1982 ended on a profitable note. Overall attendance at the Fest, Aug. 4-15 at Navy Pier, was down 30,000 from last year's totals—804,000 turnstiled as compared to 833,000. But revenues from the Fest totalled \$6 million plus, up from 1981's \$5.4 million. The City of Chicago's estimated profit is \$7-800,000, according to Jill Myers, assistant director of marketing for ChicagoFest.

As previously reported (Billboard, Aug. 21), bad weather, more than Operation PUSH's black boycott, was blamed for the attendance decrease.

The lowest-attended day was also the rainiest. 33,000 turned up Aug. 7, when Gregg Allman headlined the Main Stage, only 3000 of whom arrived after 3:00 p.m. when precipitation was at its worst. Allman was a last-minute replacement for Stevie Wonder, who had cancelled because of the boycott. "We had 2.4 inches of rain that day alone, which absolutely ended it," says Joe Pecor, director of marketing.

Heaviest-attended day was Aug. 11, when a crowd of 110,000 forced officials to close the gates at 9 p.m. The Doobie Brothers, in the midst of their "farewell tour," were headlining.

Frank Sinatra's appearance, easily the most impressive booking coup in Fest history, drew 93,000 to Navy Pier Aug. 10.

Dates for ChicagoFest 1983 are scheduled to be Aug. 3-14.

Renowned Chicago blues label Alligator Records is branching further into reggae with debut domestic albums by two Jamaican recording stars.

"Youthman Penitentiary" by Edi Fitzroy with the Roots Radics Band and "Forward" by the Abyssinians, both artists previously unavailable in the U.S., saw release in mid-August.

Long known for its fine waxings of "American roots music," Alligator has since 1979 been expanding its catalogue to include Jamaican roots as well. Alligator's first reggae release was the debut album of English/Jamaican band Black Slate.

"Reggae wasn't really available domestically when we started with it," notes Mindy Giles, Alligator vice president of marketing and promotion. "It was very hard and very expensive to get." Now, says Giles, reggae is available on several domestic labels, including Shanachie, Heartbeat, and Nighthawk.

Giles notes that Alligator's latest reggae releases encompass the old and the new. The Abyssinians have been consistent top sellers in Jamaica for over 10 years, while Fitzroy burst onto the Jamaican scene with three top 10 hits in 1982.

Fitzroy, says Giles, is "real plugged into the media," working as an accountant for the Jamaican Broadcasting Co. He started singing just three years ago.

The Abyssinians, she adds, have a reggae standard ("Satta Massagana") to their credit. Their Alligator debut features reggae stars Robbie Shakespeare on bass, "Horsemouth" Wallace on drums, Earl "Chinna" Smith on guitar and Pablo Black on keyboards.

Rock'n'Rolling Rockin' At The Hops With A New Brand Of Brew

By ROMAN KOZAK

Are you ready for Rock'n'Roll Beer?

The brew (yes, it exists) is only available in the St. Louis area, but a first batch of the suds is going to San Francisco for distribution in California this week, and it looks like the Nashville, Dallas and Albuquerque markets will get to taste the stuff in the near future.

Rock'n'Roll Beer is the brainchild of Joe Edwards, best known as the author of the book "Top 10s & Trivia Of Rock'N'Roll and Rhythm & Blues 1950-1980"

which is based on Billboard charts.

Edwards also owns Blueberry Hill, a nostalgia restaurant and bar which is popular with visiting musicians. Last Christmas, Edwards had the idea of selling his own house brand of beer, and what name would be more natural for his rock'n'roll bar? He contacted the Royal Brewing Co. in New Orleans, which makes the regionally popular Dixie Beer.

"It's hard to say for sure if it's the same beer, but it's a safe assumption," says Edwards about the two beers. "But it's a premium beer, not something like Billy Beer or J.R. Beer."

Edwards expected trouble with the Bureau of Alcohol, Tobacco & Firearms over the beer's slogan, "I sold my soul to rock'n'roll," but none materialized. The beer became his bar's favorite, and its story got picked up by a news agency, which prompted Edwards to seek outside outlets for it. That was initially difficult, he indicates, because St. Louis is the home of Anheuser-Busch.

But 10 weeks ago he got his beer into the St. Louis market, and he has already sold 10,000 cases of the stuff. He also sells air-filled beer cans, ashtrays, bumper stickers, buttons, calendars, can holders, caps, cups, frisbees, jackets, key chains, etc., all with the Rock'n'Roll Beer name and logo, showing a black leather jacketed biker smoking a cigarette and holding a can of brew.

Edwards says he doesn't have the capital to invest in anything as major as the coming Who tour, which Schlitz is underwriting (see separate story), but he has sponsored a sixband concert at a local park, and he will be doing other promotions with local acts. There is also a case of the beer at the Checkerdome whenever

a rock act plays.
"I know a lot of rock artists have tried the beer and liked it, and I hear Sammy Hagar drank it onstage. Hopefully we can start tying more of that in."

George Thorogood is back in the U.S. after numerous dates with the Rolling Stones in Europe (and before that in the U.S.), and though we didn't ask him about what Mick Jagger is really like, we did ask how he felt about playing in front of stadium crowds and recording for a major record label, EMI America,

(Continued on page 65)







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General News

Industry Events

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

Aug. 29-Sept. 1, National Assn. of Broadcasters radio programming conference, Hyatt Regency, New Orleans, La.

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

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,

Sept. 29-30, CBS FM Radio national sales seminar, St. Regis Hotel,

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,

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 Fes-

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

Oct. 14-16, National Music Sound & Video Show, Hilton Hotel, New

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,

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. 29-31, Yamaha World Popular Song Festival, Tokyo. Nov. 4-6, National Assn. of

Recording Merchandisers independent distributors' conference, Inter-continental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, Subscription Television Assn. over-the-air pay tv conference and exposition, Airport Hyatt. Los

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.

New Strategies Outlined At RCA Meeting

• Continued from page 3 gles the rise was from No. 3 to No. 2, he said.

Most dramatic increase was in black product. Craigo claimed the No. 5 spot for the label in black albums, as against the prior ranking of No. 35. Black singles gains were almost as impressive, rising from No. 21 to a current No. 3. Even in country, where RCA has dominated the charts for years, Craigo claimed further gains in chart share.

He made special note of six platinum albums so far this year, only one less than "that other label on Sixth Avenue" (CBS).

Craigo suggested new terminology for the industry, calling the "record business" outdated. With cassette activity increasing so dramatically and other technological delivery systems on the horizon, he said he felt that "prerecorded music business" was a more apt term.
"Cassettes are our future," said

Craigo, hinting at new variations of the configuration upcoming not wedded to disk counterparts. Among these he specifically mentioned cassettes that would contain "four and six songs."

In the presentation by Joe Mansfield, division vice president, contemporary music, new RCA artists Tane Cain and Steel Breeze had their product sampled. On-the-boards releases by label big hitters Hall & Oates, Diana Ross and Jefferson Starship were also heard.

The signing as a solo artist of Nona Hendryx was announced by Robert Wright, director of black music a&r, and selections by other new roster additions, Forecast, Alfie Silas and Eric Robinson, were played. Eight new black albums, including titles by Evelyn King, Carl Carlton, Skyy, Tavares, and a reunited New Birth, are due shortly.

An audiovisual presentation by Jerry Bradley, division vice president. Nashville, previewed new product by Dolly Parton, Steve Wariner, and Louise Mandrell and RC Bannon.

Highlights of the Red Seal fall list were a patriotic album featuring Leontyne Price and a set by James Galway with Nashville artist Sylvia.



 ${f H}$ ere's an important opportunity for Billboard readers to get a timely update on the rapidly expanding world of children's music. Billboard's special editorial section on Kiddie Records, to be published September 25, will provide retailers and radio programmers with the latest reports and analysis of what this market is all about and how to tap into it most effectively. It will cover everything from Mickey Mouse to Sesame Street . . . tracking the demographics that have led to a revolution in child buying power and sales sophistication aimed at this market.

The section also will cover the manufacturing sidewho is producing what, from the major labels to the small independents, as well as the specialty and religious labels that play a key role in the youth product picture.

It will include coverage of the ever-widening marketing channels for Kiddie Records, such as TV and movie-inspired characters. It will report on the marketing mix of disk, tape, audio, and video products plus the assortment of related accessories geared to this merchandising phenomenon.

> To reserve advertising space or for more information,

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Billboard.

For readers, Billboard's Kiddie Records special section is a chance to meet the creators and innovators of this unique market segment-and obtain insight in how to best profit from it.

For advertisers, this is an excellent opportunity to cash in on the high reader attention and interest the section will command.



Billboard



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Commentary The Independent Contribution

By ROBIN HOOD BRIANS

No matter what the television ads would have you believe. most of the oil discovered in North America was discovered by independent oil operators. And it's no exaggeration to say that most of the big artists on major labels today were helped along the way by independent labels.

Small, indie labels were the farm leagues of this business before they either disappeared or were consumed. They had to work on limited budgets they made sure that each proved itself on a regional scale before

it got that national push.

But when one of the independents working with a dozen or so acts finally got one established, it knew it would either have to sell them to a major or lose them when contract renewal time came around

With so many of the indies gone today, the majors no longer have strong farm leagues from which to draft their new acts.

It's not unlike the king who in a night of drunken anger ordered his peasents put to death. Then, in the sober light of dawn he looked over the castle walls and asked why no one was working in the fields.

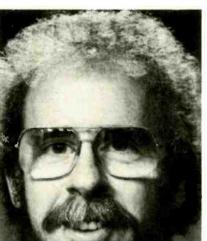
There are lots of other reasons, how-ever, why small labels are gone. Some couldn't get enough airplay as radio sta-

tions kept shortening playlists until some play only 20 records. Some couldn't get their money from distributors. Some couldn't keep up with the ever-growing expense of providing the diversity of product needed in the market (singles, albums, 8-tracks, cassettes).

And some, I'm afraid, ruined their own futures by not paying

artists as they should.

Record companies are not the only ones hurting today. As radio in smaller markets try to emulate their big-city brothers (even being programmed from elsewhere), they fail to serve their local areas. And they hurt themselves in the process.



Brians: "Radio stations can't see past their current rating periods.

Somewhere in that group there may have been a regional act with the potential that could have helped him make a few bucks that night, or at least to break even. One of the regional acts he helped might have broken into the national charts and owed

him one when it came time for the big

It's been said that listening to the same 20 records over and over is a good substitute for a frontal lobotomy. One thing is for certain: You can grow tired of a good record before you have the time to buy it, if it is played in rapid-fire sequence. This is no help to the artist.

When stations announce they are go-ing to play a big star's album, front to back with no interruptions, they might as well go ahead and tell listeners to rig up their cassette decks. This shows an incredible lack of cooperation between radio stations and the music industry.

It's sad that radio stations can't see past their current rating periods ... to next year, and the year after.

Maybe the old methods of distribution and promotion, and the relation-ships between record companies, radio stations, distributors, retailers and artists just doesn't work well anymore.

I know a country artist from East

Texas who hasn't been on a major label for more than five years. Still, his recent tv offer on only a few stations sold more

albums in six weeks running than any other album he ever had. As he expands to other stations, he projects sales of 250,000 to 500,000

And he's the label, the publisher, the producer, the artist, the distributor and the retailer. Wanna figure the profit margin on that! For him, and many others like him the record industry

isn't sick. It's booming.

Cheer up friends. No demand will long go unsupplied in this country. People want records, and they'll find a way to get

'With so many indies gone, the majors no longer have strong farm leagues from which to draft their new acts'

I was talking to a station owner in Louisiana the other day who had lost \$8,000 the night before on a national act he had booked in partnership with a local club. He was crying in his beer. "Where are all the regional acts we used to have," he mourned. "We could at least come out even, or maybe make a few bucks booking those guys. But now there only seem to be national artists, and they want \$15,000 or more a night."

I had to smile, but without much pleasure, as I replied. "Do you remember all those nobodies who came to you with records the last three years asking for a spin or two? Do you remember," I asked, "telling them that you couldn't play their records because they weren't yet in the top 20?"

The answers to the problems of the industry will come to us the same way that most of the needs of this great nation have been met—by the hungry little guys (or gals) working in one-room offices somewhere. They will figure out how to put all the elements together and market them in a more efficient way that is also more convenient for the consumer.

As we wait for a solution let's not blame the recession on video machines, or the loss of Elvis or the Beatles.

There is someone today who can help straighten out our industry. For a peek at that person, go to the mirror and take a long look.

Robin Hood Brians is a recording artist and songwriter who also operates a recording studio in Tyler, Texas.

Letters To The Editor

A Needed Reminder

The Magic Of Music

Thanks to Gerry Wood for his letter to Lisa (Insight, Aug. 21). At a time when our industry has to pick itself up by the bootstraps and do some careful soul searching, his letter to this young lady reminds us of why we got into this business in the first place. It really struck

Gerry Wood's response to the letter from Lisa Blake was very positive and encouraging. However, he forgot

In the film "Close Encounters of the Third Kind," it

to include one other universal language possibly spo

was a musical chord which ultimately allowed the hu

man beings to communicate with the extra-terrestrials.

This might have been Steven Spielberg's commentary

We in the music industry are indeed worried about

the future of our business. However, the point Wood

on the significance of music in the future.

Ed Nuhfer Promotion-Marketing Manager Warner Bros. Records Atlanta of life without music around to celebrate it.

The music business does not have to be a dying in dustry, as some are calling it. It is our responsibility to keep it strong and healthy. Perhaps we have lost a bit of perspective on the often overlooked magic of the music itself. I hope all of us remaining in this business never lose sight of the real issue at hand: Sustaining the universal love of music.

Customer Merchandising CBS Records

have to hit the top 10 before any of the stations in this town look twice at it.

I also work part-time at a local commercial station

that Arista services. I think it is safe to say that 90% of the records they ship there don't get within 50 feet of a tonearm. On the other hand, those records would be played here, where they refuse to send anything.

So, wake up, Clive.

Tyler Rutt Music Director, KMSA Grand Junction, Colo

More Radio Surveys Due

Your in Depth coverage of the Los Angeles radio scene by Rollye Bornstein (Aug. 21) was great. I hope you will follow it up with further reports in other cities, especially New York and Chicago.

David Silberman Quantum Arts Group New York City

Editor's note: Yes, Billboard's radio market profiles will span the coasts, stopping this week in New Orleans (site of the National Assn. of Broadcasters meet) and later in other

Servicing College Radio

I find it distressing and somewhat ironic that some one like Clive Davis can merit so much attention for his comments on new music (Billboard, July 31) when his company, Arista, refuses to service the biggest driving force in presenting new wave-college radio.

If he thinks he is ever going to hear Peter Shelley or the Bus Boys (or for that matter, Haircut 100 and A Flock of Seagulls) on one of the local top 40 stations around here, he is kidding himself. The record would

markets, including New York and Chicago.

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.



CH8201



CHUCK BERRY: THE GREAT TWENTY-EIGHT

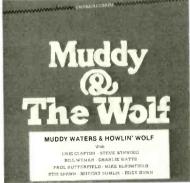
The master of rock and roll with 28 of his greatest hits, sequenced and packaged like never before - a dynamite double album.





A glittering collection of the Dells' greatest sides. Aimed at today's market, the album includes Stay In My Corner, Love Is Blue, Oh What A Night! and Give Your Baby A Standing Ovation.

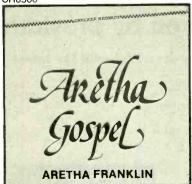




MUDDY & THE WOLF: MUDDY WATERS & HOWLIN' WOLF

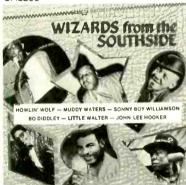
The "Blues Fathers" together with their illustrious rockin' sons. Muddy Waters with Mike Bloomfield, Paul Butterfield and Donald "Duck" Dunn. Howlin' Wolf with Eric Clapton, Steve Winwood, Bill Wyman, Charlie Watts and lan Stewart.

CH8500



ARETHA FRANKLIN: ARETHA GOSPEL

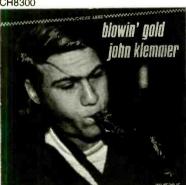
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Retailing

Ga. Dealer's Dream Comes True Lewis' Dreamboat Annie's Stores Make It In Macon

By JOHN SIPPEL

LOS ANGELES-When Mike Lewis resigned as manager of Peaches, Fraser, Mich. in September, 1979, he and his wife, Debbie, herself an industry veteran, decided to go into retail somewhere for themselves.

Little did they realize the bottom was starting to drop out of the industry. They chose to hie back to Mike's hometown, Macon, Ga., where in the face of a continuing recessive market, they have opened three Dreamboat Annie's stores.

A month ago, the third, a 1,400 square footer in a Warner Robins, Ga. strip center, opened. Thus it's been ever upward for the Lewises.

The first mall store in Macon grossed \$250,000 its first 12 months after a pre-holidays start in 1979. Now they anticipate hitting \$750,000 gross by July, 1982 with three locations.

"I feel we are successful because I was a hometown boy and knew this market. Lots of people here helped me. It was good word-of-mouth that

did it," the 29-year-old Mike Lewis

He places a strong emphasis on service. For example, he feels every customer should know the progress or failure of a special order. "When we finally can't get the record, we try to give the customer a full explanation as to why," Lewis explains. He also tries to help with hard-to-get singles. His next project is to stock

collectors' 45s in greater depth.

Lewis admits the going has been rough. Like so many, he started on a shoestring. He started buying direct and continues to buy that way, except for regular hard-to-get product which he buys from Nova Distributing, Atlanta, which he lauds for its

His first real estate pick was a dud. He took over a 6,000 square foot location in the Macon Westgate Outlet mall. The mall, he felt, was a natural, for it houses primarily stores which are bankrolled by national brand name manufacturers who are selling private label, cutout and irregular merchandise.

His store bombed because it was

too big. "Macon likes smaller stores," Mike now admits. When he moved into a 1,900 square foot space in the same mall, business picked up. Lewis started by offering discounts under his competition and he con-

Presently, he breaks down his volume as follows: singles, 10%; accessories, 5%; and the remainder in albums. He's just begun a crash program to accelerate accessories, which he moved up front and into glass display cases, except for his

Savoy carrying cases, which he stacks near the register.

Advertising on WMAZ-FM, pop, WDEN-FM, country, and WDDO-AM, block beauty to 150 and AM, black, keeps his traffic up. He does his own spots, which demonstrate product and stress price. He's never been a print ad fan, but recently he ran a \$5.98 midrange album promotion with WEA, using the local newspaper and it paid off to the point where he's going to use that ploy again.

The Lewises opened the second store in October, 1981 in a north Macon strip center. The 1,600 square footer is advantageously located, he

His Warner Robins store, too, appears potentially good. He is next door to a 42,000 square foot supermart in a SAC military base which

has a 60,000 population.
Right now, he and Debbie, who as Debbie Rekowski worked at the PolyGram Cleveland branch, are managing the three stores. Warner Robins is 20 miles from Macon. The schedule is rough because the Macon stores are 10 hours daily six days per week, while the military base city outlet is 12 hours daily.

My-Disk Joins **CBS Label Fold**

NEW YORK-My-Disc Records has joined CBS Associated Labels.



graphs at Mother's Record and Tape Co. in Virginia Beach, prior to opening for the Police in a sellout concert at Norfolk Scope.

Mainstream Outlets Click In Milwaukee

business is always changing. We saw the downturn coming in the economy. We studied the situation and decided we could take some lessons from our past. Low prices, good selection, fast turnover, cheaper rent. Those were all elements of our early success.'

That's the way Jim Peterson of Mainstream Records, the five-store full-line Milwaukee area chain, explains the opening of his first Main-stream Discount Outlet store last Oc-

tober.
"Manufacturers continually raised prices over the past couple years, erasing our once \$2 to \$3 off list pricing," Peterson, a 10-year retailer, explains.

The first East Side 450 square foot outlet store was the antithesis of the five 2,000 to 4,000 square foot Mainstream stores. Peterson calls the outlets (the second of which opened in the black Northwest neighborhood two months ago) "basic and clean"

stores. He cut way down on interior decorating in order to convey an image of economy to price-conscious

The Mainstream outlets carry Billboard's top 50 best-selling albums, along with specific repertoire thrusts. The first store appeals to 'new music," customers. Soul is featured in the other outlet location, a 550-square foot store.

The \$8.98 list albums special for \$5.99 and shelf at \$6.99. The top 100 singles sell for \$1.49.

Cutouts are featured at 99 cents or six for \$5. "We tend to take cutouts that don't move out of the regular stores and bin them in the outlets at the lower price," Peterson says.

LPs are featured in the regular stock. "We carry from 200 to 300 ti-tles in cassette. They are displayed in the plastic sleeve pages, which hold eight cassettes each, manufactured by Creative Store Equipment. I've found them most practical and have used them for six years. They expose both sides of the cassette and the customer can easily page through the 360 tapes in the wall unit," Peterson states.

Peterson did a crash two-week program when each of the two stores opened on FM radio. He used WQFM, WLPX-FM and WKTI-FM for the new wave store and WLUM-FM for the black store.

Does he feel the discount outlets cut into his regular stores' business?

"There's a certain customer shopping for price. I want that business. He'll drive to get that reduction."

Sears Sets RCA Disk Plan

NEW YORK-A videodisk pilot program in Sears stores will begin in October that will make every RCA SelectaVision title (about 300 altogether) available through the store or direct order.

Jeff Baker, manager of national accounts for RCA Videodisks, explains that all Sears stores will be participating in the program. Any disk title not in stock at the store will be shipped directly from RCA to the customer's home in a week to 10

To support the program, order forms and RCA catalogs will be available in Sears' home entertainment departments. The chain has been selling RCA disks since Au-gust, 1981, although the player it carries is the Hitachi brand.

New Merchandising Show Set

NEW YORK-More than 400 audio/video blank tape and accessories dealers are expected to attend the first Retail Merchandising Show hosted by A.I. Rosenthal Assoc., the 12-year-old blank tape and accessories distributor.

The two-day event, scheduled Sept. 13-14 at the Golden Nugget Hotel in Atlantic City, will feature Monday and Tuesday morning panel discussions on merchandising and advertising techniques, while more than 20 firms will exhibit at the hotel during the afternoons.

According to Hugh Boyle, vice president of A.I. Rosenthal, based in Warminster, Pa., the Monday panelists will be: Ron Willman of Billboard magazine, moderator; George

Calvi, vice president of sales at Recoton; Mike Golacinski, marketing coordination manager, Memorex; Jon Kelly, president of Audio Technica U.S.; and John Maye, national sales manager of home entertainment products, 3M.

The Tuesday session, moderated by Sid Davis of Music/Video Retailer, features Jack Battaglia, national sales manager, Memorex; Doug Chatburn, national sales manager, TDK; Ed Dougherty, national sales manager, Savoy Manufacturing; Bruce Maier, president, Discwasher.

Retailers interested in attending

IN-STORE ROOST—Members of Arista group A Flock Of Seagulls sign auto-

the event can contact Beth Mac-Causland at A.I. Rosenthal Assoc. at The dance, r&b and pop oriented label is headed by Donnie Linton, Lou DeBiasi and Ed O'Loughlin. (215) 441-8900. 4. Pfanstiehl Anyone can sell needles to you... Pfanstiehl sells them for you by providing: The most complete line available - we're always first with the latest. A needle guide you can understand and use! A large variety of dealer aids that sell through! In-store support from experienced factory reps. AND, you collect the highest profit margins available! Contact us today. PFANSTIEHL CORP., Dept. 1 3300 WASHINGTON ST. WAUKEGAN, IL 60085

Midlines / Special Report

Retailers, Racks Wary Of Price Increases

By IRV LICHTMAN

NEW YORK—When manufacturers lower list prices of front-line goods by as much as \$3 and make commensurate wholesale price adjustments, there's little to complain about. Right?

And two years after CBS introduced its "Nice Price" \$5.98 midline albums with an enviable, musically-varied diet of some 400 releases, the retail/rack community remains enthusiastic, overcoming initial bitterness over terms of a few labels who called for returns on product shifted to midlines at new, lower wholesale prices.

But immediately, midlines got on with ever more price-conscious con-

sumers, who were given additional incentives to buy the product through aggressive price-point promotions of 3-for-\$10 and the like.

Up to the spring of this year, it was clear sailing for \$5.98s, bolstered since the CBS move by thousands of albums from catalog-rich labels. Yet, as retailers and racks continue to appreciate midlines—they generally account for 10% to 20% of their album volume—many feel their popularity is threatened.

They fear that the goose that laid the golden egg may be giving birth to industrywide wholesale price increases that could seriously impede midline movement. In the spring, they perceived the threat as valid

they perceived the threat as valid.
Two culprits as retailers and racks

view it are WEA and RCA, which sagged their spring spirits with wholesale price increases. WEA was deemed the prime perpetrator with increases of as much as 30 cents, while RCA upped its wholesale tag about 16 cents.

At this writing, many retail/rack enterprises have introduced two-tier pricing, isolating WEA and RCA product from promotions and charging prices reflecting a "new" \$6.98 pricing category of their own, with shelf prices above the \$5.98 level itself.

"Originally, midlines were a great shot in the arm," comments Joe Schreyer, album buyer at Largo Music, the racker out of Maryland. "But, now it's being abused by manufacturers.

"At Largo, WEA and RCA product take a back seat when we offer special promotions. It's a shame because midlines are perfect when you think of how much of this product reflects music of the '60s and '70s, which is now in a big revival. The increases were a backward move and contrary to rational thinking."

Echoes Barrie Bergman of the 400 Record Bar retail chain, "Midlines are a good promotional item and WEA and RCA have taken themselves out of the picture. Midlines can't just sit there. They have to be promoted aggressively. I've always thought of midlines as the gateway to variable pricing, which I think is a good idea. The book industry does it. They're not afraid to adjust pricing based on the nature of the book. I think midline price increases are a crime."

While hardly an advocate of wholesale increaeses, Alan Rosen, head of the 18-store Flipside of Lubbock, Texas, notes a competitive advantage in the WEA and RCA moves.

"We're not in the habit of giving midlines away, so we generally sell them at list price. The WEA and RCA moves have forced my competitors into a more realistic pricing structure," Carl Keel, Flipside's album buyer, notes, as many retailers do, that unless there's a special promotion going on for midlines, they are treated in-store as part of regular album inventory "When we do

something, all midline labels are treated the same."

Evan Lasky of Danjay Music in Denver, franchiser of 80 Budget Tape & Record outlets, says he's been a part of the midline success story literally from day-one, although he fears a general wholesale price increase that would put the product "into a new price range. That's all new ground again. That bothers me."

Lasky, who relies heavily on multiple price promotions ranging from 3-for-\$12 to 3-for-\$14, recalls that when CBS reported its midline series on a Thursday, he had a self-produced tv spot making the rounds that Monday. "We do much better than average on midlines, ranging between 22% and 25% of total album volume." Twice a year, Lasky's company offers "full-blast, all media promotions" on midlines.

The 70-store National Record Mart, based in Pittsburgh, is tripletier pricing resulting from the WEA and RCA moves and a higher price from a distributor of Arista product, according to George Balicky, vice president of merchandising who also is the firm's album buyer.

And he, too, claims short-shrift for WEA and RCA in promotions, particularly their absence from a 2-for-\$10 midline special. Also, carousel displays near the front of each store purposely neglects product from both companies.

As for a general price increase re-(Continued on page 18)

Developing Artists Get A Break Variable Pricing Gives Incentive To Consumers, Dealers

By ED HARRISON

LOS ANGELES—Just as catalog product is benefiting from variable pricing, so are releases by new and developing artists which are being specially priced below \$8.98 list.

With retail prices ranging from \$4.98 to \$6.98, both consumers and retailers are getting price breaks as incentives for experimenting with an artist of unproven stature.

Perhaps the most successful of these variably priced releases by a new or developing act has been A&M's release of the Human League's "Dare" as part of its \$6.98 Developing Artist series. Propelled by the top five single "Don't You Want Me," the album has since rocketed into the top 10 on the Billboard album chart while reverting back to an \$8.98 price.

Other variably priced new releases currently on the chart include Haircut One Hundred's "Pelican West" on Arista, "A Flock Of Seagulls" on Jive/Arista, both at \$6.98; Bow Wow Wow's "Last Of The Mohicans" EP on RCA listing at \$5.98, a Missing Persons "Mini LP" on Capitol at \$4.98 and Chas Jankel's "Questionnaire" on A&M at \$6.98.

A&M's Developing Artist series was initiated in January and spear-headed by the release of the Human League's "Dare." According to David Steffen, A&M vice president of sales, the album sold about 200,000 units at the \$6.98 price before reverting back to \$8.98 as it now approaches gold status.

Steffen says that an LP earmarked for Developing Artist needs more than price going for it. "If there is enough of a hook, we'll put it in the series," he says. "With Human League, we knew we had an album that was a success in England and because of its success, the trend shops in the U.S. would be aware of it and there would be enough of a buzz at AOR.

"Unless you get mass media behind it, it will sell somewhat but not at the platinum level," says Steffen.

Steffen points to the Chas Jankel LP "Questionnaire," a No. 1 dance record for seven weeks, as benefiting from club exposure, and the momentum he generated on his first re-

lease. Johnny & the Distractions had built a strong Northwest base earlier and was the reason that LP was included in the series.

"Just saying it's a developing artist and pricing it two bucks cheaper doesn't mean a lot," says Steffen.

In addition to the lower price, A&M has also given its accounts extended dating, 120 days instead of the usual 60, and also guarantees the product. "It takes that burden off of him, especially in these days of limited returns," says Steffen. "If we believe in it enough, then we can guarantee it to them."

Steffen says it's up to the label's discretion when to revert back to normal list and terms, but he adds that "you have to have enough momentum to charge the extra few bucks"

Capitol Records introduced a series of "Mini LPs" seven months ago variably priced from \$4.98-\$5.98. Its first one, a collection of live tracks by Iron Maiden, "sold as many as the group's full-price album," says Walter Lee, vice president of sales.

(Continued on page 18)

and Jimi do at for

WIDE RANGE OF CATALOG TITLES

Lower Prices Spur Video Sales

By LAURA FOTI

NEW YORK—The pricing may differ, but the philosophy is the same for midline video and album product. As with records, the reason for video midlines is to spur sales, especially of a wide variety of catalog material.

Unlike records, prices for "midline" videocassettes range from \$30-\$50. With retail prices of major motion pictures \$60 to more than \$100, midline product really is in the middle of the spread.

The past year has seen an increased trend to higher and higher list prices, not only on "hot" titles, but on plenty of "turkeys" too, according to retailers. Paramount, the studio that led the race for higher prices last month, began a reversal of that trend when it launched its new Gateway Video line, with prices from \$29.95 to \$44.95. Other major studios are expected to follow.

The Gateway line contains seven titles, with "Space Seed" the lowest priced. This is the episode from the television series that inspired the new movie "Star Trek II: The Wrath Of Khan," and it is expected to do well primarily because of its price.

"We'll be pushing 'Space Seed,' "says Chaz Austin, video buyer for California's Nickelodeon. "It's less than \$30 and we know it will sell well."

Austin says titles between \$30 and \$55 attract extra attention simply by virtue of their lower prices. "Anything in that range, people will look at a second time. If it's \$100 they'll look at it and walk away. They certainly aren't willing to take a chance at that price. I think the studios are recognizing that.

"A tape doesn't even have to be

"A tape doesn't even have to be under \$50, but \$79-\$85 is too much," Austin continues. "Often people will buy an extra film if it's low-priced."

Nickelodeon places non-moving titles on sale; "The Bees" and "The Swarm" are two examples. "Some move at the lower prices, some you can't even give away," he says.

Best candidates for midline movers? Horror films, sports and music. "The demographics are lower for people who buy music—they simply don't have the bucks," says Austin.

Nickelodeon's stock of "midline" music videocassettes includes the Charlie Daniels Band and REO Speedwagon in concert, both from

MGM; "The Best Of Blondie"; and two Harmony Vision titles. "Jimi Plays Berkeley" and "Pink Floyd at Pompeii." The latter two list for \$54.95, while the others are \$49.95.

Horror and cult films are especially appropriate for the midline market, according to Jeff Tuckman, vice president of acquisitions and operations for A&H Video Sales, a New York-based distributor. Tuckman is also a partner in Independent United Distributors, with a full catalog of \$49.95-list titles. He believes low prices can lead to high volume, and that these titles are more likely to sell than rent.

"There's a lot of movies shown only in drive-ins that have never really been seen," Tuckman asserts. "Kung Fu movies fall into this category." So do titles like "Gator Bait," Flash And The Firecat" and "On The Air Live: Captain Midnight." Music titles include "Kool & The Gang Live In Concert" and "Jimi Hendrix Live At Rainbow Bridge."

When Magnetic Video founder Andre Blay launched his new company earlier this year it was with a series of titles priced at \$49.95. "We're not a budget label," he says,

(Continued on page 18)



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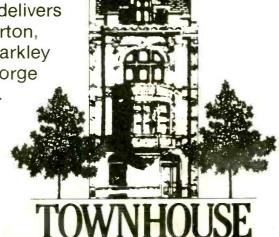
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Midlines Low Prices Pay Off For European Labels

By BRIAN OLIVER

LONDON—The midprice category is here to stay, say European record companies. Most acknowledge that it is becoming an increasingly important marketing tool in a generally static and highly price-conscious marketplace.

In the past two years or so, the revamping of catalog albums in their original sleeves, but under a midprice banner, has paid off handsomely for many European labels, with some companies reporting a sales uplift of over 60% in the opening months of the introduction of a midprice range.

"Midprice product is certainly on the increase and is now an evergrowing part of the record market in Europe," says EMI Records London-based director of international operations, Richard Lyttelton. "Most companies have seen a reduction in catalog sales over the last three years because it is generally more difficult to sell older product now. As a way of rekindling catalog sales, I don't think anyone is not looking into midprice now."

Lyttelton says that virtually every European territory is currently exploiting the potential of midprice lines: "It is now a fact of life—and it's here to stay.

"But it is purely related to the movement of back catalog," adds Lyttelton. "In the old days, albums that were one or two years old were still easy to sell. Now, anything that has been out for over six months is classed as 'old.' That sort of situation has a severe effect on the operation of a record company and it makes it more difficult to manage stocks. Hence the growing importance of midprice to give you sales you might not otherwise have had."

It is generally accepted by European record company executives that CBS has made much of the running in the 'branded' midprice category—with its well-conceived, and aptly-named, Nice Price series which was imported from the U.S. some 18 months ago.

CBS affiliates in France, Germany, Scandinavia, Holland and the U.K. have already got behind the Nice Price concept in a big way The idea involves selling original albums by leading artists in their original packaging (although gatefold sleeves for single albums are replaced by single fold), and the track listing and sleeve design remain exactly the same. Apart from a dif-ferent catalog number and a Nice Price flash on the cover, the only thing that distinguishes them from the original releases is the price-a reduction of some \$4 at retail in the U.K. for example.

Nice Price was launched in Europe in the early spring of 1981 with 35-40 albums by major CBS/Epic artists such as Bob Dylan, Santana, Simon & Garfunkel, Abba, Ted Nugent and Johnny Mathis. "Now the best from CBS costs less" shouted its extensive trade press advertising, supported by a barrage of point of sale merchandising.

sale merchandising.

Up to 110 Nice Price albums are now available in some territories.
CBS U.K. has just launched its first series of Nice Price double albums. In the U.K. alone, over one million units are thought to have been sold since the midprice line was first introduced.

"Nice Price is going very well," says CBS U.K.'s senior director Tony Woolcott. "There is no doubt

that midprice is here to stay as an effective marketing tool. Five years ago, it did not feature in the marketing mix at any level—whether retail or record company. But consumers have now become more price conscious, and discounting by retailers, which is growing throughout Europe, is a manifestation of that."

Most of WEA Records European affiliates offer midprice lines, although the marketing strategy to support them varies from one territory to another, it seems. Some follow a Nice Price-style 'branding' approach (such as WEA Germany's Rock Archives series of re-releases, which involves a Rock Archives flash on the front of the original album sleeves by major artists).

Other territories have adopted a similar approach to WEA's U.K. company. Some 18 months ago, WEA U.K. launched its X-tra Value series under which classic albums are offered to consumers in their original sleeves purely on a midprice proposition, with no reference to X-tra Value on the sleeve. The X-tra Value tag is used only in promotional material aimed at dealers.

There are now 120 titles in the X-tra Value series, including albums by artists like Fleetwood Mac, the Doors, Boney M, Joe Walsh, Otis Redding, and Alice Cooper. About 750,000 units have been sold in the U.K. alone.

"We do not go as heavy on branding or merchandising as Nice Price," explains WEA Records U.K. marketing manager Stuart Till. "We don't feel it is effective. The consumer is only interested in a particular album and is loyal to that title... not Nice Price or X-tra Value. We are simply taking an existing album that is still selling quite well and giving an attractive price bonus to consumers."

Till says WEA uses its midprice product to "perk up" catalog sales: "At the point sales begin to tail off on an album, and it would normally become a candidate for deletion, we move it down to midprice and sales pick up again.

But not all European labels have moved into the midprice category as enthusiastically as CBS or WEA. A&M is just one company that has only 'dabbled' in this area in various territories so far. "We would prefer not to sell our albums at midprice," says A&M's U.K. marketing chief John Cokell, who launched 15 original untouched albums by artists like Herb Alpert, Joan Armatrading, Squeeze and Supertramp in the midprice category for the first time last March.

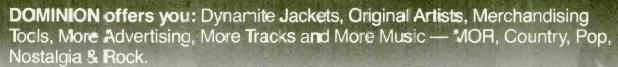
"We don't like doing it," he adds.
"But it has been forced on us by the trend set by other companies. When someone like CBS is selling fairly new albums at midprice, it is difficult for us to ask retailers to pay full-price for ours. The problem with something like midprice is that everyone eventually jumps on the bandwagon ... and retailers don't know where to put all the product. But you have to demand in-store profile to make it work because the lower margin means you can't afford a full scale promotional push."

EMI is one of the latest recruits to the midprice 'branding' concept in order to rework its back catalog. It has just launched 30 titles on a newly formed midprice label, Fame, which will be marketed in the U.K. by

(Continued on page 60)



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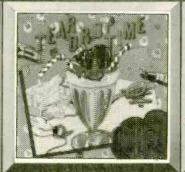














PERCENTAGE

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MARGINS





...AND MANY MANY MORE EQUALS



BIG PROFITS

Midlines / Special Report

ower Prices Giving Developing Artists A Break

• Continued from page 15

"It told us that when you take a developing act between studio albums and you have product representative of the group, there is a market for it and it keeps the group's name and image alive," says Lee.

A Missing Persons "mini LP" is

also meeting with retail enthusiasm. "They weren't ready for a studio LP exceeded our fondest expectation.

With a new artist, when the consumer isn't sure, we want to make it easy for us to break the artist and lay a base." adds Lee.

Forthcoming "mini LP" releases include Avalon on Capitol and Talk Talk on EMI/Liberty, both in July.

RCA Records and its Associated labels earlier this year announced suggested list of \$6.98 that will hopefully attract consumers to its new

and developing artists.

The new line will allow a&r to develop new talent while affording marketing the opportunity to penetrate the marketplace by providing dealers the ability to stock and merchandise the line with attractive pricing and supports.

"We recognize the development of new acts as our number one priority in 1982 and we will be supporting this new line with specialized advertising and merchandising programs to aid dealers in stimulating consumer demand."

So far, RCA has released albums by Slow Children, Norman Saleet, Merge, Michael Wycoff, Robert White and Jimmy Mack with new releases to include Leslie Pearl, Paul Overstreet, Fredi Grace & Rhinestone, 805, Plush, the Jack Street Band, Wynd Chimes and Steven &

Sterling.

Looking back at MCA's shortlived Rising Star series priced at \$5.98, Sam Passamano, executive vice president of MCA Distributing "We've done a lot of research on it and for what it costs it doesn't make sense. If you're going to go back to \$8.98 at sales of 50,000, you might as well put it out at \$8.98."

During the time of its existence, four albums were rleased in the Rising Star series: two on MCA, one on Rocket and one on Infinity, where it was pioneered.

Jim Lewis, vice president of mar-keting at PolyGram, says the label experimented with a few artists at \$5,98 about a year ago "and found that advertising was more important than low price.

"Getting radio, merchandising support and advertising, you'd sell as many as if the album were discounted. But at the lower price you can't afford the advertising and merchandising.

"We thought about doing it again but we'll reserve it for our midline

catalog," says Lewis.
Says WEA's Skid Weiss: "We haven't gone into a variable price only variably priced product is our \$5.98 midline. structure with new releases. Our

Dealers, Racks Wary Of New **Price Increases**

• Continued from page 15

sulting from WEA and RCA increases, Balicky says, "We're trying to keep prices down. We don't feel we should penalize all labels."

Bill Thom, retail director of the 16-store Music Peddler chain in Detroit, claims that in other retail situations anyone paying \$3.50 or so for wares might retail such product at around \$7 "if they need to, We need

room for play.
"I think the whole concept of midlines is great, but I don't understand why our cost has to go up for product that's seven or eight years old and all costs have been recouped."

Yet, Music Peddler, Thom notes, is happy with midline volume, about 15% of album dollars. The chain usually gets \$5.94 as a shelf-price, but promotions usually reflect a 3for-\$12 offer.

Serious as they are, retail/rack complaints about label pricing can be viewed as a fact of inflationaryspiral life. Yet, they must admit that midlines are a manufacturer concoction and good medicine at that in an ailing economy. Manufacturers made man-bites-dog-news and the retail/rack trade wouldn't be concerned about midline pricing if the concept was a dud. The irony is that success of midlines is breeding dis-content. And perhaps that will atways be a sign that something good is making its way to the recording

"But we're always open to variably priced new act albums. Anything we can do that would be to the advantage of the artist, to us and the retailer, we'd consider.

CBS experimented with the Nu Disk, a 10-inch four-song release that lasted for only four albums. CBS now selectively releases product by new artists with an ARC prefix, says Tom McGinnes, vice president marketing.

"When the album takes off we drop the A from the prefix and it's no longer sold on a guarantee," says

Despite the lower price and return guarantees from the manufacturers, retailers feel that albums in new and developing artist series won't sell at any price unless there is consumer familiarity with the artist, which usually comes via radio airplay

"Radio must play it," says Bobby Tollifson of the Record Factory in San Francisco. "You have to hear it or your friends have to like it before anyone is going to buy it. A \$6.98 price doesn't mean anything. If it's a hit six months from now it will mean more," says Tollifson.

"A group that the public can't identify with won't move," says a Tower Records spokesperson. "The Human League did well but there aren't enough of those groups that will sell. Well known acts at the right price is something I'd like to see more of.'

New Lines Spur Sales Of Videocassettes

Continued from page 15

"but not enough thought has been given to orderly development of the market.

"Pricing practices should be based on what a product's net worth to the company is rather than its net worth to the consumer," Blay continues. "That doesn't mean I'll never go above \$49.95. Some titles will be higher. But there should be consistency, and a value for the consumer. Some pricing irresponsibility is going on, and it will put dealers out of business."

Horror movies from companies like Wizard Video and Budget Video have built strong followings with their titles like "Night Of The Living Dead," "Vampyr," "Texas Chainsaw Massacre" and "I Spit On Your Grave." Prices are \$44.95-\$54.95 and the titles sell well because "people like to be scared," as Budget sales manager Steve Stumbriss puts

Wizard president Charles Band adds, "These films haven't been accessible to a wide audience, but they are horror films with a following. Since they've been successful theat-rically, they sell." And the low prices don't hurt.

Paul Profy, general manager of New York's Video To Go chain, says, "Lower prices do help sales There are some hard-core rental people, but even they have their own top 10 and will occasionally break down and buy something, especially if it's in the \$30-\$50 price range.

He notes that Magnetic Video (now 20th Century-Fox Video) ran a sale last year on Beta-format titles, priced at \$39.95, that was very successful. "I Spit On Your Grave" is also a big seller because of its price,

but t	hey l	had	't ready for a studio LP some tracks and we put a mini," Lee says. "It's	labels ea the intro new line	duction	of A	Rea	l De	eal, a States Larry Ga	allagher	
		Billboord®	Mi						Survey For Week	5	4/82 TM
(Cop or by a	yrigh any m	t 1982. Billboard Publications, Inc. t eans, electronic, mechanical, pho	No part of this tocopying, rec	publication cording, or o	may be	reprose w	duce	d. stored in a retrieval system, or transr the prior written permission of the pu	nitted, in ar blisher.	ny form
THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist.	Suggested List Prices LP, Cassettes. 8-Track
	-1	7	TAPESTRY Carole King AT #1	10		26	30	7	ROCK 'N' ROLL, VOLUME 1 The Beatles		E 00
2	3	3	THE DOORS The Doors			27	27	5	Capitol SN 16020 BEST OF J. GEILS J. Geils Atlantic 19234	WEA	5.98
3	2	7	Elektra EKS 74007 SO FAR	WEA	5.98	28	42	7	ROCK 'N ROLL John Lennon	WEA	
4	6	7	Crosby, Stills and Nash Atlantic SD 19119 SOUVENIRS Dan Fogelberg	WEA	5.98	29	29	3	Capitol SN 16069 MORE SONGS ABOUT BUILDINGS AND FOOD	CAP	5.98
5	8	3	WAITING FOR THE SUN The Doors	CBS		30	43	7	Talking Heads Sire SRK 6058 BLACK SABBATH Black Sabbath	WEA	5.98
6	11	3	SOFT PARADE The Doors	WEA	5.98	31	40	7	Warner Bros. WS 1871 THRESHOLD OF A DREAM	WEA	5.98
7	14	3	Elektra EKS 750005 THE MONKEE'S GREATEST HITS	WEA	5.98	32	32	3	Moody Blues Deram DES 18025 BLOW BY BLOW	POL	5.98
		L	The Monkees Arista ABM 4089	IND	5.98				Jeff Beck Epic PE 33409	CBS	
8	4	7	THE RISE AND FALL OF ZIGGY STARDUST & THE SPIDERS FROM MARS David Bowie			33	38	7	BEST OF FRIENDS Loggins & Messina Columbia PC 34388	CBS	
9	5	7	PIANO MAN	RCA	5.98	34	28	3	MISFITS The Kinks Arista ABM 4167	IND	5.98
10	26	3	Billy Joel Columbia PE 32544 EXCITABLE BOY	CBS		35	18	5	NON-STATIC DANCING Soft Cell Sire/Warner Bros. 23694-1B	WEA	5.98
11	17	3	Warren Zevon Asylum 6E-118 ON THE BORDER	WEA	5.98	36	22	3	EVE Alan Parsons		
			The Eagles Elektra 7E-1004	WEA	5.98	37	31	3	Arista ABM 9504 MESOPOTAMIA The B-52's	IND	5.98
12	24	3	STRAIGHT SHOOTER Three Is Bad Company Swan Song SS-8502	WEA	5.98	38	34	3	Warner Bros. MINI-3641 SABBATH, BLOODY SABBATH	WEA	5.98
13	9	7	NETHERLANDS Dan Fogelberg						Black Sabbath Warner Bros. BS 2695	WEA	5.98
14	7	7	FRAGILE Yes	CBS		39	41	7	EAT A PEACH Allman Bros. Polygram CPN 2 0101	PDL	9.98
15	10	7	Atlantic SD 19132 THE PRETENDERS	WEA	5.98	40	46	3	MIND GAMES John Lennon		
16	12	5	Pretenders Sire Sir Mini 3563 IN THE COURT OF THE	WEA	5.98	- 41	HEW	NTRY	Capitol SN 16068 WHO ARE YOU	CAP	5.98
			CRIMSON KING King Crimson		E 00	42	NEW 6		The Who MCA MCA-37003 MEATY, BEATY, BIG & BOUNCY	MCA	5.98
17	21	7	Atlantic 19155 BEST OF GUESS WHO Guess Who	WEA	5.98				The Who MCA MCA-37001	MCA	5.98
18	23	7	WORST OF JEFFERSON	RCA	5.98	43	36	7	AND THEN THERE WERE Genesis Atlantic SD 19173	WEA	5.98
			Jefferson Airplane RCA AYL1 3661	RCA	5.98	44	44	3	CELEBRATE ME HOME Kenny Loggins		
19	20	7	AXIS: BOLD AS LOVE Jimi Hendrix Reprise RS6281	WEA	5.98	45	49	7	Columbia PC 34655 LIVE AT FILLMORE EAST Allman Bros.	CBS	
20	33	7	ROCK 'N' ROLL, VOLUME 2 The Beatles			46	NEW E	MILY	Polygram CPN 2 0131 TOM PETTY & THE	POL	9.98
21	16	7	Capitol SN 16021 CAPTURED ANGEL Dan Fogelberg	CAP	5.98				Tom Petty & The Heartbreakers		
22	19	3	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS	CBS		47	MEW E	MTRY	MCA MCA-37143 MORNING DANCE Spyro Gyra	MCA	5.98
00	10		Sex Pistols Warner Bros. BSK 3147	WEA	5.98	48	45	7	MCA MCA-37148 WIND AND WUTHERING	MCA	5.98
23	13	3	THE ART OF TEA Michael Franks Reprise MS 2230	WEA	5.98	49			Genesis Atco 38-100 CHANGES IN ATTITUDES,	WEA	5.98
24	15	7	HOME FREE Dan Fogelberg Columbia PC 31751				NEW	ATTEN A	CHANGES IN LATITUDES Jimmy Buffett	Mea	5.98
25	25	3	TALKING HEADS '77 Talking Heads	CBS	3	50	47	3	MCA MCA-37150 SLEEPWALKER The Kinks	MCA	
			Sire SRK 6036	WEA	5.98				Arista ABM 4106	IND	5.98

Retailing

Rainbow Rebate Scores

LOS ANGELES—The 16-store Bay area Rainbow Records' chain anticipates running out of 30,000 preprinted checks before the end of August in a month-long \$1 rebate on each prerecorded tape purchase.

"That's actually more than 30,000 cassettes and a few remaining 8-tracks sold, for the checks carry the wording, 'not good for more than \$5,' to safeguard us against someone writing a large check and disap-\$5, to safeguard us against someone writing a large check and disappearing," John Torall, chain president, states.

"We took a page from the slough of rebates on tv," Torell avers. "We set up a separate checking account for the promotion. Each store reports daily checks with their sales. The clerk merely fills in the amount up to \$5 and the name of the customer. We do not cash the checks. They can be deposited in the customer's account or can be cashed by him in his

regular banking."

Torell invited the local branch managers and principals from Pacific Records & Tapes and Pickwick Distributing to a dinner meeting several months ago. Everyone present, MCA, WEA, Capitol, PolyGram and CBS and the two independents, went along with the promotion.

Rainbow hired local comic Bobby Slayton to do the commercials on radio. The 60-second spots were written by Rudy Paige. Spots ran on KMEL, KSJO, KSOL, KTIM and KECR, all FMers; and KFRC and KTIM, both AM.

New Video Releases

onable wholesaiers and retailers to be up-to-date on available new product. Formats in-cluded are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the sug-gested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All informa-

HE ADVENTURES OF THE	
ILDERNESS FAMILY Robert F. Logan, Susan Damante Shaw Beta & VHS Media Home Entertainment M203	
ALL THE MARBLES Peter Falk Beta MGM / UA Home Video MB800112 \$79.9 VHS MV800112 \$79.9	95
ENJI Beta & VHS Vestron Video	
LACKBEARD'S GHOST Peter Ustinov, Dean Jones, Suzanne Pleshette, Elsa Lanchester Beta & VHS Walt Oisney	95
UTTER'S WAY leff Bridges, John Heard Beta MGM / UA Home Video M8700154	95
EATH STALK /ic Morrow, Vince Edwards Beta & VHS Video Gems	95
EVIL TIMES FIVE Gene Evans, Sorrell Booke, Shelly Morrison Beta & VHS Media Home Entertainment M213 \$49.5	95
LVIS ON TOUR Beta MGM / UA Home Video	95
ANTASTIC BALLOON VOYAGE Beta & VHS Video Gems	95
DUR FEATHERS Beau Bridges, Jane Seymour, Simon Vard, Harry Andrews Beta & VHS Thorn EMI Video 617\$59.5	
ENEVIEVE Dianah Sheridan, John Gregson, Kay Kendall Beta & VHS Blay Video	95
OODBYE, NORMA JEAN Misty Rowe, Terrence Locke, Preston Hanson	
Beta & VHS Thorn EMI Video 616\$59.8	95
AWMPS Slim Pickens, Jack Elam, Denver Pyle Beta & VHS Vestron Video	

software/hardware manufacturers in Billboard's Aug. 28 guide to home video was: Data Age Inc. 14683 Big Basin Way Saratoga, Calif. 867-2960 Electronic video game car-

Brand: Data Age company's Hirschfield has appointed the following industry distributors for the U.S.: Schwartz Bros., Lanham, Md., Philadelphia and Charlotte; Action, Cleveland; MJS, Miami; Big State, Dallas; Sound Video Unlimited, Chicago, Los Angeles and Denver.

NCOMING FRESHMEN Ashley Vaughn, Leslie Blalock, Richard Harriman, Jim Överbey
Beta & VHS MCA Videocassette\$39.95
APANESE CONNECTION Beta & VHS Video Gems\$59.95
AZZ SINGER LV Paramount Home Video LV2305\$29.95
OHNNY WOODCHUCK'S DVENTURES Beta & VHS Family Home Entertainment \$ 49.95
EYLARGO
CED RCA Selecta Vision\$21.98
Narrated by Orson Welles Beta & VHS Electric Video \$59.95
HE KNACK—LIVE AT CARNEGIE HALL LV Pioneer Artists PA-82-016
HE LEGEND OF SLEEPY HOLLOW
Narrated & Sung By Bing Crosby Beta & VHS Walt Oisney\$69.95
ITTLE DARLINGS LV Paramount Home Video LV 1301\$29.95
ITTLE RIVER BAND Beta & VHS Thorn EMI Video 808 \$49.95
LITTLE SEX Tim Matheson, Kate Capshaw, Edward
Herrmann, Wallace Shaw Beta & VHS MCA Videocassette\$59.95
ENNY LOGGINS ALIVE LV Pioneer Artists PA-82-109 \$24.95
HE LONGEST YARD
Burt Reynolds, Eddie Albert LV Paramount Home Video LV 8708\$29.95
HE LOVE BUG Dean Jones, Michelle Lee LV Walt Oisney 12AS
HE MANY ADVENTURES OF WINNIE
HE POOH LV Walt Disney 25AS\$34.95
MARATHON MAN LV Paramount Home Video LV8789\$35.95
DAVE MASON, LIVE AT PERKINS PALACE
LV Pioneer Artists PA-82-021\$24.95 MAZE featuring FRANKIE BEVERLY—
JAPPY FEELIN'S—LIVE IN NEW
LV Pioneer Artists PA-82-023
CARTOONS Collection One
LV Walt Disney 69AS\$34.95
MONTENEGRO Susan Anspach, Erland Josephson, Per
Oscarsson Beta & VHS Thorn EMI Video 619\$69.95
AURDER ON THE ORIENT EXPRESS CED RCA Selecta Vision\$34.98
AY BLOODY VALENTINE Paul Kelman, Lori Hallier, Neil Affleck
LV Paramount Home Video LV5431\$29.95
CED RCA Selecta Vision \$19.98
CED RCA Selecta Vision \$29.98
IEW FACES Paul Lynde, Alice Ghostly, Ronny Graham
Beta & VHS Electric Video \$59.95
IIGHT CROSSING John Hurt, Jane Alexander, Glynnis O'Conner, David McKoon, Beau Bridges
O'Connor, Doug McKeon, Beau Bridges Beta & VHS Walt Disney\$69.95
ORTH DALLAS FORTY Nick Nolte, Mac Davis, Charles Durning LV Paramount Home Video LV8773\$29.95
ON GOLDEN POND LV 20th Century-Fox 9037\$39.95
THE ONE & ONLY GENUINE, ORIGINAL
AMILY BAND

PATTON LV 20th Century-Fox 1005-80...

(Continued on page 43)

Video Rental Pioneer Expanding

National Video's Berger Moves Into Meyer Stores

By EARL PAIGE

LOS ANGELES - Doomsayers predict the demise of video rental due to cable television's growth, or to legislation. But Ron Berger, president of the National Video franchise chain based in Portland, insists the rental boom is far from reaching a

Berger has strong-and controversial-feelings on rental. He was one of the few retailers to support Warner Home Video's rental-only plans; he is "very pro-Mathias." National Video's 127 stores rent hardware as well as software.

Berger is bringing his operation into 68 Northwest Fred Meyer superstores and also plans to open stores in Japan. Three Fred Meyer Video One Stop outlets will open each month for the next 27 months with inventory according to local demographics. Training/sales offices are being established in Philadelphia and Denver.

The Video One Stop outlets will operate as National Video franchises, with National Video investing \$25,000 in initial inventory per store. Fred Meyer does \$1.2 bil-lion in sales a year. "For our inventory and franchise rights as well as our training and on-going consulting, we will receive 50% of the prof-

its," Berger says. Video One Stop expects to invest \$15,000 to \$30,000 in supplies and the like.

The plan calls for a 400 square foot booth in the middle aisle of the store staffed by three people. Rental fees charged are \$2-\$4. Feature films only are stocked, with no adult, foreign or educational titles.

The high-traffic easy-parking ambience of the Meyer superstores fits exactly with Berger's idealized view of where video rental is going. He is a pioneer in the one-day-only rental idea for both movies and players, and believes dealers should never have gone for longer rental periods.

The movie rental customer, Berger finds, closely parallels the film processing customer and visits stores frequently. Mainly for this reason, Berger has never been in favor of record/tape dealers' getting into video rental.

"Many of their locations are poor, and parking is often terrible. I see the 7-11 convenience location as ideal."

National Video offers a VIP membership card good in every store; Berger sees the system going to computer optical-wand readout very soon. The plastic card is actually an application blank that effectively allows the dealer to debit the customer for each transaction. A two-movie

minimum is often involved

Franchisees vary in how they handle renewal of VIP membership. Some charge \$9.95 for the card, others a \$2-\$3 renewal to cover paperwork. Still others give the card away.

Berger credits National Video's quick growth in large part to its innovation in solving the deposit problem for customers. It had reached a point where some plans were worse than renting a car, Berger notes, with deposits as high as

The chain grew from a first store in Waco. Tex., where 20 now exist statewide, to clusters here and there. Good nucleus stores in Denver make Colorado a big area with 15 outlets. Growth was actually slower around here, but now there are 26 Oregon outlets. The company has 18 stores in Canada.

Next innovation for National Video will be a computer read-out at the counter with a bar coded package and the credit card scanned by optical wand. Results: a near-instant receipt documenting all details of the rental. "The computer knows all the customers and the inventory and the rental rate for that day," Berger notes. Obviously, movie rental royalty data tracking is an eventual pos-

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

ALEXANDER, WILLIE Solo Loco LP Bomp 4020 COHEN, JOE Writings On My Wall LP Friendship Store Music FSM2000\$8.98

CONJUNTO LA REALIDAD
Asi Es Mi Tierra
LP Salsa Internacional LP732

GABRIEL, JUAN Cosas De Enamorados LP Pronto PAL0702

HIGH FASHION Feelin' Lucky LP Capitol ST-12214

JANOT, OSCAR Musical Direction Alfredo Domenech LP Peerless MS2270

KILLERS The Killers LP Huh? No! NR13900 McDONALD, MICHAEL If That's What It Takes LP Warner Bros. 23703

Patsy LP Roperry RR-1628 VAN ZANT, JOHNNY, BAND The Last Of The Wild Ones LP Polydor PD16355

WAILL, VICTOR
Abusadora Vuelve Conmigo
LP Alhambra ALS176

JAZZ
BAKER, CHET Peace LPENJA 4016 \$8
COREA, CHICK, see Bennie Wallace Trie
FLANAGAN, TOMMY Giant Steps (In Memory Of John Coltrane) LP ENJA 4022 \$8
FREE FLIGHT I Free Flight I LP Arabesque 8130
FREEMAN, CHICO Tradition In Transition LP Elektra / Musician 60163

GOMEZ, EDDIE, see Jeremy Steig

McBEE, CECIL, SEXTET MONTOLIU, TETE Songs For Love LP ENJA 2040... PETERSON, PAT Introducing LP ENJA 4020 SCOTT, TOM Desire LP Elektra / Musician 60162 SEBESKY, DON
Compositional Jazz (Based On Themes
Of Bach, Bartok & Stravinsky)
Sebesky, Faddis, Brookmeyer, Foster, Joe
Back, Gordon Back, Davis, Madison, Royal
Philh., Rabinowitz
LP Arabesque 8128 . \$7.98
CA 9128 . \$4.98

SHAW, WOODY Lotus Flower LP ENJA 4018.... SMITH JIMMY

Off The Top LP Elektra / Musician 601.75 STEIG, JEREMY, & EDDIE GOMEZ

Outlaws LPENJA 2098

VARIOUS ARTISTS Echoes Of Enja — Sampler LP ENJA 4000 WALLACE, BENNIE, TRIO, & CHICK COREA Bennie Wallace Trio & Chick Corea LP ENJA 4028

CLASSICAL

GILBERT & SULLIVAN	
Patience, The Gondoliers (excerp	ots)
Green, Briercliffe, Fancourt, D'Oly	y Carte
Opera Co., Sargent	
LP Arabesque 8095-2L (2)	\$18.9
CA 9095-2L	\$16.9
JONES, DANIEL	
Two Symphonies	
BBC Orch., Thomson	
LB Arabasaua 8081	\$7.9

MOZART, WOLFGANG AMADEUS

WEILL, KURT The Threeper VEILL, KURT
The Threepenny Opera: Theatre Songs
From Berlin Requiem, Happy End,
Mahagonny, Der Silbersee
Lenya, Soloists Chorus Orch., Rueggeberg (Continued on page 40)



CALIFORNIA CITATION—PolyGram group Cameo signs autographs during a recent in-store appearance at Big Ben's in Los Angeles. The session took place following a presentation from the State of California commemorating Cameo for its efforts in a statewide voter registration drive.

Radio

Programming, AM Stereo Units Are Major NAB Meet Topics

By ROBYN WELLS

NEW ORLEANS—Programming is the focus of the National Assn. of Broadcasters convention here Sunday (29) through Wednesday (1), but with AM stereo now a reality (Billboard, Aug. 14), much of the buzz on the exhibitors floor will center around the system manufacturers.

Leading the pack is Kahn Communications, which will play recordings of the eight stations currently using its AM stereo system, including WNBC New York and WLS Chicago. Harris will have a receiver tuned to WNOE New Orleans, which will be broadcasting with the firm's STX-1 AM stereo exciter. Harris will also be displaying its autotron business computer system, 9,000 series program automation systems and digital micromac audio console.

Motorola, which recently became the first system tested by Delco. is on hand with equipment and literature, using the pitch, "Don't buy a temporary AM stereo system." The system has been tested on WIRE Indianapolis and Motorola has filed for FCC acceptance, expecting to have its equipment on sale in early October. Absent from the convention is Magnavox, the fourth major contender in the AM stereo competition.

As for new programming, news and information features are the major thrust for the ABC. CBS and NBC radio networks. ABC Talkradio will be showcased separately from the network's other programming. ABC is also spotlighting its new short-form weekly feature, "Movienews," which is hosted by film critic Roger Ebert and airs on the FM Network; "Dr. Paul Donahue," an information feature; and "American Top 40."

CBS AM news service is debuting its 12-week "Managing Your Money" series, composed of five 90-second segments per week, via its "Byline Magazine" news feature syndication service. The network is also focusing on its sports coverage, kicking off with Monday night NFL play-by-play Sept. 13.

play-by-play Sept. 13.

The network is also changing the long-form programming for Radio-Radio. It is dropping concerts because of the number of concert programs available and the declining numbers of groups on tour. In its place, RadioRadio is developing longer music specials ranging from two to six hours. The shows will be available either fully or partially produced, with the latter option allowing stations to give the specials a local flavor. On tap Oct. 30 is a two-hour Halloween special called "Night Moves," which is 80% music, 20% holiday stories and greetings. RadioRadio's first "flexy-format" show is a three-hour year-end countdown, "The Great 1's Of '82," airing

NBC is expanding its Talknet programming, effective Sept. 6. Weeknights, Bruce Williams will broadcast 8 to 11 p.m., with the segment rerun from 2 to 5 a.m. Sally Jessy Raphael will be on the air from 11 p.m. to 2 a.m. As of Sept. 11, Talknet will expand to weekends, with long-

(Continued on page 25)



CALIFORNIA GOLD RUSH—KHJ Los Angeles recently awarded a listener with a gold kruggerand in conjunction with the station's "She Got The Goldmine, I Got The Shaft" gold weekend, promoting Jerry Reed's current single. Pictured from left are RCA's Carson Schreiber, KHJ morning drive personality Lee Sherwood, contest winner Georgeanne Smith and KHJ p.d. Lon Helton.

Panels To Probe Radio-Label Dealings

By LEO SACKS

NEW ORLEANS—The changing nature of the relationship between radio and the record business is expected to be the focus of panels on the AOR, top 40 and adult contemporary formats scheduled for the NAB Radio Programming Conference.

John Young, the WZGC-FM Atlanta program director who will moderate a panel on top 40 radio, says he hopes to explore how the fortunes of the radio industry are tied to the economic health of the record industry. "It's a mistake to think that the financial pressures affecting labels can't impact broadcasters," he notes. "I'm not saying that we should be record company stockholders, but one day the same pressures are going to catch up with radio."

Young says that "labels aren't the only ones who won't take risks. Look at the secondaries. They used to be the breakers. Now they're the slowest to go. The best we can hope for at NAB is an honest evaluation of our business climate. Each year there is a

new bandwagon and a new guru to lead people down the trail of the Pied Piper. And invariably, there are those gullible few."

WBAL Baltimore program director Ira Apple anticipates a debate on the fate of AM music programming at his panel on adult contemporary radio. "Can AM do anything with music and is that the direction to go? I don't think so," he comments. "Being a full-service station, involved in the community, heavy on talk, news and information, finding good talent—that's what's important. Radio is not going to fall apart just because the music business is hurting."

Consultants Jeff Pollack and John Sebastian, moderators of two AOR panel discussions, agree with Chris Miller, program director for KLOL-FM Houston, that radio is "not immune" to the pressures that grip the record business. But the executives qualify their reasoning in different

(Continued on page 35)

'Radio Wayne' Keeps Tight Rein On NAB

WASHINGTON—They don't call Wayne Cornils "Radio Wayne" for nothing. Cornils, probably more than any other single person, has moved the National Assn. of Broadcasters over the past six years into serving its radio members in a meaningful way.

In 1976, Cornils joined NAB, then a ty-oriented trade organization, which, according to many of its radio members, virtually ignored radio. Cornils, with a solid midwest radio background, has done much to change the NAB.

change the NAB.

"We really had no idea what we were doing, but it turned out all right," he modestly recalls of how he put together the first Radio Programming Conference in Chicago in 1978. "We had 583 attending the first conference." Cornils is counting on 2,000 to show up this week in New Orleans.

Ten years ago there was no radio department at the NAB, and as the National Assn. of Radio Broadcasters was being formed, Cornils, then an NAB board member and still a radio broadcaster from KFXD Boise, pushed hard for radio representation.

WNBC Sets Satellite B'cast

NEW YORK—WNBC claims to be the first AM station broadcasting in stereo to transmit its signal via satellite. The transmission is being done in conjunction with the NAB Radio Programming Conference.

The New York station's signal will be heard at the Kahn Communications booth on the exhibit floor and the NBC suite. WNBC is using the Kahn-Hazelton system and began broadcasting in stereo Aug. 8.

In 1976 Cornils took a year's leave of absence from KFXD to jon NAB as director of membership. In May, 1978 he was promoted to vice president for radio. He's still on leave from KFXD.

Under Cornils' leadership, the NAB has not only introduced an annual Radio Programming Conference, but established a radio periodical, "Radioactive."

Looking back over these accomplishments, Cornils says, "We've changed in five years. Our staff of four has almost become full-time meeting planners. We're just announcing radio management seminars that will be held the end of September in Chicago, in Atlanta in October and in Oklahoma City in November." Cornils and his staff are also already working on the radio aspects of the NAB spring convention, which will be held in Las Vegas.

And he is looking forward to implementing the recommendations of the NAB's Futures Committee, which has told the organization that NAB needs to be more involved in radio programming, promotion and marketing.

As for day-to-day operations, Cornils sees his department as a clearinghouse for radio broadcasters. "We give out a lot of advice. We're a source of information, from where to find a consultant to where to get a station's call letters and logo printed on promotional balloons.

Cornils sees "exciting times" ahead for radio and the NAB: "We've spent the last five years placing a greater emphasis on radio. With Ed Fritts taking over as president (Billboard, August 21), I'm sure the new regime will continue this." Fritts is a radio broadcaster from Indianola, Miss. He moves up to the presidency from board chairman and is succeeded in that job by Bill Stakelin, a radio broadcaster from Orlando, Fla.

WAIL-FM TOPS MART

DST Sparks New Orleans Debate

By WANDA FREEMAN

NEW ORLEANS — Arbitron's Differential Survey Treatment faces mixed reviews here. The disadvantaged stations are openly skeptical about the spring results, while the ratings winner defends his validity.

The number one station is urbancontemporary WAIL-FM, with a dazzling 12.9. Program director Barry Richards brought the station from a 3.7 to a 5.2 in fall 1980; then to an 8.4 last spring and a 10.6 last fall. The latest number looks like just another leap in a steady climb.

Still, WAIL's competitors think DST played too big a part in the ratings. Hot 100 WEZB, which has kept double digits and the top spot since spring '80 and hit 11.5 last fall, is stunned this time with an 8.6.

"I think it's ludicrous, it's ridiculous," says B-97 general manager Bob Reich. "I don't think it's fair to anyone. What makes it look bad is what it did for the other black stations. Barry Richards is doing a great job, his station sounds really good. But I think it takes away from the authenticity when the consistently low-rated black stations almost double their audiences."

WYLD-AM went from 1.9 to 3.2; WBOK from 1.7 to 3.2; and WNNR (WAIL's AM sister) went from 2.3 to

Interestingly though, black adult contemporary station WYLD-FM—WAIL's top competitor among black music stations—actually slipped from a 6.8 to a 6.4. And while all other non-ethnic FM's suffered, album rock station WRNO-FM jumped from 7.3 to 8.5, close enough to bite WEZB. And WTIX, a Hot 100 AM, went up from 5.0 to 5.6.

B-97's Reich says he plans to write a letter of complaint to Arbitron, and that his station will rely more on qualitative research in the future.

"We're never going to have a large ethnic audience," he says. "Clients always look at numbers, but many of them also look for lifestyle. We more or less know how popular we are; we had 40 or 50,000 people at our raft race this year, twice that of last year.

"We're also looking at our Cume. WAIL has a 3,089 and we've got a 3,180. So we still have more total listeners, and WAIL's audience seems to listen longer. If we had not shown increases there, we'd be very con-

Other stations, too, are exploring

new avenues, even as they curse the problem. Eric Anderson, general manager of country stations WNOE-AM-FM, and calls DST "a

Depraved Survey Treatment.
"I managed black stations for 15 years," he says, "and I always felt we were under-reported. But I want to know why they didn't set up a sample survey. They put DST in every market with a black population over 10 percent. There was no test market done."

Vox Jox WAPP Seeking Morning Team

Dave Hamilton, national program director of the Doubleday stations, who also wears a second hat as p.d. of the chain's newest addition, WAPP, is looking for a morning team for the AOR station known as "The Apple."

When one is located, Ted Canna-(Continued on page 32)

-Radio This Week-

- DOUBLEDAY HAS AGREED TO BUY WMET Chicago from Metromedia for \$9.5 million, bringing the fast growing chain to a full legal compliment of FMs, seven and all AORs. Page 3.
- WHILE ARBITRON will discontinue its monthly reports, it will continue to issue data on a monthly basis, but these new listings, offered via computer terminal and sold to subscribing stations, will contain a three-month average. Page 10.
- IN A SYNDICATED PROMOTION pulled together by Contemporary Marketing, Epic Records, Pioneer and Discwasher have joined forces in a promotion breaking on 25 AOR stations this fall that will see more than 7 million tickets given away, one of which will award a top prize worth \$25,000. Page 3.
- WBNX NEW YORK, hoping to cater to Gotham Latin tastes, has changed its programming from a mix of salsa and ballads to a Latin dance music format they call "Salsa-Rengue." Page 56.

on RADIORADIO. Hear the title track and more, from "One To In the history of pop music, few can compare to Carole King. the weekend of October 2 for the RADIORADIO station near As a songwriter, she's created over 100 hits. And as a performer, she's reeled in 7 gold albums—including the phenomenal "Tapestry," which One" her latest album and first you, and the exact time of Atlantic release Plus lots of oldies, too like "You've Got a Friend" and Will You Still Love Me Tomorrow. broadcast. Be sure to catch the one and only Carole King, in exclusive concert. Check local listings sold over 15 million copies. Now, hear 90 minutes of Carole King's music, in concert, Gets you involved

Produced by G. K. Productions

Radio

New Orleans Market Profile

The New Orleans radio market can be summed up in three words: "Does Not Apply." If it works throughout America, it won't in New Orleans. In 1964, at the height of Beatlemania, the Fab Four actually lost money playing New Orleans. Things haven't changed much since. In fact, it's best to treat this city as a foreign country. To a great extent it looks, reacts and sounds like one. Rollye Bornstein recently visited the city to sort things out in time for this week's NAB, and here's what she found.

AM

600: WVOG. This daytimer's call letters say it all. The "Voice Of God" is religion, the paid variety, with gospel music as a filler. But things weren't always so conservative on 600. Back in the '50s this dial position was the home of WMRY, a black outlet known as "Mary" (see 940). After that, it became WYFE, an all-girl country station owned by Connie B. Gay, and then WWOM, the "Wonderful World of Music"—beautiful music—before seeking solace in the Good Book

before seeking solace in the Good Book.

690: WTIX. I was fully prepared to hear another legendary top 40 outlet foundering through the '80s, and what I found is probably the most pleasant surprise of the market. WTIX sounds good. As their slogan, "The station you grew up with plays the music you grew up with," notes, WTIX is primarily oldies. Not your standard oldies, but music geared to the market: obscure Ernie K. Doe hits, Huey Piano Smith classics and of course the more traditional Miracles, Temptations and the like, blended with a very acceptable selection of currents. It's obvious that program director Bob Mitchell knows this market. And he should. He grew up here in the '50s, hanging around Shad O'Shea at WNOE. Back then he was still little Lonnie Methern. He left the market in order to program WTMA in Charleston and WMBR in Jacksonville before returning to WNNR in the early '60s. A shakeup claimed his job, and he spent years driving a Borden's Milk truck before landing a parttime weekend shift on WTIX, which he later parlayed into the position of program director. His love and respect for New Orleans is evident in both his programming and his morning drive shift.

Another personality to catch is midday man Bob Walker. His "original oldies hour" is chock full of all sorts of goodies. And don't forget afternoons with Captain Humble. Humble is in actuality long time New Orleans personality Hugh Dillard, whose biggest claim to fame is the fact that he was once trapped in a washroom with the Beatles. Now, for all you trivia buffs: When Todd Storz purchased WTIX in the early '50s it wasn't on 690. It was on 1450. A few years later he had a chance to buy WWEZ, which was on 690. Seizing the opportunity, he donated number one 1450 to the public school system, retained the WTIX calls, and "Tix the Tiger" was reincarnated on 690.

800: WSHO. If you dial by this AM daytimer, what you're going to having of Your Life but carbing a representation. It's under content to Maria Of Your Life but carbing a representation.

800: WSHO. If you dial by this AM daytimer, what you're going to hear is a station in a state of transition. It's under contract to Music Of Your Life, but, seeking a younger sound, p.d. John Grey has deleted several MOYL cuts and added a more contemporary blend aimed primarily at listeners in their 30s. The slogan is "Your station playing your music," and at present Grey is looking for suitable personalities and newspeople to complement that music.

For those of you wondering how WSHO came into being: The late Stanley Ray owned WBOK at 800. Carman Macri bought WJBW at 1230 and changed the calls to WSHO. In fact, George Wilson was once general manager of WSHO during its MOR days in 1964. Just after George left, Macri did something very notable. He swapped frequencies with Stanley Ray. The notable part is that Macri swapped a full time facility on 1230 for a daytimer on 800 and *lost* money in the deal. Remember: "Does Not Apply." Prior to going MOYL. WSHO was country. 870: WWL. Ask anyone outside of New Orleans to name the

870: WWL. Ask anyone outside of New Orleans to name the most notable station in the market and they'll tell you WWL. The problem is, not many people inside the city limits concur. They've got the power (50 kw clear channel), but as for the programming, it's as if three different stations reside on the frequency. When I caught them, they had a one-hour program dedicated to the History of Tabasco Sauce, and that's probably the most mass appeal topic I've heard them discuss. 6 to 9 a.m. is a news block, 9 to 6 p.m. it's open phones, 6 p.m. to midnight it's paid religion (why not? After all, they're owned by Loyola University), and midnight to 6 a.m., just like it has been for years—it's The Charlie Douglas Road Gang. Charlie, by the way, was once p.d. of WNOE here.

940: WYLD. Originally WTPS, owned by the Times Picanage WYLD.

940: WYLD. Originally WTPS, owned by the Times Picayune, WYLD came into existence on this frequency with WMRY's old ownership from 600. Like "Mary," WYLD has a long-standing tradition of serving the black community. Community involvement is probably the most notable thing about WYLD today. Program director E. Rodney Jones prides himself in community relations. The station is involved in everything from the Budweiser Superfest to school programs. Their ongoing promotion is the "WYLD card" good for discounts on merchandise throughout the city, and though they may sound like many AM black stations at first listen, Jones feels a particular responsibility towards the younger generation, a group ignored by most facilities, and he dayparts accordingly to attract teens with both music and personalities.

teens with both music and personalities.

990: WNNR. Another daytimer. This one's black religion and the AM counterpart to the number one station in town, WAIL. Years ago it was soul music. The jocks were all white

guys imitating blacks, the most notable of whom was "Poppa Stoppa." Poppa was several people, including Clarence Hamann, and for a while Ed Muniz, who today owns the facility, was "Sonny Stoppa."

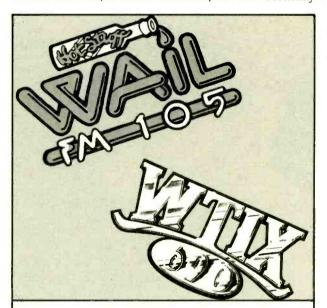
ity, was "Sonny Stoppa."

1060: WNOE. A James A. Noe station. The name may not have relevance if you're not from New Orleans, but Jimmy's daddy, James A. Noe, was once the governor of Louisiana, and Jimmy's former brother-in-law was none other than Gordon McLendon. Even though Storz and McLendon never officially competed during the hey day of top 40, unofficially they both had vested interests in this market.

Today WNOE-FM is country, making the switch about six months after WNOE-FM. But unlike the FM, p.d. Joe Patrick says this station is appealing primarily to men 35-54. They're quite a bit harder than the FM, with a 50/50 mix of currents and gold, and some of that gold includes early Marty Robbins and Johnny Horton. Their slogan is "country 10," and in addition to a generous helping of country personality, you'll hear quite a bit of sports, Paul Harvey, and the Original Oldies Show at one each afternoon.

But back to the good old days and before. 1060 was originally WBNO, which stood for Baptists of New Orleans. When Jimmy Noe bought it from the church, he agreed to run their 11 p.m. service in perpetuity. Even though the teens tuned it out, it really wasn't a problem until the advent of "WNOE Surrounding Sound" in the late '50s. Basically, "surrounding sound" was reverb. Since more reverb was required on music than voice to achieve the image they were after, more was used on all the inputs where music was played. The church's remote came in on one of those inputs. At 11 p.m. listeners must have believed God himself was delivering the sermon, and by midnight the score was Baptists 1—Surrounding Sound 0, and so ended that concept.

Among the more notable WNOE jocks are Jim Stewart, who is still in the area currently negotiating with a station to return to the air, and Bill Taylor, who owns Country Consultants in Pasadena, Calif., both of whom provided much of the background information contained here. Gary Owens was also at WNOE back then, as was Shad O'Shea, now with Fraternity



Here's how the numbers look

0.11	_	Spring	Fall	Spring
Call	Frequency	'82	'82	'81
WAIL	103.5	12.9	10.6	8.4
WEZB	97.1	8.6	11.5	10.3
WNOE-FM	101.1	6.8	8.4	6.7
WYLD-FM	98.5	6.4	6.8	5.6
WBYU	95.7	5.9	7.5	7.7
WTIX	690	5.6	5.0	7.8
WAJY	101.9	5.0	5.7	5. 9
WWL	870	4.8	4.8	3.9
WQUE	93.3	4.5	5.2	6.2
WGSO	1280	4.4	5.1	3.0
WSMB	1350	3.7	3.5	5.2
WNNR	990	3.3	2.3	2.3
WBOK	1230	3.2	1.7	1.8
WYLD-AM	940	3.2	1.9	1.6
WNOE-AM	1060	2.6	2.8	2.0
www	1450	2.3	1.4	2.4
WSHO	800	2.0	2.4	2.8

All figures are from the respective Arbitron reports listing audience shares for persons 12 years old or older, Monday to Sunday, 6 a.m. to midnight for the Arbitron metro survey area.

Records in Cincinnati

1230: WBOK. Like WYLD, WBOK is a black fixture in this market. P.d. Hank Spann, who returned to the city after a stint in the record business, has taken this station from a 1.7 to 3.2 in the last book, and even with a less than desirable nighttime signal, he attributes much of the increase to his music selection. It's being called "The Music Maker" and "New Orleans Music Mix." That mix is about 70% current. A sample half hour included George Benson, Jennifer Holliday, Rafael Cameron, Atlantic Starr, James Brown, and Aretha Franklin as well as a plug for their "all request boogie line" and a network newscast from Sheridan.

1280: WGSO. Originally this frequency was licensed to one of the first stations in the market, WDSU-AM-FM-TV, but it's been WGSO for some time, owned these days by Insilco. P.d. Ted Landphair has recently resigned to start a sports newspaper here and Insilco's Nina Newhouser has taken over his post at this news/talk outlet. While the emphasis is on news, WGSO also does Astros play by play, and when I heard them on a Sunday afternoon they had a lively talk show including a celebrity guest from California; impressive for weekend programming. At night they run RKO's America Overnight.

1350: WSMB. It stands for Sanger-Maison Blanche, two of the oldest names in the city, and while WWL is probably perceived as the old-line New Orleans station outside the market, WSMB has that reputation to those within the city.

Check out morning drive. You'll hear a sample of their personality talk format, the Nut and Jeff Show. Nut is Roy Roberts. Jeff is Jeff Hug, both of whom have been here well past two decades. You can hear it in their voices and their current content: These People are New Orleans. Almost everyone at the station has been here at least 10 years, which might account for the fact that 50% of WSMB's listeners don't listen to any other radio station. Their slogan is "Building On To A Tradition," and tradition seems to be synonymous with WSMB.

1450: WWIW. The format is listed as Big Bands, Swing and

1450: WWIW. The format is listed as Big Bands, Swing and New Orleans Jazz. A sample half hour included Andy Williams, Brook Benton, Pat Boone, Si Zentner, Bobby Darin and Dinah Washington, but that is not necessarily what any other half hour may sound like.

P.d. Bob Middleton, who at one time was at WSMB, believes in hiring people sympathetic with the format and music and then giving them almost unlimited freedom to execute it. In addition to the music, which is all done in house, you'll hear CBS Mystery theatre and Yankees (yes, New York Yankees) play by play. But perhaps the most notable point of WWIW is the attitude of the air staff. All seem genuinely happy to work there, and all have the highest regard for Middleton. Larry Regan from midnight to 6 a.m. is another mainstay in the market, and his 3 to 6 a.m. talk show has several callers (known as "the rascals") who've been with him every night for years.

1540: KGLA. When I learned that this station was foreign

1540: KGLA. When I learned that this station was foreign language, I naturally assumed French. Maybe, Cajun. Well, surprisingly enough, KGLA is Spanish, and about the only thing I can tell you about this frequency is that it used to be known as "Command Radio" when it was owned by the Costellos (of WRNO). However, that short lived venture came to an end when it was permanently knocked off the air after being hit by a barge.

FM

93.3 WQUE. "All summer long it's one great song after another in stereo on WQUE Q-93." Insilco's FM is a 100kw adult contemporary outlet programmed by Phil Zachery. Morning man "Scoot in the morning" has been around this market for several years, including a stint at WNOE, and, by the time you read this, John Chommie will have arrived from WHSY in Hattiesburg to do evenings. Music director Chris Brian does afternoons. As for the music, a sample half hour in the evening included Abba, the Jacksons, Melissa Manchester, the Beach Boys, Ray Parker Jr. and Chicago. If you haven't heard RKO's Night Time America, you can catch Bob Dearborn live from midnight to 4 a.m.

midnight to 4 a.m.

95.7 WBYU. "Bayou" they call it; it's the Shulke I beautiful music sister station to WSHO.

97.1 WEZB. Currently number two in the market, a sample midday half hour on WEZB included Donna Summer, Greg Guidry, the Hollies, a Fleetwood Mac "three way," and the Steve Miller Band. A "three way" is, you guessed it, three hits by one artist—and listeners were informed that the next "three way," featuring Bread, would be coming up at 1:30. P.d. John Shomby has recently left to go to KAFM Dallas, and while no one locally has been named to fill his shoes, national p.d. Dan Vallie continues to oversee this outlet from Pittsburgh. (They're located in the Hyatt, by the way, so if you're at the convention why not stop by for a tour?)

why not stop by for a tour?)

Mornings are handled by Cajun Ken Cooper, who has to be one of the most impressive personalities in the market. He handled quite a bit of information in the minimum amount of time and was quite convincing on a live spot. Billboards around town read "Cajun Ken Cooper: have you heard his laugh?"

Well in the helf hour Listened Lidd?

Well, in the half hour I listened, I didn't.

98.5 WYLD. Appealing to an older crowd than WYLD-AM, p.d. Brute Bailey calls this station Full Service Black Adult Contemporary, and that describes it as well as I could. Currently, they're fifth in the market with a tasteful blend of soft

(Continued on page 26)

Record Labels And Radio: Who's Calling The Shots?

Radio's relationship with the record industry has deteriorated in recent times, as each has sought to protect its interests in the face of increasing competition (for broadcasters, the ratings game) and adversity (for record companies, slumping sales).
This has impacted upon the two industries' mutual dependence, as Rollye Bornstein documents in this, the second part of a two-part special

LOS ANGELES—"Radio stations that just play singles don't take the time to listen. They just allow record companies to dictate what they play," says Alonzo Miller, music director of KACE, an urban contemporary outlet in Los Angeles. With an ample supply of quality current product, urban radio is regarded by many as being in the best position of all formats, and Miller feels his rela-tionship with the record industry is positive and mutually beneficial. Yet he also believes he must look beyond the weekly singles list when programming KACE. "That means we're playing mostly album cuts. Eight out of 10 times that cut will become a single if it isn't already, but that's not the point. Regardless of its status, we're programming the music that our audience wants.

Programming the music that a station's audience wants often means relying on something heyond the current hits. "Regardless of what's selling on the singles chart, adults aren't huying singles. It's not a wise move to use a chart that's irrelevant to your format," says Jim Wood, who relies heavily on research to program country-formatted KNEW and KSAN in San Francisco. "The first thing that research told us was that nobody, no adult that is, likes currents. They just don't test well, because adults react negatively to unfamiliar product. For that reason, new currents are given the lowest priority on our rotation system. But we do need them, and we do play them. They seem to refresh the radio station, add sparkle. It's to the point where we play them as novelty records keeping up with trendiness, not as our mainstay. Teenagers are attracted to the latest. Adults prefer the familiar."

Jim Sumpter of First Media's KFMK in Houston agrees: "Adults listen differently than kids. It takes them much longer to be aware of a record. Take Bertie Higgins. The record was played to death on many stations, but only after a national tv campaign were most adults even aware who he was."

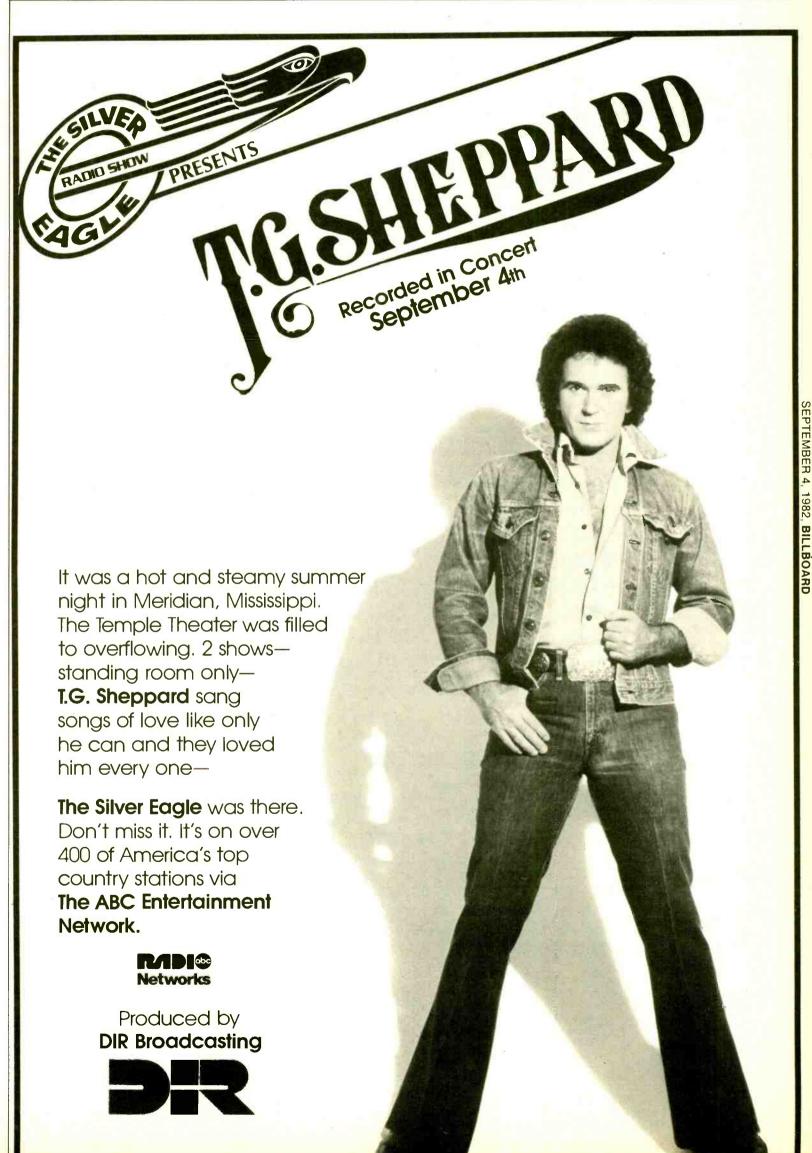
"It's true," says Gary King, program director of WJBO and WFMF in Baton Rouge. "Some AC stations play too much current material, many play it too early and then some do stay on it too long. It's a judgment call. There's no magic answer in a chart. Who says you've got to have 30 currents anyway? Proper use of oldies is extremely important, especially when current AC product really doesn't fit what you're doing. Actually, the lack of suitable current material has turned out to be a blessing for me. I'm picking up the fringe from FM and top 40 by not playing currents to death."

Like urban, country is a format resplendent with quality current product. But even so, programmers are starting not to rely solely on the singles being touted by the record companies. "Often a record com-pany will release what we feel is the wrong cut as a single," says Ted Cramer, program director of WMAQ Chicago, "Rather than play something we feel is wrong for our audience, we'll play an alhum cut by seems to run in cycles. By the time a company is releasing a third or fourth single off an album, it may not be something we want to air.'

to be successful, programmers are going to have to actually program something. "In an adult oriented market, the days of accepting the

what you should be playing are over." says San Francisco's Wood. Currents and charts factor in here. but they're no longer the safe way

out. A p.d. will need to rely on re-search and every means available to him, including his own creativity and ingenuity, to determine inde-(Continued on page 27)





Announcing Billboards 1982 Radio Awards Competition Here's to nomic andidate category Winner Winner Competition

. . . honoring the year's best

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- Program Directors
- Air Personalities
- Record Promotion Executives

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Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

I. Category: Radio Station Of The

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

II. Category: Program Director Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

III. Category: Personality Of The Year

a. AOR: b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1982. The aircheck must be on cassette or reel to reel at 7½ i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

IV. Category: Special Programming

a. Station produced: b. Syndicator or network produced

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

ENTRY FORM

Person; e. Independent Promotion Person

Requirements: Nomination by official nominating ballot.

VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Douglas E. Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES-Nov. 30, 1982 **RECORD PROMOTION PERSON** NOMINATING BALLOT Annual competition for the 1982 **Billboard Radio Awards** the following record promotion persons for the annual competition in the following categories: CHIEF EXECUTIVE IN CHARGE OF PROMOTION Name of Person Company City NATIONAL Name of Person City REGIONAL Name of Person Company City LOCAL Name of Person Company City INDEPENDENT Name of Person Company Please send to: Attn Nominations, 1982 Radio Awards Douglas E. Hall Billboard 1515 Broadway New York, N.Y. 10036

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All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

Radio

Programming, AM Stereo Units Are NAB Meet Focus

Continued from page 20

time talk show host Bernard Meltzer's new financial program, airing 8 p.m. to midnight, Saturday and Sunday

Mutual Broadcasting is promoting its new two-and-a-half-minute "Sports Health Tips" program and its expanded, three-minute daily regional college football reports. The network is also featuring its 13-week symphony series broadcast from the Lincoln Center and its six-hour "International Country Music Festival," hosted by Lee Arnold and airing Oct. 22 and 29. Once again, Larry King will broadcast his overnight program live from the convention and will host the "Making Money With Your Mouth" luncheon.

Westwood One is debuting six new programs at the NAB. "Buffalo Dick's Radio Ranch," promoted as the "Howdy Doody" show of the '80s, is a one-hour weekly program targeted at rock stations. A pop version of "In Concert" is a 90-minute twice monthly program geared toward AC and Hot 100 formats. "Star Trak Specials" are weekly one-hour music and interview shows aimed at AC and Hot 100 stations. A 48-hour special called the "Pop Years," the history of pop music from the '50s through the '80s, is also aimed at AC and Hot 100 stations. "American Music—The Source, The Soul, The Sound," a 26-hour history of black music hosted by Sid McCoy, is geared toward urban contemporary outlets. And "The Laugh Years—History Of Comedy On Records" are six three-hour programs hosted by Dr. Demento, for any format which "has the nerve."

Watermark is promoting its new "Musical" show, a three-hour weekly program saluting hits from the stage and screen, geared to MOR and easy listening stations. The show recently went on the air with 30 domestic stations and five international outlets. Watermark is also pushing its "TV Tonight With Ron Hendren."

TM is focusing on its 48-hour "Royalty Of Rock" special. It is also featuring a series of six tv commercials called "My Best Friend," tar-

STILLER, MEARA BOW OUT OF NAB

NEW ORLEANS—"It's a tacky way of doing things." comments Marty Rubenstein, president of Mutual Broadcasting and chairman of the NAB Radio Programming Conference steering committee, on the last-minute pullout of Stiller & Meara from their role in the conference here.

The cancellation was so last-minute that all programs and literature list the comedy team as appearing. They were scheduled to entertain during the Monday "Making Money With Your Mouth" luncheon. No reason was given for the cancellation.

Substituting are Bert Berdis and Alan Barzman. Berdis was one half of the radio commercial creative team Dick & Bert. co-founder of the "Radio: It's Red Hot" campaign, and creator of the radio character Chickenman. Berdis recently joined Barzman of Alan Barzman & Co., which won this year's Clio Award for best humorous radio commercial. Barzman is a former writer for Stan Freberg.

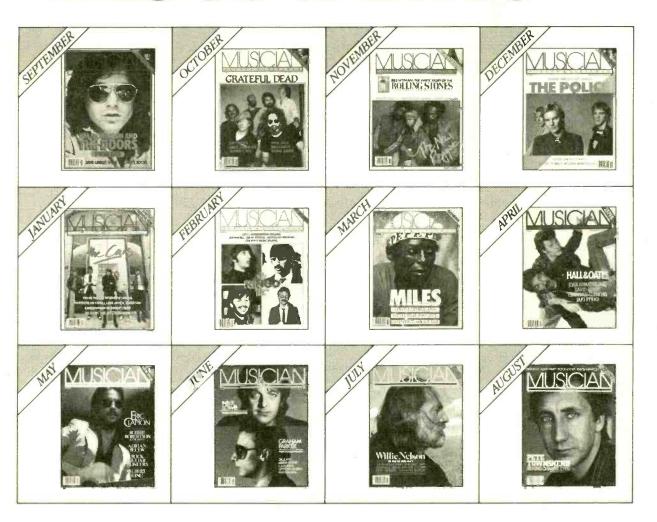
geted for 25-34 demographics. "Impact" is its new i.d. package for contemporary radio stations. And TM is also previewing its video sales training film, "How To Sell Com-

mercial Jingles Successfully."

McGavren Guild will be on the scene with its hot air balloon, as well as promoting its "Captain Radio" advertising campaign and its "Lis-

tening To Listeners" study and selectively distributing a new reference book, "Delson's Dictionary Of Radio & Record Industry Terms." RKO Radio Networks is discussing the three-meter earth stations recently offered to 300 stations and the shift in broadcast site to Dallas for "America Overnight" with new best Mitch Carr

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Rodio

A Profile Of The New Orleans Radio Marketplace

Continued from page 22

soul, light jazz, current urban and oldies. That's not to say you won't hear the Soul Sonic Force. You will,

but you'll also get a generous helping of Spyro Gyra.

99.5 WRNO. The fact that WRNO is the only FM radio station in America to be simulcast on short

wave has apparently not altered the programming philosophy of Mike Costello. Mike, in addition to being p.d., is also part owner (his brother owns the major part) and morning

drive personality. One listen to his show tells you Mike is a New Orleans native, but as many of his listeners are also from this area, his obvious accent and local references

seem to be positives.
WRNO is number three in this market-and as for why, once again refer to "Does Not Apply." When I first tuned them in, you could have paid me a great sum of money to tell you what I was listening to, and the only conclusion I would have drawn was that they were not country. The three-record segue I heard included Melissa Manchester, Billy Preston and Gary U.S. Bonds, and it wasn't until I heard the line "FM 100, where we let the good rock roll," that I realized this was AOR-New Orleans style

101.1: WNOE. Formerly beautiful music, this station returned to the format it signed on with years ago: country. TM Country this time around, with a beautiful music presentation. "Stereo Country 101" they're calling it, and it's number four this book

101.9: WAJY. WWL's sister station is known as "Joy 102." The approach is MOR beautiful music, and the format is Shulke II. P.d. Mike

Bourgeois is happy with the result. 105.3: WAIL. Number one WAIL is really the Cinderella story in the market. More than two years ago, owner Ed Muniz, who is an entrepreneur in every sense of the word, felt his black station WXEL would fare better if it were country. He applied for the call letters WAIL (formerly on an AM in Baton Rouge) with Waylon Jennings in mind, and hired a guy to program the facility. He sold time to competing stations so they could alert listeners that WXEL was changing formats and black music could now be heard on their stations, and systematically blew off his advertisers. Two days before the intended switch, his p.d. backed out of the deal. One day before the change, he heard WNOE-FM had just locked up the TM country package he'd been eyeing. Faced with jump-ping out the window or salvaging his black format, he chose the latter. By this time the call letter change had come through, the records had been given away, and the station, which incidentally was located in Slidell. 28 miles out of town, was in trouble. Enter one Barry Richards. Barry was a fast talking Easterner with several impressive call letters under his belt and was instantly intimidating to most of the staff. He promised ridiculous success, and he delivered.

Unlike most urban facilities, WAIL truly has no color. The staff is thoroughly professional: news di-rector Ben Suddeth comes from WWL, chief engineer Alan Perkins has made something out of nothing more than once, and Barry Richards, "The Hunk of Funk," can-outtalk even B. Mitchell Reed when he gets in gear.

A couple of final notes: New Orleans is home to some of the finest musicians in America, including the infamous Ernie K. Doe of "Mother-In-Law" fame, and believe it or not, Ernie has a weekly radio show Thursday nights 7 to 8:30 on public radio WWOZ 90.7. I heard it. I still

don't believe it.

When I arrived in New Orleans, I was prepared for another dull radio town (there are so many these days). What I got was far from dull. Going back to "Does Not Apply." I should have expected it. By far the most unique feature of this market is its localism. Never have I heard so many local accents and local references. At first the sound was foreign and unnerving. It couldn't work in Des Moines. But referring back to radio's biggest assets (local and live), New Orleans radio is right on target.

20% OFF ON ORDERS PLACED AT THE NAB! VISIT THE BILLBOARD SUITE AND LISTEN TO



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Billboard

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Radio

Record Labels And Radio: Who's Calling The Shots?

• Continued from page 23

pendently the needs of his audience. So where does that leave radio's relationship with the record industry? "I'm a firm believer that we need each other," says Walt Turner, p.d. of Gannett's KSD St. Louis, "They sell records, we program radio stations. It's hand in hand, but it's separate, too. If it doesn't fit, you don't play it." Alonzo Miller agrees. "There are a lot of negatives from both sides, but both realize that without the other, they wouldn't be

as successful."
"But they would exist," notes
KFMK's Sumpter. "If all the record
companies went broke tomorrow, I'd
still have over 20 years of oldies to
play. It really isn't as intertwined as
some people think."

"Honestly, our involvement with one another has diminished," says Wood. "I don't consider much of the input I get from record companies anymore. I'm going to play the product consistent with my station's image regardless of what's on top or who's playing it." Lee Masters, station manager of WAVG Louisville, goes a step further: "It might be healthy if each industry had no contact with the other at all. Stations could be programmed better and record companies could find new and inventive ways to market product."

"Record companies have no obligations to release product to fill the format needs of broadcasters." says country consultant Bill Taylor. "The sole duty of the record company is to sell records, and when either industry discovers it can exist without the other, we quickly discover that it's been a marriage of convenience, not a lasting love."

a lasting love."

Warner Bros.' Stan Cornyn also questioned the validity of that marriage in "The Day Radio Died," the well-known speech he delivered at the 1975 NARM convention. "The point is," he said then, "as long as the record business looks at radio as it is now, as long as we persist in thinking of it as our total exposure medium, we're tied to radio's audience. An audience of single kids."

Since Cornyn's speech in 1975, an interesting change has taken place. Radio is no longer looking at "an audience of single kids." Stations are aiming their programming directly at adult tastes and mentality, but where are the record companies? "They still promote product based on a teenage mentality," says Jim Wood. "By the time I add a record, the record company is off it. The promo guy's bonus plan is over and he's worried about the next one—and that's the time the company should be promoting the first one.

"There's no group effort in that industry. It's as if promotion and sales aren't working together. When I first add a song, it's on a low rotation that won't produce sales to adults. If adults will buy it, they'll do it when it's in a higher rotation and that won't be for weeks. The record company has three other projects in

the meantime."

"Record companies react to radio," says Ken Kohl, p.d. of KOMO Seattle. "Not only are they not taking the lead, but it's only after radio beats them over the head that they'll realize things may be changing. Back in the late '60s, when free form radio was a factor, they didn't know what we were doing, and they were still hitting us with singles. Now contemporary full service radio is departing from their accepted norm, and they're not equipped to deal with this either. It will take them forever to notice that. Hey, things are changing."

"It takes an adult six or eight weeks to catch on to most product," says Houston's Sumpter. "And the record companies aren't savoring this success. It's 'get it added, and go on to the next project.' But adults don't listen like that."

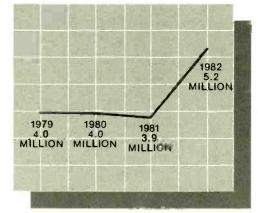
It's become a cliche to say that consumer spending power lies with the 25-49 demographic, continues Sumpter, "but record companies act as if they don't believe it. Even when the music is right, the marketing's all wrong. Take an artist like Cher, who probably has the greatest appeal to the over-25 group. She's marketed in a pair of punk rock sunglasses. How can you expect a return on an investment like that?"

(Continued on page 32)



All Together Different

In the past year, the CBS FM radio stations have added over one and a quarter million new listeners, making us America's second largest FM group. We've got seven innovative approaches to the same special target — sophisticated, big-spending young adults. The CBS FM Group — all together different and all together right!



Source: Arbitron, Spring TSA Cume P12+

KNX-FM

Los Angeles Mellow Rock

KMOX-FM

St. Louis Adult Contemporary

KRQR

San Francisco Album Rock

WBBM-FM

Chicago Hot Hits!

WCAU-FM

Philadelphia Hot Hits!

WCBS-FM

New York Solid Gold

WEEI-FM

Boston Soft Rock

The CBS Owned FM Radio Stations

Represented nationally by CBS FM National Sales

Bilboard Singles Radio Action Playlist Prime Movers * Singles Radio Action Breakouts

Based on station playlists through Tuesday (8/24/82)

PRIME MOVERS-NATIONAL

JOHN COUGAR-Jack And Diane (Riva/Mercury) CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
CROSBY, STILLS AND NASH—Wasted Or. The Way (Atlantic)

★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

••KEY ADD-ONS—the two key records added at the stations listed as deter-

mined 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.

Pacific Southwest Region

■★ PRIME MOVERS

CHICAGO - Hard To Say I'm Sorry (Fullmoon/ Warner Bros.)
JOHN COUGAR—Jack And Diane (Riva/

Mercury)
CROSBY, STILLS AND NASH—Wasted On The

Way (Atlantic)

■ TOP ADD ONS KENNY LOGGINS WITH STEVE PERRY-Don't

Fight It (Columbia)

JOE JACKSON—Steppin' Out (A&M)

STEEL BREEZE-You Don't Want Me Anymore

BREAKOUTS

OLIVIA NEWTON-JOHN-Heart Attack (MCA) THE WHO-Athena (MCA)

KKXX-FM-Bakersfield

NAXA-FM — BAKEFSTIELD

(Doug DeRoo—MD)

★ 10HN COUGAR—Jack And Diane 3-1

★ MEN AT WORK—Who Can It Be Now 14-6

★ JACKSON BROWNE—Somebody's Baby 19-7

★ MERICA—You Can Do Magic 27-19

★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 29-25

■ THE WHO—Athena

● PAUL CARRACK—I Need You

■ SANTANA—Hold On B

■ FLEETWOOD MAC—Gypsy B

■ GLENN FREY—Party Town B

■ KENNY LOGGINS WITH STEYE PERRY—Don't Fight.It A

■ GLENN FREY—The One You Love A ■ REO SPEEDWAGON—Sweet Time A

REO SPEEDWAGON—Sweet Time A
HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
HE FOUR TOPS—San Hearts X
MALTER MURRHY—Theme From E,T. X
JOHN COUGAR—Mand TO Hold On To L

KIMN-AM — Denver
(Gloria Avila-Perez—MD)

** CHICAGO-Hard To Say I'm Sorry 2-1

** PAUL MCARTINEY—Take It Away 4-2

** CROSBY, STILLS AND NASH—Wasted On The Way 5-

THE ALAN PARSONS PROJECT—Eye In The Sky 8-6

★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-6

★ JOHN COUGAR—Jack And Diane 10-7

◆ GLENN FREY—The One You Love

● THE WHO—Athena

■ AFLOCK OF SEAGULLS—I Ran B

■ AFLOCK OF SEAGULLS—I Ran B

■ AFLOCK OF SEAGULLS—I Ran B

■ WALTER MURPHY—Themes From E.T. B

■ STEVE WINNOOD—Still In The Game A

■ TANE CANN—Holdin' On A

■ KIM CARNES—Voyeur X

■ 3.8 SPECIAL—You Keep Runnin' Away X

■ JERMANNE JACKSON—Let ME Tickle Your Fancy X

■ REO SPECOWAGON—Sweet Time X

■ ROS SPECONAGON—Sweet Time X

■ MISSING PERSONS—Words X

KOAO-FM - Denver

(Alian Siedge – MD)

** MICHAEL McOOMALD – I Keep Forgettin' 23-19

** RANDY MEISINER – Never Been In Love 25-21

** THE ALAM PARSONS PROJECT – Eye In The Sky 9-5

** THE GG-OSS – Vacation 10-6

** THE POINTER SISTERS – American Music 11-8

SERN FREY—The One You Love
OLIVIA NEWTON-JOHN—Heart Attack
KIM CARNES—Voyeur B
MEN AT WORK—Who Can It Be Now B

TOTO — Make Believe B
JUICE NEWTON — Break It To Me Gently A
TANE CAIN — Holdin' On X

TAME CAIN—Holdin On X
38 SPECIAL—You Keep Runnin' Away X
WALTER MURPHY—Themes From E.T. X
JERMAINE JACKSON—Let Me Tickle Your Fancy X
JOAN JETT AND THE BLACKHEARTS—Do You Wanna

JUAN JELI AND THE BLACKHEADLY
TOUCH MEX.
 STEVE WINWDOD—Still In The Game X
 MISSING PERSONS—Words
 HUEY LEWIS AND THE REWS—Workin' For A Livin' X
 STEEL BREEZE—You Don't Want Me Anymore X
 CHICAGO—Hard To Say I'm Sorry X

KLUC-FM-Las Vegas

RLUL-I-M — Las Vegas
(Dave Van Stone—MD)

** EDDIE MONEY—Think I'm In Love 7-5

** MEN AT WORK—Who Can It Be Now 11-9

** MICHAEL MCDONALO—I Keep Forgettin '20-16

** RANCY MEISMER—Never Been In Love 22-19

** SANTANA—Hold On 25-21

• JUICE NEWTON—Break It To Me Gently

• STEEL BREZZE—You Don't Want Me Anymore

** STEYE WINWOOD—Still In The Game A

** KERNY LOGGINS WITH STEVE PERRY—Don't Fight It

B

.38 SPECIAL—You Keep Runnin' Away B DON HENLEY—Johnny Can't Read B

KFI-AM - Los Angeles

(Phil Stanley—MD)

★★ CHICAGO—Hard To Say I'm Sorry 2-1.

★★ JERMAINE JACKSON—Let Me Tickle Your Fancy.

17-8

* JACKSON BROWNE—Somebody's Baby 16-9

* JACKSON BROWNE—Somebody's Baby 16-9

* MICHAEL McDONALD—I Keep Forgettin' 19-12

* JOHN COUGAR—Jack And Diane 23-14

• O LUYM NEWTON-JOHN—Heart Attack

• KENNY LOGGINS WITH STEVE PERRY—Don't Fight

REMNY LOGGINS WITH STEVE PERRY—Don't Fight II

KIM CARNES—Voyeur B
SANTAMA—Hold On B
REO SPEEDWAGON—Sweet Time A
THE MOTELS—Take The L A
THE MOTELS—Take The L A
TONI BASILLE—Mickey A
KOOL AND THE GANG—Big Fun X
ODON HERLET—Johnny Can't Read X
WILLIE NELSON—Let It Be Me X
ODOL HERTOM—I Will Allways Love You X
LAUBA BRANIGAM—Gloria X
TANE CAIM—Holdin'On X
STEEL BREEZE—YOU Don't Want Me Anymore X
38 SPECIAL—YOU Keep Runnin'Away X
HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
RICK JAMES—Hard To Get X
QUANTERFLASH—Night Shift X
OUSIE COTTON—He Could Be The One X
ELVIS COSTELLO—Man Out Of Time X
GERN REFY—The One You Love X
KIOO-AM —Los Angeles

KIQQ-AM — Los Angeles

(Robert Moorhead – MD)

• ARETHA FRANKLIN – Jump To It B

• STLVIM – Nobody B

• DON HENLEY – Johnny Can't Read B

• JOE JACKSON – Steppin' Out B

• KENNY LOGGINS WITH STEVE PERRY – Don't Fight It

**ERNY LOGGINS WITH STEVE PERRY—Don't Fight It B
 **QUARTERFLASH—Night Shift B
 **ELCHICANO—Groovin' B
 **BOBBY CANDWELL—All Of My Love A
 **SHEENA EASTON—Machinery A
 **FLEETWOOD MAC—Gypsy A
 **GLENN FREY—The One You Love A
 **GLENN FREY—The One You Love A
 **STEEL BREEZE—You Don't Want Me Anymore A
 **HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 **THE FOUR TOPS—Sad Hearts Mon X
 **NOOL AND THE GANG—Big Fun X
 **JERRA—Hidden Tears X
 **JOE COCKER AND JENNIFER WARNES—Up Where We Belong X
 **JOE COCKER AND JENNIFER WARNES—Up Where We Belong X

Belong X
CHRISTOPHER ATKINS—How Can! Live Without Her

X
THE CLOCKS—She Looks A Lot Like You X
TABE CAIN—Holdin' On X
SANTANA—Hold On X
THE OUKES—Mystery Girl X
PAUL CARRACK—I Need You X
KARLA BONOFF—Please Be The One X
JUICE NEWTON—Break It To Me Gently X
KIM CARNES—Voyeur X

KRLA-AM — Los Angeles
(Rick Stancatto—MO)

** CHICAGO—Hard To Say I'm Sorry 2-1

** A FLOCK OF SEAGULLS—I Ran 16-10

** JERMAINE JACKSON—Let Me Tickle Your Fancy 22-

** JERMAINE JACKSON—Let Me Tickle Your Fant
19
** SAMTANA—Holdin' On 25-22
** JOHN COUGAR—Jack And Diane
** OLIVAN REWTON-JOHN—Heart Attack
** NOOL AND THE GAING—Big Fun A
** MICHAEL MCDONALD—I Keep Forgettin' A
** EXELTY NING—Love Come Down A
** ELCHICANO—Groovin' A
** TONI BASILLE—Mickey A
** HAIRCUT ON BHUNDRED—Favourite Shirts X
** RICK JAMES—Hard To Get X
** THE FOUR TOSS—SAM Hearts X
** STEEL BREEZE—You Don't Want Me Anymore X
** STEEL BREEZE—You Don't Want Me Anymore X
** SAMTANA—Hold On X

SANTANA—Hold On X
KIM CARNES—Yoyeur X
TANE CAIN—Holdin' On X

TAME CAIN—Holdin' On X

TOTO—Make Believe X

HUEY LEMIS AND THE NEWS—Workin' For A Livin' X

JOSIE COTTON—He Could Be The One X

JOHN COULDAR—Hurts So Good X

RANDY MEISMER—Never Been In Love X

MEN AT WORK—Who Can It Be Now X

KRTH-FM-Los Angeles

(David Grossman—MD)

★★ CHICAGO—Hard To Say I'm Sorry 2-1

★★ CROSBY, STILLS AND NASH—Wasted On The Way

10-7

* ASIA—Only Time Will Tell 13-8

* LAURA BRANIGAN—Gloria 19-15

* KEMNY ROGERS—Love Will Turn You Around 16-13

• O LIYIA NEWTON JOHN—Heart Attack

• OIE JACKSON—Steppin' Out

• EVELYN KING—Love Come Down A

• SYLVIA—Nobody A

• JUICE REVTON—Break It To Me Gently B

• SANTANA—Hold On B

• ELTON JOHN—Blue Eyes B

TOP ADD ONS -NATIONAL

KENNY LOGGINS WITH STEVE PERRY—Don't Fight It (Columbia) KIM CARNES—Voyeur (EMI-America)
KOOL AND THE GANG—Big Fun (De-Lite)

GLEMN FREY—The One You Love B
 KIM CARNES—Voyeur B
 JOHN COUGAR—Jack And Diane B
 KOOL AND THE GANG—Big Fun B
 STEEL BREEZE—You Don't Want Me Anymore X

KOPA-FM-Phoenix

(Chaz Kelley-MD)

★★ MELISSA MANCHESTER-You Should Hear How

She Talks 15:10

★ HERB ALPERT—Route 101 20:13

KENNY ROGERS—Love Will Turn You Around 10:7

DARYL HALL AND JOHN OATES—Your Imagination

14-12

* MICHAEL McDONALD—I Keep Forgettin' 27-24

• ROBERTA FLACK—I'm The One

• JUICE NEWTON—Break It To Me Gently X

• RANDY MISINER—Never Been In Love X

• WILLIE MESON—Let It Be Me X

• OLLYVIA NEWTON-JOHN—Heart Attack X

KGGI (99-1-FM)-Riverside

(Steve O'Neil—MD)

** CHICAGO—Hard To Say I'm Sorry 1-1

** DONNA SUMMER—Love is In Control (Finger Dn The Trigger) 2-2

** JACKSON BROWNE—Somebody's Baby 16-14

** MICHAEL MEDONALO—I Keep Forgettin' 20-18

** DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I'm Telling You I'm Not Going 26-22

** KENNY LOGGINS WITH STEVE PERRY—Don't Fight'

KCPX-FM-Salt Lake City

KCPX-FM—Salt Lake City
(Gary Waldron—MD)

** JOHN COUGAR—Jack And Diane 18-5

** AMRRICA—You Can Do Magic 19-12

** SANTANA—Hold On 28-18

** JACKSON BROWNE—Somebody's Baby 14-10

** KIM CARNES—Voyeur 37-28

** ELTON JOHN—Blue Eyes A

** THE GAP BAND—You Dropped a Bomb On Me A

** GLENN FREY—The One You Love A

** THE FOUR TOPS—Sad Hearts A

** KOOL AND THE GANG—Big Fun A

** SHEENA EASTON—Machinery A

** ALABAMA—Close Enough To Perfect A

** MICHAEL McDONALD—I Keep Forgettin' B

** RANDY MISINER—Never Been In Love B

** STYLVA—Nobody B

** THE MOTELS—Take The L B

** STEEL BREZZE—You Don't Want Me Anymore B

** KARSAS—Right Away B

KRSP-FM (FM-103)—Salt Lake City

KRSP-FM (FM-103)-Salt Lake City

INDJ: -FM (FM-1U-3)— SAIT LAKE UITY
(Lorranie Windgar-MD)

** JOHN COUGAR-Jack And Diane 5-4

** MEM AT WORK—Who Can It Be Now 17-11

** EDDIE MORKEY—Think I'm In Love 7-5

** THE GO-GO'S—Vacation 9-6

** ASA—Only Time Will Tell 12-8

** KENNY LOGGINS WITH STEVE PERRY—Don't Fit It

** THE WHO—Athena

** REHINT LOGGINS WITH STEVE PERRY—Don't He
 ** THE WHO—A then a
 ** ROBERT PLANT—Burning Down One Side B
 ** KIM CARNES—Voyeur B
 ** REO SPEEDWAGON—Sweet Time A
 ** STEEL RREEZE—You Don't Want Me Anymore A
 ** DON HENLEY—Johnny Can't Read X
 ** OLENN FREY—Party Town X
 ** JUDAS PRIEST—Another Thing X
 ** SCORPIONS—No One Like You X
 ** POTET TOWNSHEND—Face Dances II X
 ** ROXY MUSIC—Take A Chance With Me X
 ** URIAH HEEP—That's The Way It Is X

*** CONTAINS OF THE CONTAINS OF THE

KFMB-FM-San Diego

(Glen McCartney-MD)

★★ELTON JOHN-Blue Eyes 13-9

★★ARKSON BROWNE-Somebody's Baby 17-14

★MELISSA MANCHESTER-You Should Hear How She
Talks 19-15

Talks 19-15

* MICHAEL McDONALD—I Keep Forgettin' 23-18

* MACRICA—You Can Oo Magic 25-19

* TOTO—Make Believe B

* ROBERTA FLACK—I'm The One B

* KIM CARRES—Voyeur A

* FLEETWOOD MAC—Gypsy A

* MICHAEL MARTIN MURPHEY—What's Forever For A

GLENN FREY—The One You Love X

* SANTANA—Hold On X

XTRA-AM-San Diego (Jim Richards—MD)

★★ CHICAGO—Hard To Say I'm Sorry 2-1

★★ NICOLETTE LARSON—I Only Want To Be With You

7-5

** JOHN COUGAR—Jack And Diane 3-2

** MISSING PERSONS—Words 4-4

** KIIM WILDE—Kids In America 6-6

** A FLOCK OF SEAGULLS—I Ran

** STEEL BREEZE—You Don't Want Me Anymore

** TONI BASIL—Mickey B

** THE GAP BAND—You Dropped A Bomb On Me A

** KERNY LOGGINS WITH STEVE PERRY—Don't Fight It A

A

38 SPECIAL—You Keep Runnin' Away X

SANTANA—Hold On X

TANE CAIN—Holdin' On X

KRQQ-FM-Tucson (Zapolian/Hart—MO)

★★ SURVIVOR—Eye Of The Tiger (The Theme From

**SURVIVOR—Eye Of The Tiger (The Theme Fron Rocky II) 1-1

**JOHN COUGAR—Jack And Diane 13-4

**PAUL MCCARTNEY—Take It Away 8-5

**ELTON JOHN—Blue Eyes 17-11

**JACKSON BROWNE—Somebody's Baby 29-21

*FLEETWOODD MAC—Gypsy A

*SANTANA—Hold On A

*KARLA BONOFF—Please Be The One A

*ROBERTA FLACK—I'm The One A

*38 SPECIAL—You Keep Runnin' Away A

*STELE BREZE—You Don't Want Me Anymore A

*NAZARETH—Love Leads To Madness X

**AMERICA—You Can Do Magic X

THE CLOCKS—She Looks A Lot Like You X
 RANDY MEISNER—Never Been In Love X
 WALTER MURPHY—Themes From E.T. X
 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It

STRAY CATS—Rock This Town X

KTKT-AM-Tucson

(Bobby Rivers—MD)

★★ ELTON JOHN—Blue Eyes 5-3

★★ AMERICA—You Can Do Magic 22-16

★ MICHAEL McCOMALD—I Keep Forgettin' 23-18

★ JACKSON BROWNE—Somebody's Baby 24-21

★ DIONNE WARWICK—For You 27-24

FLEETWOOD MAC—Gypsy A
WILLIE NELSON—Let It Be Me A
JOE COCKER AND JENNIFER WARNES—Up Where We

Belong A
GLENN FREY—The One You Love B
RONNIE MILSAP—He Got You B
JUICE NEWTON—Break It To Me Gently X

Pacific Northwest Region

■■★ PRIME MOVERS■

ELTON JOHN—Blue Eyes (Geffen)
THE ALAN PARSONS PROJECT—Eye In The Sky

TOP ADD ONS

TOTO—Make Believe (Columbia) KIM CARNES—Voyeur (EMI-America) HUEY LEWIS AND THE NEWS—Workin' For A Livin' (Chrysalis)

BREAKOUTS

THE WHO-Athena (Warner Bros.)

KRLC-AM-Lewiston

KKLU-AM — Lewiston
(Steve MacKelvie – MD)

** MICHAEL McDONALD — Keep Forgettin' 17-13

** WILLIE NELSON — Let It Be Me 19-14

** JOHN DENVER — Seasons Of The Heart 15-10

** JACKSON BROWNE — Somebody's Bay 5-9

** STEVER FORBERT — When You Walk In The Room 24-

KCNR-FM-Portland

RUNK-PM — POTTIAND

(Richard Harker-MO)

** CHICAGO—Hard To Say I'm Sorry 2·1

** MELISSA MANCHESTER—You Should Hear How She Talks 4·2

** MEN AT WORK—Who Can It Be Now 6·4

** THE ALAN PARSONS PROJECT—Eye In The Sky 9·5

** KENNY ROGERS—Love Will Turn You Around 14·10

** TOTO—Make Believe

** STEVE WINNWOOD—Still In The Game

** STEVE WINNWOOD—Still In The Game

** RANDY MEISNER—Never Been In Love B

**B.E. TAYLOR GROUP—Never Hold Back B

(Jim O'Neil-MD)

★★ ELTON JOHN—Blue Eyes 8-4

★★ THE ALAN PARSOMS PROJECT—Eye In The Sky 12

B SANTANA—Hold On A STEEL BREEZE—You Don't Want Me Anymore A KOOL AND THE GAMG—Big Fun A THE MOTELS—Take the L A THE WHO—Athena A

KSFM-FM-Sacramento

KFRC-AM-San Francisco

KFRC-AM—San Francisco
(Kate Ingram—MD)

** FLEETWOOD MAC-Hold Me 7·5

** THE GAP BAND—You Dropped A Bomb On Me 10·6

** JOHN COUGAR—Jack And Diane 20·10

** SOUL SONIC FORCE—Planet Rock 14·12

** EDOIE MONEY—Think I'm In Love 17·13

** HUSY LEWIS AND THE NEWS—Workin' For A Livin'

** HOWARD JOHNSON—So Fine

** A FLOCK OF SEAGULLS—I Ran A

** GLENN FREY—The One You Love B

** GRANO MASTER FLASH AND THE FURIOUS FIVE—The
Message B

Message B
SANTANA—Hold On X
QUARTERFLASH—Night Shift X

BREAKOUTS-NATIONAL

OLIVIA NEWTON-JOHN-Heart Attack (MCA) THE WHO—Athena (Warner Bros.)
FLEETWOOD MAC—Gypsy (Warner Bros.)

KPLZ-FM-Seattle

(Greg Cook—MD)

** ELTON JOHN—Blue Eyes 7-4

** PAUL DAVIS—Eves 07-4

** PAUL MCARTNEY—Take It Away 4-2

** MICHAEL MARTIN MURPHEY—What's Forever For

11-9

* JACKSON BROWNE—Somebody's Baby 21-19

* JACKSON BROWNE—Somebody's Baby 21-19

* JUICE NEWTON—Break It To Me Gently

• RANDY MEISNER—Never Been In Love B

• KARLA BONOFF—Please Be The One B

KIIRE-FM-Seattle

(Tom Hutyler—MD)

★★ THE ALAM PARSONS PROJECT—Eye in The Sky 20-13 ★★ ELTON JOHN—Blue Eyes 25-17 ★ DONNA SUMMER—Love Is In Control (Finger On The

★ DOMMA SUMMER—Love Is in Control (Finger On The Ingger) 9:

★ MEN AT WORK—Who Can II Be Now 15:9

★ BILLY IDOL—Hot In The City 22:16

◆ KIM CARNES—Voyeur

◆ KIM CARNES—Voyeur

→ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A

♣ FLOCK OF SEAGULLS—IR an A

■ GLENN FREY—The One You Love A

■ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me B

Touch Me B

■ MICHAEL McOONALD—I Keep Forgettin' B

■ AMERICA—You Can Do Magic B KJRB-AM-Spokane

(Brian Gregory—MD)

★★ MELISSA MANCHESTER—You Should Hear How

** MELISSA MÄNCHESTÉR—You Should Hear How She Talks 6.4

** MICHAEL McDONALD—I Keep Forgettin' 18-12

** TOTO—Make Believe 22-17

** MAERICA—You Can Do Magic 28-24

** AMERICA—You Can Do Magic 28-24

** ROBERTA FLACK—I'm The One B

REO SPEEDWAGOON—Sweet Time B

STEVIE WONDER—Ribbon In The Sky B

GLENN FREY—The One You Love A

KIM CARNES—Voyeur A

FLEETWOOD MAC—Gypsy A

KENNY LOGGINS WITH STEVE PERRY—Don't Fight It

D

STEEL BREEZE—You Don't Want Me Anymore D
 .38 SPECIAL—You Keep Runnin' Away X

KTAC-AM-Tacoma

(Bruce Cannon—MO)

★★ JOHN DENVER—Seasons Of The Heart 14·10

★★ CHRIS CHRISTIAN—Ain't Nothin' Like The Real ** CHRIS CHRISTIAM—Ain't Nothin' Like The Real Thing 15-11

* AMERICA—You Can Do Magic 16-12

* WALTER MURPHY—Theme From £T. 17-13

* GREG GUIDTY—Into My Love 18-14

* WILLIE NELSON—Let II Be Me B

* KARLA BONOFF—Please Be The One B

* STEPHEN BISHOP—II Love Takes You Away B

* FLEETWOOD MAC—Gypsy B

* FLOERENCE WARNER—Only Love X

* AVERAGE WHITE BAND—Easier Said Than Done X

North Central Region ■★ PRIME MOVERS CHICAGO - Hard To Say I'm Sorry (Fullmoon/

Warner Bros.)
JOHN COUGAR—Jack And Diane (Riva/ Mercury)
THE ALAN PARSONS PROJECT—Eye In The Sky

(Arista) TOP ADD ONS

KENNY LOGGINS WITH STEVE PERRY-Don't Fight It (Columbia)
KIM CARNES—Voyeur (EMI-America)
A FLOCK OF SEAGULLS—I Ran.(Jive/Arista)

BREAKOUTS

OLIVIA NEWTON-JOHN-Heart Attack (MCA)

MICHAEL STANLEY BAND—When I'm Holding You Tight (EMI-America)

WBBM-FM-Chicago WBBM-F M — Unicago
(Steve Davis—MD)

★★ CHICAGO—Hard To Say I'm Sorry 1-1

★★ JOHN COUGAR—Jack And Diane 5-2

★ ASIA—Only Time Will Tell 14-10

★ MICHAEL McDONALD—I Keep Forgettin' 19-14

★ THE KIND—Loves By You 33-27

■ KINC COR SEAGULLS—I Ran

■ KINC CARNES—Voyeu

THE WHO—Albran A

KIM CARNES—Voyeur
 THE WHO—Athena A
 OLIVAN REVTON-JOHN—Heart Attack A
 SITEEL BREZZE—YOU DON'T Want Me Anymore A
 STEEL BREZZE—YOU DON'T Want Me Anymore A
 ROBERT PLANT—Burning Down One Side A
 RANDY MEISNER—Never Been In Love X
 BILLY SQUIER—Emotions In Love X
 BILLY SQUIER—Emotions In Love X
 REO SPEEDWAGON—Sweet Time B
 HUEY LEWIS AND THE NEWS—Workin' For A Livin' B
 THE GAP RAND—YOU Dropped A Bomb On Me B
 SANTANA—Hold On B

WKRO-FM-Cincinnati WKRQ-FM—LINCINDALI
(Tony Galluzzo—MD)

* ASIA—Only Time Will Tell 10-6

* WHEELS—Amaretta 13-4

* JOHN COUGAR—Jack And Diane 17-10

* EDDIE MONEY—Think I'm In Love 11-8

* JOAN JETT AND BLACKHEARTS—Do You Wanna
Touch Me 15-12

• THE ALAM PARSONS PROJECT—Eye In The Sky

• THE MOTELS—Only The Lonely

• GLEEN FREY—Party Town X

WYYS-FM—Cincinnati

(Barry lames - MD)

★★ PAUL McCARTMET—Take It Away 9.5

★★ PAUL DAYIS—Love Or Let Me Be Lonely 11-6

★ BILL CHAMPLIN - Sara 13-8

★ THE ALAM PARSONS PROJECT—Eye In The Sky 15-9

* MICHAEL MARTIN MURPHEY—What's Forever For

ZI-13

WALTER MURPHY—Themes From E.T. A

JACKSON BROWNE—Somebody's Baby A

THE HUMAN LEAGUE—Don't You Want Me X

SOFT CELL—Tainted Love/Where Did Your Love Go X

WLYT-FM-Cleveland

(Smoker-MD)

● MiCHAEL STANLEY BAND-When I'm Holding You

Tight

ROXY MUSIC—Take A Chance With Me A

JACKSON BROWNE—Somebody's Baby A

ROBERT PLANT—Burning Down One Side A

HUEY LEWIS AND THE NEWS—Workin' For A Livin' A

MARSHALL CRENSHAW—Someday, Someway A

MICHAEL McDONALD—I Keep Forgettin' A

PAUL DAVIS—Love Or Let Me Be Lonely X

KIM WILDE—Kids In America X

CKLW-AM - Detroit

(Rosalie Trombley—MD)

★★ SOFT CELL—Tainted Love/Where Did Our Love Go 10-6

** JOHN COUGAR—Jack And Diane 15-9

** JOHN COUGAR—Jack And Diane 15-9

** ELTON JOHN—Blue Eyes 22-17

** THE ALAN PARSONS PROJECT—Eye In The Sky 28-23

** THE GO-GOS—Vacation B

FRANK ZAPPA—Valley Girls B

EVELYN KING—Love Come Down B

MICHAEL INCODNALD—I Keep Forgettin' B

JOE COCKER AND JENNIFER WARNES—Up Where We Relong #

Blong A

OILIVIA NEWTON-JOHN—Heart Attack A

SANATAMA—Hold On X

A FLOCK OF SEAGULLS—I Ran X

JUICE NEWTON—Break It To Me Gently X

KIM CARRES—Voyeur X

DON HENLEY—Johnny Can't Read X

WDRO-FM - Detroit

WDRQ-FM — Detroit
(Deena Rimmer—MD)

★★ V2NE-L'\|\ Suzy\|\ 17-9

★★ YAZ-Situation 21-10

★ SUNRIZE—Who's Sticking it 29-20

★ EYELYN KING—Love Come Down 7-4

♣ MICHAEL MODDNALD—I Keep Forgettin'

■ ROSE ROYCE—Still In Love

MELBA MODRE—Love's Comin At Ya B

■ STEPHAMIE MILLS—Keep Away Girl B

■ TAVARES—A Penny For Your Thoughts A

WKII-FM-Louisville (Dave McCann-MO)

* HERB ALPERT—Route 101 10-5

* ELTON JOHN—Blue Eyes 21-11

* THE ALAN PARSONS PROJECT—Eye In The Sky 14-10

* JACKSON BROWNE—Somebody's Baby 20-13

* MICHAEL MARTIN MURPHEY—What's Forever For

24-14

RONNIE MILSAP—HE GOT YOU
BARRY MANILOW—OH Julie B

NICOLETTE LARSDN—I Only Want To Be With You B
JOE COCKER AND JENNIFER WARNES—Up Where WE
Releans B.

Belong B

• WALTER MURPHY—Themes From E.T. B
• GLENN FREY—The One You Love B
• CHRIS CHRISTIAN—Ain't Nothin' Like The Real Thing

 MICHAEL McDONALD—I Keep Forgettin' X WBZZ-FM-Pittsburgh

WDZZ-FMM—FILLSDUI gTI
(Chuck Tyler—MD)

★★ CHICAGO—Hard To Say I'm Sorry 2-1

★★ FLEETWOOD MAC—Hold Me 4-2

★ THE MOTELS—Only The Lonely 5-3

★ JOHN COUGAR—Jack And Diane 9-4

MELISSA MARCHESTER—You Should Hear How She Iaiks 14-10
 KENNY LOGGINS WITH STEVE PERRY—Don't Fight

et OLIVA NEWTON-JOHN—Heart Attack
MICHAEL McDONALD—I Keep Forgettin' B
JERMAINE JACKSON—Let Me Tickle Your Fancy B
REO SPEEDWAGON—Sweet Time B
TOTO—Make Believe B
LAURA BRANIEAN—Gloria A
ELTON JOHN—Blue Eyes A
KIM CARMES—Yoyeur X WHYW-FM-Pittsburgh

(Jay Cresswell—MD)

** THE ALAN PARSONS PROJECT—Eye in The Sky 9-5

** THE POINTER SISTERS—American Music 11-7

** JACKSON BROWNE—Somebody's Baby 20-14

** NICOLETTE LARSON—I Only Want To Be With You

17-13
SANTANA—Hold On A
JOE COCKER AND JENNIER WARNES—Up Where We SURVIVOR—Eye Of The Tiger (The Theme From Rocky)

(Craig Jackson—MD)

★ THE MOTELS—Only The Lonely 5-3

★ CHICAGO—Hard To Say I'm Sorry 6-4

★ GLENN FREY—Parly Town 11-9

★ JACKSON BROWNE—Somebody's Baby 19-13

★ APRIL WINE—Enough 18-11

◆ KENNY LOGGINS WITH STEVE PERRY—Don't Fight

WXKX-FM-Pittsburgh

BEO SPEEDWAGON—Stillness Of The Night B
CROSBY, STILLS AND NASH—Daylight Again B
38 SPECIAL—YOU Keep Runnin' Away B
MICHAEL MCODNALO—I Keep Gragettin' B
MICHAEL STANLEY BAND—When I'm Holding You

Tight A
CROSBY, STILLS AND NASH—Southern Cross A

TOTO—Make Believe A
 REO SPEEDWAGON—Sweet Time A

(Continued on opposite page)

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(Arista)
MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)

OLIVIA NEWTON-JOHN - Heart Attack (MCA)

* STEVER FUNDER: THE BLUE A
28

R. H. FACTOR—Glued To The Tube A
ALABAMA—Close Enough To Perfect A
KARTA BONGF—Please Be The One A
PAUL CARRACK—I Need You A
FLEETWOOD MAC—Gypsy A
DIONNE WARWICK—For You B
STEVEN BISHOP—If Love Takes You Away B
BOBBY CALOWELL—All Of My Love B

KCBN-AM-Reno

THE ALAN PARSONS PROJECT—Eye in The Sky 127

JOHN COUGAR—Jack And Diane 13-8

MEN AT WORK—Who Can It Be Now 19-14

JACKSON BROWNE—Somebody's Baby 24-19

• REO SPEEDWAGON—Sweet Time

• GLENN FREY—THO EN YOU Love

JOSIE COTTON—He Could Be The One B

**TANE CAIN—Holdin' On B

**JUICE NEWTON—Break It To Me Gently B

**RAYYNS—Raised On The Radio B

**HAIRCUT ONE HUNDRED—Favourite Shirts B

**THE FOUR TOPS—Sad Hearts B

**KEMNY LOGGINS WITH STEVE PERRY—Don't Fight It B

B.

KSFM-FM—Sacramento
(Mark Preston—MD)

** ELTON JOHN—Blue Eyes 17-13

** JACKSON BROWNE—Somebody's Baby 25-20

** THE ALAN PARSONS PROJECT—Eye In The Sky 15-12

** CLEEN FREY—The One You Love 29-22

** ASIA—Only Time Will Tell 18-16

** MEN AT WORK—Who Can It Be Now

** NIM CARRIES—Voyeur

** FLEETWOOD MAC—Gypsy A

** STYLYIA—Nobody A

** JUHN COUGAR—Jack And Diane B

** JERMAINE JACKSON—Let Me Tickle Your Fancy B

Billboard Singles Radio Action ...

- Continued from opposite page
- FILET WOOD MAC—Love In Store X
 CHICAGO—What You're Missing X
 JOURNEY—Only Solutions X
 AMERICA—You Can Do Magic X
 AME—Rock 'N' Roll Party In The Streets X
 DON HEMLEY—Johnny Can't Read X
 RANDY MEISNER—Never Been In Love X
 APRIL WANE—If You See Kay A

WKWK-AM - Wheeling

THE POINTER SISTERS—American Music A
THE ALAN PARSONS PROJECT—Eye In The Sky A
MICHAEL MARTIN MURPHEY—What's Forever For A

Southwest Region

■★ PRIME MOVERS

CROSBY, STILLS AND NASH-Wasted On The MELISSA MANCHESTER-You Should Hear How

She Talks About You (Arista)
CHICAGO — Hard To Say I'm Sorry (Fullmoon/

Warner Bros.)

■● TOP ADD ONS■

WALTER MURPHY—Themes From E.T. (MCA)
MICHAEL MARTIN MURPHEY—What's Forever For (Liberty)

RONNIE MILSAP-He Got You (RCA)

BREAKOUTS

FLEETWOOD MAC - Gypsy (Warner Bros.) OLIVIA NEWTON-JOHN—Heart Attack (MCA)
ALABAMA—Close Enough To Perfect (RCA)

KHFI-FM-Austin

- MTIFIF MININGSTORM
 (Ed Volkman—MD)

 ★★ JOHN COUGAR—Jack And Diane 11-3

 ★★ MICHAEL MCDOMALD—I Keep Forgettin'

 ★ MICHAEL MARTIN MURPHEY—What's Forever For
- ZO-13

 * AMERICA—You Can Do Magic 26-19

 * KENNY ROGERS—Love Will Turn You Around B

 * ROBERTA FLACK—I'm The One X

- BILLY IDOL—Hot In The One X
 BILLY IDOL—Hot In The City X
 SYLVIA—Nobody A
 THE MOTELS—Take The L A
 A FLOCK OF SEAGULLS—I Ran A

WFMF-FM-Baton Rouge

- (Wayne Watkins-MD)

 ** THE ALAN PARSONS PROJECT—Eye In The Sky 10-
- * MICHAEL McDONALD—I Keep Forgettin' 14-10
 * ELTON JOHN—Blue Eyes 11-9
 * JERMAINE JACKSON—Let Me Tickle Your Fancy 20-

- # JERMANIA JOHN STORE |

 16

 ** AMERICA—You Can Do Magic 28-21

 FLEETWOOD MAC—Gypsy

 RCO SPEEDWAGON—Sweet Time

 KOOL AND THE CAMC—Big Fun A

 GLENN FREY—The Dne You Love A

 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It

- KZFM-FM-Corpus Christi

- (John Steele-MD)

 ** ZAPP-Dance Floor 10.4

 ** DREAMGIRLS FEATURING JENNIFER HOLLIDAYAnd I Am Telling You I'm Not Going 12.4

 ** SYLVIA-Nobody 15.7

 ** JERMAINE JACKSON-Let Me. Tickle Your Fancy 16-

- 11

 MICHAEL McDONALD—I Keep Forgettin' 17-12

 THE GAP BAND—You Dropped A Bomb On Me

 ARETHA FRANKLIN—Jump To It

 SANTANA—Hold On A

 KOOL AND THE GANG—Big Fun A

 KIM CARNES—Voyeur A

WKVII-FM-Dallas

- (Rivers/Morgan-MD)

 ** KEMNY POGERS—Love Will Turn You Around 4-2

 ** PAUL DAYIS—Love Or Let Me Be Lonely 9-7

 ** THE ALAN PARSONS PROJECT—Eye In The Sky 14-9

 ** AMERICA—You Can Do Magic 15-11

 ** JACKSON BROWNE—Somebody's Baby 21-16

 ** GLEWN FREY—The One You Love

 ** MICHABEL MICDOMALD—I Keep Forgettin' B

KVIL-FM-Dallas

- (Denise Chuck Rhodes—MD)

 ELTON JOHN—Blue Eyes

 WALTER MURPHY—Themes From E.T.

KINT-FM-EL Paso

- INT-FM—EI Paso
 (Patty Zippo—More Andrews Andre
- ignt A **VRETHA FRANKLIN**—Jump To It B
- THE CLOCKS—She Looks A Lot Like You B
 STEEL BREEZE—You Don't Want Me Anymore B
 RICK JAMES—Hard To Get X
 DAVID JOHANSON—We've Gotta Get Out Of This
- Place X

 THE O'JAYS—Your Body's Here With Me X

KILE-AM-Galveston

- (Scott Taylor—MD)

 * # JOAN JETT MOD THE BLACKHEARTS—Do You
 Wanna Touch Me 6-1

 * MELISSA MANCHESTER—You Should Hear How
- She Talks 4-3
 JOHN COUGAR—Jack And Diane 12-7
 THE ALAN PARSONS PROJECT—Eye In The Sky 13-9
- * THE ALAN PARSONS PROJECT—Eye In The Sky 13-9

 * ELION JOHN—Blue Eyes 20-11

 REO SPEEDWAGOM—Sweet Time

 OLIVIA NEWTON-JOHN—Heart Attack

 KENNY LOGGINS—Don't Fight It B

 GLENN FREY—The One You Love B

 STEEL BREEZE—You Don't Want Me Anymore B

 MICHAEL MARTIN MURPHY—What's Forever For B

 THE CLOCKS—She Looks A Lot Like You B

 TAME CAIM—Holdin' On

 EVELYN KING—Love Come Down A

 KOOL AND THE GANG—Big Fun A

 BILLY SQUEER—Emotions in Motion X

 MISSING PERSONS—Words X

 BLUE STONE—Single Again X

KFMK-FM-Houston

- (Kirk Patrick-MD)

 ★★FLEETWOOD MAC-Hold Me 6:3

 ★★ CROSBY, STILLS AND NASH-Wasted On The Way
- 8.4

 SYLVIA—Nobody 10-6

 BARRY MANILOW—Oh Julie 18-11

 THE ALAN PARSOMS PROJECT—Eye In The Sky 20-12

 R. H. FACTOR—Glued To The Tube

 OLLY PARTON—I Will Mayas Love You

 WILLIE NELSON—Let it Be Me B

 JOHN DENVER—Seasons Of The Heart B

KRLY-FM-Houston

- (Steve Harris—MD)

 PIECES OF A OREAM—Mt. Airy Groove A

 SUMRIZE—Who's Sticking It A

 GOODIE—Oo Something X

 MIDHIGHT STAR—Hot Spot X

 MELBA MOORE—Love's Comin' At Ya X

 STEVIE ARRINGTON—Way Out X

KVOL-AM-Lafayette

- KVOL-AM—LaTayette

 (Phil Rankin—MD)

 ★ JOHN COUGAR—Jack And Diane 8-5

 ★ ASIA—Only Time Will Tell 15-10

 ★ JACKSON BROWNE—Somebody's Baby 16-11

 ★ MICHAEL McDONALO—I Keep Forgettin' 21-14

 ★ STEVE MINWOOD—Still In The Game 29-24

 ALABAMA—Close Enough To Perfect

 EVELYN KING—I Love Come Down

 SANTANA—Hold On B

 JUICE NEWTON—Break It To Me Gently B

- TANE CAIN—Holdin' On B

 KIMI CARRES—Voyeur B

 GLEMN FREY—The One You Love B

 HAIRCUT ONE HUNDRED—Favourite Shirts A

 SPYS—Don't Run My Life A

 DON HEMLEY—Johnny Can't Read A

 SHEERM EASTERN—Machinery A

 THE WHO—Athena A

 THE WHO—Athena A

 THE WHO—Athena A

 THE CLOCKS—She Looks A Lot Like You X

 ROBERTA FLACK—I'm The One X

 STEEL BREEZE—You Oon't Want Me Anymore X

 ROBERTY PLANT—Burning Down One Side X

 RODL AND THE GAMG—Big Fun X

 AMETHA FRANKLIN—Jump To It X

 MICHAEL MARTIN MURPHEY—What's Forever For X

KBFM-FM-McAllen-Brownsville

- KBF M-F M McAllen-Brownsville
 (Steve Owens—MO)

 ★★ CHICAGO—Hard To Say I'm Sorry 3-1

 ★★ RPOK OF SEAGULS—TEAN 18-10

 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

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 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

 ★ THE ALAM PARSONS PROJECT—Eye In The Sky 17-13

 ★ ALMERICA—TWO Can Do Magic B

 SANTAMA—Hold On B

 TOTO—Make Believe B

WEZB-FM-New Orleans

- (Jerry Lousteau—MD)
 ★★ CHICAGO—Hard To Say I'm Sorry 2-1
 ★★ MELISSA MANCHESTER—You Should Hear How
- She Talks 10-4

 ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna
- Touch Me 9-7

 * JOHN COUGAR—Jack And Diane 14-11

 * THE ALAN PARSONS PROJECT—Eye in The Sky 27-21

 FLEETWOOD MAC—Gypsy

 THE GAP BAND—You Dropped A Bomb On Me

 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It

- B

 NOOL AND THE GANG—Big Fun B

 ELTON JOHN—Blue Eyes B

 TOTO—Make Believe X

 REO SPEEDWAGON—Sweet Time X

 OLIVIA NEWTON-JOHN—Heart Attack A

WQUE-FM-New Orleans

- TWUCE-FM NEW OTTEAMS
 (Chris Bryan—MD)

 ★★ LESLIE PEARL—If The Love Fits Wear It 7-3

 ★★ MELISSA MANCHESTER—YOU Should Hear How
 She Talks 12-5

 ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-6

 ★ ROBERTA FLACK—I'm The Dne 17-10

 ★ ASIA—Only Time Will Tell 24-13

 JUICE NEWTON—Break It To Me. Gently

 JOEC COCKER AND JENNIFER WARNES—Up Where We
 Belong B.

- Belong B GLENN FREY—The One You Love B STEVE FORBERT—When You Walk In The Room B SANTANA—Hold On B DIONNE WARWICK—For You B

WTIX-AM - New Orleans

- (Gary Franklin-MD)
 ★★ CROSBY, STILLS AND NASH-Wasted On The Way
- ** CRUSAT, STILLS AND MASH—WASTED UN-1he Way
 1-1

 ** MEMA TWORK—Who Can It Be Now 13-10.

 ** MICHAEL McDONALD—I Keep Forgettin' 22-17

 ** JOHN COUGAR—Jack And Diane 25-20.

 ** JACKSON BROWNE—Somebody's Baby 26-21

 ** SANTANA—Hold On

 ** MICHAEL MARTIN MURPHEY—What's Forever For

 ** 338 SPECIAL—You Keep Runnin' Away B

 BARRY MANILOW—Oh Julie B

 RED SPECOWAGON—Sweet Time B

 **RONNIE MISAP—He GOT You B

 ** TANE CAIN—Holdin On A

 STEVE WINNOOD—Still In The Game A

 GLENN FREY—The One You Love A

STEVE WINWOOD—Still In the Gallie A GLENN FREY—The One You Love A ARETHA FRANKLIN—Jump To It A OLIVIA NEWTON-JOHN—Heart Attack A

KOFM-FM-Oklahoma City (Chuck Morgan—MD)

★★ MELISSA MANCHESTER—You Should Hear How

She Talks 5-1 * PAUL McCARTNEY—Take It Away 15-12 ROBERTA FLACK—I'm The One 19-17

C'mon Everybody

- ★ JACKSON BROWNE—Somebody's Baby 20-18
 ★ RONNIE MILSAP—He Got You 27-25
 GLENN FREY—The One You Love A

KEEL-AM-Shreveport

- (Andy Taylor—MD)

 ★★ KENNY ROGERS—Love Will Turn You Around 2-1

 ★★ CROSBY, STILLS AND MASH—Wasted On The Way
- 3-2 ★ WILLIE NELSON—Let It Be Me 19-14 ★ AMERICA—You Can Do Magic 22-17 ★ NICOLETTE LARSON—I Only Want To Be With You
- 24-21

 ■● JOE COCKER AND JENNIFER WARNES—Up Where

RONNIE MILSAP—He Got You DIONNE WARWICK—For You A Midwest Region

PRIME MOVERS

JOHN COUGAR-Jack And Diane (Riva/

Mercury)

JACKSON BROWNE—Somebody's Baby

PAUL McCARTNEY-Take It Away (Columbia) TOP ADD ONS

KENNY LOGGINS WITH STEVE PERRY-Don't Fight It (Columbia) KOOL AND THE GANG—Big Fun (De-Lite)

STEVE WINWOOD-Still in The Game (Island) -BREAKOUTS-OLIVIA NEWTON-JOHN-Heart Attack (MCA)

KFYR-AM-Bismarck

(Dan Brannan−MD)

★★ MELISSA MANCHESTER−You Should Hear How

SHEENA EASTON-Machinery (EMI-America)

- She Talks 6:2

 * JOHN COUGAR—Jack And Diane 12.8

 * EDDIE MONEY—Think I'm In Love 15-13

 * BILLY IDDI—Hot In The City 19-14

 * CROSBY, STILLS AND MASH—Wasted On The Way 5-
- CRUSBIT, 31

 ASIA—Only Time Will Tell B

 MICHAEL MCDONALD—I Keep Forgettin' B

 JACKSON BROWNE—Somebody's Baby B

 OOLLY PARTON—I Will Always Love You X

 THE ALAN PARSONS PROJECT—Eye In The Sky X

 AARSHALL CRENSHAW—Someday, Someway X
- THE ALAM PARSONS PROJECT—Eye In The Sky X
 MARSHALL CREMSHAM—Someday, Someway X
 WILLER NELSON—Let It Be Me X
 TOTO—Make Believe X

 .38 SPECIAL—You Keep Runnin' Away X
 HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 TANE CAIN—Holdin' Dn X
 SANTANA—Hold On A
 MARKICA—YOU Can Do Magic A
 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A

STEEL BREEZE—You Don't Want Me Anymore A

- WLS-AM-Chicago
- (Dave Denver—MD)

 ** JOHN COUGAR—Jack And Diane 7-3

 ** MELISSA MANCHESTER—You Should Hear How
- She Talks 9-8

 GARY U.S. BONDS—Out Of Work 13-11

 PAUL MCCARTNEY—Take It Away 14-13

 CROSBY, STILLS AND NASH—Wasted On The Way
- 18-14

 JACKSON BROWNE—Somebody's Baby

 KENNY LOGGINS WITH STEWE PERRY—Don't Fight it

- WES-FM-Chicago (Dave Denver—MD)

 ★★ JACKSON BROWNE—Somebody's Baby 41-24

 ★★ MEN AT WORK—Who Can It Be Now 35-23

 * JOHN COUGAR—Jack And Diane 7-3

 * GARY U.S. BONDS—Out Of Work 13-11

 * CROSBY, STILLS AND NASH—Wasted On The Way
- CHUOST, STILLS AND NASH 18-14 •• THE KIND—Loved By You THE WHD—Athens A
- THE WHD—Athena A
 KENNY LOGGINS AND STEVE PERRY—Don't Fight It X

KIOA-AM - Des Moines

- (A. W. Pantoja—MD)

 ★★ PAUL McCARTNEY—Take It Away 11-6

 ★★ MELISSA MANCHESTER—You Should Hear How

- ** MELISSA MANCHESTER—You Should Hear How She Talks 12-7

 * ELTON JONN—Blue Eyes 16-10

 * THE ALAN PARSONS PROJECT—Eye In The Sky 15-11

 * JOHN COUGAR—Jack had Diane 18-12

 KARLA BONDFF—Please Be The One

 THE FOUR TOPS—Sad Hearts

 MICHAEL MARTIN MURPHEY—What's Forever For B

 STEYE WINWOOD—Still In The Game B

 JOE JACKSOM—Steppin' Out B

 GLEINN FREY—The One You Love A

- GLENM PREY—The One You Love A
 SANTAME—Hold On A
 ROMNIE MILSAP—He Got You A
 JUICE NEWTON—Break It To Me Gently X
 TAME CAIM—Holdin' On X
 NICOLETTE LARSON—I Only Want To Be With You X
 WILLIE NELSON—Let It Be Me X
 JERMANNE LAKCSON—Let Me Tickle Your Fancy X
 HULEY LEWIS AND THE NEWS—Workin' For A Livin' X
 DIONNE WARWICK—For You X

KMGK-FM-Des Moines

- (Michael Stone—MD)

 **THE ALAM PARSONS PROJECT—Eye In The Sky 8-6

 **JOE JACKSON—Steppin' Out 18-13

 **CROSBY, STILLS AND NASH—Wasted On The Way 4-
- 3
 STEVE WINWOOD—Still In The Game 20:17
 JACKSON BROWNE—Somebody's Baby 21:19
 THE WHO—Athena A
 SHEENA EASTON—Machinery A
- TONI BASILE—Mickey A
 FLEETWOOD MAC—Gypsy A
 CROSBY, STILLS AND NASH—Southern Cross A
- WIKS-FM-Indianapolis
- VIND-T M INDICATINA
 (Jay Stevans—MO)

 1★ PAUL MICCANTINEY—Take II Away 21-10

 1★ JACKSON BROWNE—Somebody's Baby 20-15

 1★ IELETWOOD MAC—Hold Me 8-5

 1★ MEN AT WORK—Who Can II Be Now 19-16

 1★ RANDY MEISMER—Never Been In Love 25-23

 1★ STEVE WINWOOD—Still In The Game

 1★ GLEHN FREY—The One You Love

 1★ THE STEVE MILLER BAND—Abracadabra B

 MICHAEL MCODANLO—I Keep Forgettin' B

 1★ TOTO—Make Believe B

- TOTO—Make Believe B
 TANE CAIM—Holdin' On B
 STEEL BREEZE—You Don't Want Me Anymore X
 38 SPECIAL—You Keep Runnin' Away X

KANSAS—Right Away X JOHNNY VAN-ZANT BAND—It's You A

- KBEO-FM-Kansas City
- (Maja Britton—MD)

 ★★ CHICAGO—Hard To Say!'m Sorry 3-!

 ★★ PAUL McCARTNEY—Take It Away 5-3

 ★ CROSBY, STILLS AND NASH—Wasted On The Way 7-

- WISM-AM-Madison
- (Barb Starr-MO)

 ** DIONNE WARPINCK-For You 25-15

 ** RONNIE MILSAP-He Got You 27-18

 ** MICHAEL McDONALD-I Keep Forgettin' 18-11

 * STEVE FORBERT-When You Walk In The Room 29-21
- 21

 **JUICE NEWTON—Break It To Me Gently 30-22

 **GLENN FREY—The One You Love B

 **PAUL CARRACK—I Need You B

- W7FF-FM-Madison

Plaulist Prime Movers * Playlist Top Add Ons

- B
 LAURA BRANIGAN—Gloria B
 MICHAEL McDONALD—I Keep Forgettin' B
 DON HENLEY—Johnny Can't Read B
 ROBERTA FLACK—I'm The One B
 AMENCA—You Can Do Magic B
 JOE COCKER AND JENNIFER WARNES—Up Where We
- Belong X

 HAIRCUT ONE HUNDRED—Favourite Shirts X

 JOSIE COTTON—He Could Be The One X

WKTI-FM-Milwaukee

- (John Grant—MD)

 ★★ JOHN COUGAR—Jack And Diane 8-4

 ★★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-

- HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 GENESIS—Paperlate X

KDWB-AM-Minneapolis

- (Karen Anderson—MD)

 ★★ PAUL McCARTNEY—Take It Away 6-2

 ★★ JACKSON BROWNE—Somebody's Baby 11-8
- A * JACKSOM BROWNE Somebody's Baby 11-8

 * JOHN COUGAR JACK AND Diane 20-16

 * MCHAEL McDONALD I Keep Forgettin' 21-19

 * AMERICA You Can Do Magic 23-21

 * TOTO Make Believe A

 * RAMOY MEISNER Never Been In Love X

 * MISSING PERSONS Words X

 * MISSING PERSONS— Words X

 * JOAN JETT AND THE BLACKHEARTS Do You Wanna Touch Me X

WLOL-FM-Minneapolis

- (Phil Huston-MD)

 ★ VOHN COUGAR—Jack And Diane 12:5

 ★ ASIA—Only Time Will Tell 17:11

 ★ MEN AT WORK—Who Can It Be Now 11-7

 ★ BILLY IDOL—Hot In The City 15:10

 ★ MICHAEL MCOPANLO—I Keep Forgettin' 24:19

 ◆ KENNY LOGGINS WITH STEVE PERRY—Don't Fight
- NOTE:

 NEOS PEEDWAGON—Sweet Time B
 SAS SPECIAL—You Keep Runnin' Awa
 DON HENLEY—Johnny Can't Read B
 A FLOCK OF SAGULLS—TRAB
 JOE JACKSON—Steppin' Out B
 THE MOTELS—Take The LA
 SIEMN REPG—The Day You Lave A
- THE WOLLS—TARE THE LA
 TONI BASILLE—Mickey A
 BILL CHAMPLIN—Sara X
 JOAN JETT AND THE BLACKHEARTS—Do You Wanna
- Touch Me X

 IERMAINE JACKSON—Let Me Tickle Your Fancy X

 KIM CARNES—Voyeur X

 TANE CAIN—Holdin' On X

 THE CLOCKS—She Looks A Lot Like You X

 STEEL BREEZE—You Don't Want Me Anymore X

 SPYS—Don't Run My Life X

 FIEETMOOD MAC—Gypsy X

 JOSIE COTTON—He Could Be The One X
- KSLQ-FM-St. Louis

SEPTEMBER 4,

- (Johnnie King—MD)

 ★ CHICAGO—Hard To Say I'm Sorry 1-1

 ★ SURYIYOR—Eye Of The Tiger (The Theme From Rocky III) 2-2
- * FLEETWOOD MAC—Hold Me 4-3
 * CROSBY, STILLS AND NASH—Wasted On The Way 7-
- ASIA—Only Time Will Tell 15-11
- KSTP-FM (KS-95)-St. Paul
- (Chuck Napp— MD)

 ★★KENNY ROGERS— Love Will Turn You Around 4-2

 ★★CROSBY, STILLS AND NASH— Wasted On The Way * MELISSA MANCHESTER— You Should Hear How She

Talks 10-8

★ AMERICA— You Can Do Magic 19-12

★ JACKSON BROWNE— Somebody's Baby 20-14

■ ELTON JOHN—Blue Eyes B

(Continued on page 30)



C'mon Everybody

ITALY, JAPAN & AUSTRALIA



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C'MON, M.D.s.! SEE IF YOU AGREE WITH GREECE.

THAT HE'S DYNAMIC ... Johnny Rock n Roll"

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4 KENNY ROGERS—Love Will Turn You Around 9-5

★ JOHN COUGAR—Jack And Diane 10-6

• OLIVIA NEWTON-JOHN—Heart Attack A

• KENNY LOGENS AND STEVE PERRY—Don't Fight It A

• STEEL BREEZE—You Don't Want Me Anymore A

- SYLVIA—Nobody A
 FLEETWOOD MAC—Gypsy A
 KARLA BONOFF—Please Be The One X
- (Matt Hudson—MD)

 **JOHN COUGAR—Jack And Diane 10-6

 **ASIM—Only Time Will Tell 11-7

 **THE ALAN PARSONS PROJECT—Eye In The Sky 15-12

 *JACKSOM BROWNE—Somebody's Baby 22-16

 *HUEY LEWIS ANO THE NEWS—Workin' For A Livin'
- 23-20 GLENN FREY—The One You Love A FLEETWOOD MAC—Gypsy A DLIVIA NEWTON-JOHN—Heart Attack A ABC—The Look Of Love A
 STEEL BREEZE—You Don't Want Me Anymore A

Johnny Rock n Roll C'mon Everybody Johnny Rock n Roll



Congratulates JOHNNY ON HIS NEW RELEASE

Billboard Singles Radio Action ... Based on station playlists through Tuesday (8/24/82)

Playlist Prime Movers *

- Continued from page 29
- MICHAEL McOONALD—I Keep Forgettin' B JUICE NEWTON—Break It To Me Gently X

- OIGLE NEW INFORMATION OF SERING X

 MICHAEL MARTIN MURPHEY—What's Forever For X

 PAUL DAVIS—Love Or Let Me Be Lonely X

 HERB ALPERT—Route 101 X

 REO SPEEDWAGON—Keep The Fire Burnin' X

WSPT-FM-Stevens Point

- (Brad Fuhr/Marie Stage MD)

 ** JOHN COUGAR Jack And Diane 8-1

 ** ASISA Only Time Will Tell 14-6

 ** MELISSA MANCHESTER You Should Hear How She Talks 4-8
- Talks 4-4

 MEN AT WORK—Who Can It Be Now 15-8

 MICHAEL McDONALD—I Keep Forgettin' 19-12

 A FLOCK OF SEAGULLS—I Ran

 OLIVIA NEWTON-JOHN—Heart Attack

- THE WHO—Athena A
 GLENN FREY—The One You Love A
 KENNY LOGGINS WITH STEVE PERRY—Oon't Fight It
- B
 TANE CAIN—Holdin' On B
 KIM CARNES—Voyeur B
 REO SPEEDWAGON—Sweet Time B
 DON HENLEY—Johnny Can't Read X
 THE CLOCKS—She Looks A Lot Like You X
 JOE JACKSON—Steppin' Ou't X
 STEVE WINN-OLD—Still In The Game X
 JON STEVENS—Lover My Love X

KEYN-FM - Wichita

- (Pat Pearman—MD)

 ★★ MELISSA MANCHESTER—You Should Hear How
- She Talks 8-5

 ** THE GO-GO'S—Vacation 9-8

 * ELTON JOHN—Blue Eyes 15-11

 * JACKSON BROWNE—Somebody

- ★ ELTON JOHN—Blue Eyes 15-11

 ★ JACKSON BROWNE—Somebody's Baby 17-14

 ★ AMERICA—You Can Oo Magic 22-17

 SHEEMA EASTON—Machinery

 GLENN FREY—The One You Love A

 STELL BREEZE—You Don't Want Me Anymore A

 SANTANA—Hold On X

 MICHAEL MARTIN MURPHEY—What's Forever For X

 THE CLOCKS—She Looks A Lot Like You X

 TABE CAIN—Holdin' On X

 HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

 WALTER MURPHY—Theme From E.T. X

Northeast Region

■★ PRIME MOVERS■

CROSBY, STILLS AND NASH-Wasted On The

Way (Atlantic)
CHICAGO—Hard To Say I'm Sorry (Fullmoon/

Warner Bros.)
JOHN COUGAR—Jack And Diane (Riva/

Mercury)

■● TOP ADD ONS■

WILLIE NELSON—Let It Be Me (Columbia) SANTANA—Hold On (Columbia)
KIM CARNES—Voyeur (EMI-America)

BREAKOUTS

OLIVIA NEWTON-JOHN—Heart Attack (MCA) FLEETWOOD MAC—Gypsy (Warner Bros.)
THE WHO—Athena (Warner Bros.)

WFLY-AM -- Albany

- (Jack Lawrence—MD)

 ★★ MELISSA MANCHESTER—You Should Hear How

- ** MEUSSA MANCHESTER—You Should Hear How
 She Talks 7-4

 ** PAUL McCARTNEY—Take It Away 9-5

 ** THE GO-GO'S—Vacation 10-8

 ** JOHN COUGAR—Jack And Diane 18-10

 ** ASIA—Only Time Will Tell 16-13

 ** SANTAMA—Hold On

 ** KIM CARRES—Voyeur

 ** AMERICA—You Can Do Magic B

 ** BE. TAYLOR GROUP—Never Hold Back B

 ** HUEY LEWIS AND THE NEWS—Workin' For Alivin' B

 ** JUICE NEWTON—Break It To Me Gently A

- .38 SPECIAL—You Keep Runnin' Away A
 ROBERTA FLACK—I'm The One A
 FLEETWOOD MAC—Gypsy A
 A FLOCK OF SEAGULLS—I Ran X

WTRY-AM-Albany

- WTRY-AM—Albany
 (Bill Cahill—New From Rocky III) 1-1

 ** SURVIVOR—Eye Of the Tiger (The Theme From Rocky III) 1-1

 ** MCKSON BROWNE—Somebody's Baby 16-13

 ** ASIA—Only Time Will Tell 17-14

 ** JUICE NEWTON—Break It To Me Gently 24-20

 ** MINE ARENS—Voyeur

 •* NIM CARNES—Voyeur

 •* OLIVIA NEWTON-JOHN—Heart Attack

 ** DICKY GOODMAN—Heye T. I. B

 ** REO SPEEDWAGON—Sweet Time

 ** REON SPEEDWAGON—Sweet Time

 ** KENNY LOGGINS AND STEWE PERRY—Don't Fight It

 ** GLENN FREY—The One You Love B

 ** TANE CAIN—Holdin' On B

WACZ-AM - Bangor

- (Michael O'Hara—MD)

 ★★ HUEY LEWIS AND THE NEWS—Workin' For A Livin'
- 20-10
 ★★ JOHN COUGAR—Jack And Diane 23-13
 ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna
- Touch Me 24-14

 ★ A FLOCK OF SEAGULLS—1 Ran 25-15

- * A FLOCK OF SEAGULLS—I Ran 25-15

 * ELTON JOHN—Blue Eyes 28-20

 A PRIL WINE—I YOU SEE RETAY

 OLIVIA NEWTON-JOHN—Heart Attack

 JACKSON BROWNE—Somebody's Baby B

 RANDY MEISNER—Never Been In Love B

 MICHAEL MCDONALD—I Keep Forgettin B

 SANTANA—Hold On B

 SANTANA—Hold On B

 SANTANA—Hold On B

 CONTROLE—MICKEY A

 GLENN FREY—The One You Love A

 KOOL AND THE GAMG—Big Fun A

 KIM CARMES—Voyeur A

 JOE JACKSON—Steppin' Out A

 FLEETWOOD MAC—Gypsy A

WGUY-AM-Bangor

- WGUY-AM—Bangor

 (Jim Randall—MD)

 ★★ THE STEVE MILLER BAND—Abracadabra 2-1

 ★★ CHICAGO—Hard To Say I'm Sorry 11-8

 ★ JOE JACKSON—Steppin' Out 20-15

 ★ KOOL AND THE CAMG—Big Fun 25-20

 ★ SANTANH—Hold On 29-24

 ♣ ABC—The Look Of Love A

 STEEL BREEZE—You Don't Want Me Anymore A

 OLIVIA NEWTON-JOHN—Heart Attack A

 MICHAEL McDONALD—I Keep Forgettin' B

 VELIV NI KING—Love Come Down B

 KIM CARNES—Voyeur B

 ARETHA FRANKLIN—Jump Tolt B

 TANE CAIN—Holdin' On X

 RANDY MEISNER—Never Been In Love X

 THE CLOKS—She Looks A Lot Like You X

 JACKSON BROWNE—Somebody's Baby X

 SPYS—Onn't Run My Life X

 THE HOUR TOPS—Sad Hearts X

 THE HOUR TOPS—Sad Hearts X

 THE HOUR TOPS—Sad Hearts X

 JOSIE COTTON—He Could Be The One X

 WALTEM BURPHY—Theme From E.T. X

 THE GAP BAND—You Dropped A Bomb On Me X

 WIGY-FM Bath

- (Wälie Mitchell-MD)

 ★★ CHICAGO—Hard To Say I'm Sorry 3-1

 ★★ OONNA SUMMER—Love is In Control (Finger On The Trigger) 14-9

 ★ JOHN COUGAR—Jack And Diane 6-6

 ★ MELISSA MANCHESTER—You Should Hear How She

- * MELISSA BRATURES IER—I TOU SHOULD HEAR TOUR STAIRS 21-14

 ** A FLOCK OF SEAGULLS—I Ran 20-14

 ** A FLOCK OF SEAGULLS—I Ran 20-14

 ** FLEETWOOD MAC—Gypts

 •• LAURA BRANIGAN—Gloria

 GLENN FREY—THO ONE YOU LOVE B

 ** KIM CARRES—Voyeur B

 •* ASIA—Only Time Will Tell B

 •* ELTON JOHN—Ball And Chain B

 •* REO SPEEDWAGON—Sweet Time B

 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It X

- X

 TANE CAIN—Holdin' On X

 SANTARA—Hold On X

 AMERICA—You Can Do Magic X

 URLAH HEEP—That's The Way It Is X

 PAUL DAVIS—Love Or Let Me Be Lonely X

 MICHAEL MARTIN MURPHEY—What's Fore

 JUICE NEWTON—Break It To Me Gently X

 THE MOTELS—Take The L X

much information, so many photographs, stories, biographies, facts and statistics about the Australian music industry been concentrated in

the one place. The Australian Music Directory

is an indispensible handbook detailing every important facet of Australian music. Essential information for anyone interested in, dealing with or working in Australian music.

- CHRISTOPHER ATKINS-How Can I Live Without Her
- X

 STEVE FORBERT—When You Walk in The Room X

 JOSIE COTTON—He Could Be The One X

 THE POINTER SISTERS—American Music X

 JOAN JETT AND THE BLACKHEARTS—Oo You Wanne
- Touch Me X

 ORLEANS—One Of A Kind A

 APRIL WINE—If You See Kay A
- WVBF-FM Boston
- (Reg Johns—MD)
 ★★ CHICAGO—Hard To Say I'm Sorry 3-1
 ★★ CROSBY, STILLS AND MASH—Wasted On The Way
- 8-5

 *** WALTER MURPHY—Themes From E.T. 18-10

 *** MICHAEL MARTIM MURPHEY—What's Forever For

- 19-13

 ELTON JOHN—Blue Eyes
 WILLIE NELSON—Let It Be Me
 MICHAEL MCDONALD—I Keep Forgettin' A
 DOLLY PARTON—I Will Always Love You A
 BOBBY VINTON—It Hurts To Be In Love X

- WXKS-FM-Boston

- WXKS-FM—Boston
 (Dey Carvello-MD)

 * LAURB BRANIGAM-Gloria 5-1

 * ARETHA FRANKLIN—Jump To it 9-6

 * THE CLASH—Rock The Casbch 21-15

 * A FILOCK OF SEASULLS—I Ran 10-7

 JUICE NEWTON—Break It To Me Gently

 THE LIMIT—She's So Divine

 JOSIE COTTON—He Could Be The One B

 * THE FOUR TOPS—Sad Hearts B

 * SCORPIONS—No One Like You B

 * VIDEGO—Thang B

 * TANE CAIN—Holdin' On A

 . 38 SPECIAL—You Keep Runnin' Away A

 * THE GAP RAND—You Dropped A Bomb On Me X

 KIM CARNES—Voyeur X
- KIM CARNES—Yoyeur X
 MARSHALL CRENSHAW—Someday, Someway X
 STEEL BREEZE—You Don't Want Me Anymore X
 THE MOTELS—Take The L X

- WBEN-FM-Buffalo
- WBEN-FM Buffalo
 (Roger Christian MD)

 ★ JOHA CDUGAR— Jack And Oiane 8.5

 ★ MEN AT WORK—Who Can It Be Now 10.7

 ★ MICHAEL MCOPMALD— It Keep Forgettin' 16.9

 ★ LAURA BRANIGAN—Gloria 25-12

 ★ SANTANA—Hold On 32-20

 ◆ A FLOCK OF SEAGULLS—I Ran KA

 ◆ A RETHA FRANKLIN—Jump To It KA

 ◆ KOOL AND THE GANG—Big Fun A

 OLIVIA NEWTON—JOHN—Heart Attack A

 ROBERT PLANT—Burning Down One Side A

 ROS SPEEDWAGON—Sweet Time A

- WTSN-AM-Dover
- (Jim Sebastian—MD)

 ★★ FLEETWOOD MAC—Hold Me 1-1

 ★★ CHICAGO—Hard To Say I'm Sorry 3-3

 ★ PAUL McCARTNEY—Take It Away 5-4

 ★ MELISSA MANCHESTER—You Should He

- * MELISSA MANCHESTER—You should Hear How She Talks 8-5
 * FEITON JOHN—Blue Eyes 10-7
 SANTANA—Hold On
 TOTO—Make Believe
 * SHEEMA EASTON—Machinery A
 ROBERTA FLUCK—I'm The One A
 REO SPEEDWAGON—Sweet Time A
 * GLENN FREY—The One You Love A
 * STEEL BREEZT—You Don't Want Me Anymore A
 CHRISTOPHER ATKINS—How Can I Live Without Her
 A

- A
 JOE JACKSOM—Steppin' Out A
 PAUL CARRACK—I Need You A
 STEVIE WONDER—Ribbon In The Sky A
 NICOLETTE LARSOM—I Only Want To Be With You B
 KOOL AND THE GAMG—Big Fun B
 WALTER MURPHY—Theme From E.T.

- WTIC-FM-Hartford
- ** CHICAGO—Hard To Say I'm Sorry 1-1
 ** CROSBY, STILLS AND NASH—Wasted On The Way
- ★ THE GO-GO'S—Vacation 7-6

 ★ ARETHA FRANKLIM—Jump To It 18-11

 ★ MEN AT WORK—Who Can It Be Now 24-16

 JOHN COUGAR—Jack And Diane

- SANTANA—Hold On KOOL AND THE GANG—Big Fun A TOTO—Make Believe B
- WBLI-FM-Long Island
- (Bill Terry—MD)

 ★★ SURVIVOR—Eye Of The Tiger (Theme From Rocky
 - ★★ CROSBY, STILLS AND NASH—Wasted On The Way
 - * MELISSA MANCHESTER—You Should Hear How She

 - ** MICLISSA WARLHASTER**—TOU SHOULD HEAR HOW SHE TAIKS 13-12

 ** PAUL MCCARTNEY*—Take It Away 12-11

 ** KENNY ROGERS—LLove Will Turn You Around 14-13

 ** MICHAEL McDOMALD—I Keep Forgettin'

 **ASIA*—Only Time Will Tell B

 **ELTON JOHN—Blue Eyes B

 **JACKSON BROWNE—Somebody's Baby B

 **BILLY IDOL—Hot In The City X

WFEA-AM - Manchester

- (Johnny Rogers—MD)

 ** DONMA SUMMER—Love Is In Control (Finger On The Trigger) 23-16

 ** ROBERTA FLACK—I'M The One 25-19

 ** JACKSON BROWNE—Somebody's Baby 26-20

 ** MICHAEL MARTIN MURPHEY—What's Forever Fore 26-20

 ** MICHAEL MARTIN MURPHEY—What's Forever Fore 26-20
- MICHAEL MARTIN MURPHEY—What's Forever For 28-21
 JUICE NEWTON—Break II TO Me Gently NICOLETTE LARSON—I Only Want To Be With You B MARSHALL CENSHAW—Someday, Someway B WALTER MURPHY—Theme From E.T. B JOE COCKER AND JENNIFER WARNES—Up Where We Belang R.

- Belong B

 KIM CARNES—Voyeur A

 JOE JACKSON—Steppin Out A

 RONNIE MILSAP—He Got You A

 REO SPEEDWAGON—Keep The Fire Burnin X

 JERMAINE JACKSON—Let Me Tickle Your Fancy X

 DICKY GOODMAN—Hey E.T. X

WKCI-FM-New Haven

- WKCI-FM New Haven

 (Danny Lyons—MD)

 ★★ ELTON JOHN—Blue Eyes 10-5

 ★★ JACKSON BROWNE—Somebody's Baby 18-13

 ★ HE STEVE MILLER BAND—Abracadabra 11-8

 ★ MICHAEL McDONALD—I Keep Forgettin' 19-14

 ★ GLEMN FREY—The One You Love 29-25

 ◆ KOOL AND THE CANG—Big Fun

 WILLER HELSON—Left It BM

 FLEETWOOD MAC—Gyrsy A

 PAUL CARRACK—I Need You A

 LAURA BRAMIGAM—Gloria X

 SYLVIA—Nobody X

WKTU-FM-New York City

- (Michael Ellis—MD)

 ★★ EYELYN KING—Love Come Down 8-3

 ★★ ALICIA MEYERS—I Want To Thank You 15-12

 ★ SURYIVOR—Eye Of The Tiger (The Theme From Rocky III) 1-1
- Rocky III) 1-1

 * RAY PARKER JR.—Let Me Go 16-15

 * SOUL SONIC FORCE—Planet Rock 21-17

 MELISSA MANCHESTER—You Should Hear How She

- WHEB-FM FORTSMOUTH

 (Rich Dean-MD)

 ★★ JACKSON BROWNE—Somebody's Baby 15-11

 ★★ MEN AT WORK—Who Can It Be Now 19-16

 ★ MICHAREL McDOMALD—I Keep Forgettin' 27-17

 *** RANDY MEISNEM—Neve Been In Love 29-25

 ★ MARSHALL CRENSHAW—Someday, Someway 25-20

 **DORNA SUMMER—Love Is In Control (Finger On The Trigger) B

- * THE GO-GO'S—Vacation 25-15
 OLIVIA NEWTON-JOHN—Heart Attack A
 MICHAEL McDONALD—I Keep Forgettin'
 RANDY MEISNER—Never Been in Love A
 REO SPEEDWAGON—Sweet Time A
 3.8 SPECIAL—You Keep Runnin' Away A
 GLENN FREY—The One You Love A
 LAURA BRANIGAN—Gloria A
 TANE CAIN—Holdin' On X
 ROBERTA FLACK—I'm The One X
 KIM CARNES—Voyeur X

- WPRO-FM-Providence
- WPKU-FM I TOVIUGING

 (Tom Cuddy—MD)

 ★ FLEETWOOD MAC—Hold Me 5-2

 ★ BILLY 1DOL—Hol In The City 8-6

 ** JOHN COUGAR—Jack And Diane 16-13

 ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-16

 ★ MEN AT WORK—Who Can It Be Now 19-14

 ◆ ASIA—Only Time Will Tell

 TOTO—Make Beieve B

 KOOL AND THE GAMG—Big Fun B

 KIM CARNES—Voyeur B

- WBBF-AM Rochester
- Mike Vickers—MD)

 ★★ KENNY ROGERS—Love Will Turn You Around 3-2

 ★★ LTON JOHN—Blue Eyes 6-4

 WILLIE MELSON—Let It Be Me

 —ROBERTA FLACK
 I'm The One X
- WHFM-FM-Rochester

- WHH M-F M KOCHESTEY

 (Aimee Peck MO)

 ** RANDY MEISMER Never Been In Love 32-22

 ** SANTANA Hold On 34-24

 ** MARSHALL CRENSHAW Someday, Someway 12-7

 ** THE ALAM PARSONS PROJECT Eye In The Sky 15-10

 ** KIM CARNES Voyeur 39-28

 ** REO SPEEDWAGOM Sweet Time

 ** THE MOTELS Take The L

 ** STEEL BREZZE You Don't Want Me Anymore B

 ** JUICE NEWTON Break It To Me Gently B

 KENNY LOGGINS WITH STEVE PERRY Don't Fight It B
- RENNY LOGGINS WITH SIERC FERRI JOHN TO, B.

 MICHAEL MARTIN MURPHEY—What'S Forever For A
 KOOLAND THE CANG—Big Fun A
 GLENN FREY—The One You Love A
 WALTER MURPHY—Themes From E.T. A
 LAURA BRANICAM—Glora Y
 WALLER NELSON—Let It Be Me X
 DON HENLEY—Johnny Can'T Read X
 JOE JACKSON—Steppin' Out X
 SHEENA EASTON—Machinery A

- WPST-FM—Trenton
- (Tom Taylor—MD)

 * JOHN COUGAR—Jack And Diane 7-5

 * MEN AT WORK—Who Can It Be Now 18-13

 A FLOCK OF SEGULLS—I Ran 20-17

 NICOLETTE LARSON—I Only Want To Be With You
- ★ IOE COCKER AND JENNIFER WARNES—IIn Where We
- FLEETWOOD MAC—Gypsy
- THE WHO—Athena
 SHEENA EASTON—Machinery A
 OLIVIA NEWTON-JOHN—Heart Attack A
 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
 THE MOTELS—Take The L B
 GLENN FREY—The One You Love B
 REO SPEEDWAGON—Sweet Time B
- WRCK-FM-Utica Rome

- WRCK-FM—Utica Rome
 (Jim Rertz—MD)

 ** JOHN COUGAR—Jack And Diane 1-1

 ** JOAN JETT AND THE BLACKHEARTS—Do You
 Wanna Touch Me 8-4

 * ASIA—Only Time Will Tell 12-8

 * KIM WILDE—Kids In America 14-11

 ** MISSING PERSONS—Words 22-15

 REO SPEEDWAGON—Sweet Time

 THE WHO—Althena

 SANTANA—Hold On A

 URIAH HEEP—That's The Way It Is A

 ROBERT PLANT—Burning Down One Side X

 KANSAS—Right Away X
- ROBERT PLANT Durning bown one side.

 KANSAS—Right Away X

 B.E. TAYLOR GROUP—Never Hold Back X

 TANE CAIN—Holdin' On X

 DON HERLEY—Johnny Can't Read X

 BILLY SQUIER—Emotions In Motion X

Mid-Allantic Region

■★ PRIME MOVERS JOHN COUGAR-Jack And Diane (Riva/

Mercury)
THE ALAN PARSONS PROJECT—Eye In The Sky

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

TOP ADD ONS

REO SPEEDWAGON—Sweet Time (Epic) KOOL AND THE GANG—Big Fun (De-Lite) A FLOCK OF SEAGULLS—I Ran (Jive/Arista)

BREAKOUTS

FLEETWOOD MAC—Gypsy (Warner Bros.)
OLIVIA NEWTON-JOHN—Heart Attack (MCA)
THE WHO—Athena (Warner Bros.)

WAFB-AM-Allentown

- (Jefferson Ward—MD)

 ** AMERICA—You Can Oo Magic 19-13

 ** MICHAEL MCOONALD—I Keep Forgettin 21-17

 ** MICHAEL MARTIN MURPHEY—What's Forever For
- 12-9

 JACKSON BROWNE—Somebody's Baby 18-10

 THE STEVE MILLER BAND—Abracadabra 22-18

 SHEEMA EASTON—Machinery A
 FLEETWOOD MAC-Gypsy A
 JOC COCKER AND JEMNIFER WARNES—Up Where We

- JOC COCKER AND JENNIFER WAKNES—UP THERE Belong A
 RANDY MEISMER—Never Been in Love B
 GLENN FREY—The One You Love B
 MARSHALL CREWSHAW—Someday, Someway X
 KIM CARNES—Voyeur X
 DOLLY PARTON—I Will Always Love You X
 LESLIE PEARL—If The Love Fits Wear IT X
 GLENN FREY—I Found Somebody X
 JUICE NEWTON—Love's Been A Little Bit Hard X
 KARLA BONOFF—Personality X
 WILLIE NELSON—Always On My
 WILLIE NELSON—Always On My
 ALABAMA—Take Me Down X
- WFBG-AM Altoona
- WFBG-AM Altoona
 (Tony Booth MD)

 ** JOHN COUGAR—Jack And Diane 7-3

 ** MEM AT WORK—Who Can It 9e. Now 11-8

 ** THE ALAN PARSONS PROJECT—Eye In The Sky 16-11

 ** MICHAEL MCDONALD—I Keep Forgettin 19-14

 ** ASIA—Only Time Will Tell 23-12

 ** SHEEMA EASTOM—Machinery B

 ** ALABAMA—Close Enough To Perfect B

 ** MICHAEL MARTIN MURPHEY—What's Forever For B

 ** SANTANA—Hold On B

 ** FILETWOOD MAC—Gypsy B

 ** SETEYE WINWOOD—Still In The Game X

 ** SPYS—Don't Run My Lile X

 ** DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And IAM Telling You I'm Not Going X

 ** JOE JACKSON—Steppin' Out X

 ** B.E. TAYLOR GROUP—Never Hold Back X

 ** QUARTEENTASH—Night Shift X

 ** THE DUKES—Mystery Girl X

 ** FRANKE AND THE KNOCKOUTS—Morning Sun X

 ** WYDF AM A PROPADOLIS

- WYRE-AM-Annapolis
- TY T KE-AM Annapolis
 (Mike O'Meara—MD)

 * MICHAEL McDONALD—I Keep Forgettin' 21-16

 * ASIA—Only Time Will Telt 23-17

 * AMERICA—You Can Do Magic 25-18

 * TOTO—Make Believe 27-21

 * JUICE NEWTON—Break It To Me Gently 30-23

 KIM CARNES—Voyeur

 ROBERT FLACK—I'm The One

 MICHAEL MARTIN MURPHEY—What's Forever For B

 * WALTER MURPHY—Themes From E.T. B

 * ROBBIE PATTON—Louise

 * JOE JACKSON—Steppin' Out X

 * SANTAMA—Hold On A

 * JDE COCKER AND JENNIFER WARNES—Ith Where Walters

JOE COCKER AND JENNIFER WARNES—Up Where We Belong A

(Continued on opposite page)

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Talks

• SWEET PEA ATKINSON—Dance Or Die

• GINO SOCCIO—Remember A WHEB-FM-Portsmouth

Trigger) B

GLENN FRET—The One You Love B

GLENN FRET—The One You Love B

KOOL AND THE GANG—Big Fun B

KIM CARRES—Voyeur A

JUICE NEWTON—Break It To Me Gently A

PAUL DAVIS—Love O'r Let Me Be Lonely X

A FLOCK OF SEAGULLS—IR BAN X

OLIVIA NEWTON-JOHN—Heart Attack A

WPIB-FM--Providence (Todd Chase—MD)

★★ CROSBY, STILLS AND NASH—Wasted On The Way

9-3

★★ MELISSA MANCHESTER—You Should Hear How She Talks 14-5 She Talks 14-5

★ ASIA—Dnly Time Will Tell 18-7

★ KENNY ROGERS—Love Will Turn You Around 19-8

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Billboard Singles Radio Action ...

Playlist Prime Movers *

- SHERMA EASTON—Machinery A
 TONI BASILE—Mickey A
 TONI BASILE—Mickey A
 THE FOUR TOPS—Sad Heart A
 KOOL AND THE GANG—Big Fun A
 WILLIE NELSON—Left It Be Me X
 THE GAP BAND—You Dropped A Bomb On Me X
 DON HERLEY—Johany Can't Read X
 DON HERLEY—Johany Can't Read X
 SILLY PRESTON—I'm Never Gonna Say Goodbye X
 SYLYIA—Nohody X (Rick James/Jan Jeffries—MD)

 ** JOHN COUGAR—Jack And Diane 10-6

 ** KENNY ROGERS—Love Will Turn You Around 11-8

 ** MICHAEL MARTIN MURPHEY—What's Forever For
- 25-23

 ★ AMERICA—You Can Do Magic 27-25

 ★ MIM CARRES—Voyeur 28-26

 MICHAEL McDONALD—I Keep Forgettin'

 CLEHN FREY—The One You Love

 SANTANA—Hold On A

 LAURA BRANICAN—Gloria X

 38 SPECIAL—You Keep Runnin' Away X

 STEEL BREZE—You Don't Want Me Anymore X

 THE WHO—Athena A

WCAO-AM - Baltimore

- (Scott Richards—MD)

 ★★ MICHAEL MARTIN MURPHEY—What's Forever For
- 15-10

 **BARRY MANILOW—Oh Julie 17-12

 THE ALAN PARSONS PROJECT—Eye In The Sky 11-4

 ROBERTA FLACK—I'm The One 10-9

 PAUL DAVIS—Love Or Let Me Be Lonely 14-11

 **ROOL AND THE GANG—Big Fun

- KOOL AND THE GANG— Big Fun
 SYLYIA— Nobody
 USING ENGYDM— Break It To Me Gently B
 GLENN FREY—The One You Love B
 DIONNE WARWICK—For You B
 BOBBY CALOWELL—All Of My Love A
 DOLLY PARTON—I Will Always Love You X
 ALABAMA—Close Enough To Perfect A

WFBR-AM - Baltimore

- (Andy Szulinski-MD)

 ★★ CHICAGO—Hard To Say I'm Sorry 1-1

 ★★ FLEETWDOD MAC—Hold Me 2-2

 ★ CROSBY, STILLS AND NASH—Wasted On The Way 4-
- ★ THE POINTER SISTERS—American Music 6-4
- ★ ELTON JOHN—Blue Eyes 10-7

 JUICE NEWTON—Break It To Me Gently

 KOOL AND THE GANG—Big Fun

- SYLVIA—Nobody B
 RAVINS—Raised On The Radio A
 BILLY PRESTON—I'm Never Gonna Say Goodbye X
 ALABAMA—Close Enough To Perfect A
- WCIR-FM-Beckley

- (Jim Martin-MD)

 ** DONNA SUMMER-Love Is In Control (Finger On The Trigger) 2-1

 ** DOLLY PARTON—I Will Always Love You 7-3

- ** JOHN COUGAR—Jack And Diane 5-2

 * MEN AT WORK—Who Can It Be Now 9-6

 * CHRISTOPHER ATKINS—How Can I Live Without Heer
- INE WHU—Atnena
 JOE COCKER AND JENNIFER WARNES—Up Where We

- SECOUNTER AND JENNIFER WARMES—OF WHERE WE BEIONG B

 SANTAMA—HOLD ON B

 JUICE NEWTON—Break It TO Me Gently B

 JUICE NEWTON—Break It TO Me Gently B

 TAME CAIM—Holdin' On A

 FLEETWOOD MAC—Gypsy A

 KOOL AND THE GANG—Big Fun A

 KENNY LOGGINS WITH STEVE PERRY—Don't Fight It

- MISSING PERSONS—Words X

 MISSING PERSONS—Words X

 HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

 ROXY MUSIC—Take A Chance With Me X

 38 SPECIAL—You Keep Runnin' Away X

 KIM CARNES—Voyeur X

 QUARTERFLASH—Night Shirt X

 4 FLOCK OF SEAGULLS—IR an X

 JOE JACKSON—Steppin' Out X

 MICOLETTE LARSON—I Only Want To Be With You X

 REO SPECIMAGON—Sweet Time X

 STEEL BREEZE—You Don't Want Me Anymore X

WCCK-FM-Erie

- (J.) Sanford—MD)

 ** CHICAGO—Hard To Say I'm Sorry 2-1

 ** JOURNEY—Only Solutions 12-5

 ** ASIA—Only Time Will Tell 15-8

 ** THE GO-GO'S—Vacation 17-10

 ** BILLY IDOL—Hot In The City 22-16

 •* TANE CAIN—Hotdin' On

 •* KIM CARNES—Voyeur

 ** THE ALAM PARSONS PROJECT—Eye In The Sky B

 ** MICHAEL MCDONALD—I Keen Forgettin' B

 ** MICHAEL MCDONALD—I Keen Forgettin' B

- TOTO—Make Believe A
 URIAH HEEP— That's The Way It Is A
 KENNY LOGGINS WITH STEVE PERRY— Don't Fight It
- ROBERT PLANT Burning Down Dne Side X
 PAUL CARRACK I Need You X

Southeast Region

■★ PRIME MOVERS■

JOHN COUGAR—Jack And Diane (Riva/

Mercury)
MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)

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

TOP ADD ONS

SYLVIA-Nobody (RCA) ARETHA FRANKLIN - Jump To It (Arista) KENNY LOGGINS WITH STEVE PERRY—Don't Fight It (Columbia)

BREAKOUTS

FLEETWOOD MAC—Gypsy (Warner Bros.)
OLIVIA NEWTON-JOHN—Heart Attack (MCA) THE WHO-Athena (Warner Bros.)

WKBO-AM-Harrisburg

(Bill Trousdale—MD)

• ROBERTA FLACK—I'm The One A

WGH-AM - Norfolk

- (Bob Canada—MD)

 ★ PAUL McCARTNET—Take It Away 2-1

 ★ THE ALAM PARSOMS PROJECT—Eye In The Sky 7-2

 ★ MICHAEL McDONALD—I Keep Forgettin 10-3

 ★ MICHAEL MARTIN MURPHEY—What's Forever For 8-
- ★ JUICE NEWTON—Break It To Me Gently 17-9

 ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight
- OUIVIA NEWTON-JOHN—Heart Attack

- STLVIA Nobody X

 KANSAS Right Away X

 STEEL BREEZE You Don't Want Me Anymore X

 THE CLOCKS She Looks A Lot Like You X

 THE MOTELS Take The L X

WNVZ-FM - Norfolk

- (Steve Kelly—MD)

 ** MICHAEL McDONALD—I Keep Forgettin' 35-29

 ** KOOL AND THE GANG—Big Fun 42-32

 ** MCRICA—YOU Gan Do Magic 36-30

 ** STEVIE WONDER—Do I Do 29-23

- It

 OUARTERFLASH—Night Shift
 BARRY MANILOW—On Julie B
 REO SPEEDWAGGON—Sweet Time B
 STEEL BREZZE—You Don't Want Me Anymore B
 BILLY SQUIER—Emotions In Molion A
 SHEENA EASTON—Machinery A

WCAU-FM-Philadelphia

- WUAU-F M—P'NIA GEIPNIA

 (Glen Kalina—MD)

 ** MEN AT WORK—Who Can It Be Now 25-13

 ** JOHN COUGAR—Jack And Diane 29-14

 * THE ALAN PARSONS PROJECT—Eye In The Sky 31-21

 * A FLOCK OF SEAGULLS—I Ran 33-22

 * LAURA BRANIGAN—Gloria 36-25

 STEEL BREEZE—You Don't Want Me Anymore

 REO SPEEDWAGON—Sweet Time

 RAMDY MEISNER—Never Been In Love B

 AMERICA—Vou Can Do Marche

- Touch Me B

 QUARTERIASH—Night Shift A

 KOOL AND THE GANG—Big fun A

 JOSIC COTTON—HE Could Be The One A

 THE CAP BAND—You Dropped A Bomb On Me X

 PAUL DAYIS—Love Or Let Me Be Lonely X

 DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going X

■ CHRISTOPHER ATKINS—How Can I Live Without Her

- X
 ROXY MUSIC—Take A Chance With Me X
 MICHAEL McDONALD—I Keep Forgettin' X
 MICHAEL MARTIN MURPHEY—What's Forever For X
 WALTER MURPHY—Themes From E.T. X
 TOTO—Make Believe X
 HUEY LEWIS AND THE MEMS—Workin' For A Livin' X
 BILLY SQUIER—Emotions In Motion X
 MILLE CROSS.
- SANTANA—Hold On X
 TANE CAIN—Holdin' On X
 JUICE NEWTON—Break It To Me Gently X

WIFI-FM-Philadelphia

- (Don Cannon/Yerna McKay-MD)

 ** JOHN COUGAR-Jack And Diane 18-11

 ** THE ALAN PARSONS PROJECT—Eye In The Sky 19-
- 15
 ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 29-
- * JERMANNE JUCKS ON—Let Me I I.CKIE YOUR FANCY 29-18

 * ASIA—ONly Time Will Tell 23-19

 * PAUL DAVIS—Love Or Let Me Be Lonely 28-24

 STEVE WINWOOD—Still In The Game

 A FLOCK OF SEAGULLS—I Ran

 MICHAEL MCDONALD—I Keep Forgettin' B

 KIM CARNES—Voyeur A

 GLENN FREY—The One You Love A

 MICHAELTE LARSON—I Only Want To Be With You X

 DOILE MONEY—Think I'm In Love X

 AMERICA—You Can Do Magic X

 BILLY IDDL—Hot In The City X

 RANDY MEISNER—Never Been In Love X

 SANTANA—Hold Me X

WRVO-FM-Richmond

- (Bill Thomas—MD)

 ★★ JOHN COUGAR—Jack And Diane 18-10

 ★★ TOTO—Make Believe 23-16

 ★ MEN AT WORK—Who Can It Be Now 20-14

 ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna
- Touch Me 22-15

 * JACKSON BROWNE—Somebody's Baby 26-18

 RED SPEEDWAGON—Sweet Time

 JOE JACKSON —Steppin' Out

 KIM CARNES—Voyeur B

- STEEL BREEZE—You Don't Want Me Anymore B
 MISSING PERSONS—Words B
 KENNY LOGGINS WITH STEVE PERRY—Oon't Fight It
- TANE CAIN—Holdin' On X

WPGC-FM-Washington, D.C.

- (Bruce Kelly—MD)

 ** CHICAGO—Hard To Say I'm Sorry 1-1

 ** THE ALAN PARSONS PROJECT—Eye In The Sky 10-
- * JACKSON BROWNE—Somebody's Baby 13-11
 ** THE POINTER SISTERS—American Music 14-12
 ** AMERICA—You Can Do Magic 19-15
 ** FLEETWOOD MAC—Gypsy
 ** BARRY MANILOW—Oh Julie X

WRQX-FM-Washington, D.C.

- (Allen Burns−MD)

 ★★ MELISSA MANCHESTER−You Should Hear How

- She Talks 5-2

 ** JACKSON BROWNE Somebody's Baby 13-10

 ** THE STEW MILLER BAND Abracadabra 2-1

 ** JOHN COUGAR Jack And Diane 14-12

 ** JERMAINE JACKSON Let Me Tickle Your Fancy 17-
- GLENN FREY-The One You Love B

TOTO—Make Believe B RAYYNS—Raised On The Radio B STEEL BREEZE—You Don't Want Me Anymore

- WANS-FM-Anderson-Greenville
- (Rod Metts—MD)

 ** CHICAGO—Hard To Say I'm Sorry 1-1

 ** ASIA—Only Time Will Tell 2-2

 ** JOHN COURAE—Jack And Diane 5-4

 ** CHEAP TRICK—If You Want My Love 7-7

 ** THE ALAM PARSONS PROJECT—Eye in The Sky 11-10
- THE WHO—Athena
 KENNY LOGGINS WITH STEVE PERRY—Don't Fight
- It

 DON HENLEY—Johnny Can't Read A

 URIAH HEEP—That's The Way It Is A

 STEVE WINWOOD—Still In The Game B

 AMERICA—You Can Do Magic B

- STEEL BREZZE-YOU DON'T Want Me Anymor
 A FLOCK OF SEAGULLS-IR PLAN X
 MISSING PERSONS—Words X
 KIM CARNES—Voyeur X
 SHOOTING STAR—Where You Gonna Run X
 KANSAS—Right Away X
 KANSAS—Right Away X

WISE-AM-Asheville

- (John Stevens—MD)

 ★★ THE ALAN PARSONS PROJECT—Eye in The Sky 10-

- ** THE ALAM PARSONS PROJECT—Eye In The Sky 10-6

 ** MCKSON BROWNE—Somebody's Baby 19-11

 ** MEN AT WORN—Who Can It Be Now 14-10

 ** 38 SPECIAL—You Keep Runnin' Away 25-22

 ** AMERICA—You Can Do Magic 28-24

 ** OLIVIA NEWTON-JOHN—Heart Attack

 ** SHEENA EASTON—Machinery

 ** ALABAMA—Close Enough To Perfect A

 ** ABC—Look Of Love A

 ** STEEL BREZZ—You Don't Want Me Anymore B

 ** THE MOTELS—Take The L B

 ** GLENN FREY—The One You Love B

 ** GOL LAND THE CANG—Big Fun A

 ** ROBERT PLANT—Burning Down One Side A

 ** TONI BASILLE—Mickey A

 ** JOSIE COTTON—He Could Be The One A

 ** KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A

 ** AUTHER ENDRON—Bresh It J. AMB Continy.**
- JUICE NEWTON—Break It To Me Gently X LAURA BRANIGAN—Gloria X
- OBERTA FLACK-I'm The One X URIAH HEFT—That's The Way It Is X
 HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
 TAME CANN—HOTION On X
 WALTER MURPHY—Themes From E.T. X
 DOLLY PARTON—I Will Always Love You X

WZGC-FM-Atlanta

- John Young—MD)

 **JOHN COUGRA—Jack And Diane 5-1

 ** PAUL McCARTNEY—Take It Away 12-7

 ** MICHAEL McDonald—I Keep Forgettin 16-11

 **JACKSON BROWNE—Somebody S Baby 17-14

 **SYLVIA—Nobody

- MICHAEL MARTIN MURPHEY—What's Forever For B
 3 SPECIAL—You Keep Runnin' Away B
 A FLOCK OF SEAGULLS—I Ran B
 FLEETWOOD MAC—Gyosy A
 LAURA BRANIGAN—Gloria A
 LAURA BRANIGAN—Gloria A
 OLIVIA NEWTON-JOHN—Heart Attack A
 KOOL AND THE GAMG—Big Fun X
 STEEL BREZE—You Don't Want Me Anymore X
 QUARTERFLASH—Night Shift X

WOXI-AM-Atlanta

- (J.J. Jackson—MD)

 ** SURVIVOR—Eye Of The Tiger (The Theme From

- ** SUNYIVUM--Eye Or The Tiggs 1.1.

 ** JOHN COUGAR—Jack And Diane 2-2

 ** MICHAEL MCDONALD—I Keep Forgettin' 13-9

 ** MICHAEL MARTIN MURPHE"-What's Forever For B

 ** JACKSON BROWNE—Somebody's Baby B

 ** DONNA SUMMER—Love Is In Control (Finger On The
- AMERICA—You Can Do Magic A

WOXI-FM-Atlanta

- (Jeff McCartney—MD)

 ★★ MICHAEL McDONALD—I Keep Forgettin' 16-10

 ★★ A FLOCK OF SEAGULLS—I Ran 30-24
- ★ JOHN COUGAR—Jack And Diane 1·1 ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III)

- 2-2

 * MEN AT WORK—Who Can It Be Now 12-9

 FLETWOOD MAC—Gypsy

 SYLVIA—Nobody

 GLENN FRET—The One You Love B

 MERICA—You Can Do Magic B

 ROXY MUSIC—Take A Chance With Me X

 38 SPECIAL—You Keep Runnin' Away X

WKXX-FM-Birmingham

- ★ JOHN COUGAR—Jack And Diane 10-9
 ★ MELISSA MANCHESTER—You Should Hear How She



NETWORK CKLW-AM DETROIT KATI-AM CASPER KBBK-FM **BOIZE** KBEQ-FM KANSAS CITY KBFM-FM MCALLEN-BROWNSV. TX. KCBN-AM RENO KCNR-FM PORTLAND KCPX-FM SALT LAKE CITY KDVV-FM TOPEKA

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KEZR-FM

KFI -AM LOS ANGELES KFMB-FM SAN DIEGO KFMK-FM NOTZUOH

SAN JOSE

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KFYR-AM BTSMARCK KGGI-FM SAN BERNARDINO KHFI-FM NITZUA KHYT-AM TUCSON

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KOAQ-FM

KPUR-AM

KOTZ-FM

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AMARILLO

AMARTLLO

DENVER

KRLA-AM LOS ANGELES KRLC-AM LEWIZTON KRLY-FM NOTZIJOH KROD-AM EL PASO KRQQ-FM TUCZON KRSP-FM SALT LAKE CITY KRTH-FM LOS ANGELES KSEL-FM LUBBOCK

KSET-FM EL PASO KSFM-FM SACRAMENTO KZKD-FM **SALEM** KDSG-FM SALINA KSLQ-FM ST. LOUIS KZLY-AM SAN LUIS OBISPO

KSTP-FM ST. PAUL KZTT-AM DAVENPORT KTAC-AM TACOMA KTKT-AM TUCZON KUBE-FM SEATTLE KVIL-FM DALLAS KVOL-AM LAFAYETTE

KWLO-AM WATERLOO KYNO-AM FRESNO KYYA-FM BILLINGS KYYX-FM SEATTLE KZFM-FM CORPUS CHRISTI

KZZP-FM MESA WABB-FM MOBILE WACZ-AM BANGOR ALLENTOWN - PA. WAFB-AM DULUTH WAKX-FM WANS-FM ANDERSON WAXY-FM FT. LAUDERDALE

CHARLOTTE MA-ZYAW WAZY-FM LAFAYETTE WBBF-AM ROCHESTER WBBM-AM CHTCAGO WBBQ-FM **AUGUSTA** WBCY-FM CHARLOTTE WBEN-FM **BUFFALO** WBJW-FM ORLANDO LONG ISLAND WBL T-FM

WBSB-FM BALTIMORE **PITTSBURGH** WBZZ-FM WCA0-AM BALTIMORE IJCALI-FM PHILADELPHIA **WCCK-FM** ERIE WCGQ-FM COLUMBUS WCIR-FM BECKLEY WCKZ-FM

WDRC-FM

WDRQ-FM

COCOA BEACH WDGC-FM DURHAM CHARLESTON MCZC-AM WDJX-FM DAYTON WDOQ-FM DAYTONA BEACH

HARTFORD

DETROIT

ALTOONA BALTIMORE MANCHESTER WFFM-FM PITTSBURGH WFLB-AM **FAYETTEVILLE ALBANY** WFLY-FM BATON ROUGE WFMF-FM WFOX-FM GAINESVILLE WFTQ-AM **WORCESTER**

WGBF-AM EVANSVILLE MGCI -FM **CLEVEL AND** NORFOLK WGH -AM WGLF-FM **TALLAHASSEE** WGRD-FM GRAND RAPIDS WGUY-AM BANGOR

KANSAS CITY WHR -AM WHBQ-AM MEMPHIS WHEB-FM PORTSMOUTH WHFM-FM ROCHESTER WHHY-FM MONTGOMERY

MHOT-AM

WHYT-FM

MA-MZIW

WKB0-AM

WKRQ-FM

WNAP-FM

PHILADELPHIA WIFI-FM WIGY-FM BATH {ME} ZIJOPANAIDNI WIKS-FM WINZ-FM MIAMI ASHEVILLE MA-32TH

NMOTZDNUOY

MTAMT

MOZICAM

HARRISBURG

CINCINNATI

INDIANAPOLIS

WIVY-FM **JACKZONVILLE** WJBQ-FM PORTLAND WJDQ-FM MEREDIAN III.IDX-AM "IACK ZON WJXQ-FM JACKSON {MI}

WKBW-AM **BUFFALO** HKCT-FM NEW HAVEN HENDERSON. WKDQ-FM WKEE-FM HUNTINGTON WKFR-FM KALAMAZ00 WKJJ-FM LOUISVILLE WKRG-FM MOBILE

WKTI-FM MILWAUKEE WKTII-FM NEW YORK WKWK-AM WHEELING WKXX-FM BIRMINGHAM SARASOTA WKXY-AM WKZW-FM PEORIA LANCASTER WLAN-FM

MINNEAPOLIS WLOL-FM WLS -AM WLS -FM CHICAGO CHICAGO WLYT-FM CLEVELAND WMC -FM MEMPHTS MMFF-FM FORT WAYNE

WOMP-FM ШОШ -АМ

WPGC-FM WASHINGTON IJPHD-FM BLIFF ALO WPJB-FM **PROVIDENCE** WPR0-FM **PROVIDENCE** WPST-FM TRENTON

WOEN-FM GADSDEN WORK-FM NORFOLK WQUE-FM NEW ORLEANS

OMAHA

WQUT-FM YIID NOZNHOL WQXA-FM YORK WQXI-AM ATLANTA ШØXI-FM ATLANTA

WRBQ-FM TAMPA WRCK-FM UTICA WRKR-FM RACINE WRQK-FM GREENSBORO

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ШКХ-FM NASHVILLE WWWT-FM BINGHMATON WXGT-FM COLUMBUS ШХТІ −FM PARKERSBURG MXKZ-FM BOZTON PITTSBURGH WXKX-FM WXLK-FM ROANOKE

WYOR-FM YORK/HANOVER WYFM-FM YOUNGSTOWN WYKZ-FM GAINSVILLE WYRE-AM ANNAPOLIS WYYS-FM CINCINNATI **ШZAT−FM** HANNAVAZ

MADISON WZGC-FM ATLANTA WZOK-FM ROCKFORD HUNTSVILLE IIJZYP-FM HIZYO-AM FREDERICK

GRAND RAPIDS

WZEE-FM

WZZR-FM

(Rocky Jones—MD)

* CHICAGO—Hard To Say I'm Sorry 1-1

* CROSBY, STILLS AND NASH—Wasted On The Way

(Continued on page 32)

TOP 40/HOT 100 RADIO PANEL KQWB-AM FARG0 **SOUTH BEND** WFBR-AM **WNDU**→FM KNOXVILLE WFEA-AM WOKI-AM BELLAIRE



Continued from page 31

- JACKSON BROWNE—Somebody's Baby 16-11

- SANTAMA—Hold On
 JUICE NEWTON—Break It To Me Gently
 SYLVIA—Nobody A
 TOTO—Make Believe B
 MICHAEL McDOMALD—I Keep Forgettin' B
 PAUL DAVIS—Love Or Let Me Be Lonely X
 WALTER MURPHY—Theme From E.T. X
 LARRY ELGARY AND MIS MANHATTAN SWING
 ORCHESTRA—Hooked On Swing X

WAYS-AM - Charlotte

- (Lou Simon—MD) JOHN COUGAR—Jack And Diane 5-3 MELISSA MANCHESTER—You Should Hear How
- She Talks 12-7

 * THE GAP BAND—You Dropped A Bomb On Me 23-19

 * BARRY MANILOW—Oh Julie 18-16

 * JERMAINE JACKSON—Let Me Tickle Your Fancy 14-

- 12 In Terminary McDan—Len mei Inche Your Valley

 GENN FREY—The One You Love

 ALABAMA—Close Enough To Perfect

 THE WHO—Athena A

 SHEENA EASTON—Machinery A

 MISSING PERSONS—Words X

 TOTO—Make Believe X

 KOOL AND THE CANG—Big Fun X

 MER AT WORK—Who Can II Be Now X

 AMERICA—You Can Do Magic X

 HUEY LEWIS AND THE NEWS—Workin' For A Livin' X

 BILLY JIDOL—Hot In The City X

WSKZ-FM-Chattanooga

- (David Carroll—MD)

 ** ELTON JOHN—Blue Eyes 12-8

 ** MEN AT WORK—Who Can It Be Now 18-14

 ** JOHN COUGAR—Jack And Diane 6-2

 ** MICHAEL MCDOMALD—I Keep Forgettin' 16-12

 ** AMERICA—You Can Do Magic 23-20

 ** ELETWOOD MAC—Gypsy

 ** KENNY LOGGINS WITH STEVE PERRY—Don't Fight
- IT

 STEEL BREEZE—You Don't Want Me Anymore A

 REO SPEEDWAGON—Sweet Time A

 A FLOCK OF SEAGULLS—I Ran X

 TAME CAIN—Holdin' On X

 KANSAS—Right Away X

 ROXY MUSIC—Take A Chance With Me X

 ABC—The Look Of Love A

WDGC-AM - Durham

- (Jon Yan Pett MD)
 ★★ CHICAGO Hard To Say I'm Sorry 1-1
 ★★ MELISSA MANCHESTER You Should Hear How
- She Talks 4·3

 ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8·7

 ★ DONNA SUMMER—Love is in Control (Finger On The
- Ingger) 11-8

 ★ JOAN JETT AND THE BLACKHEARTS—Summertime

- Blues 21-12

 CENN FREY—The One You Love

 REO SPEEDWAGON—Sweet Time

 38 SPECIAL—You Keep Runnin' Away B

 MICARES—Voyeur B

 MICARE MARTIN MURPHEY—What's Forever For A
- LAURA BRANIGAN—Gloria A
 PAUL DAVIS—Love Or Lel Me Be Lonely X
 TANE CAIM—Holdin' On X
 WALTER MURPHY—Themes From E.T. X

WFLB-AM-Fayetteville

- (Larry Canon—MO)

 **ROBERTA FLACK—1'm The One 11-8

 **JOHN COUGAR—Jack And Diane 16-10

 **THE ALAN PARSONS PROJECT—Eye in The Sky 17-11

 **JACKSON BROWNE—Somebody's Baby 27-17

 **STLINA—Nobody 32-24

- WE BEING WE BEING SHIP HE WARMES UP WHERE WE BEING SHEEM A LASTON Machinery A ALABAMA Close Enough To Perfect A EVELTM KIMC—Love Come Down A JOE JACKSON Steppin "Out A KIM CARNES Voyeur B MICHAEL MARTIN MURPHEY What's Forever For B ARETHA FRAMIKLIM Jump To It B ... 33 SPECUAL You Keep Runnin' Away B ... WOLL AND THE GAME Big Fun B ... WALTER MURPHY Theme From E.T. B ... THE CLOCKS—She Looks A Lot Like You D

- WALTER MURPHY—Theme From E.T. B
 'HE CLOCKS—She Looks A Lot Like You D
 A FLOCK OF SEAGULLS—HE ARA X
 STEEL BREEZE—You Don't Want Me Anymore X
 GLEMN FREY—The One You Love X
 DENNY RANDALL AND THE ROCKOPHONIE
 ORCHESTRA—Theme From E.T. X
 ROMNIE MILSAP—HE GOT You X
 'THE DUKES—Mystery Girl X

 THE FOUR FORS—Sad Hearts X
 KANSAS—Play On X

 PAISY—Teach Me Teacher X

WAXY-FM-Ft. Lauderdale

- (Rick Shaw—MD)

 ★★ CHICAGO—Hard To Say I'm Sorry 2-1

 ★★ MELISSA MANCHESTER—You Should Hear How She Talks 3-2

 * CROSBY, STILLS AND MASH—Wasted On The Way 6-
- 4
 THE ALAM PARSONS PROJECT—Eye In The Sky 8-7
 PAUL DAYIS—Love Or Let Me Be Lonely 15-7
 PAUL DAYIS—Lack And Diane
 OLIVIA NEWTON-10HN—Heart Attack
 GLENN FREY—The One You Love A
 LAURA BRANIGAN—Gloria B

- LAUKA BRANTON
 SARTANA—Hold On B
 KENNY LOGGINS AND STEVE PERRY—Don't Fight it B
 JUICE NEWTON—Break it To Me Gently B

WYKS-FM-Gainsville

- (Karl Kaufman—MO)

 ★ 10HM COUGAR—Jack And Diane 10-6

 ★ ASJA—Only Time Will Tell 18-14

 ★ MICHAEL McDOMALD—I Keep Forgettin' 27-17

 * JACKSON BROWNE—Somebody's Baby 28-18

 ◆ AMERICA—You Can Do Magic 33-19

 ◆ REO SPEEDWAGON—Sweet Time

- THE WHO—Athena
 JOAN JETT AND THE BLACKHEARTS—Oo You Wanna

- JOAN JET I AND TO KEEP RUNNIN' AWAY AB

 38 SPECIAL—YOU KEEP RUNNIN' AWAY AB

 KIM CARNES—Voyeur AB

 HUEY LEWIS AND THE NEWS—Workin' For A Livin' AB

 TANE CAIN—Holdin' On AB

 RAYTNS—Raised On The Radio AB

 RAYTNS—Raised On The Radio AB

 RAYTRARER IR.—Let Me Go B

 ABC—The Lexicon Of Love BA

 KANASS—Right Away X

 BE_TAYLOR GROUP—Never Hold Back X

 HAWKS—Steppin' Out X

 DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And
 I'm Telling You I'm Not Going X
- I'm Teiling You I'm Not Going X

 NICOLETTE LARSON—I Only Want To Be With You X

 CLENN FREY—The Dne You Love X

 ROBERT PLANT—Burning Down One Side X

Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK. POP SINGLES-10 Years Ago

- 1. Alone Again (Naturally), Gilbert
- O'Sullivan, MAM
- 2. Long Cool Woman, Hollies, Epic 3. I'm Still In Love With You, Al Green, Hi
- 4. Brandy (You've A Fine Girl), Looking
- 5. Hold Your Head Up, Rod Argent & Chris
- Baby Don't Get Hooked On Me, Mac Davis, Columbia
- Goodbye To Love, Carpenters, A&M
- 8. You Don't Mess Around With Jim, Jim Croce, ABC
- 9. Rock & Roll, Part 2, Gary Glitter, Bell 10. Back Stabbers, O'Jay's, Philadelphia
- POP SINGLES-20 Years Ago
- 1. Sheila, Tommy Roe, ABC-Paramount 2. Loco-Motion, Little Eva, Dimension
- 3. Breaking Up Is Hard To Do, Neil Sedaka, RCA Victor
- 4. You Don't Know Me, Ray Charles, ABC-
- **Paramount** 5. Party Lights, Claudine Clark, Chancellor
- She's Not You, Elvis Presley, RCA Victor
- 7. Things, Bobby Darin, Atco
- 8. Roses Are Red, Bobby Vinton, Epic 9. Vacation, Connie Francis, MGM
- 10. Little Diane, Dion, Laurie

TOP LPs-10 Years Ago

- 1. Chicago V, Columbia
- 2. Honky Chateau, Elton John, Uni
- 3. Big Bambu, Cheech & Chong, Ode
- 4. Never A Dull Moment, Rod Stewart, Mercury 5. School's Out, Alice Cooper, Warner Bros.
- Moods, Neil Diamond, Uni Greatest Hits, Simon & Garfunkel,
- Columbia 8. Live, Carlos Santana & Buddy Miles,
- 9. Trilogy, Emerson, Lake & Palmer,
- 10. Carney, Leon Russell. Shelter

TOP LPs-20 Years Ago

- Modern Sounds In Country & Western
- Music, Ray Charles, ABC-Paramount 2. West Side Story, Sound Track, Columbia
- The Stripper & Other Fun Songs, David Rose & Ork, MGM
- Peter, Paul & Mary, Warner Bros.
- Pot Luck, Elvis Presley, RCA Victor Roses Are Red, Bobby Vinton, Epic
- West Side Story, Original Cast, Columbia
- 8. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence 9. The Music Man, Sound Track, Warner
- 10. Stranger On The Shore, Mr. Acker Bilk,

COUNTRY SINGLES-10 Years Ago

- 1. Woman (Sensuous Woman), Don Gibson,
- 2. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
- 3. When The Snow Is On The Roses, Sonny lames, Columbia
- 4. Here I Am Again, Loretta Lynn, Decca Bless Your Heart, Freddie Hart, Capitol I'm Gonna Knock At Your Door, Billy
- 'Crash" Craddock, Cartwheel 7. The Ceremony, Tammy Wynette & George
- Jones, Epic
- There's A Party, Jody Miller, Epic 9. I Can't Stop Loving You, Conway Twitty,
- 10. If You Touch Me (You've Got To Love Me), Joe Stampley, Dot

SOUL SINGLES-10 Years Ago

- Power Of Love, Joe Simon, Spring Back Stabbers, O'Jays, Philadelphia International
- I'm Still In Love With You, Al Green, Hi Pop That Thang, Isley Brothers, T-Neck
 Lookin' Through The Windows, Jackson
- 5. Motown Good Foot, Part 1, James Brown, Polydor
- Starting All Over Again, Mel & Tim, Stax 8. Everybody Plays The Fool, Main Ingredient, RCA
- 9. This World, Staple Singers, Stax 10. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury

Vox Jox

• Continued from page 20

rozzi, who is handling mornings now, is expected to move to mid days, a slot just vacated by Michael Stevens, who has left the station. Stevens is brother of Pat St. John, midday man on rival WPLJ New York.

Assistant p.d. Joe Krause is working the midday shift now, but he is planning to take himself off the air to concentrate on programming duties when a new morning team is lined up.

A.J. Roberts upped to operations director of KBZT San Diego. He was assistant p.d./acting operations director.... Bud Polacek steps down as general manager of WZGC Atlanta to purchase KTYL-AM-FM

* * *

Labels & Radio

• Continued from page 27

"Record companies are too youthful in their outlook," says consultant Andy Bickel, formerly p.d. of AC WBT in Charlotte. "Al Ham should be thanking them. They're directly responsible for the growth of 'Music Of Your Life.' They have no aware-

ness of the needs of adult listeners." "Or buyers," says Masters. "That adults don't buy records is crazy. Look at mail order figures. Or look at stereo stores. It's obvious these people are into music. They're certainly buying the hardware. Stores are selling a ton of stereos, but you walk into a stereo store and most don't look like record stores. They're appealing to the 25-plus buyer in the way they look and the way they treat the customer. Record stores, on the other hand, are intimidating to adults. To sell adults they've got to look like McDonald's-non-offen-

sive, mass appeal." "The way it stands now," says Gary King of Baton Rouge, "if an adult goes into a record store and looks at the average kid behind the counter, he's out as soon as he's in. The product he wants may be right there, but the merchandising of it kills the sale."

"For a creative industry, there's no real creative thinking going on in the marketing of records," states Louisville's Masters. "Record companies need to analyze their attitude financially. Instead of spending their entire budget on getting a p.d. to add a record at a particular station, they should concentrate on things like creative pricing for new acts. Airplay equals sales is no longer an infallible equation. I'm in no way advocating business decisions on the creative, artistic side. These people need creative freedom, but record companies should at least be making sound business decisions on the business side. And they're

"It's obvious that record companies live on emotion," echoes Jim Wood of KNEW and KSAN in San Francisco. "They buy the station in the market which plays their product. Now if the station that's number one, the station that is a proven product mover, has a very tight list, it will be bypassed on a record buy. That doesn't make sense. Record companies better wake up to the fact that radio program directors do not comprise the biggest group of record buyers. The public does, and they better go out and find out what these

The record industry's perspective on its all-important relationship with radio will be documented in a forthcoming issue of Billboard.

: Orrin McDaniels is Tyler, Tex. named general manager of WWRL New York. He was heading up his own consultancy firm in Washington. ... Dr. Laurence Gregory Jones is the new p.d. of WHRK Memphis, succeeding Ron Olson. Most recently at WGCI Chicago, Jones was an afternoon jock at WHRK and will continue doing that shift Also at WHRK. Herb Kneeland (Herb the K) is named morning

He was at KWAM-FM Memphis.

drive personality, succeeding Olson.

Bob Harlow exits as p.d. of KEZR San Jose to assume group programming duties for Brandon Communications. Operations director Russ Gerber takes over programming Ray St. duties for the station. James is the new p.d. of WNYS Buffalo, succeeding Phil Chordas. St. James was at WCKS Cocoa Beach, Fla. (CK-101).

Robert Lind is named general manager of WEZW Milwaukee, succeeding John Timm, who resigns to purchase an interest in WTTN-AM-FM Watertown, Wis. Lind was sales manager of WINS New York. Howard Stern starts his afternoon drive shift at WNBC New York Monday (30). He was morning drive man at WWDC Washington (DC-101). ... KPPL Denver (K-People) have a new husband and wife morning team, Tim and Ev Kelly. Most recently at WAKY Louisville, the two started working together at WPGC Washington, before moving on to WRKO Boston and KFI Los Angeles. ... Russ King has been named director of advertising and (Continued on page 68)

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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Radio

Out Of The Box

HOT 100/AC

HOUMA, La.—KHOM-FM program-music director Roy Vicknair likes "the nostalgic appeal" of new singles by Frankie Ford ("Growing Pains" on SYC Records) and Anne Murray ("Hey Baby!" on Capitol). "Everyone remembers Frankie's 'Sea Cruise'." says the programmer, "and while we get a lot of regional product that doesn't fit our sound, 'Growing Pains' is just right for our 30-plus demos." The Murray tune, a remake of the Bruce Channel hit, "is upbeat, strictly our bag. As a conservative AC, this is right in our ballpark." Another add he has found acceptable to the station's format is Barry Manilow's "Oh Julie" (Arista). "I can't say it's one of his best, but only our audience knows for sure."

AOR

ODESSA. Tex.—The Who have "really hit home" with their new single, "Athea" (Warner Bros.), says KUFO-FM music director Steve Driscoll, who hears strains of "Listen To The Music" by the Doobie Brothers laced through the track. "If this is their farewell, it's a great way to cap a brilliant career. I think it's one of the best songs they've ever done." Another local favorite is George Thorogood and the Destroyers, and the programmer is plugging the artist's first EMI America single, "Nobody But Me" from the "Bad To The Bone" LP. "He's just the King of the Boogie, a great musician, a natural talent. He does a great job on the Human Beings remake." He also likes a cut from the Michael Stanley Band's self-titled album called "In Between The Lines" (EMI America), which he calls "a very identifiable brand of rock'n'roll."

BLACK/URBAN

NEWARK—"I'm always on the lookout for progressive, accessible funk," notes music director Fred Mills of WNJR, who likes "777-8311" by the Time (Warner Bros.) because it has both teen and adult appeal. He's also excited about two tracks from "The Real Deal" album by the Isley Brothers (T-Neck), the ballad "All In My Lover's Eyes" and "Are You With Me?," which Mills calls "the spunk cut." The broadcaster feels strongly that Evelyn King's voice has improved and digs two songs from her "Get Loose" LP, "Betcha She Don't Love You" and "Back To Love" (RCA). He also likes the title song and the cut "Hard To Get Around" from the BB&Q Band's "All Night Long" album (Capitol).

COUNTRY

NEW YORK—The unpredictability of George Jones is documented on the cut "No Show Jones" from a new album by the singer and Merle Haggard called "A Taste Of Yesterday's Wine" (Epic). and WHN program director Dene Hallam likes it enormously. "Everbody in country music has a nickname, and George knows how to poke fun at himself in a very good-natured way." He enjoys the "patriotic" sound of the Wright Bros.' "Made In The U.S.A." (Warner Bros.) and Larry Gatlin and the Gatlin Brothers Band's "It Sure Feels Like Love" (Columbia), which reminds the program director of the Eagles' "Take It To The Limit." Hallam also predicts that T.G. Sheppard's "War Is Hell (On The Homefront Too)" (Warner Bros.) will become a number one hit. "They ripped off the 'Summer of '42' movie plot and put it into a song about a boy who loses his virginity to a woman whose husband is at war."

LEO SACKS

Format Turntable

KFXM San Bernardino is changing its format from Hot 100 to AC. Craig Powers, consulting p.d., declined to discuss details of the change, but said he would announce them shortly. Powers was p.d. at the station two years ago. He has been working at KIIS Los Angeles and will continue to work there weekends.

WRNG Atlanta has become WCNN in a move from telephone talk to all news carrying the CNN Radio Network. With the change,

the station let go about a dozen staffers, mainly talk show hosts and board operators.

Satellite Music Network has signed WKAE Scottsboro, Ala.; KJBR Josesboro, Ark.; WEIC-FM Charleston, Ill.; and WMPA Aberdeen, Miss. to SMN's satellite-delivered AC StarStation format. SMN also signed up WEIC-AM to the Country Coast to Coast satellite service.

(Continued on page 65)

Meet up with the Billboard Gang at NAB

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Norm Berkowitz Rollye Bornstein Georgina Challis Nancy Erlich Marty Feely Wanda Freeman Doug Hall Mike Harrison Tom Noonan Sally Stanton Robyn Wells Gerry Wood

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Billboard®

Rock Albums & Top Tracks

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			Rock Albums	ŧ.	i i		Top Tracks
This	Last	Veeks On Chart	The second secon	This	Week	Weeks On Chart	ARTIST—Title. Label
	3	6	BILLY SQUIER—Emotions In Motion, Capitol WEEKS AT #1		- 1	5	BILLY SQUIER—Everybody Wants You, WEEKS Capitol
2	1	9	ROBERT PLANT-Pictures At Eleven, Swan Song	2	2	10	EDDIE MONEY—Think I'm In Love, Columbia
3	4	9	FLEETWOOD MAC-Mirage, Warner Bros.	3	9	9	ROBERT PLANT—Burning Down One Side, Swan Song
4	2	19	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	4	12	5	JACKSON BROWNE—Somebody's Baby,
5	5 19	11 2	EDDIE MONEY—No Control Columbia (EP) BAD COMPANY—Rough Diamonds, Swan Song				Asylum (45)
7	6	10	MEN AT WORK—Business As Usual, Columbia	6	NEW E	6	BAD COMPANY—Electricland, Swan Song JUDAS PRIEST—You've Got Another Thing Coming,
8	8	4	STEVE WINWOOD—Talking Back To The Night, Island		3		Columbia
9	9	8	JUDAS PRIEST-Screaming For Vengeance,	7	NEW E	1111	JOHN COUGAR—Jack And Diane, Riva/Mercury, Polygram
10	7	4	Columbia SOUNDTRACK—Fast Times At Ridgemont High,	8	3	17	A FLOCK OF SEAGULLS—I Ran, Arista
			Asylum	9	13	14	.38 SPECIAL—Chain Lightning, A&M
11	10	16	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/ Arista	10	10	12	FLEETWOOD MAC—Hold Me, Warner Bros. FLEETWOOD MAC—Gypsy, Warner Bros.
12	22 12	11	SANTANA—Shango PETE TOWNSHEND—All The Best Cowboys Have	12	11	5	STEVE WINWOOD-Still In The Game, Island
			Chinese Eyes, Atco	13	15	14	THE CLASH-Should Stay Or Should Go?, Epic
14	38	2	DON HENLEY—I Can't Stand Still, Asylum THE WHO—Athena, Warner Bros. (12 inch)	14	7	14	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
16	11	7	SPYS—Spys, EM1/America	15	29	9	ROBERT PLANT-Worse Than Detroit, Swan Song
17	17 18	18	URIAH HEEP—Aboming, Mercury	16	48	7	EDDIE MONEY—Shakin', Columbia
19	14	11	REO SPEEDWAGON-Good Trouble, Epic	17	NEW E	rtty	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia
20	13	9	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	18	23	19	JOHN COUGAR—Hurts So Good, Riva/Mercury
21	37	2	KENNY LOGGINS & STEVE PERRY—Don't Fight It, Columbia (45)	19	6	13	(Polygram) GENESIS—Paperlate, Atlantic
22	16.	12	GENESIS—Three Sides Live, Atlantic	20	16	12	JOHN WAITE-Change, Chrysalis
23	24	12	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	21	21	8	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
24	25	14	THE CLASH-Combat Rock, Epic	22	25	3	SAMMY HAGAR-Fast Times At Ridgemont High,
25	40	2	JOHNNY VAN ZANT BAND—Last Of The Wild Ones, Polydor	23	24	19	Full Moon/Asylum ASIA—Only Time Will Tell, Geffen
26	29	5	GEORGE THOROGOOD—Bad To The Bone, EMI-	24	17	10	CROSBY, STILLS AND NASH-Wasted On The Way,
27	26	13	MARSHALL CRENSHAW—Marshall Crenshaw,	25	20	,,	Atlantic
28	27	12	Warner Bros. JOHN WAITE—Ignition, Chrysalis	25	26	11	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
29	34	5	JON ANDERSON-Animation, Atlantic	26	19	9	REO SPEEDWAGON—Stillness Of The Night, Epic
30	39	3	RUSH-New World Man, Mercury (12 inch) JOAN JETT AND THE BLACKHEARTS-Do You	27	43	6	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (A&M)
			Wanna Touch Me?, Boardwalk (12 inch)	28	45	4	URIAH HEEP-That's The Way It Is, Mercury
32	20	23	ASIA—Asia, Geffen GLENN FREY—No Fun Aloud, Elektra/Asylum	29 30	42	14	THE STEVE MILLER BAND—Abracadabra, Capitol
34	30	10	THE GO-GO'S—Vacation, I.R.S.	31	18	11	APRIL WINE—Enough Is Enough, Capitol
35	31	9	APRIL WINE—Power Play, Capitol NAZARETH—2 X S, A&M	32	28	10	DAVID JOHANSEN—Animals Medley, Blue Sky
37	42	3	RANDY MEISNER-Never Been In Love, Epic (12 inch)	33	44	5	SPYS—Don't Run My Life, EMI-America
38	32	6	TORONTO-Get It On Credit, Network	34	49 30	3 2	JOSIE COTTON—He Could Be The One, Elektra SANTANA—Nowhere To Run, Columbia
39	15	13 20	SURVIVOR—Eye Of The Tiger, Scotti Bros. THE MOTELS—All Four One. Capitol	36		IIII	THE WHO-Athena, Warner Bros.
41	45	23	SCORPIONS—Blackout, Mercury	37	52	15	
42 43	23 33	7	SHOOTING STAR-III Wishes, Virgin/Epic AXE-Offering, Atco	38	14 34	12	GLENN FREY—Party Town, Elektra/Asylum THE GO-GO'S—Vacation, I.R.S.
44	49	3	STRAY CATS—Built For Speed, EMI-America	40	39	7	PETE TOWNSHEND—Stardom In Action, Atco
45	43 35	14	WARREN ZEVON—The Envoy, Asylum THE STEVE MILLER BAND—Abracadabra, Capitol	41	40	4	BURAN DURAN-Hungry Like The Wolf, Capitol
47	44	3	PAUL CARRACK—Suburban Voodoo, Epic	43		ENTIRY	STEVE WINWOOD—Valerie, Island MICHAEL STANLEY BAND—In Between The Lines.
48	41	2	THE LORDS OF THE NEW CHURCH—Open Your	-		ENTERY	EMI-America
			Eyes, I.R.S. (12 inch)	44	27 20	12	REO SPEEDWAGON—Keep The Fire Burning, Epic ROBERT PLANT—Pledge Pin, Swan Song
50	50	2	JOE JACKSON—Night And Day. A&M	46	47	4	805—Young Boys, RCA
			Top Adds	47	35	2	JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me, Boardwalk
			Top Adds	48	36	2	SANTANA—Hold On, Columbia
1	THE	WHO-	-Athena, Warner Bros. (12 inch)	49	32	5	BILLY SQUIER-Emotions In Motion, Capitol
2	RUS	H-Ne	w World Man, Mercury (12 inch)	50 52	22 33	4	JOURNEY—Only Solutions, Columbia
3	STE	EL BRI	EEZE-Steel Breeze, RCA	52	51	18	TORONTO—Your Daddy Don't Know, Network KANSAS—Play The Game Tonight, Kirshner (Epic)
4	DOI	HEN!	LEY—I Can't Stand Still, Asylum	53	54	14	THE SHERBS—We Ride Tonight, Atco
5	TAN	E CAII	N-Tane Cain, RCA	54	56	10	PETE TOWNSHEND—Face Dances II, Atch
6	1		FHRALL—Hughes/Thrall, Boulevard/CBS	55 56	37	8	NAZARETH-Love Leads To Madness, A&M JOAN JETT AND THE BLACKHEARTS-Summertime
7		inch)	OGGINS AND STEVE PERRY—Don't Fight, Columbia				Blues, Boardwalk
8	1	•	-Shuttered Room, MCA	57	46	4	GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch)
9			YD-When The Tigers Broke Free, Harvest (12 inch)	58	58	3	HAIRCUT ONE HUNDRED—Favourite Shirts, Arista
10	JOH	INNY V	AN ZANT BAND-Last Of The Wild Ones, Polydor	59	59	19	THE MOTELS—Only The Lonely, Capitol

60 60 4 ROXY MUSIC-Avalon, Warner Bros.

Bill board TT

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CHYE.	Artist-TITLE-Label	THIS WEEK	Artist-TITLE-Label	MKS. O CHAR TAST WEEK	Artist-TITLE-Label	
™ ≅ ≋ :	FLEETWOOD MAC WEEKS Mirage Marrier Bros	39 7	KENNY ROGERS Love Will Turn You Around Libery LO 51124	9 62	BILLY IDOL Billy Idol Griyasis CHR 1377 IND	
11	NEA DR The Tiger	37 37 10		82 8		
18		46 10	STRAY CATS Built For Speed EMI-America ST-17070 CAP	127 2	% 0000 °	
23	KINA/MERCUTY KVL./301 (Polygram) PUL ASIA ASia	42 26	ALABAMA Mountain Music RCA AFI 1-4229 RCA	5 87 5	EMI-America St. 17076 CAP URIAH HEEP Abomings	
00	ERT PLANT LIFES AT ELEVEN	-	CHEAP TRICK One On One Epic 38021 CBS	75 50 18	Mercury SRM 1 4057 (Polygram) P01 VAN HALEN Diver Down	
	Swan Song 55 8512 (Atlantic) WEA THE STEVE MILLER BAND Abracadabra	4 8	JOE JACKSON Night And Day A&M SP 4906 RCA	8 9/ 9/	Warner Bros. BSK 3677 WEA	
σ	Capitol ST 12216 CAP REO SPEEDWAGON Good Tourish	42 32 11	GLENN FREY NO Fun Aloud Elektra E1-60129 WEA	4 11	Under The big Black Sun Elektra E1:60150 NICOLETTE LARSON	
∞	Epic FE 38100 CROSBY, STILLS AND NASH	43 43 23	QN	X	All Dressed Up And No Place To Go Warner Bros. BSK 3678 WEA	-
4	Daylight Again Atlantic SD 19360 THE GO GO'S	44 21 11	ONES	7.8 101 4	SOFT CELL Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.) WEA	-
11	Vacation I.R.S. SP 70031 (A&M) RCA GENESIS	65 2	(Atlantic) WEA MICHAEL MCDONALD If That's What It Takes	114 3	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	
16	I hree Sides Live Atlantic SD 2-2000 ORIGINAL CAST	46 29 20	Warner Bros. 23703 WEA 1010 Toto IV	80 68 24	SCORPIONS Blackout Mercury SRM-1-4039 POL	
=	Dreamgirls Geffen GHSP 2007 (Warner Bros.) WEA CHICAGO	47 47 28	FC 37728 MAN LEAGUE	4 96		
20	Chicago 16 Full Moon/Warner Bros. 1-23689 WEA BILLY SQUIER Francisco I of Marine	588	A&M Vingin SP 6 4892 RCA STEPHANIE MILLS Tantalizing Hot Caching Net 756 (Polyuram) POI	88 \$2	& 0	
43	Capitol ST 12217 Capitol ST 12217 CAP LOVERBOY	53 17		83 83 19	PATRICE RUSHEN Straight From The Heart Elekta Et 60015	
6	88	50 23 13	Late To Witch 38066 (CBS)	84 84 24	Me	
13	51130 D 1 IV ence TE-1-3001	51 51 8		62	PARKER JR. Other Woman AL 9590	
12	THE ALAN PARSONS PROJECT Eye In The Sky Ansia AL 9399		Special Forces A&M SF 4888 JUICE NEWTON	87 89 43	Offering Atlantic SD 38-148 THE J. GEILS BAND	100
100		100	1111111 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1		

Radio

Radio Specials_

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

Aug. 30, Greatest Live Albums Revisited, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 30, Larry Elgart, Music Makers. Nar-

wood, one hour.

Aug. 30, T.G. Sheppard, Country Closeup, Narwood, one hour.

Sept. 1-15, Jim Morrison: 3 Hours Of Magic, BBC Rock'Radio, London Wavelength, three

Sept. 3-5. Fleetwood Mac part one. Off The Record, Westwood One, one hour.

Sept. 3-5. Donna Summer part one, Special Edition, Westwood One, one hour.

Sept. 3-5, Johnny Paycheck, Live From Gilley's. Westwood One, one hour

Sept. 3-5, Pat Benatar, In Concert, Westwood One, one hour.

Sept. 3-5, Rock Year 1970, The Rock Years: Portrait Of An Era, Westwood One, one hour. Sept. 3-5, Roger Miller, Weekly Country Mu

sic Countdown, United Stations, three hours Sept. 3-6, Foreigner, AC/DC, Asia, Paul McCartney, Ozzy Osbourne, Billy Squier, John

Cougar, Jethro Tull, Robert Plant, Rolling Stones, Source Summer Special, NBC, two

Sept. 3-6. Special Tribute: Elvis Presley, Dick Clark's Rock Roll & Remember, United Stations,

Sept. 3-6, Iron Maiden, the Source, NBC, one

Sept. 3-6, 48-Hour Continuous History Of Rock And Roll Weekend, Rolling Stone Produc-

Sept. 4, Air Supply, On Stage Tonight, CBS

RadioRadio, 90 minutes.
Sept. 4, Ed Bruce, Bellamy Brothers, Earl Thomas Conley, David Frizzell, Country Report Countdown, Weedeck Radio Network, four

Sept. 4, Various artists, Supergroups In Concert, ABC Rock Radio, two hours.

Sept. 4-5, Sam & Dave, William Shatner, the Monkees, Soundtrack Of The 60s, Watermark,

Sept. 5. Superfest: Ouincy Jones & Friends. Budweiser Concert Hour, Westwood One, one

Sept. 5. Aldo Nova, Prism, Best of the Biscuit. ABC Rock Radio, one hour. Sept. 5. Todd Rundgren, BBC Rock Hour

London Wavelength, one hour. Sept. 6, Margaret Whiting, Music Makers,

Narwood, one hour, Sept. 6, Gail Davies, Country Closeup, Nar-

wood, one hour Sept. 6, Rock Books, Continuous History Of

Rock And Roll, Rolling Stone Productions. Sept. 10-12, Fleetwood Mac, part two. Off The Record, Westwod One, one hour

Sept. 10-12, Lee Greenwood, Live From Gilley's, Westwood One, one hour.

Sept. 10-12, Donna Summer part two. Special Edition, Westwood One, one hour. Sept. 10-12, Rock Year 1971, The Rock

Years: Portrait Of An Era, Westwood One, one

Sept. 10-12, Van Halen, the Source, NBC, two

Sept. 10-12, Brenda Lee, Weekly Country Music Countdown, United Stations, three hours. Sept. 10-12, the **Monkees,** Dick Clark's Rock Roll & Remember, United Stations, four hours

Sept. 11-12. John Entwhistle, Henry Kiltz, Peter, Paul & Mary, Soundtrack Of The 60s, Water mark, three hours

Sept. 12, David Johansen, Paul Carrack with Nick Lowe, BBC Rock Hour, London Wavelength,

Sept. 12, Jon Anderson, King Biscuit Flower Hour, ABC Rock Radio, one hour, Sept. 13, Les Brown, Music Makers, Nar

wood, one hour Sept. 13, Roy Clark, Country Closeup, Nar

wood, one hour Sept. 13, Great Bass, Continuous History Of

Rock And Roll, Rolling Stone Productions, one Sept. 17-18, Source Music Magazine, NBC. Sept. 17-19, Joe Walsh, the Source, 90-min

National Programming **ABC Helps Sell Who Tickets**

A live press conference by a major touring group carried by a radio network may be just the way to boost ticket sales for the tour.

At least that was the experience of the Who, who announced their upcoming tour-perhaps their last-at an Aug. 21 press conference carried by ABC's Rock Radio Network. The result: 67,000 tickets were sold within five hours for Shea Stadium and a second show was added. Similar sales boosts were noted in other venues around the country

DIR Broadcasting personality Lisa Robinson hosted the press conference, which lasted for three minutes and was carried by 1.800 Rock Radio affiliates. DIR produced the program. The hookup also included ABC's WPLI New York and KLOS Los Angeles.

Format Panels At NAB

• Continued from page 20

the two industries were alike at one time and that "they have to make a joint commitment to each other once again because one can't be profitable without the other. Music is the key to AOR, and the labels haven't been aggressive with new talent. You can't play Led Zeppelin forever.

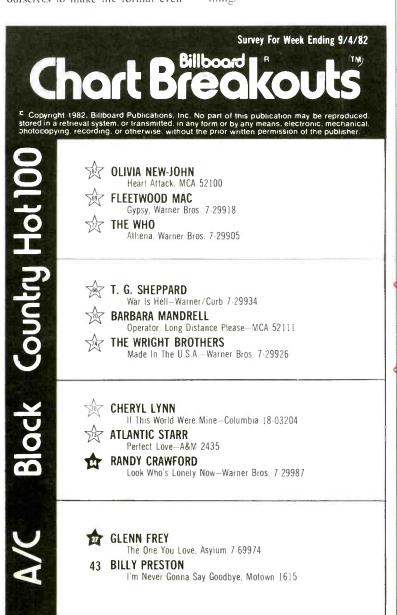
Sebastian insists that the relationship between the record and radio industries has always been separate. "The goals were always differentselling records versus winning listeners. One of the problems we have today is that we don't have any leaders taking us in new and exciting musical directions. And the more mediocre product the labels release, the more we're going to rely on music of

AOR programmers, he continues, "have to be more bullish and positive about what the format does and can do. We need to believe more in ourselves to make the format even

stronger in ratings and revenues. There's been too much of a diatribe against the format by critics and press, simply because they're out of touch with the masses.

Pollack says that he sees a turnaround in the fortunes of record manufacturers and hopes the conference will affirm his belief. "Stations are looking to evaluate their jock presentation or the balance of old and new music in their libraries. in addition to the impact home taping and video games are having on album and concert ticket sales." he explains. I'm hearing more and more new music as I travel across the country, and to me, that's a positive sign. We may not see the monster sellers of years ago, so it means adjusting to midrange bands with modest sales potential."

KFI Los Ángeles air personality Bobby Rich concludes: "You rarely learn anything new at these conferences, but you're always reminded of something old. And since radio goes in cycles, that's not such a bad



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



Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).

★ Stars are awarded to other products demonstrating significant gains.

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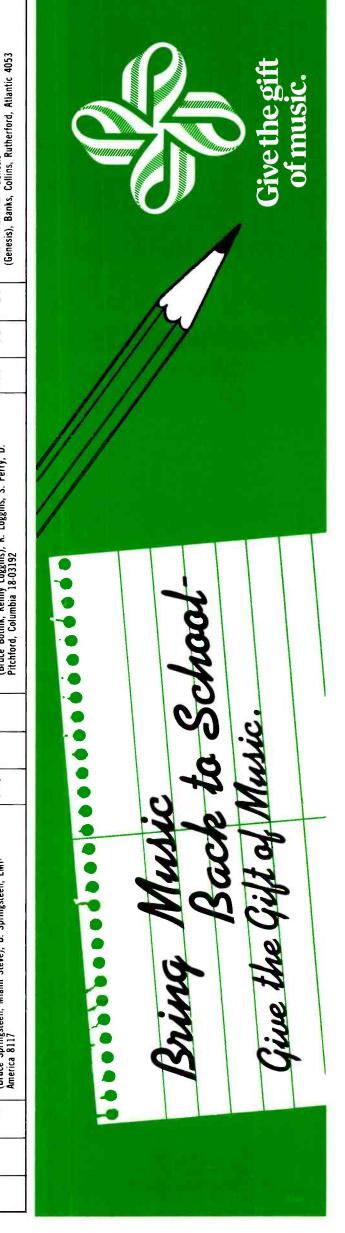
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- 1						The state of the s				a by triangle).	
WKS. ON CHART		TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	MEEK	LAST	WKS. OH CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	MEEK	WKS. ON	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
15		ABRACADABRA—The Steve Miller Rand Rand	134	41	∞	VALLEY GIRL—Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa,	AND THE STATE OF T	RRENE ENTRY	A	HEART ATTACK—Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	
		(Stere Miller, Gary Mallaber), S. Miller, Capitol 5126	₹ <u>\$</u>	39	9	Barking Pumpkin 4W9-03069 (CBS) NEVER BEEN IN LOVE—Randy Meisner	89	27	20	LET IT WHIP—Dazz Band (Reggie Andrews), R. Andrews, N. Chancler, Motown 1609	
14		EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Suliivan), F. Suliivan, J. Peterik.	36	98	6	(Mike Flicker), C. Bicknardf; Epic 14-03032 SOMEDAY, SOMEWAY—Marshall Crenshaw (Richard Gotteher, Marshall Crenshaw), M. Crenshaw, Warner Ros 7,29044	\\$\frac{1}{2}\rightarrow\frac{1}{2}\rightarr	NEW ECTTRY	Î Î	GYPSY—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), S. Nicks; Warner Bros. 7-29918	
14		Scotti Bros. 5-02912 (Epic) HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster,		43	6	I RAN—A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102		83	က	UP WHERE WE BELONG—Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitssche, W. Jennings, B. Sainte-Marie.	
12	•	HOLD ME—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood	88 <		∞ 0	LET ME GO—Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695	71	71	5	Island 7-99996 (Atlantic) HOW CAN I LIVE	
13	~~	Mac), C. McVie, R. Patton, Warner Bros. 7-29966 EVEN THE NIGHTS ARE BETTER—Air Supply	**X	44	5	GLUKIALaura Branigan (Jack White, Greg Mathilson), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	Ş	i		WITHOUT HER—Christopher Atkins (Terry Britton), T. Britton, S. Shifrin; Polydor 2210	
16		YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU LAND THE TALKS ABOUT YOU LAND THE TALKS	40	40	જો	LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters,	7.5	74	4	IN THE DRIVERS SEAT—John Schneider (Tony Scotti, John D'Andrea), J. Harrington, J. Penning, Scotti Bros. 5-03062 (Epic)	
20	0	HURTS SO GOOD—John cougar		47	5	MAKE BELIEVE—Toto (Toto), D. Paich; Columbia 18-03143	包	78	3	RIGHT AWAY—Kansas (Kansas (Kansas K. Scott), J. Elefante, D. Elefante, Kirshner 5-	
10		(John Cougar Melencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram) VACATION—The Go-Go's (Richard Gattehrer) K Valentine C Caffey I Windlin 18 S	\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	5	4	YOU DROPPED A BOMB ON ME—The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total	4	08	c	USOG4 (Epic) HE COULD BE THE ONE—Josie Cotton (Bobby & Larson Paine), B&L Paine, Elektra 47481	
====	_	WASTED ON THE WAY—Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky),	包	45	7	Experience 8203 (Polygram) I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton, Atlantic 4068	a 🔆	81	2 3	STEPPIN' OUT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428 LOVE COME DOWN—Evelyn King	
6	_	TAKE IT AWAY—Paul McCartney (George Martin), P. McCartney, Columbia 18:03018	N N	49	4	WORKIN' FOR A LIVIN' Huev Lewis and The News		NEW ENTRY	L	(Morris Brown), Kashif, RCA 13273 ATHENA—The Who	_
	7	JACK AND DIANE—John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp;			((Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630	\ \\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\	68	2	(Glyn Johns), P. Townshend; Warner Bros. 7-29905 NOBODY — Sylvia	
1	_	LOVE IS IN CONTROL—Donna Summer (Quincy Jones, M. Ross, R. Temperton, Geffen 7-2008)	N CO	20 84	<u>∞</u>	UH JULIL—Barry Manilow (B. Manilow), S. Stevens; Arista 0698 SHOULD I STAY OR SHOULD		MEW ENTRY	A	(1. Collins), K. Fleming, D. Morgan, RCA 13223 MACHINERY—Sheena Easton (Christopher Neil), J. Downes; EMI-America 8131	
9	10	LEGACE WALLE TURN YOU ABOUND	1			1 GO —The Clash (The Clash), The Clash, Epic 14-036 96	包	98	2	SHE LOOKS A LOT LIKE YOU—The Clocks (Mike Flicker), S. Swaim, Boulevard 5-03075 (Epic)	
		(Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	₹ V	2 23	m (ᄪᇀᅜ	81	79	2	YOUR DADDY DON'T KNOW—Toronto (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986	
10	_	EYE IN THE SKY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696	1	25	0 4	(Walter Murphy), J. Williams; MCA 52099	82	82	4	(Elektra) DON'T RUN MY LIFE—Spys	
ת	1	WHO CAN II BE NOW! — Men At Work r (Peter-Wiclan), C. Hay, Columbia 18-02888	7.53	3	,	(Chips Moman), M. Curtis, P. Delanoe, B. Becaud; Columbia	*		1	(Neil Kernon), Spys, EMI-America 8124	

WILCILL T — Ioni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Chrysalis 2638	SAD HEARTS—The Four Tops	(D. Woltert), Blatte, Gottlieb, Casablanca 2353 (Polygram) TAKE THE I - The Market	(Val Garay), Jourard, Davis, Carter; Capitol 5149	TAINTED LOVE—Soft Celi	(Mike Indine), E.C. CODO, SITE 43633 (Warner Bros.)	(Martin Rushent & The Human League), Callis, Oakey,	Wright, A&M/Virgin 239/	AIN'I NOIHIN' LINE IME KEAL IMING/ YOII'RE AII I NFED TO	GET BY—chris christian	(Bob Gaudio), N. Ashford, V. Simpson, Boardwalk 7-11-149	CLOSE ENOUGH TO PERFECT—Alabama	(narold Shedo, Alabama Strings), L. Cnambers, KCA 13294	(Nict Long) B Carrack	(Mich Lowe), F. Caliach, M. Lowe, M. Bellioni, Epic 14:	CALLING ALL GIRLS—Ones	(Queen, Mack), R. Taylor, Elektra 7-69981	WORDS—Missing Persons	(Ken Scott), Bozzio, Cuccurullo, Capitol 9773	I REALLY DON'T NEED NO	LIGHT—Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M, 2410	SHE GOT THE GOLDMINE—Jorn Bood	(Rick Hall), T. DuBois, RCA 13268	HOT FUN IN THE SUMMERTIME—Dayton	(R.P. Harris Jr.), S. Stewart; Liberty 1468	(Bat Sorrout) N Howard Arists 0672	(bou sargealit), in. neywalu, Alista Ootz	(Mack. Billy). B. Squier: Capitol 5135		COMINIC—Foreigner (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones;	Atlantic 4072	IF IME LUVE FIIS WEAK II—Lestie Pearl (L. Pearl), L. Pearl, P. Redrow, RCA 13235	PAPERLATE—Genesis	(Genesis), Banks, Collins, Rutherford, Atlantic 4053
THE VET) 2			34	76 6			7					MEW ENTRY		9	1	10	1	5 14		7 7		8		/I 0	1	0	ď			10	1 14	
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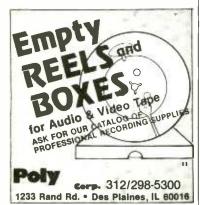
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General News

RKO/Nederlander Has The Blues Videotapes Two All-Star Concert Revues In Chicago

By MOIRA McCORMICK

CHICAGO - RKO/Nederlander Productions continues its foray into taped concerts with "The Blues: Living And Legend," a package of two in-concert revues shot at Chicago's Stages Music Hall Aug. 11 and 12

RKO/Nederlander develops and produces programming for pay television and other video markets worldwide. Currently considered the country's largest packager of live talent for the stage. RKO's production of the stage. tions have been mainly theatrical/ variety until recently.

The company's musical productions include "Bobby Vinton In Las Vegas." "Neil Sedaka In Concert." and "To Basic With Love." a tribute to Count Basic featuring Stevie Wonder, Lena Horne, and Dionne Warwick, "The Blues: Living And Legend" spotlights veteran blues artists Willie Dixon, Otis Blackwell, and Jimmy Witherspoon, as well as "legends-in-the-making" Albert Collins, Son Seals, and Koko Tay-

lor.

"As music is getting more and more on tv, and tv is realizing the dollar value of music and how im-

portant it is to their target audience, they're looking to expose music in a meaningful manner." says Niles Sie-RKO/Nederlander executive producer of the program. "We give them a dollar vehicle, which is a good, exciting, informative pro-

RKO/Nederlander has "an aggressive commitment to the arts, says Siegel. "We're not like network television-we want to entertain but innovate, by capturing classic artists. by committing important things to

"Blues" is considered to be one of RKO's more important projects.

There is a resurgence in the demand for blues," says co-producer Ned Monell.

Adds Ron Tanet, executive vice president of Television Theatre Co., technical producers of this and other RKO programs. "No one's taken advantage of current technology to put these legendary musicians on tape. This is an historical document.'

The project was born last May when Monell and producer Michael Millius caught Koko Taylor live at Tramps in New York. Thrilled by the Chicago-based Alligator Records artist's performance, Millius and Monell passed on the excitement to Siegel, along with a proposal for an entire program dedicated to the blues.

Millius, director of creative affairs at MCA Music and a longtime blues fan, selected the talent. "We went for

(Continued on page 55)

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AVAILABLE NOW-AMAZING NEW MAN-UAL HOW TO GET THAT RECORDING CON TRACT' write: STARMAKER, Suite 215, 9903 Santa Monica Boulevard, Beverly Hills, CA 90212.

DEADLINES FOR FUTURE ISSUES

SEPT. 11th ISSUE-AUG. 30th SEPT. 18th ISSUE—SEPT. 3rd 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

New LP/Tape Releases

Billboard photo by Alan Silfen

Continued from page 19

GROUP VETS—Former Eagle Joe Walsh works with Lionel Richie on a track

for Richie's first LP apart from the Commodores, set for release Oct. 1. The pair were cutting at A&M Studios in L.A.

> YSAYE, EUGENE Six Sonatas For Unaccompanied Violin

CLASSICAL COLLECTIONS

The Romantic Horn Vol. II, Works By Schumann, Schoeck, Von Weber LP Arabesque 8092 ... \$7 CA 9002 CALLIOPE DANCES A Renaissance Revel LP Nonesuch 1-79039 CA 4-79039

LIMA, ARTHUR, see Joao Carlos Martins

MARTINS, JOAO CARLOS, & ARTHUR

Bach Meets Chopin:—Preludes LP Arabesque 8132-2 (2)...... CA 9132-2 NEW YORK TRUMPET ENSEMBLE Art Of The Trumpet LP Vox Cum Laude D-VOL 9015

ODETTE, PAUL Venetian Lute Music LP Arabesque 8131 CA 9131 PAVAROTTI, LUCIANO Yes, Giorgio (Soundtrack)
(See listing under Theatre / Films / TV)

Your State of the Francisco of the Franc

SPOKEN WORD

ARTHUR CLARKE'S 2010: ODYSSEY Arthur C. Clarke
LP Caedmon TC1709
CA CP1709 DAVID COPPERFIELD
Roger Rees
LP Caedmon TC1706
CA CDL51706

DEATH IN VENICE
Jose Ferrer
LP Caedmon TC2090 (2)
CA CDL52090 DEVIL & DANIEL WEBSTER Pat Hingle LP Caedmon TC1591. CA CDL51591....... FOUNDATION'S EDGE Isaac Asimov LP Caedmon TC1710. CA CP1710.....

MEN OF IRON lan Richardson LP Caedmon TC1704.

NO MAN'S LAND Sir John Gielgud, Sir Ralph Richardson LP Caedmon TRS369 (2) \$17.9 CA CDL5369 \$17.9 THREE MEN IN A BOAT George Rose LP Caedmon TC1711. CA CDL51711.....

CHILDREN'S

INSIDE-OUT

Slim Goodbody LP Caedmon TC1712 CA CP1712 MI CASA ES SU CASA Michele Valeri LP Caedmon TC 1708. CA CP 1708 THE PHANTOM TOLLBOOTH LP Caedmon TC1703... CA CP1703.... SING CHILDREN SING: SONGS OF ITALY (Unicef series) LP Caedmon TC1697 CA CDL51697 THE TALE OF THE SHINING PRINCESS Lilliah Gish LP Caedmon TC1707:. CA CP1707.... WINNIE THE POOH & KANGA & ROO Carol Channing LP Caedmon TC 1685. CA CP 1685.....

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.

Video

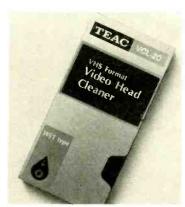
New Products



PRODUCERS' COMPONENTS—Recoton of Long Island City, N.Y. offers the "Producer Series" of video improvement accessories including stabilizers, enhancers, RF converters, stereo sound simulator and combination units.



BETA TO BETA-Video Take-Out of N. Hollywood, Calif. offers video cables for dubbing from either format VCR to VCR. Price is \$8.95.



LIQUID CLEANER - TEAC has added the VCL-20 VHS head cleaner, \$19.95. With a liquid cleaning system, it's designed to eliminate oxide deposits.

Return Problems Minimal On MGM/UA Vid Rentals

NEW YORK-When studio-run rental-only plans went into effect, many expressed doubts that all cassettes would be returned to the studio at the end of the rental period. But according to Bill Gallagher, vice president marketing for MGM/UA, all product has been coming back.
"Our experience to date has been

that we announce a title, take orders on it, and offer our dealers a 120-day window before the picture is shown anywhere else other than theatrical.

Our first release under the First Run Home Video Theater' program was 'Tarzan The Ape Man.' That title has now been recalled to be released as a sale cassette, and 97% have come back to us," relates Gallagher. "Tarzan The Ape Man" is now being widely shown on cable television.

Where's the other 3% of the "First Run" rental-only red cassettes? "Video stores in Florida, Texas and California serve a big market of people who buy cassettes from the South American market. We think that 3% is out of the country."

MGM/UA's experience with "S.O.B.," its second rental-only title, was a bit different. Just before the three-month rental period ended, MGM and CBS parted company, and the rights to "S.O.B." reverted to

"When we recalled the red versions of 'Tarzan,' we rewrote orders for sale copies. We couldn't do that with 'S.O.B.' because it wasn't ours any more," says Gallagher. The problem was compounded when CBS/Fox decided not to release "S.O.B." as a sale cassette and dealers refused to return their tapes.

"We had found that dealers who had been renting 'Tarzan' bought three sale copies when it went out of the rental mode," Gallagher says. We took orders for 14,000 cassettes. When we told this to Fox, they decided to release 'S.O.B.' for sale and we got our red cassettes back.'

VIA LOCAL DEALERS

Video Aid Offers Extended Service

NEW YORK-The same people who brought you extended service contracts for new and used cars are now applying the same concept to the home video market. Video Aid Corp. of Middletown, N.Y. sells video service contracts through authorized local video retailers who set their own prices.

Just as Fleet Aid provided service for automobiles, Video Aid allows purchasers of home video equipment to extend their labor and parts warranties two years after the manufacturer's coverage ends. So far, Video Aid has signed up between 300 and 400 dealers in 28 states, and expects to have all 50 states covered

As an example of a typical contract, two-year labor and parts coverage for a VCR would have a list price of \$159.50. The typical manufacturer warranty, says Video Aid national sales manager Joel Jaye, covers only three months labor and one year parts; the company picks up after that.

Equipment covered includes VCRs, videodisk players, video cameras, television sets and projection

Swiss Clubs Getting Music Clips CBS, EMI, PolyGram In Joint Marketing Venture

By PIERRE HAESLER

ZURICH-Video Promo, the combined marketing venture set up by CBS, EMI and PolyGram here, is now supplying its compilation music video films to Swiss video clubs seeking suitable material.

The formation of the combined venture followed queries from nightclubs that had invested up to \$50,000 in video systems, but had no access to appropriate music pro-

EMI's Teddy Meier, who originated the Video Promo idea, says, "The 'videotheques' suddenly realized that the local market was unable to supply video programs for disco entertainment and had to copy music shows off-air. This proved neither popular, nor strictly legal.'

Setting up the new service took some time, as the record companies were unable to supply suitable videocassettes on the spot. But within weeks of launching the new service, the number of discos interested rose to 35, and with around 300 major nightclubs in the territory, the list of subscribers is steadily increasing.

Andy Knecht from CBS says the new service is proving an exciting promotional tool for dance music. 'As our 60-minute programs concentrate specifically on the artist and the song-as opposed to, say, the record sleeve or record company it-self—we believe a particularly strong impression is made on the viewer The recent success of bands like Quick and Men At Work is at least partly due to the effectiveness of such disco video promotion."

Some 15 promo clips are included on every compilation cassette, each separated with an intermission to allow disk jockeys maximum flexibility for presentation.

The three companies involved re-

ceive a wide variety of excellent video material from their affiliate companies abroad. Says Meier, The numerous video clips at our disposal allow for very inexpensive production costs on our disco pro-

'We've also introduced a return system whereby discos receive a new tape on returning the old one. Eighty percent of the cassettes used are copied on U-matic, which is the most popular disco video system in Switzerland, and the average cost of production works out at just \$200 for each company per month-really

"As ours is a free service, commercial music program productions are unlikely to gain any ground here," he continues. "Besides, the Swiss are not keen on having commercials included in such programs."

As most Swiss discos do not stage live music, new use of video is not detrimental to live acts. The new service doesn't infringe copyright laws either, as discos using it make a monthly royalty payment to SUISA, the local copyright society.

It now seems likely that the success of the combined venture by the three majors will force their competitors to enter into similar projects, as many industry observers believe almost all Swiss discos will have video systems installed before long.

WHOLESALE/MAIL ORDER FIRM

Video Heaven Serves The Home Music Market

NEW YORK-Music on video is in a class by itself, and now there's a company set up to serve that specialized market.

Video Heaven Inc. (VHI) of Holland, Mich. is a wholesaler/mail order operation with about 100 video music titles: everything from "Hullabaloo" and "Shindig" to "The Timex All-Star Jazz Show," to concerts by James Taylor, Cream. Yvonne Elliman, James Brown, Harry Chapin and others. Movies offered include "Performance," "Woodstock," "Let It Be," "Union City," "One Trick Pony," "The Punk Rock Movie," "Times Square" and "Lisztomania." There are six Elvis Presley offerings, three Judy Garland specials and a tribute to Jim Morrison. All product comes from established video software companies or from record companies.

The company was founded two years ago when partners (and brothers) Larry and Al Wagenaar noticed "a lack of proper music video distribution." Larry Wagenaar, head of operations, says, "We've been growing considerably, and with the increasing use of stereo you'll see an even bigger boom in this genre." He adds, "We've seen an increase

in the business as people become aware that there is music on video. A wide area of the market has not been exploited.

Video Heaven obtains its product from the studios directly, or from distributors. Videodisks have just been added to the catalog. "They seem to be catching on," Wagenaar

The business was predominantly mail order at first, but, says Wage-naar, "Retail is catching up as dealrealize these titles rent quite well." VHI is focusing much of its attention on record stores now, too, even though video activity there is mostly confined to sales.

"A lot of record stores haven't gotten into video because the manufacturers haven't been able to reach the small individual stores. But we can," And the emphasis on music means Video Heaven has done a lot of the searching for music titles that record stores are a natural to carry.

The company also offers select video accessories such as head cleaners, storage boxes and add-on "black boxes." Most appropriate is the stereo simulator that Vidicraft will offer beginning next month.

Music Is Their Main Message Jo Jones & King Make It Prime International Focus

NEW YORK-A number of companies in the field of video distribution include music programming in their catalogs. But three women here have made music a prime focus of their offerings for international distribution, and are also making a name for themselves in such other areas as documentaries, children's programming, feature films, and

The three women are Jo Manuel. Judith Jones and Cynthia King of Jo Jones & King. Together they have been taking their message around the world—as well as their product.

Music titles available for U.S. and foreign markets include the 1982 Werchter Festival in Brussels, with appearances by the Steve Miller Band, Talking Heads, Mink De Ville, U2, the Members and Allez Allez; Mick Fleetwood's "The Visitor"; an hour-long special with Stevie Nicks; "The Roches"; the recent No Nukes Concert held in Holland and featuring the Stranglers, the Sound, Bad Manners, Dave Edmunds and others; this year's "Reg-gae Sunsplash"; and "Bob Marley Live At The Santa Barbara Bowl."

According to Judith Jones, There's more opportunity in television for new programming. England has five rock magazine-type shows; Germany has four, for example. The home video market is not moving right now; there aren't a lot of new things going on." But Jo Manuel cautions, "You do have to watch how much programming you take on because you like it."

Cynthia King adds, "Being small gives us an advantage because we can operate on a personal level. We don't want to sell anything we don't like-and we can give more time to the things we do like than can a large company where it would get lost in the catalog. We never want to be a huge public company.'

Jo Jones & King does a lot of "producer-coddling," according to King. "In many cases, we're dealing with their life's creation, which no other distributor will carry." This programming often meshes well with what Jones describes as "small television stations that are crying for programming that other distributors don't want to bother trying to reach."

Of course, music video distribution is not without its problems. "In many cases the emphasis at record companies is misplaced. If they charged a reasonable royalty rate things woud be a lot better for every-one." Manuel adds, "If the record companies started charging for the use of their clips, they'd get paid for them. It's as simple as that. Yet they're charging too much for music clearances that they end up losing money."

"They don't understand the broadcast markets," she continues. "Record companies are charging more than their product is worth and they don't even realize it."

The company is currently developing three jazz projects, one with Fat Lady Productions of New York, one a historical look at jazz, and a series of one-hour specials looking at such artists as Carla Bley. Another pet project is bringing the recent "Amarcord Nino Rota" album to video. Jo Jones & King would like to intersperse the music (performed by Bley and others) with footage from the films of Federico Fellini.

SWEENEY TODD—The Entertainment Channel, premieres Sept. 12. Directed by Terry Hughes; produced by Bonnie Burns for RKO/Nederlander. 2½ hours.

Yes, theater can be translated to the small screen. It's a rare occurrence, but every now and then it happens; that special combination of talent, taste and professionalism. All of the above are found in "Sweeney Todd," produced for The Entertainment Channel.

Angela Lansbury recreates the role of Mrs. Lovett that she played on Broadway for a year, while George Hearn stars in the title role. The leads and entire supporting cast shine—both dramatically and vocally—in this production, a particularly noteworthy fact since the camera

'OBSCENE' VID IN U.K. TRIAL

LONDON—The first prosecutions over video software available on general rental terms in Britain, test cases under the Obscene Publications Act, are to be brought within a few weeks by the Director of Public Prosecutions.

The videocassettes, initially seized by police investigators, include "The Driller Killer," "S.S. Experiment "Camp" and "I Spit On Your Grave." Prosecutions can come under one of two acts, one which provides a pentalty of forfeiture of product and the other a full jury trial under criminal law.

The second course is favored by the National Viewers and Listeners Assn., headed up by Mary White house, who says prosecutions would bring home to the government the "urgent need for legislation to control video material which can be seen by children at home."

closeups naturally lend a different feel to the proceedings. Subtle nuances of the musical are more apparent; the intensity of the stage performance is captured and perhaps even surpassed.

Of course, much of that intensity is due to the play itself. Stephen Sondheim's music and lyrics and Hugh Wheeler's book are classics in every way, and are shown to their best advantage in this well-staged, brilliantly directed performance (actually shot over four days).

As in the original Broadway production, sets are moved about by the company, costumes are

period (19th century London) and make-up is gruesome. All details contribute beautifully to the tension so necessary to this long-lived myth.

"Sweeney Todd" is truly a horror show, but, unlike most of today's fare, not a shallow, sensationalistic story. The picture painted is of a doomed mankind, able to face the awful truth with humor. Says Sweeney, "The history of the world, my sweet/Is who gets eaten and who gets to eat."

This production is poetry for all the senses, and goes a long way toward promoting the recently maligned "promise of cable tv."

New On The Charts



"TAXI DRIVER"
Columbia Pictures Home Entertainment—27

Robert De Niro stars as Travis Bickle, the psychotic New York cab driver who attempts to assassinate a presidential candidate and win the affection of a teenage prostitute, played by Jodie Foster. Cybill Shepard also stars in the picture. The film attracted much attention in 1981 because of its parallels to the case of attempted presidential assassin John Hinckley Jr.

"Taxi Driver" retails for \$84.95. For more information concerning the film, contact Columbia Pictures Home Entertainment in Los Angeles at (213) 954-4950

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

LACK OF TV FARE CITED

Video Sales Soar In Danish Market

COPENHAGEN — Danish video sales are now 60% as much as record sales, and will soon outpace them, according to Stafan Fryland, managing director of PolyGram Records and Video.

Rental trade alone will bring in

about \$23 million this year, with more than 800 outlets supplying software to 100,000 VCR owners. One reason for the health of the industry is the lack of light entertainment programming and feature films on government-owned Danish television. Most major movies available for video rental are too expensive for the broadcast network to acquire.

Chief software distributors are Metronome-Warner Video and AB-Collection, followed by Esselte with its CIC catalog. Select Video has Walt Disney and other family viewing titles, while Irish handles locally produced feature films.

Besides specialist outlets, Exxon, Shell and BP gas stations also stock rental videocassettes, as do coop stores and a number of supermarkets.

PolyGram claims a 6% market share with its selection of Chaplin movies, feature films and programs from Swedish radio tv.

Says Fryland, "We are looking to improve on that share in the future, and concentrating on the small independent dealers with a good, comprehensive stock selection. We feel it is most important that the record industry should benefit from an involvement in this rapidly growing market."

On the hardware side, 95% of all video recorder sales are still made through the traditional radio shops. Danes have a great loyalty to these outlets, particularly the larger retail chains, and almost invariably go there to buy their entertainment hardware.

Survey For Week Ending 9/4/82

Videocassette

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

	W Silk	Last P	Weeks	TITLE Copyright Owner, Distributor, Catalog Number
7		1	14	ON GOLDEN POND CBS Fox Video 9037
	2	2	16	JANE FONDA'S WORKOUT KYC-RCA, Karl Video Corporation 042
	3	3	8	GOLDFINGER CBS-Fox, Video 4595
	4	7	3	DIAMONDS ARE FOREVER CBS-Fox Video 4605
	.5	16	2	CAT PEOPLE
	6	5	15	Universal City Studios, Inc., MCA Distributing Corp. 77008 ROCKY II
	7	13	4	CBS-Fox Video 4565 TRUE CONFESSIONS
	8	9	3	MGM/UA Home Video 800145 DR. NO
	9	4	8	CBS-Fox Video 4525 RAGTIME
	10	6	10	Paramount Pictures, Paramount Home Video 1486 ABSENCE OF MALICE
		ľ		Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
	11	8	11	PRIVATE LESSONS Universal City Studios, Inc., MCA Distributing Corp. 71008
	12	10	7	MAKING LOVE CBS-Fox Video 1146
	13	14	17	STRIPES Columbia Pictures Industries, Inc.,
	14	11	4	Columbia Pictures Home Enter. 10600 SOME KIND OF HERO
	15	19	13	Paramount Pictures, Paramount Home Video 1118 DRAGONSLAYER
				Paramount Pictures, Paramount Home Video 1367
	16	21	2	ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios, Inc., MCA Distributing Corp. 55074
	17	18	3	MGM/UA Home Video 800143
	18	30	4	OUTLAND Warner Brothers Pictures, Warner Home Video 20002
100000	19	24	20	HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005
	20	12	17	TIME BANDITS Paramount Pictures, Paramount Home Video 2310
	21	15	2,1	THE FRENCH LIEUTENANT'S WOMAN Juniper Films, CBS-Fox Video 4586
	22	17	34	CLASH OF THE TITANS MGM/UA Home Video 700074
	23	20	6	THE BORDER Universal City Studios Inc., MCA Distributing Corp., 71007
1	24	nEw E	717	ARTHUR Orion Pictures, Warner Home Video 22020
	25	25	2	RETURN OF THE PINK PANTHER CBS-Fox Video 9031
	26	39	26	RICHARD PRYOR LIVE IN CONCERT Vestron VA-4000
	27	MEM E	anny and a	TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home
	28	35	15	Entertainment 10542 CAMELOT
	29	29	38	Warner Brothers Pictures, Warner Home Video 11084 AN AMERICAN WEREWOLF IN LONDON (ITA)
1000	30	22	13	Universal City Studios Inc., MCA Distributing Corporation 77004 NEIGHBORS Columbia Pictures Industries Inc., Columbia Pictures Home
1000	31	23	4	Entertainment 10445 TARZAN THE APE MAN
	32	26	6	MGM/UA Home Video 800109 MAGIC
-	33	NEW C	MILEA	Embassy Home Entertainment 1501 BODY HEAT
	34	34	3	The Ladd Co., Warner Home Video 20005 BUDDY, BUDDY
	35	DEW E	1111	MGM/UA Home Video 800142 THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video 25
	36	NEW C	tmr	CASABLANCA CBS-Fox Video 4514
	37	27	8	STAR TREK: SPACE SEED Paramount Pictures, Paramount Home Video 60040
100	38	31	23	AEROBICISE Paramount Pictures, Paramount Home Video
	39	28	6	THE LAST DETAIL Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357
	40	33	5	A NIGHT AT THE MOVIES—DIAL M FOR MURDER Warner Brothers Pictures, Warner Home Video 11156

■ 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).

Warner Brothers Pictures, Warner Home Video 11156

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Video

New Video Releases

Continued from page 19

PENNIES FROM HEAVEN Steve Martin. Bernadette Peters,
Christopher Walken
Beta MGM/UA Home Video MBR00147. Rental
VHS MVR00147. Rental PETE'S DRAGON LV Walt Disney 42010AS THE PHANTOM TOLLBOOTH
Bata MGM/UA Home Video

MB500155.... VHS MV500155. THE PIRATE

Gene Kelly, Judy Garland

CED MGM/UA Home Video

MD100101

Beta MB700101 VHS MV700101

PLAY IT AGAIN, SAM
Woody Allen, Diane Keaton, Tony
Roberts
LV Paramount Home Video LVB112\$29.95 PLAY MISTY FOR ME

int Eastwood, Jessica Walter, Donna LV MCA Videodisc ... PRETTY BABY CED RCA Selecta Vision

RACE FOR YOUR LIFE CHARLIE BROWN Charlie Brown, Lucy, Linus, Snoopy LV Paramount Home Video LV8850\$29.95 RAGGEDY MAN Sissy Spacek, Eric Roberts, Sam

Shepard LV MCA Videodisc 10-032... RAGTIME unt Home Video LV1486\$35.95 REVENGE OF THE PINK PANTHER

RICH & FAMOUS
Jacqueline Bisset, Candice Bergen
CED MGM/UA Home Video
MD100111
SREA M990011

ROCKY Beta & VHS C8S-Fox Video. ROMEO & JULIET
Laurence Harvey, Susan Shantall
Beta & VHS Blay Video.....

ROSEMARY'S BABY
LV Paramount Home Video LV 6831\$35.95 ROUGH CUT

nt Home Video LV1213\$29.95

THE SEARCHERS CED RCA SelectaVis ..\$24.98

THE SEDUCTION OF JOE TYNAN

SERIAL nount Home Video LV1191 \$29.95 SEVEN BRIDES FOR SEVEN BROTHERS

SHANE nount Home Video LV6522

SHERLOCK HOLMES DOUBLE FEATURE II: THE WOMAN IN GREEN Henry Danielle, Hilliary Brooke Beta & VHS Electric Video THE SOUND OF MUSIC

STAR WARS
Beta & VHS CBS-Fox Video.
CED & LV THESTING Paul Newman, Robert Redford, Robert Shaw LV MCA Videodisc 11-001 A STRANGER IS WATCHING

Rip Torn CED MGM/UA Home Video MD100144 Beta MB800144 VHS MV800144 THE STUD
Joan Collins, Oliver Tobias
Beta & VHS Thorn EMI Video 618

\$69.95 SWAN LAKE The Royal Ballet LP Pioneer Artists PA-82-018

To get your company's new video re-leases listed, send the following infor-matton — Title, Performers, Distributor/ Manufacturer, Format(s), Catalog Num-ber(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.

SWEPT AWAY LA SYLPHIDE
Paris Opera Ballet Version, Adapted By
Pierre Lacotte

A TALE OF TWO CITIES Dirk Bogarde, Dorothy Tatin Beta & VHS Blay Video..... Bo Derek CED MGM/UA Home Video MD100109

TARZAN, THE APE MAN

Beta & VHS CBS-Fox Video \$59.98

THE THREE CABALLEROS
Beta & VHS Walt Disney......



Would you prefer to watch these video cassettes in black and white or color?

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Today, thanks to the new stereo-format VHS video cassette, TV sound is finally coming of age Many VHS recorder models and pre-recorded VHS titles with stereo sound-tracks are already available.* To enjoy this new development, all that's necessary is to connect one of the new recorders to your stereo music system.

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B-type noise reduction is featured in the new stereo VHS recorders and is used to encode the soundtracks of pre-recorded stereo VHS releases.

Stereo VHS cassettes play back on conventional mono recorders at least as well as conventional cassettes, so you can start building up a library of stereo tapes now (look for the word "stereo" and the familiar DD® logo on the box). But visit your home electronics dealer soon for a demonstration of stereo television sound which at long last catches up with the color television picture.

*Among those offering stereo VHS recorder models with Dolby NR are Akai, Curtis-Mathes, G.E., Jensen, JVC, Magnavox, Panasonic, J.C. Penney, Quasar, RCA, and Sylvania. Most distributors of pre-recorded VHS video cassettes are now regularly releasing stereo titles encoded with Dolby NR, including feature films from 20th Century-Fox, MGM, Paramount, United Artists, and Universal.

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Video

MGM/UA, Cannon In License Deal

NEW YORK—In a new twist to home video acquisition, MGM/UA has agreed to acquire rights to 23 feature films, most not even yet completed. The licensing agreement, with Cannon Films, is, for the most part, for films currently in production.

MGM/UA will have exclusive U.S. and Canadian home video rights (videocassette and disk) to such films as "Lady Chatterley's Lover," now in national theatrical distribution; "That Championship Season" with Bruce Dern, Stacy Keach, Robert Mitchum, Martin Sheen and Paul Sorvino; "The Wicked Lady" with Faye Dunaway, Alan Bates and John Gielgud; and "Sahara" with Brooke Shields.

Titles in pre-production to be released by MGM/UA for home video include "Sword Of The Valiant" with Sean Connery and Miles O'Keeffe; "10 To Midnight" with Charles Bronson; and "Mata Hari" with Sylvia Kristel. Negotiations for the acquisition were handled by Ronna Wallace,

Negotiations for the acquisition were handled by Ronna Wallace, MGM/UA's vice president of programming, west coast; Benton Levy, MGM/UA's director of business affairs; and Yoram Globus, president of the Cannon Group, parent company of Cannon Films.



TONI TAPING—Toni Basil has videotaped her first Chrysalis single, "Mickey," with Video Transitions. She directed the piece; Simon Lait pro-

IN FRENCH MARKET

Porn Dominates Vid Sales

PARIS—Pornographic videotapes still account for over 50% of all software sales in France. Average retail cost per unit is \$70. With more than 70,000 sold last year, straight sale revenue alone stands at around the \$5 million mark.

Porn's market share is declining steadily, though, from its peak of 80%. Major distributors like RCA and Warner will not touch it, nor will reputable magazines accept porn advertising. Cassettes have to be sold in plain cartons, and in a bid to prevent foreign porn from cashing in on the public exhibition mar-

ket, authorities have slapped on a duty of no less than \$42,000 per title.

Even so, turnover is still increasing by 10% annually, and very discreetly retail outlets other than sex shops are stepping in, particularly in the Montmartre district of Paris. Some department stores even stock porn on video alongside other cassettes in their disk departments, and mail-order trade is growing.

In the long term some kind of restrictive legislation seems probable, but in the meantime porn is proving a profitable field for small businesses.

HENRY KAHN



LIVE SURPRISE—Ted Nugent held a surprise party for listeners of Detroit's WRIF-FM, who were invited to a video shoot for an unnamed artist. Winners of the promotion got to see Nugent perform songs from his latest Atlantic album, "Nugent." Clips are being produced on "Bound And Gagged" and "No No

Pro Equipment & Services

Asia Luring Australian Artists Cheaper Studios, Creative Climate Attract Top Bands

By GLENN A. BAKER

SYDNEY—As Australian recording studios increase prices to match their facilities, more and more Australian acts are looking towards Asian studios both to cut expenses and to provide a stimulating creative climate.

Two major Australian rock bands, Paul Kelly and the Dots (Mushroom) and the Eurogliders (Poly-Gram), have recently recorded albums at Cinema Audio Studio in Manila, adding to the pop emigration.

This 24-track studio features an Eastlake room built under the supervision of Tom Hindley. It's owned by 1950s Filipino movie star Jose Mari C. Gonzales, who converted the garage he once used to house his collection of 13 cars.

Its rates are around a third of comparable Australian studios and roughly a quarter of fees charted in similar U.S. recording centers.

Paul Kelly and the Dots spent two months in the Philippines, of which five weeks was spent in actual recording chores. Says Kelly: "I guess it is rather like a poor man's Monserrat. It has a computerized desk and is not all that different from Richmond Recorders in Melbourne, where we usually record. We had to take out a few outboard pieces, but that was about it.

"However, the economics of the exercise were rather attractive. The total cost of studio time, air fares, accommodation and general expenses added up to what it would have cost us to do the album in Australia. Because in Manila we couldn't call up some guy from around the corner to come in and add an instrument, we had to do everything ourselves. That's made the album very much a band statement."

Eurogliders' manager Brian Peacock flew to Manila on the suggestion of Dots' manager Barry Earl, after he'd been unable to book any studio time in Australia during a local recording boom period from December, 1981 to the early new year. His act was then based in the city of Perth, a western center so isolated from the rest of Australia by virtue of ludicrously expensive air fares that travel to Asian cities is cheaper than travel to, say, Sydney or Mel-

Peacock's previous act the Dugites had imported U.K. producer Bob Andrews (ex-Graham Parker's Rumor) into Perth to work on an album at the new Plant Studio there in 1980. However, they weren't all that pleased with the facility and Peacock wanted to record the Eurogliders elsewhere.

He says: "We found, like the Dots, that we could save money by recording overseas. We got the album in on a \$40,000 budget and that included six weeks in Manila and an Australian remix. We had no problems recording there at all. There are good equipment hire places where you can get pretty well everything you need."

The Dots' album. "Manila," was produced by Kelly himself, with Australian engineer Chris Thompson. The Eurogliders used Filipino engineer Dindo T. Aldecoa and British producer Lem Lubin, who'd previously worked with Judie Tzuke, the Clash and the Vibrators.

Says Peacock, himself a veteran Australian rock musician and songwriter: "PolyGram wasn't exactly wild about the idea of going to Manila, certainly not in the beginning, because they could see too many things going wrong.

"I had to watch costs all the way. I even used advance-purchase excursion air fares. But in the end Poly-Gram was very pleased with the way it all came out."

But Peacock warns: "Though in our case it worked out well, it may not be the same for all other bands. Signs are, though, that the practice is spreading. "After all, if international bands

can record in Jamaica or Switzerland, why can't Australian acts do the same thing in Asia?"

INDEPENDENT THRUST

Creative Workshop Grows Via New Studio Addition

By KIP KIRB

NASHVILLE—Seven years after Creative Workshop opened its doors as one of Nashville's first "pop-oriented" recording facilities, owner Buzz Cason has added a second studio adjacent to the original building.

Designed by George Augspurger of L.A.'s Perceptions Inc., Creative II features a 32-track Sphere Eclipse C automated console, Studer 24-track and 2-track tape machines, Studer half-inch mastering units and A80s, custom two-way JBL/TAD monitors, and extensive digital and electronic outboard effects.

The addition of Creative II to the original Westlake room now provides both Dolby and dbx noise reduction system capabilities for clients.

Both Creative rooms will be catering more directly to independent engineers, notes studio vice president

Brent Maher, though there are three in-house engineers available as well: Maher, Lee Peterzell and Todd Cerney.

ney.

Maher views the increased emphasis on independents as reflective of the ongoing trend among major recording capitals. "Clients are now developing allegiance to individual engineers rather than to studios themselves in many cases," he says. "With today's technology, they can demand more."

Creative Workshop II offers a natural wood decor, parquet floors, a large isolation room and two smaller booths, and a "reasonably live" sound. Its logo is an acoustically functional mural made of seven kinds of woods, and a combination of woods are blended throughout the studio, which also contains Southern Writers Group and Buzz Cason Enterprises.

CREATIVE II—Nashville sheriff Fate Thomas cuts the ribbon to open Creative Workshop's second studio facility. Looking on at the celebration festivities are Creative Workshop president Buzz Cason, left; studio vice president Brent Maher, center; and Montez Nugent, studio manager, right.

Nimbus Nine Offers 'Flexible' Environment

NEW YORK—This city's newest recording facility, Nimbus Nine, has been opened here by Geoff Daking, a commercial and pop music recording engineer and producer.

According to Daking, who claims to have built at least six New York City recording studios in the past 10 years, Nimbus Nine was designed and built on the premise that a compact, flexible recording environment geared toward eight to 10 piece sessions, would be welcomed by artists, record labels and advertising agencies.

The unit features a 24 track Trident Series 80 console, MCI tape machines, JBL model 4430 studio speakers, a wide range of SMPTE code hardware for film and video mixing, Bryston amplifiers and API limiters. Also included are AKG and EMT reverbs. and a full complement of esoteric components, including the new Publison unit from France.

The firm's clients include Rod Stewart, Meat Loaf, Herbie Mann and Buddy Rich as well as Coke, Pepsi, Exxon, Chevrolet automobiles and Sasson designer sportswear.

Studio Track

In New York, at Unique Recording Studio. Jurgen Korduletsch producing Claudia Barry's new album for Mirage. Engineering is Michael

At Soundworks, Novo Combo completing recording of PolyGram album with Elliot Schei ner producing and engineering, assisted by Michael Morongell. . . . Ed Watson mixing his up-coming album for Charlies with Ralph Moss engineering and Eddie Osorio assisting.

Robert Fripp producing the Roches for Warner Bros. at Blue Rock Studio with engineer Craig Leon. . . . Rupert Holmes and Eddie Koryin producing Tyler Von Jeebes for The Holmes Line with Michael Ewasko behind the board.

At Park South Studios, Public Image Ltd. are self-producing their latest album with Chris Tergensen as engineer and assistant Bob Miller.

Paul Simon overdubbing for his forthcoming digital LP at Soundmixers. Producing are Lenny Waronker and Russ Titelman. . . . Canadian rock group Saga working on album project with engineer Darroll Gustamachio. . . . Tony Outeda has Nick Jameson in to cut some singles with engineer Neal Ceppos, while Sandy Linzer and Dr. Buzzard's Savannah Band continue working with engineer Tim Bomba.

Marking its 22nd year of providing soundtracks and original scoring, Servisound Inc. recently installed new consoles and signal processing equipment to serve its video, film, radio and multi-media clients. The new equipment includes a 24-track Syncon II, two additional Allen & Heath multi-track consoles and a Harmonizer. Servisound's capabilities now include high speed duplication of quad recording for multi-

language and multi-media production.
At Pyramid Sound in Ithaca, New York, Felix Pappalardi producing Bibleblack (ex-members of Black Sabbath, Rainbow and "Jesus Christ Superstar"). The project is being engineered by Buddy Pollack.

In Philadelphia at Queen Village Recording Studios, producer Walter Kahn finishing up proj ect with Karen Young for Atlantic with engineer Lorenzo Wright. . . David Morris and Roger Meltzer working on single for Archie Bell and also completing a project on Garfield Fleming.
In Chicago, at the Chicago Recording Com-

pany, Capitol recording artists Duran Duran are working on forthcoming single with Hank Neuberger as engineer. . . . Steve Camp working on new LP for Word with engineer Neuberger Grey-Star, a Midwest band fronted by former Black Oak Arkansas vocalist Ruby Starr, completed tracks produced by Phil Bonanno.

In Ann Arbor, Mich., the Stingrays currently working on album project with producer Tom Connor at Solid Sound.

At Studio A in Dearborn Heights, Mich., producer Don Shaw cutting tracks with High Blood Pressure. . . Eric Morgeson producing and engineering a single on Shelly Lyons. ... Dave Atkins mixing tracks on Evelyn for Country In The City Records. . . . The Caruso's self-producing their latest project. . . . Janet Van Gordon finishing up her first album which was produced by Lenore Paxton and engineered by Morgeson.

At Reel Sound in Bloomfield Hills, Mich., Tom

Burns self-producing his debut release with en gineer Jamie Ascenzo and assistant Brian As-

In Los Angeles, at Jennifudy Studio, John Parker and Brian Potter producing Alphie for

In San Rafael, Marty Balin mixing new mate rial at Tres Virgos Studios with Bob Hodas engineering and Gordon Lyon as assistant engineer

The Pirates mixing tracks for the Haiku label. Engineering is John Cuniberti with Lyon assisting. . . . Dana Albert just finished up tracks for Done By Mirrors Music with John Paul Hoppe producing and David Blossom and Karin Kirsh

At Different Fur Recording in San Francisco. Bill Summers finishing his latest LP on MCA with Stacy Baird as engineer and Howard John-

ston assisting. . . . Stu Cook, former bassist for Creedence Clearwater, produced an album for The Explosives. Baird and Johnston are engi-. David Cohen, formerly with Country Joe and the Fish, just completed an album of original material with Mark Needham engineering and Don Mack and Johnston assisting.

At Commercial Sound Studio in Las Vegas, Tony Orlando completing production on his al-

bum, being produced by himself and Brooks Arthur. The project is engineered by Robin Free-mand and Bob Garretson. Timi Yuro is overdubbing vocals on tracks with Willie Nelson for album to be released in Europe.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville

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Your weekly Pro Equipment and Services connection.



By SUZANNE BRENNER

JOHANNESBURG-The signing

of America's George Benson to play a seven-date season at the Sun City

Superbowl in Bophuthatswana, 100

miles outside this city, is being pro-

jected here as a contemporary music coup bordering on the sensational.

Benson's acceptance of the deal (he's managed by Ken Fritz Produc-tions) makes it virtually certain that

he'll be the first major black star to

play the 7,000-seat venue. It comes in the context of ongoing sensitivity, particularly in the U.S., to perform-

ances by black artists in South Africa. The O'Jays recently announced

that they would no longer appear

there (Billboard, Aug. 21).

Gladys Knight and the Pips and

Ben Vereen, though advertised by Sun City as "coming attractions,"

didn't appear, reportedly because of political considerations.

But according to Benjy Mudie, marketing executive of WEA South

Africa, the South African market

ranks in the world top five for sales

of Benson albums. All his releases

here have gone gold or double gold, though it should be added that in

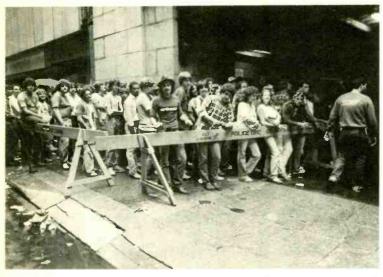
this territory, gold is 20,000 LP units

and 25,000 singles.

First concert is Aug. 28.

To Be First Major Black Act At Sun City Superbowl

Benson To Play South Africa



Billboard photo by Chuck Pulin

WHO FANS—Fans line up in front of the Ticketron office in Grand Central Station in New York to purchase tickets for the Who, set to play Oct. 12 at Shea Stadium, 70,000 tickets were sold in two days and a second show was added.

Who 'Farewell' Tour Will Include Stadium Concerts

NEW YORK-The Who, one of the most popular attractions in popular music, is making its "farewell" tour of the U.S. this fall. The tour, which will include some stadium dates, is being sponsored by Schlitz

Altogether, the Who is expected to play 34 cities in the U.S. including two shows at Shea Stadium in New York, Oct. 12 and 13, and a date in Philadelphia's 100,000 capacity JFK Stadium, Shea Stadium will have a capacity of 70,000 for the shows, since tickets were also sold for the floor of the stadium. The first Shea concert sold out within two days, and the second show, which was added later, was expected to sell out

within the week.

After a couple of warmup dates in Britain, the U.S. tour will begin at the Capitol Centre in Largo, Md. on Sept. 22, and the first leg will end at the Los Angeles Coliseum, Oct. 29. The group will then take a month off before returning Nov. 26 at Atlanta's Omni. The tour is booked by Premier Talent and there are apparently still a few open dates.

No details have yet been announced about Schlitz's participa-tion in the Who tour. The band actively sought a corporate sponsor for its tour, even putting an advertisement in an advertising industry trade paper announcing its availability

The tour is billed as a "farewell tour," with the band concentrating in the future on recording and individual projects. But at a press conference announcing the tour, singer not be the last time the Who play totour," he joked.

Roger Daltrey indicated that it may gether live. "This is the first farewell

Disappointing Crowd At Atlantic City Rock Show

By MAURIE ORODENKER

ATLANTIC CITY-For the first time since 1976, when an Atlantic City Pop 'N Rock Festival was staged at the Atlantic City Racetrack in suburban Hamilton Township, a major outdoor rock event was held here Aug. 8.

Everything went smoothly-except for the boxoffice, which was hit by the "Atlantic City mentality" of the resort's rock fans and overcast skies in nearby Philadelphia. Only 7,100 persons showed up at 2 p.m. for the concert featuring Blue Oyster Cult, Aldo Nova and the Dregs.

Billed as The Dr Pepper Rock Bowl, with the soft-drink sponsor kicking in with radio spot advertis-ing in the Philadelphia-South Jersey market, the outdoor concert was staged in Bader Field, a resort air field some five blocks from the beach and boardwalk. The concert was promoted by East Coast Concerts of Philadelphia, headed by Steven Starr and Greg Benedetti. They looked for a crowd of at least 7,500

for the airport stadium, which has a capacity of 10,000.

With tickets going at \$10.50 each and the city getting 6% of gross ticket sales, there was a short \$71,000 in the sales are sales, there was a short \$71,000 in the sales are sales. till. Benedetti says the gross fell short of the break-even point and the promoters lost a bit of money. Only 3,500 tickets were sold in advance, and the promoters looked for nice weather to bring down the fans from Philadelphia. While the sun was shining brightly here, it was overcast in Philadelphia with rain forecast enough to discourage fans from tak-

ing the hour's drive from the city. Benedetti also blamed the "Atlantic City mentality": at this time of the year, he said, young people among the natives prefer to enter-tain themselves with radios on the beach. And instead of putting out \$10 for a live concert with top quality names, they prefer to spend a few dollars for a few beers at some relatively inexpensive bar, where they can hear the same top names from a

However, industry attention has focused on Benson and his eventual crowd-pulling success, for his appeal is to a large extent in the local black market of South Africa. The artists who have previously visited the Superbowl have essentially drawn white audiences.

Following fast on confirmation of the Benson trek, it was revealed that Liza Minnelli would celebrate her return to the stage after more than a

year's absence with nine concert appearances at the same venue. Sol Kerzner, head of the Southern Sun group which runs Superbowl, says that's the biggest number of concerts booked for one artist since Frank Si-

natra was there a year ago.

With the boxoffice for Minnelli opening this week (1), a rush for tickets, top price \$50, is anticipated. Tickets for Benson range from

Tokyo Amphitheater Set For Complete Refurbishing

By SHIG FUJITA

TOKYO - The operators of Tokyo's Hibiya Tagain Tagai Ongakudo, an amphitheater located in the Hibiya public park next to the Imperial Palace, are completely re-furbishing it to make it into an internationally recognized entertainment

The reconstruction and installation of the latest electrical and sound equipment should be completed by April, 1983. The existing concrete seats are being removed, replaced by comfortable wooden seats, and a much wider stage is being built.

The hall, mostly used for music and dance performances, had a seating capacity of 6,000 when it was opened in 1923. Margot Fonteyn danced there prior to World War II; Frank Sinatra sang there on his first visit to Japan many years ago.

Rock concerts have been staged

here in recent years, but have attracted complaints from local residents, and guests in the Imperial Hotel, about the volume level.

Similar complaints from residents about loud music from rock and jazz concerts resulted in the Denen Coliseum, originally a tennis stadium, banning such events earlier this year. As a result the 1982 "Live Under The Sky" concert, part of an annual series given by leading U.S. jazzmen for the past five years, was

The restructuring of the Hibiya Ongakudo means there will be no outdoor stage for concerts in Japan until the spring of next year.

It seems likely that, because of the rash of complaints about pop and rock concerts, the new Hibiya Ongakudo will also shut out rock bands, though Japanese promoters are ready to argue the point.

The reconstruction work is expected to cost an estimated \$1.15

Talent Forum Rescheduled

The Billboard Talent Forum, originally slated to take place Sept. 8-10 in Newport Beach, Calif., has been rescheduled for March, 1983. For further details, see Billboard's Aug. 28 issue, page. 4.

Blondie Cancels U.K. Concert Tour

LONDON-American rock act Blondie has cancelled its U.K. tour, scheduled to start in Scotland on September 1, due to poor ticket

Mick Cater, promoter for the tour, says: "The group had a great show planned, but although we sold more tickets than most bands could hope for in the current economic climate, it just wasn't enough to cover the costs involved.

"The Stones' tour earlier this year took so much money out of the market that now everyone is suffering because fans just don't have the cash to buy concert tickets."

Meanwhile, Blondie's guitarist

Chris Stein has launched his Animal Records label here via Chrysalis. First three single releases are by Iggy Pop, Gun Club and Walter Steding—the first recording artist managed by Andy Warhol since the Velvet Underground.

Stein says the label aims to present a mixture of styles without compromising artists and "plans to reintroduce an element of wildness to ra-dio-particularly in the U.S."





BUSCH SUPERJAM—A crowd of 35,000 packs Busch Stadium in St. Louis for Superjam 82, a Contemporary Productions concert featuring REO Speedwagon, Rainbow, Loverboy, .38 Special, and 707.



Venues

Talent In Action

THE POLICE THE ENGLISH BEAT

Municipal Auditorium, Nashville Tickets: \$12.50, \$10.50, general admission

"Ee-O-oh, Ee-O-oh" may not have the impact of "Give Peace A Chance" as a youth culture slo-gan, but the chant must have been repeated 100 times in unison Aug. 17 by the 7,577 who saw the Police in their two-hour, 18-song show It was the only Southern stop in their current tour, but may not have sold out because of a Memphis date in June.

The concert ran the gamut, from the somewhat trite power-pop of "De Do Do Do, De Da Da Da," "Roxanne" and "Don't Stand So Close To Me" to the mood-setting pieces such as "Invis-ible Sun." And while the pop tunes aroused the Nashville audience to the most visible excitement levels, the mind rockers were where the Police delivered their most convincing perform ances, often reproducing studio effects faithfully with a minimum of instrumentation and vocals. Smoke and lighting tricks sometimes helped, but music made the show.

Ironically, the echo in the cavernous arena (with 7,000 permanent seats, the main floor festival) helped the band create domes of sound on a few pieces. On "Shadows In the Rain." for in stance, lead singer Sting played an upright bass (which glowed on stage) and hit some literally show-stopping licks that were amplified and allowed to reverberate up to a full minute. The trick blasted everyone in the house-with both awe and pain—and got repeated on other num bers.

The vocal chants on "Invisible Sun" circled the arena's steel-and-concrete walls in what one studio engineer in the crowd called a "jacuzzi of sound." A three piece brass section added a much-needed lightness to about half the songs. matching vocal tones on "Spirits In The Material World" and "Roxanne," creating with saxo-phone a type of "sax-anne/Roxanne" refrain on the latter. Andy Summers had numerous brassy and orchestral effects built into his guitar, fed through a synthesizer.

Trouble is, the sonic boom frequency of

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ond reverb time of the arena to force some people out—or to put in ear plugs. At one point, a building staffer crawled out on a beam high above the audience, carrying a flashlight. Was he checking for stress cracks? And the sound engineers, positioned toward the back of the main floor, may have been unaware of sound problems. They wore headphones—or, were they ear muffs?

And what a shame that poor sound mangled the intricate ska/reggae/punk rhythms and melodies of the English Beat, a seven-member 'two tone'' group from Birmingham, England. Even if their intense songs about daily, worldly copes and hopes were delivered well, all but a few tunes fell into the neophyte audience like foreign casseroles.

Except to lucky listeners on the front floor the loud biracial vocals of Ranking Roger and David Wakeling were crushed by an even louder mix of Everett Morton's drums (or, to those seated near the rafters, screeching treble tones). Lean rhythm guitar slashes were lost, but Saxa's saxophone blasts were a saving

The group unfortunately left out melodic and accessible tunes such as "Walk Away" and "Drowning" from their "Wha'ppen" LP and instead played 40 minutes of heated, frantic tunes-not a good approach to a new Southern audience. The mix and material came together only on "Get A Job" and "Save It For Later," and even then the lighting crew had trouble finding CARTER MOODY the lead singers.

KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS BAND

Brendan Byrne Arena Meadowlands, N.J. Tickeis: \$17.50, \$15 & \$12.50

Not many artists with country followings can open a show with a spray of lasers and smoke effects set to "Chariots Of Fire." But now that Kenny Rogers is firmly entrenched in the mass appeal realm, he can afford to cater to the varyng tastes of his audience without offending any

Performing in the round, with his band Bloodline playing in a floor level pit in the center of the stage, Rogers put no distance between himself and the crowd. For the first two songs, he circled the stage, continuously collecting reams of flowers and cards. Then he launched into a well-polished hit parade which reflected his various influences, from Lionel Richie Jr.'s "Lady" to the First Edition's "Ruby, Don't Take Your Love To Town" to straight country story songs like "The Gambler" and "Lucille.

Twice during the show, four screens were lowered for video presentations. The first was of Rogers' current feature film, "Six Pack," set to "Love Will Turn You Around"; the second was of "Coward Of The County," with Rogers singing the title tune. But for the most part. Rogers was the show, completely at ease as he tossed autographed tambourines and frisbees into the crowd and urged the audience to sing along.

Opening act Larry Gatlin and the Gatlin Brothers Band also seemed to adapt well to playing in the round. The three slowly rotated

about the stage, using eight standing mikes. Their impeccable harmonies highlighted tunes like "Broken Lady," "Take Me To Your Loving Place" and "All The Gold In California." Although Gatlin used to have a reputation for oc casionally being temperamental while perform ing, he was extremely congenial during this show.

ROBYN WELLS

TALKING HEADS

Forest Hills Stadium, New York Admission: \$15

It's hard to believe that a short time ago Talking Heads was playing the scruffy venues of the punk era. Today they seem to the arena born, so smooth-slick, even-is their showmanship. At Forest Hills the Heads, in their enlarged two-tone format, treated the near-capacity crowd to a performance of studied and impeccable ele

Burning Spear opened the show with a pleas ant, rich set that somehow failed to move the audience. There was nothing audibly or visibly wrong with their performance, but one suspects that the concertgoers were not in the mood to succumb to Burning Spear's hypnotic rhythms

Talking Heads, on the other hand, electrified their audience. Utilizing their musical resources, as well as lighting and choreography, with the greatest restraint imaginable, they took the stadium on a well planned tour of their best known songs-with a new untitled tune thrown inpitching high and low but always on the mark David Byrne's athletic antics were all the more breathtaking for being subdued and his voice, in the trademark demented style that is the band's sole souvenir from the punk era, was smoothly encased in Dolette McDonald's, and occasion ally Nona Hendryx's, backup vocals.

Talking Heads' recent flirtation with funk has flowered into a full-blown affair, perhaps a marriage. Black music has enriched them and they, in turn, have treated it with craftsmanship and respect. The concert at Forest Hills showed that good taste is the best, perhaps the only, ground where all musical traditions can meet as peers and even dare embrace. ENRIQUE FERNANDEZ



Billboard photo by Chuck Pulin PIER DATE—Rickie Lee Jones plays the Dr Pepper Music Festival in New York.



Survey For Week Ending 9/4/82 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, promotor, facility, city, number of shows, number of sellouts and dates(s).

- GENESIS, ELVIS COSTELLO & THE ATTRACTIONS, BLONDIE. A FLOCK OF SEAGULLS, ROBERT HAZARD & THE HEROES-\$918,776, 58,335 (90,000 capacity), \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia
- POLICE, TALKING HEADS, JOAN JETT & THE BLACKHEARTS, THE ENG-LISH BEAT, A FLOCK OF SEAGULLS, SPOONS—\$776,480 (Canadian), 38,824 (50,000), \$26 & \$22, Tridecca, CNE Exhibition Stadium, Toronto.
- Aug. 13.
 KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-NIE SHORR-\$613,691, 42,538, \$17.50, \$15 & \$12.50, C. K. Spurlock/ Monarch Entertainment Bureau. Brendan Bryne Meadowlands Arena, E
- Rutherford, N.J., two sellouts, Aug. 19-20.

 POLICE, CORBEAU, THE ENGLISH BEAT, A FLOCK OF SEAGULLS—\$367,133 (Can.), 23,686 (25,000), \$15.50, Savase/Fosel/Sabourin Prods., McGill Stadium, Montreal, Aug. 11.

 QUEEN, BILLY SQUIER—\$324,663, 24,824 (30,000), \$13.50 & \$12.50,
- Concert Prods. Int'l, Maple Leaf Gardens, Toronto, two shows, Aug. 2-3
 REO SPEEDWAGON, JOHN COUGAR—\$285,765, 26,730, \$11 & \$10, Contemporary Presentations, Myriad Convention Center Arena, Oklahoma
 City, two sellouts, house attendance record, Aug. 18-19.
 ASHFORD & SIMPSON, MAZE W/FRANKIE BEVERLY, LAKESIDE, PEABO
- BRYSON, PATRICE RUSHEN—\$217,045, 15,900, \$15 & \$12.50, Michael A. Rosenberg Presents/Ricky Walker. Omni, Atlanta, sellout, Aug. 21.

 CROSBY, STILLS & NASH—\$212,062, 16,732, \$13.50 & \$10.50, Ron Delsener/Tony Ruffino-Larry Vaughn Prods., Nassau Coliseum, Uniondale, N.Y.,
- sellout Áug 14 POLICE, ENGLISH BEAT, THEATRE-\$187,761, 13,880 (15,000), \$15 &
- \$13.50, in house promotion, Castle Farms Music Theatre, Charlevolt, Mich., Aug. 15. CROSBY, STILLS & NASH, KANSAS—\$170,198, 14,750 (20,000), \$13.50 &
- \$11.50, Electric Factory Concerts, Hersheypark Stadium, Hershey, Pa., Aug. 10. • OAK RIDGE BOYS, JANIE FRICKE—\$160,000, 23,564, \$8 & \$6, in-house
- OAR RIDGE BOTS, JANIE FRICKE—\$160,000, 23,564, \$6 & \$6, MI-ROUSE promotion, lowa State Fair Grandstand, Des Moines, two sellouts, Aug. 20.
 QUEEN, BILLY SQUIER—\$157,075, 13,453 (17,048), \$12.75 & \$10.75, Pace Concerts, Summit, Houston, Aug. 20.
 QUEEN, BILLY SQUIER—\$149,100, 11,760 (19,012), \$13.25 & \$11.25, Coast-to-Coast Prods., Reunion Arena, Dallas, Aug. 21.
 ALABAMA, JANIE FRICKE—\$144,600, 11,908, (16,000), \$12.50, Fowler Prods. Mat Conter Minesceptis Aug. 12.

- Prods., Met Center, Minneapolis, Aug. 13.
 KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LON-NIE SHORR—\$142,487, 9,786 (11,543), \$15 & \$12.50, C.K. Spurlock, New Haven (Conn.) Coliseum, Aug. 15.

 STRAY CATS, RIPPTIDES—\$129,567, 13,200, \$10.75 & \$9.75, Avalon Attractions, Hollywood (Calif.) Paladium, three sellouts, Aug. 21-23.

 BARBARA MANDRELL, STEVE WARINER—\$125,000, 14,000, \$10 & \$8, in-
- house promotion, Illinois State Fair Grandstand, Springfield, two sellouts,
- JAMES TAYLOR, KARLA BONOFF—\$124,340, 9,000, \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheatre, Den Ier, sellout, Aug. 20.
 OAK RIDGE BOYS, T.G. SHEPPARD—\$119,340, 14,000 (22,672), \$8.50, in-
- house promotion, Kentucky State Fair Grandstand, Louisville, two shows
- OAK RIDGE BOYS, RONNIE MILSAP—\$115,106, 17,261, \$7 & \$6, in house promotion, Wisconsin State Fair Grandstand, W. Allis, sellout, Aug. 13.
 BLACK SABBATH—\$111,760, 9,634 (14,675), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford,
- BARBARA MANDRELL, RICKY SKAGGS-\$110,000, 10,110 (11,400), \$12
- & \$10, in-house promotion, Charlotte (N.C.) Coliseum, Aug. 13.
 GAP BAND, ZAPP W/ROGER, AFRIKA & BAMBAATAA & SOUL SONIC SOURCE, GOODIE—\$105,762, 10,484, \$10.50 & \$9.50, Contemporary Prods./W.G. Enterprises, Kiel Auditorium, St. Louis, sellout, Aug. 13.
 DOOBIE BROTHERS—\$105,660, 8,791 (12,000), \$12.50 & \$10, Electric
- Factory Concerts, Riverfront Coliseum, Cincinnati, Aug. 10.

 BARBARA MANDRELL—\$105,000, 10,500, \$12 & \$8, in house promotion,
- BARBARA MANDRELL—\$105,000, 10,500, \$12 & \$8, in-house promotion, Irvine Meadow Amphitheatre, Irvine, Calif., sellout, Aug. 5.
 GO GOS, ALLY—\$103,941, 9,000, \$11.50 & \$10.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, Aug. 16.
 BARBARA MANDRELL, RAY STEVENS—\$102,032, 9,000, \$12.50 & \$10, Varnell Enterprises, Arizona Coliseum Theater, Phoenix, sellout, Aug. 4.
 BARBARA MANDRELL—\$100,100, 10,500, \$12 & \$10, in-house promotion, Pondersoa Park, Salem, Ohio, sellout, Aug. 15.
 OAK RDIGE BOYS, T.G. SHEPPARD—\$97,763, 16,005 (20,148), \$7 \$6 & \$5, in-house promotion, Missouri State Fair Grandstand, Sedalia, Aug. 22

- \$5, in house promotion, Missouri State Fair Grandstand, Sedalia, Aug. 22. GO GOS, THE BLASTERS—\$97,750, 8,500, \$13 & \$11.50, Bill Graham
- Presents, Univ. of Calif. Greek Theatre, Berkeley, Calif., sellout, Aug. 14.

 LOVERBOY, POINT BLANK—\$97,100, 9,710, \$10, Paradise Island Prods. Rebound Promotions, Timberwolf Amphitheatre, Cincinnati, sellout, Aug
- GENESIS-\$94,290, 9,109, \$10.50, Contemporary Presentations, Myriad
- GENESIS—\$94,290, 9,109, \$10.50, Contemporary Presentations, Myriad Convention Center Arena, Oklahoma City, sellout, Aug. 15.
 OAK RIDGE BOYS, T.G. SHEPPARD—\$93,696, 6,802 (9,532), \$15 & \$13, Western Prods., Sioux City (Iowa) Auditorium, house gross record, Aug. 21.
 OAK RIDGE BOYS, JANIE FRICKE—\$92,734, 7,780 (9,200), \$12.50 & \$11.50, in-house promotion, Metro Centre, Rockford, Ill., Aug. 19.
 AL JARREAU, DAVID SANBORN—\$92,673, 7,238 (9,000), \$12.50 & \$11.50, Feyline Presents, Red Rock Amphitheatre, Denver, Aug. 22.
 OAK RIDGE BOYS, T.G. SHEPPARD—\$91,298, 7,802 (9,532), \$15 & \$13, West Central Prods. Sioux City (love) Auditorium, Aug. 21.

- West Central Prods., Sioux City (lowa) Auditorium, Aug. 21.

 POLICE, THE ENGLISH BEAT—\$90,291, 7,577 (9,900), \$12.50 & \$10.50,
- POLICE, THE ENGLISH BEAT \$_\$90,291\$, 7,577 (9,900), \$12.50 & \$10.50\$, Cumberland Concert Co., Nashville Municipal Auditorium, Aug. 17.
 SCORPIONS, GIRLSCHOOL \$_\$90,134\$, 10,604, \$8.50, Feyline Presents, Tinsley Coliseum, Albuquerque, N.M., sellout, Aug. 20.
 DOOBIE BROTHERS \$_\$89,187, 7,736 (7,500), \$12.50 & \$11.50\$, Contemporary Presentations, Metro Centre, Rockford, Ill., Aug. 21.

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Venues

Dance Trax

It's been a week ruled by the unexpected and offbeat, a good sign amid late summer doldrums. ABC will undoubtedly be lumped with Human League in the writeups of critics and minds of programmers hearing the album "The Lexicon of Love" (Mercury) for the first time. Despite their common partschoolish, part-theatrical lead voices (do all British men sing like that?), and equally incisive pop-song talent, ABC is a much more human creation than the League, and it's as obvious as the popped bass strings and the acoustic orches-

tral sections on almost every cut.

"Tears Are Not Enough" and "Poison Arrow" have already circulated as imports; other worthwhile cuts include "Show Me" and "Date Stamp," along with "The Look Of Love," which is also available in a de-mixed, I-feel-the funk long verison on Neutron/U.K. import. If there is a theoretical least-possible-distance between white and black music. I think ABC has achieved it. Similarly, if Shakatak were an American group, their excellent "Night

Birds" album (Polydor) would probably shoot right onto the jazz chart. Meatier and less AC-oriented than what's called jazz-funk in America, most of the second side provides entertaining off-peak material, especially "Easier Said Than Dana" Than Done.

These are the breaks: unusual rap and rhythm material appears from all over this week. Wham's "Enjoy What You Do (Wham Rap)" (Columbia 12inch) became unobtainable on import just as it was breaking; luckily, it's been released in typically artful vocal and instrumental mixes by Francois Kevor-kian. Bob Carter (of Linx and Junior's recent hits) provides a hectic rock production, and the rapper shouts, "I don't have a job, but I have a good time" entirely appropriate

Other dialect raps: Ronnie Jones, newly signed by L.A.-based Chalet Records, has recorded a cover of the German hit, "Don't Turn Around (The Kommissar)," which is a weirdly effective fusion of funky glide and militaristic hup-two hip-hop. Prelude has signed the original version, by Falco, for the

Captain Sensible's "Wot!," currently available on A&M/U.K. import, and due to be released domestically in the next couple of weeks, also catches the ear with a seemingly random but indisputably well-put-together combination of Cockney MC-ing and funk bottom: it's gathered some marginal radio play and a street-jock following pretty quickly.

Krisma's "Miami" (Atlantic 12-inch), produced in Italy and edited for

America by John Luongo, also has its fans, though it's a rather forbidding, extremely turbulent electronic piece with little melody that keeps breaking and rebreaking. Very rhythmic; it may fit best in less groove-oriented rock clubs.

* * *

Notes on mainstream music: Loleatta Holloway's featured performance on the Salsoul Orchestra's "Seconds" shines far more brightly in a new 12-inch version remixed by Shep Pettibone. Much harder than the LP cut, the remix also features a stinging telling-it rap.... Sharon Redd's "Beat The Street" also hits much harder in a just-released Francois K. remix in vocal and instrumental versions that make the most of the production's references to Human

Prelude will release a commercial 12-inch disk and special "12-inch cassette" of these cuts, separately, and of 'D' Train's "Walk On By" and "D Train Theme." Collectors will be interested in a new Cotumbia compilation, "Chocolate Cream," which collates some of CBS' biggest black hits of the 1970s, including Labelle's "Lady Marmalade," Joe Tex's "Ain't Gonna Bump No More," Wild Cherry's "Play That Funky Music" and Johnnie Taylor's "Discolated with the longest appliable parsions. Lackie Moore's "This Time "Disco Lady," all in the longest available versions. Jackie Moore's "This Time Baby" also makes an appearance, though in a single-length version.

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NEW 12"—Sharon Brown, Lime (Remix), Overdrive, Susle Q, Kryptonite, Funk Machine, Popsicle, Carol Jiani, Race, Toto Coelo, Eddie Grant, Talk Talk, Duran Duran (Remix), Haircut 100, Tears for Fears, I Level, Kool & Gang, Congress, Captain Sensible, Thomas Dolby, Sylvain, New Order, Bobby O, Taffy, Tortuga, T.O.P., Patrick Hernandez, Fatback Band, Village People, Vera, Punkin Machine, Hot Plate 6, Zinc, Tom Tom Club, Jan Miles, Bianc Mange, Don't Go-Yazoo, Jump Shout Lisa (Remix), Gazuzu, Revelation, Sylvester, Freddle James, Judy B., Imagination (Medley), Tanya, Voyage, Rational Youth, Passion (Remix), Nancy Martinez, Don Ray, Junior (Remix), Sweet Brandy, Blue Feather, Capricorn, Desert Place (Remix), Larry Graham, Klein & M.B.O., E.S.G., Laura Branigan, Marsha Raven, Johnny Chingas.

ALBUMS—Carol Jiani, Rational Youth, Mother F (Matra Remixes), Human League Orch. (Remixes), Jive Rhythm Tracks.

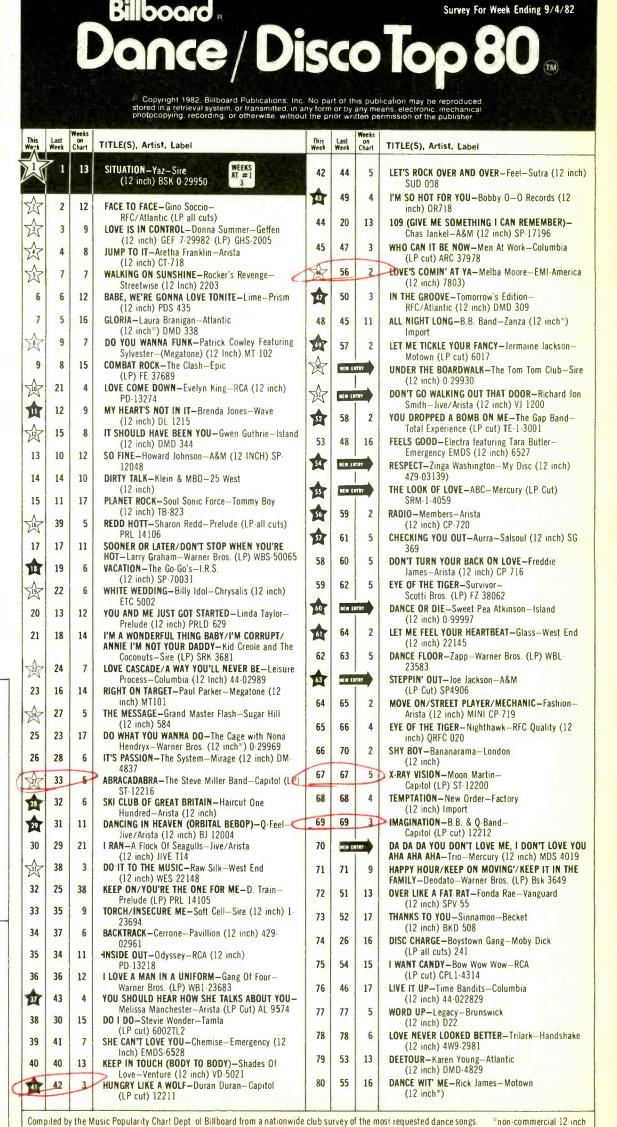
New Rock Club In Brooklyn Will Feature Name Acts

NEW YORK-Brooklyn is getting its own large-capacity rock dance/concert club with the opening Friday (27) of Brooklyn Zoo in Sheepshead Bay.

The 1,500 capacity club, which was converted from a bowling alley,

opens with a concert by Franke & the Knockouts and the Good Rats. Among the artists expected to play the venue in the future are the Jim Carroll Band, the Shirts, Rick Derringer, and Leslie West. Booking is done through Monarch Entertainment, promoter John Scher's New Jersey based company, which is becoming more active in the New York City market.

It will also have video. Owner of the Brooklyn Zoo is Yuri Orlikov.



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Country

Three Acts Lead CMA Nominees Nelson, Skaggs, Alabama Named In Five Categories

NASHVILLE—Ricky Skaggs and Alabama, two acts virtually unknown only three years ago, have emerged in a dead heat with veteran Willie Nelson by scoring the most nominations in the 1982 Country Music Assn. Awards balloting. Skaggs, Alabama and Nelson

Skaggs, Alabama and Nelson have each racked up positions in five different categories—and all three are up against each other for top honors in the prestigious CMA entertainer of the year category.

The second-round balloting by

The second-round balloting by CMA's nearly 7.000 industry members also produced the finalists for this year's annual Hall of Fame performer/non-performer divisions.

Winners will be announced Monday, Oct. 11 during the CMA's 16th annual Awards Show telecast live via CBS-TV from the Grand Ole Opry House in Nashville.

Here is a complete list of all CMA

finalists by category:

Entertainer: Alabama, Barbara Mandrell, Willie Nelson, Oak Ridge Boys and Ricky Skaggs. Male vocalist: Merle Haggard, George Jones, Ronnie Milsap, Willie Nelson, Ricky Skaggs.

Female vocalist: Rosanne Cash, Janie Fricke, Emmylou Harris, Barbara Mandrell, Juice Newton

Single: "Always On My Mind," recorded by Willie Nelson on Columbia; "Crying My Heart Out Over You" by Ricky Skaggs on Epic; "I'm Gonna Hire A Wino To Decorate Our Home" by David Frizzell on Warner/Viva; "It Turns Me Inside Out" by Lee Greenwood on MCA; and "Love In The First Degree" by Alahama on RCA

In The First Degree" by Alabama on RCA.

Album: "Always On My Mind," Willie Nelson
(Columbia); "Big City," Merle Haggard (Epic);
"Bobbie Sue," Oak Ridge Boys (MCA); "Mountain Music," Alabama (RCA); and "Still The
Same Ole Me," George Jones (Epic).

Song: "Always On My Mind," written by

Song: "Always On My Mind," written by Johnny Christopher, Wayne Thompson & Mark James, published by Screen Gems-EMI/Rose Bridge; "Elvira," by Dallas Frazier, Acuff-Rose Publications: "I'm Gonna Hire A Wino To Decorate Our Home," Dewayne Blackwell, Peso Music/Wallet Music; "It turns Me Inside Out," Jan Crutchfield, Duchess/Red Angus; "You're The Reason God Made Oklahoma," Larry Collins & Sandy Pinkard, Peso/Wallet/Senor/Cibie.

Vocal group: Alabama; Larry Gatlin and the Gatlin Brothers Band; Oak Ridge Boys; Statler Brothers; Tompall and the Glaser Brothers. Vocal duo: David Frizzell and Shelly West;

Vocal duo: David Frizzell and Shelly West; Merle Haggard and George Jones; Waylon Jennings and Willie Nelson; Conway Twitty and Loretta Lynn; Don Williams and Emmylou Harris.

Instrumental group: Alabama; Charlie Daniels Band; Grand Ole Opry Staff Band; Oak Ridge Boys Band; Ricky Skaggs Band. Instrumentalist: Chet Atkins; Floyd Cramer;

Instrumentalist: Chet Atkins; Floyd Cramer Johnny Gimble; Charlie McCoy; Hargus "Pig" Robbins

In the Horizon Award category, introduced for the first time last year to recognize substantial career growth and development, finalists are John Anderson, Rosanne Cash, David Frizzell, Lee Greenwood and Ricky Skaggs.

Hall of Fame finalists in the in-

Hall of Fame finalists in the inactive performer/non-performer group include Rod Brasfield, Flatt & Scruggs, Lefty Frizzell, George Morgan and Ernest "Pop" Stoneman. In the Hall of Fame non-performer (active or inactive) category, nominees are Roy Horton, John Lair, Don Law, Wesley Rose and Cindy Walker. And in the active performer/non-performer Hall of Fame division are finalists Jimmy Dickens, Benny "Whitey" Ford, Bradley Kincaid, Marty Robbins and Floyd Tillman.



SKAGGS CELEBRATION—Epic artist Ricky Skaggs, center, ended his 13-date West Coast tour with a headlining date and post-performance party at Los Angeles' Country Club. The party was thrown not only to celebrate his tour conclusion, but his 28th birthday and his second number one single, "I Don't Care." Joining Skaggs in the celebration are, from left, artist Billy Burnette and actor Gary Busey.

Talent Buyers Seminar Expanded To Five Days

NASHVILLE—For the first time in its 11-year history, the Country Music Assn.'s annual Talent Buyers Seminar will be expanded this year to five days. Keynoter for the seminar, which runs Oct. 8-12 at the Hyatt Regency Hotel, will be Gerrold R. Rubin, president of Needham, Harper & Steers, L.A. Rubin will address the 1982 Talent Buyers Seminar theme, "Adapting To The New Reality."

In its new extended five-day format, the seminar will feature evening roundtable discussions with 10 registrants per table in a one-on-one situation. Topics for roundtables are slated to run from dealing with contract rider demands and casino talent buying to ensuring proper sound and lights and presenting country acts via tv and cable.

Among the roundtable leaders confirmed for the seminar are Rick Blackburn, CBS Nashville; Holmes Hendrickson, Harrah's Reno; Stan Moress, Scotti Brothers; Bill Luther, Von Braun Center, Huntsville, Ala.; Dave Douds, William Morris Agency, L.A.; Bill Lackey, Lackey, Sound & Lights, Seattle; Jimmy Jay, United Talent; and Ray Pilzak, Amusement Business.

Registrants attending the 1982 Talent Buyers Seminar will be treated to two three-hour talent showcases held at the Tennessee Performing Arts Center. The first, slated for Saturday, Oct. 9. will be emceed by comedian George "Goober" Lindsey and Ronnie Prophet and will feature Charly McClain, Razzy Bailey, Calamity Jane, John Anderson. Tammy Cline and Jim Stafford. The second showcase on Sunday, Oct. 10, will headline the Burrito Brothers, B.J. Thomas, George Strait, Sami Jo Cole, Gary Morris and Stella Parton, with emcees Brenda Lee and Danny Davis. Two more acts are scheduled to be announced.

Additionally, for the first time this year, the seminar will include a "mini-seminar" hosted by Bob Cole of WPKX-FM Alexandria, Va. and Irving Waugh entitled "The Exploding Cable and Satellite Market."

Although attendees at this year's

Although attendees at this year's Talent Buyers Seminar will not receive a ticket to the annual CMA Awards Show and party in their registration fee, they will receive invitations to attend the Grand Ole Opry Spectacular Tuesday, Oct. 12, a concert featuring the 62 regular Opry

Nashville Scene

By KIP KIRBY

You would have to have been on an underground archeological digging expedition for the past year or so not to have heard about the unpredictable exploits of country's favorite prodigal son, George Jones. For as many performances as he shows up to do, there are an equal number that he doesn't. But ol' George may be getting the last laugh. He's written a song on his newest album entitled "No Show Jones." It's an hilarious account by the entertainer himself

about his mysterious comings and goings, and indicates he's not overly perturbed by the reputation his antics have earned him.

Says the chorus: "They called me No Show Jones/ I'm very seldom on the

stage singing my songs/My whereabouts are unknown...." It's one of the funniest cuts on the new Jones-Merle Haggard album—although probably not as funny to those unfortunate enough to be caught sitting in the audience when the Possum neglects to show. On a recent Friday the 13th, Alabama found

On a recent Friday the 13th, Alabama found itself up in Minneapolis headlining an 18,000 seat auditorium on the same evening that rock supergroup the Doobie Brothers were also appearing in town. We haven't heard how the Doobies fared (they are on their farewell tour before the group officially disbands), but Alabama managed to sell out every one of its tick-

The Statler Brothers have fans in the N.Y. Mets. That's why baseball buffs lining up in the Shea Stadium stands are seeing the Statlers' video of "Whatever" airing over the park's diamond-vision scoreboard telescreen. The Statlers are also guesting on Conway Twitty's upcoming syndicated tv special, being produced by Jim Owens Entertainment of Nashville. One of their sequences features the Stats out at the Nashville Sounds' Greer Stadium, doing batting practice with Twitty.

By the way, we didn't intend to miff the residents of Norfolk, Va. when we raised a question last week about their recent Tricentennial cele-

(Continued on page 51).



ALABAMA AT BAR—Randy Owen of RCA group Alabama takes time out to sign an autograph for Record Bar manager Gary Lewis, left, during Record Bar's Vendor Day at the Summer Summit in Hilton Head, S.C.

.....EDITORIAL......

New Talent, New Horizons

In a time when any ray of optimism in the record industry is welcome, there comes a bright spot from balloting by the Country Music Assn.

The organization's nearly 7,000 members, apparently influenced less by self-serving political considerations and more by sheer talent and substantiated record/concert sales, have put two new acts, Ricky Skaggs and Alabama, up in the big leagues with nominations in no fewer than five separate categories.

This accomplishment (which finds them tieing superstar Willie Nelson for the highest number of individual nominations this year) is impressive. It is made all the more remarkable by the fact that three years ago, few in the industry even knew who Ricky Skaggs and Alabama were

Alabama was just beginning its breakthrough on the strength of its first RCA single, "Tennessee River." after years as a regional band with moderate chart success on MDJ Records. Skaggs was a respected bluegrass musician who had joined Emmylou Harris' Hot Band, replacing Rodney Crowell.

It's doubtful whether, three years ago, either of these acts expected to score No. 1 singles within their first year on a major label. Alabama could not have foreseen that all of its three RCA albums would receive consecutive platinum certification. And when Skaggs delivered "Waitin' For The Sun To Shine" to Epic, neither he nor the record company could have forecast that his debut LP would log (to date) 44 weeks on the country album charts, spawn four successful singles, and rack up more than 350,000 sales units.

It's sad that fewer deserving new acts are being signed today. Everyone realizes the strength of country's star system rests with talent we have yet to recognize. And it's true that prevailing economic winds have clamped a viselike grip on record companies' money flow. Labels frankly admit there is no longer room for the luxury of discovering, signing, developing, building and launching several new artists a year. The risks are too costly today.

But the good news is, it does still happen. Despite the negative headlines, the closed-door signing policies, the cutbacks and winnowing of rosters, good music is as irresistible as ever. Thus, unknowns like Ricky Skaggs and Alabama still manage to flout the odds and emerge to claim our attention, our air time, and what economists refer to as our "discretionary dollars."

Such a breakthrough requires a concentrated effort on the part of labels, radio and retail. It means recognizing that all three elements are working toward compatible goals, and that neither can function well independently of the others.

If record companies take the chance on a new artist with what they hope is hit potential, then radio program directors must be willing to take the same chance and play new product. If radio is willing to devote airtime to new records by less-than-household-word acts, retailers must be willing to give their records exposure through space in the bins. Perhaps the success of Ricky Skaggs and Alabama in this year's CMA

Awards nominations will translate into a more conducive atmosphere for other new artists. Certainly the example is there. Country's strong suit, after all, has always been the loyalty of its fans and its appreciation of new talent.

Many in the industry believe that it's time for a unified effort by record companies, radio and retail to help maintain country's solid image. During the flattest period of the current recession, country music continues to sell, and sell well. But without creating a new echelon of future stars, country stands to lose its edge.

KIP KIRBY

Foster To Host Country TV Series

NASHVILLE—Nashville songwriter Jerry Foster will host a 26-segment series of half-hour syndicated tv shows entitled "Night Life," to be produced by Videoworld in Hendersonville. Tenn.

The talk/interview shows will feature country music guests and highlights from their careers, as well as a live performance. Talent already slated for "Night Life" includes Hoyt Axton, the Burrito Brothers, Gail Davies, Con Hunley, Lee Greenwood, Terri Gibbs, Rex Allen Jr., Gene Cotton, Leon Everette, Stella Parton, Jerry Reed, George Strait, and Marty Robbins.

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THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	UAST	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)
71	5	9	LOVE WILL WEEKS	35	17	11	YOU TURN ME ON, I'M A RADIO—Gail Davies (G. Davies) J. Mitchell: Crazy Crow. BMI: Warner Bros. 7-29972	69	76	3	SOME NEVER STAND A CHANCE—The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285
		jie.	TURN YOU AROUND—Kenny Rogers (K. Rogers, D. MAIloy)	36	45	3	MISTAKES—Don Williams (D. Williams, G. Fundis) R. Feldman; Jensing/Narwahl/Sweet Glenn, BMI; MCA 52097	200	NEW	ENTRY	OPERATOR, LONG DISTANCE PLEASE—Barbara Mandrell (T.
			K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/ Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	37	20	15	AIN'T NO MONEY—Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937				Collins) K. Fleming, D. Morgan; Hall-Clement (Welk Music Group), BMI; MCA 52111
2	7	9	SHE GOT THE GOLDMINE (I Got The Shaft)—leave Reed (R Hall)	38	31	10	NOTHING BEHIND YOU, NOTHING	W	79	3	COULD IT BE I DON'T BELONG HERE ANYMORE—Margo Smith (B. Fisher)
3	3	14	THE GOLDMINE (I Got The Shaft)—Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268 I'M NOT THAT LONELY YET—Reha McEntire (I Kennedy)	-			IN SIGHT—John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	1/23	78	3	M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (NSD) IF YOU COULD SEE YOU THROUGH
4	4	11	I'M NOT THAT LONELY YET—Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram) WOMEN DO KNOW HOW TO	39	42	7	I'M DRINKIN' CANADA DRY—Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)				MY EYES—Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178
	'		CARRY ON—Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	40	43	8	BACK IN DEBBIE'S ARMS—Tom Carlile (G. Kennedy) T. Carlile, Opa-looka, ASCAP, Door Knob 82-180	73	51	14	OLD FRIENDS— Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman)
1	6	12	Check/Welk, BMI; RCA 13257 SHE'S NOT REALLY CHEATIN'	T	47	6	NEW WAY OUT—Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	A	NEW	ENVAV	R. Miller; Airhond, BMI; Columbia 18-02681 MADE IN THE U.S.A.—The Wright Brothers (G. Klein)
1	7		(She's Just Gettin' Even)—Moë Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	122	48	4	YOU STILL GET TO ME IN MY DREAMS—Tammy Wynette (G. Richy)	15	81	3	C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926 WOMEN IN LOVE—Kin Vassy (L. Rogers)
120	9	11	DANCING YOUR MEMORY AWAY—Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	13	50	3	AL. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064 LOVE'S GONNA FALL HERE				B. McDill; Hall-Clement (Welk Group), BMI; Liberty 1469
7	1	12	FOOL hearted memory—George Strait (B. Mevis) B. Hill, B. Mevis; Make Bellevus/Welback, ASCAP; MCA 52066				TONIGHT—Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC: RCA 13290	76	46	15	TAKE ME DOWN—Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'M Dixie, BMI; RCA 13210
8	2	14	NOBODY—Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	M	49	4	MAKIN' LOVE FROM MEMORY—Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	血	NEW	ENTRY	DON'T IT BREAK YOUR HEART—Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Welk Music Group), ASCAP;
799	12	12	WHAT'S FOREVER FOR—Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	757	54	2	YOU'RE SO GOOD WHEN YOU'RE BAD—Charley Pride (N. Wilson)	70	71	5	RCA 13308
10	13	10	BIG OLE BREW—Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	246	77	2	B. Peters; Royalhaven, BMI; RCA 13293 CLOSE ENOUGH TO	78	71	5	(So This Is) HAPPY HOUR—Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Augie, ASCAP; Elektra/Curb 7-69996
T	14	10	WHATEVER—The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)				PERFECT—Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294	10	89	2	ALICE IN DALLAS (SWEET TEXAS)—Wyvon Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)
712	15	10	THIS DREAM'S ON ME—Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	面	52	4	SOME DAYS IT RAINS ALL NIGHT LONG—Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088	80	MEW	ENTRY	it'S LIKE FALLING IN LOVE (OVER AND OVER)—The Osmond
THE	16	6	PUT YOUR DREAMS AWAY—Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Ides Of March, ASCAP; Epic	48	33	15	BORN TO RUN—Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-39993				Brothers (R. Hall) R. Murrah, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969
14	11	15	03055 I'M GONNA HIRE A WINO TO DECORATE	749	75	2	BREAK IT TO ME GENTLY—Juice Newton (R. Landis) D. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	81	84	2	FOOL'S GOLD—Jimmi Cannon (S. Dorff)
			OUR HOME—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	50	55	3	THE KILLING KIND—Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	82	59	9	D. Stalker, S. Berg; Peso, BMI; Warner Bros. 7-29949 COWBOY IN A
715	18	8	I JUST CAME HERE TO DANCE—David Frizzell & Shelly West (S. Garrett, S. Oorff)	51	53	6	IF MY HEART HAD				THREE PIECE BUSINESS SUIT—Rex Alien Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968
1,5		12	T. Skinner, J. L. Wallance, K. Bell, Hall-Clement (Welk), BMI, Warner/Viva 7-29980	E2	40	16	WINDOWS—Amy Wooley (R. Chancey) D. Frazier; Acult-Rose/Glad, BMI; MCA 52084	血	NEW	ENTRY	PYRAMID OF CANS—Mundo Earwood (B. Cannon, J. Colliery, J. Darrell) B. Cannon, B. Corbin, J. Darrell; Sawgrass, BMI/Saball, ASCAP; Primero 1009
☐ 16	8	13	HEAVENLY BODIES—Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissenson; Blue Moon/Merilark/April, ASCAP; RCA 13246 DEFAMS DIE MARD.	52	40	15	I DON'T CARE—Ricky Shaggs (Ricky Shaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	84	63	8	LOVE NEVER DIES—Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02986
BILLBOARD		6	DREAMS DIE HARD—Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967	53	56	6	IF I EVER NEED A LADY—Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)	85	57	12	BLUE RENDEZVOUS—Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061
	21	0	I WISH YOU COULD HAVE TURNED MY HEAD—Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	54	36	14	HONKY TONKIN'—Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	86	67	15	HEARTBREAK EXPRESS—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI: RCA 13234
	22	5	YESTERDAY'S WINE—Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BM; Epic 140-3072	55	58	5	GEORGIA ON A FAST TRAIN—Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058	87	60	18	I JUST CUT MYSELF—Ronnie McDowell (B. Killen)
785	25	6	REY BABY—Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	56	41	16	SOME MEMORIES JUST WON'T DIE—Marty Robbins (B. Montgomery)	88	90	2	C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884 HERE COMES THAT FEELIN'
4 1	23	10	NOTHING BUT THE RADIO ON—Younger Brothers (R. Chancey) J. Reid. J. State; House Of Gold, BMI; MCA 52076	57	44	17	B. Springfield, House of Gold, BMI; Columbia 18-02854 ARE THE GOOD TIMES REALLY OVER (I Wished A Buck				AGAIN—Ralph May (R. Ruff) C. Rains; Jem Song/Choskee Bottom, ASCAP; Primero 1006
H 12	24	8	GET INTO				Was Still Silver)—Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	89	NEW	ENTRY	SHE ONLY MEANT TO USE HIM—Wayne Kemp (D. Walls, W. Kemp) C. Quillen, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165
A LEW	30	6	REGGAE COWBOY—Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers Famous, ASCAP Elektra/Curb 7-69999 I WILL ALWAYS LOVE YOU/DO I EVER	58	65	4	BACK TO BELIEVING AGAIN—Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Welk), BMI; Elektra/Curb 769995	90	NEW	ENTRY	(Polygram) LIVING MY LIFE WITHOUT YOU—Lobo (Lobo)
SEPTEMBER	30	0	CROSS YOUR MIND—Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	1	66	3	IN THE DRIVER'S SEAT—John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros.	91	82	18	J. Raymond, Lobo; Tree, BMI/Boo, ASCAP; Lobo-X
S D	28	5	LIVIN' IN THESE TROUBLED TIMES—Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hogin; Roger Cook Music/Cookhouse, BMI; Columbia	60	70	3	(I'M NOT) A CANDLE IN THE WIND—Bobby Bare (A. Reynolds)	•			DON'T WORRY ABOUT ME BABY—Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859
25	27	9	YOUR BEDROOM EYES—Vern Gosdin (B. Fisher)	101	80	2	B. Rice, M.S. Rice; Swallowlork, ASCAP; Columbia 03149	92	64	9	IT'S HARD TO BE THE DREAMER—Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Galleon, ASCAP/Algee, BMI; RCA 13264
26	26	9	R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD) I'LL BE YOUR MAN			-	YOU — Ed Bruce (T. West) E. Bruce, P. Bruce, C. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	93	88	4	D.O.A. (Drunk on Arrival) — Johnny Paycheck (B. Sherrill) M.P. Heeney, L. Lee, E. Hudson; Cedarwood/Algee, BMI; Epic 14-03052
	24		AROUND THE HOUSE—Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	62	62	5	WAIT TILL THOSE BRIDGES ARE GONE—Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035	94	61	9	SHE IS THE WOMAN—Super Grit Cowboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005
28		5	HE GOT YOU—Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286 POUR BUSTED—Bir Starth (Aschala (R. Killar))	63	69	3	SOUTHERN FRIED—Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	95	86	3	(WHAT A DAY FOR A) DAYDREAM—Jon & Lynn (E. Kilroy) J. Sebastian; Hudson Bay, BMI; Soundwaves 4677 (NSD)
28	37	4	POVE BUSTED—Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BM, Capitol 5139 IFT IT RF MF Willia Naton (Monan)	64	68	4	WALK ME 'CROSS THE RIVER—Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	96	87	4	WASTED ON THE WAY-Crosby, Stills & Mash (Crosby, Stills & Mash, S.
30		8	LET IT BE ME—Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073 I DIDN'T KNOW YOU COULD BREAK	65	74	2	YOU PUT THE BLUE				Johnston, S. Gursky) G. Nash; Putsy, Putsy, ASCAP; Atlantic 4058
30	32	0	A BROKEN HEART—Joe Stampley (R. Baker) 1. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016				IN ME—The Whites (R. Shaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Kross Keys, BMI/ASCAP; Elektra/Curb 769980	97	85	3	THERE I GO DREAMIN' AGAIN—Jan Gray (J. Florez) J. Wilson, J. MacRae, B. Morrison; Combine/Southern Nights, BMI; Jamex 45-
31	10	12	SHE'S PLAYING HARD TO FORGET—Eddy Raven (J. Bowen) K. Stegall, E. Kahanek; April, ASCAP/Blackwood, BMI; Elektra 47469	7667	NEW	ENTRY	WAR IS HELL (ON THE HOMEFRONT TOO)—T.G. Sheppard (B. Killen)	98	92	19	TIL YOU'RE GONE—Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rich Hall, ASCAP; MCA 52038
32	35	7	SOME OF MY BEST FRIENDS ARE OLD SONGS—Louise Mandrell (E. Kilroy)				C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	99	98	15	JUST HOOKED ON COUNTRY
33	38	5	D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278 SOUL SEARCHIN'—Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	可	72	4	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)				PART I & II—Albert Coleman's Altanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
T.		5	SHE'S LYING—Lee Greenwood (J. Crutchfield)	68	73	4	I AIN'T GIVING UP ON HER YET—Jack Grayson (B. Vaughn, J. Grayson)	100	83	7	COUNTRY BOY'S SONG—Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly,
			J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087				Jack Grayson; Temar, ASCAP; Joe-Wes 81006 (MCA)				BMI; Mesa-1112 (NSD)

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).



Survey For Week Ending 9/4/82

Artist, Label & Number (Dist. Label)

STICKIN' TOGETHER

LOVE TO BURN

STILL THE SAME OLE ME

LAST TRAIN TO HEAVEN

Hot Country LPs®

Week * eek

> 41 40

Pis Last

40 40

42 37 11

43 43 22

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Weeks

Country

Nashville Scene

Continued from page 49

bration! We certainly didn't realize that the town of Norfolk was chartered by King Charles II in 1682, thus making it most definitely three

centuries old. Sportscaster-turned-actress Jayne Kennedy <mark>was in Nashville tw</mark>o weeks ago at Audio Media Studio overdubbing her first album, which she calls an exercise album with aerobics. This album-and its title single, "Love Your Body"will be the first releases for Charlie Fach's new PolyGram-distributed label, Compleat Records. To get into the proper mood during her vocals, Jayne was clad in leotard and leg warmers and performed all the exercises right along with the

Now that the late Lefty Frizzell has made it into the top five finalists for induction into the 1982 Country Music Hall of Fame (due in large part, no doubt, to the tireless efforts of John Beland and Gib Guilbeau of the Burrito Brothers), Warner Bros. is approaching the CMA with an original idea. The label thinks it would be inter esting to have John Anderson, David Frizzell and Merle Haggard perform a special medley of Lefty's hits during the CMA's annual October tv awards show. All three singers readily admit his vocal influences on their own styles, and Friz zell, of course, is also Lefty's brother. Anderson has recorded Lefty's classic "Long Black Veil" for inclusion on his soon-to-be-released new WB

Anderson headlined a concert recently with Gail Davies and Lee Greenwood at the Michigan State Fair. No problem with sagging concert impetus here—the triple billing drew 20,000 fans. The show was co-sponsored by WCXI-AM-FM and Stroh's Beer.

Quote of the Week: "I don't have sex appeal so I guess I'll have to rely on my talent," from Marty Robbins after he got five standing ovations from two performances at Jamboree USA

Knoll Records' Gene Cotton and his band American Ace recently did a two-night benefit for the Manna food fund at Nashville's new Bluebird Cafe. Both shows were sellouts, so Cotton added a third performance and played a complete set for 17 people

Lee Greenwood's wife Melanie (who's a trained choreographer) will be a dance instructor on "Dancin' USA," one of the programs now slated for airing on Nashville's new cable network bowing in early 1983. Jacky Ward will host the show, and Melanie will demonstrate steps and routines to current hit country songs.

pard will talk about his past careers (including stints as pop artist Brian Stacy and as RCA pro motion man Bill Browder) and aliases for an upcoming People magazine profile.

ing Barbara Mandrell their favorite variety star of the year. She edged out such luminaries as Kenny Rogers, Diana Ross, Barbra Streisand, Cher and Dolly Parton to accomplish this feat, making her the most decorated across the board awards favorite in country music's higher

Nashville's Hall of Fame Motor Inn on Music Row is staging its own top female vocalist com

petition to run every Tuesday-Wednesday night until the first week in October. Prizes for the grand prize winner include a studio session at Stargem, promotion on a single, and a spot with Jim Vest and the Nashville Cats on a showcase held during the annual DJ Convention week.

Estes Park, Colo, has been chosen as the site for the Colorado Country Music Hall of Fame, al though we have not yet learned exactly who or what this projected museum will feature or promote. Are there that many country graduates from Colorado ???

And for those industry diehards who insisted on dancing in the streets, there was plenty of music from Epic artist John Scott Sherrill and his band, Wolves In Cheap Clothing.

Okay, we promised no more mechanical bull references for a while . . . but here's a concept that goes of metal El Toro one better: a Dunking Machine. It's the latest innovation at the everenterprising Bobby Mackey's Club up in Ken tucky. On a sweltering summer night, customers are invited to climb into the dunking machine while friends (??) try to dump them into 480 gallons of ice cold water below. What we say is, with friends like this, who needs enemies?!

Billboard®

Chart

2 25

3

44

TITLE Artist, Label & Number

MOUNTAIN MUSIC Alabama, RCA AHL1 4229

THE SUN TO SHINE Ricky Skaggs, Epic FE

WAITIN' FOR

Week

Scene's country candor award goes to Paid Records' Jebry Lee Briley, who explained to a Knoxville reporter her reason for turning from jazz to country: "I can't say it's not for commer cial reasons. I still do some jazz in my act, but right now country is where the money is." Briley was quick to add, though, that she does "love

Cowboy's, in nearby Tullahoma, is an up-andcoming watering hole that's recently showcased such pop and country acts as Wayne Newton Dr. Hooks, T.G. Sheppard, Jerry Lee Lewis, Rick Skaggs and Mel Tillis. But it's drying up temporarily Sept. 19 for a "family show" that features Lawrence Welk alumni Myron Floren and Ava Barber. Wait a minute! Didn't Welk do "cham pagne music"?

Chart Fax

Rogers Takes Topper Turnabout With 'Love'

By ROBYN WELLS

After three consecutive misses at the top spot, Kenny Rogers bounds back to the No. 1 position with "Love Will Turn You Around." The single is his 10th country chart-topper as a solo artist. He has scored an additional two No. I tunes with duet partner Dottie West, plus supplying background vocals on a third West "What Are We Doin' In topper,

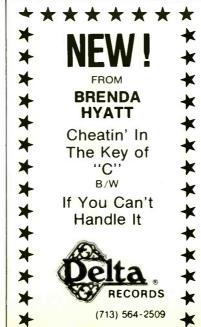
"Love Will Turn You Around" is Rogers' first No. 1 single since "I Don't Need You" held the top spot for two weeks in August, 1981. Rogers' followup releases—"Share Your Love With Me," "Blaze Of Glory" and "Through The Years"-peaked

"Lady," his debut 1980 release with producer Lionel Richie Jr., which shot to the top in a sizzling six weeks Rogers' previous fastest charting single was "Coward Of The Country" which paid and the Country which which paid and the Country which nailed down the country

summit in seven weeks.
Finally, "Love Will Turn You
Around" marks Rogers' first charttopper with producer David Malloy, The tune becomes Malloy's second No. I single this year, following Eddie Rabbitt's "Someone Could Lose A Heart Tonight."

Reba McEntire appears to have stalled at three this week with "I'm Not That Lonely Yet." Nonetheless, it's McEntire's best showing to date, eclipsing "Today All Over Again," which peaked at five in 1981.

Willie Nelson's "Always On My Mind" is No. 1 on the album chart for the 12th week, making it his longest running chart-topping LP "Stardust" was his previous top solo album, holding down the premier position for 11 weeks in 1978. That same year, his duet album with Waylon Jennings, "Waylon & Willie, also scored 11 weeks in the top spot.



at five, nine and five, respectively. A Sheppard By Any Other Name: T.G. Shep-It only took nine weeks for "Love Will Turn You Around" to reach the country summit, making it one of the fastest charting singles of the year. Us magazine readers responded to that publication's first annual Readers' Poll by nam-Both of Alabama's 1982 toppers— "Mountain Music" and "Take Me Down"-hit the premier position in nine weeks, as did Conway Twitty's "Slow Hand." The ascent of "Love Will Turn You Around" matches the pace set by Rogers' most recent topper, "I Don't Need You." But Rogers' fast-est charting No. I single to date is keepthis very talented and lovely country music artist moving onward with "It Won't Be Easy" MADTELLORR RECORDS LOIS JOHNSON For distribution, contact: MAIDEN MUSIC, INC. 9818 Golf Course Drive Disputanta, Virginia 23842 (804) 991-2447 $\star\star\star\star\star\star$

ST 73001 (Capitol) 公 11 INSIDE San RCA AHI I-45 STEP BY STEP 44 54 RCA LOVE WILL TURN YOU H 6 WEA GREATEST HITS A AROUND 45 47 96 MCA FANCY FREE A 4 43 BIG CITY 46 50 65 d. Epic FE MCA AMAZING GRACE
Liberty 51117 7 12 JUST SYLVIA 业 47 48 17 FAMILY'S FINE BUT THIS ONE'S MINE 4 8 48 51 67 CARRYIN' ON 9 20 HIGH NOTES WEA DESPERATE DREAMS 49 52 44 10 SOMEWHERE IN THE 10 STARS 50 49 12 PISTOL PACKIN' MAMA CBS 1ND THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 16 16 金 WINDOWS 42 51 23 CBS 12 13 14 OUIET LIES 56 99 GREATEST HITS A
Ronnie Milsap, RCA AAL1 52 SOUTHERN COMFORT 11 13 30 53 53 76 SEVEN YEAR ACHE IN BLACK & WHITE 12 14 15 57 FAMILY AND FRIENDS 54 INSIDE OUT 15 15 18 55 46 12 SOFT TOUCH FEELS SO RIGHT A 16 17 77 CBS JUICE A
Newton, Capitol ST 由 61 17 18 50 GREATEST HITS A 58 OH GIRL 18 14 26 BLACK ON BLACK THE PRESSURE IS ON . 21 53 58 59 8 THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS
Roy Clark, Churchill CR
9421 36 公 WHOREHOUSE IN TEXAS SO NEW ENTRY **GREATEST HITS** THE LEGEND GOES ON 21 22 WEA ercury SRM-1-4048 65 MICHAEL MARTIN MURPHEY Michael Martin Liberty 51120 SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' 23 in Murphey 22 12 CAF THE BEST OF EDDIE RABBITT • Elektra 6E 235 EVEN)
Moe Bandy, Columbia FC 62 147 TOO GOOD TO HURRY 血 26 62 63 83 ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA 20 STRAIT FROM THE HEART 24 GREATEST HITS 60 175 63 19 LISTEN TO THE RADIO 25 19 AAL 1-3378 64 54 46 BET YOUR HEART ON ME 27 NUMBER ONES 26 15 5318 MCA 28 27 6 16TH AVENUE STARDUST A 65 68 226 28 31 UNLIMITED 67 SEASONS OF THE HEART 66 24 GREATEST HITS A 29 30 CHARLEY SINGS EVERYBODY'S CHOICE 55 21 CAP 30 29 117 MY HOME'S IN GREATEST HITS ALABAMA A 68 69 101 HEART BREAK EXPRESS 24 31 20 69 64 JACK GRAYSON SINGS M CA 32 25 19 WHEN WE WERE BOYS SUGAR FREE
Powland, Elektra El-70 70 WEA BOBBIE SUE Oak Ridge Boys, MCA 5294 32 WEA 33 28 MCA TALK TO ME 71 71 34 33 BUSTED CR-9422 THE DAVID FRIZZELL AND 35 34 30 72 75 SOME DAYS IT RAINS ALL SHELLY WEST ALBUM NIGHT LONG Terri Gibbs, MCA 5315 WEA 36 38 49 STRAIT COUNTRY 13 74 SHARE YOUR LOVE MCA 37 35 38 CIMARRON 74 73 31 FINALLY WEA 39 101 38 I AM WHAT I AM . 75 66 20 AIN'T GOT NOTHIN' TO CBS THIS DREAM'S ON ME 30 44 Bare, Columbia FC ☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).

★ Stars are awarded to other products demonstrating significant gains.

◆ Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot).

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Classical

New Assn. Seeks Own TV Awards Show

By IS HOROWITZ

NEW YORK—The Assn. for Classical Music has set as its top priority the establishment of a classical awards television show separate from the annual Grammy TVer.

The group, now possessor of a charter as a non-profit corporation, holds its first general membership meeting early this month, some two years after its initial call to action. Implementation of the organization was delayed pending clearance and approval of the charter.

The National Academy of Recording Arts & Sciences has always given short shrift to classical awards on its national television show, charges Gerald Widoff, artist manager and former retail record retailer and producer.

A member of the ad hoc committee involved in getting the ACM off the ground. Widoff maintains that the Academy treats classics on its show as an "embarrassment." It is always "on and off in a hurry," he says.

says.

While the ACM would prefer tieing in with the Grammy concept

in a distinct classical show, talks to this end with the Academy have not been productive, according to Widoff. He says the ACM awards show may go its own way entirely, seeking exposure at first via public television or a cable channel.

Other members of the ad hoc committee are Ira Moss and Marvin Saines of the Moss Music Group. In a letter to persons in the classical community they say the ACM general membership meeting will be held at 5:30 p.m., Sept. 9, at Merkin Hall, a concert facility here at 129 West 67th Street.

Modeled largely after the Country Music Assn., the ACM hopes eventually to be as forceful and successful a promoter for its music. Increased radio airplay for classics will be sought, and the association hopes to make its presence felt in the areas of education, publishing, recording, concerts and composing.

"We will be active as a concerted voice and ardent advocate," the letter states.

ACM membership is open to all individuals and businesses inter-

(Continued on page 65)>

Wine & Cheese Win Sales At Laury's Stores

NEW YORK—Combining live music with wine and cheese parties drew some 2,500 people to Laury's three suburban record stores in the Chicago area last Sunday (22) and boosted sales volume three-fold over normal Sunday expectations.

The events, jointly mounted by Laury's and Chicago's classical music station WFMT, kicked off the final leg of a month-long promotion pushing the various product lines of PolyGram Classics.

London product was offered at reduced prices the first week of August, followed by a week devoted to Deutsche Grammophon and another to Philips. From the 22d to the end of August the entire catalog of PolyGram is on sale.

Sales price for a \$10.98 suggested list album, normally sold in the stores for \$9.98, fell to \$8.89 for the duration of the sale. Midlines carrying a \$6.98 tag were offered at \$5.39.

Spots on WFMT kept consumer interest high, says Laury's principal Art Shulman, and the station contributed further by working out barter deals with a caterer for the Sunday splurge of cheese and dips, and with a wine supplier for the beverages.

Musically, a woodwind trio provided the entertainment at Laury's Deerfield store, a string quartet at Evanston, and a brass quintet at Niles.

While Shulman is happy over the bumper sales generated by the promotion at a time when turnover generally is not too impressive, he claims equal pleasure at goodwill points won. "We made a lot of friends," he says.

On the label level Shulman worked with John Harper, Poly-Gram vice president, and regional rep Richard Schweer. Coordinator for WFMT was station sales manager Rich Marschner.



The second release of Sefel Records will be moving out to dealers shortly, promises **Bob Herrington**, label rep. Four digital albums of standard repertory performed by **Arpad Joo** and the London Symphony make up the release, held back until pressing quality standards were met, says Herrington. . . **Anna Moffo** is recipient of the Philadelphia Art Alliance's 1982 Medal of Achievement.

Musicmasters has scheduled a series of fall sessions to record a second volume of works composed or arranged by Fritz Kreister, again with violinist Oscar Shumsky as soloist. Administrative assistant Anne Gilman corrects a statement in a recent Billboard review. The first album in the series was not released earlier on Musical Heritage Society, she points out... Nonesuch will be paying special promotional attention to its complete recording of the Virgil Thomson opera, "Four Saints In Three Acts," just released.

Composers Recordings Inc., until now an LP-only label, is mapping a belated entry into the cassette market. It is currently testing a cassette sampler containing 12 excerpts from its vast catalog of contemporary works. Introductions on the cassette, which lists at \$5, are by composer William Schuman. Two LPs of Elliott Carter material are highlights of the CRI product list this fall, says label head Carter Harman.



SAINT-SAËNS: ORGAN SYMPHONY KARAJAN-BERLIN PHILHARMONIC Chrome-cassette available

2532 045



2532 066



2532 032



253**2** 037



2532 026



f. 1982 DG Polygram Classics, Inc.

Survey For Week Ending 9/4/82 (Published Once A Month) Classical LPs. Last TITLE. Artist, Label & Number PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468 143 PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594 2 29 PLACIDO DOMINGO SINGS TANGOS: Placido Domingo 3 3 13 THE TANGO PROJECT: Schimmel Sahl 5 13 Kurtis, Nonesuch Digital D-79030 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for 343 5 Flute & Jazz Piano CBS Masterworks M 33233 BEETHOVEN: Violin Concerto in D (Perlman, Guilini), Angel DS-37471 42 6 A LITTLE STREET MUSIC 7 9 21 The Cambridge Buskers, DG 2536-414 47 THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019 10 13 STRAUSS: Alpin Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015 8 13 GLASSWORKS: The Philip Glass Ensemble 10 MOZART CONCERT ARIAS TE Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661 11 13 9 LUCIANO: Luciano Pavarotti 12 11 13 MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916 13 12 14 17 17 COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano New York Philharmonic (Bernstein), CBS Masterworks MY-37257 15 14 17 BACH: The Brandenburg Concertos (Marriner) Philips 6769-058 13 HANDEL: Royal Fireworks Music 16 15 Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500768 17 16 147 O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560 19 JANACEK: Idyla; Mladi Los Angeles Chamber Orch, (Schwarz) Nonesuch D, 79303 9 STRAVINSKY: The Rite Of Spring 19 18 Detroit Symphony (Dorati), London LDR 71048 (Digital) POPS AROUND THE WORLD (Digital Overtures) The Boston Pops Orch. (Williams) Philips 6514186 20 23 ANNIE'S SONG: Galway 21 22 182 National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061 22 21 25 PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228 HOLST: The Planets (Karajan), DG Digital 2532019 23 20 38 ADORO (Popular Mexican Songs) Placido Domingo, CBS FM 37284 29 5 MIRELLA FRENI AND LUCIANO PAVAROTTI 25 24 Orchestra dell'Ater (Magiera), London JL 41009 BRAHMS: Violin Concerto Perlman, Angel 37286 26 25 21 BOLLING: Toot Suite For Trumpet & Jazz Piano (Andre, Bolling), CBS SM 36731 27 26 42 BEETHOVEN: Symphony #6 (Katsaris) Telefunken 6.42781 28 33 5 32 SHOSTAKOVICH: Symphony #14 29 Concergebouw Orchestra (Haitink), London LDR 71032 (Digital) **BOLLING:** Concerto For Classical Guitar and Jazz Piano 30 28 13 CBS FM-37264 NOT LIVE FROM NEW YORK The Cambridge Buskers, DG 2536417 31 NEW ENTRY VIVALDI: The Four Seasons 32 Virtuosi Di Roma (Fasano), Angel Red Line R/L-32053 JANACEK: Cunning Little Vixen (Mackerras), London LDR 72010 33 DVORAK: Serenades Op. 22 & 24 Academy of Saint-Martin-in-the-Fields (Marriner), Philips 6514145 34 38 MOZART: (K. 385, 425) 35

Academy of Ancient Music (Hogwood) L'Oiseau Lyre DSLO 602

HAYDN: Symphonies #6, 7 And 8
Academy of Saint Martin In The Fields (Marriner), Philips 6514 076

VIVALDI: Le Quattro Stagioni/The Four Seasons London Orchestra (Kremer/Abbado), DG 2531 287

MAHLER: Das Lied Von Der Erde Norman, Vickers, Davis, Philips Digital 6514412

SCHUMANN: Symphonic Etudes

Pogorelich DG Digital 2532036

ORIGINAL BOOGIE-WOOGIE

Claude Bolling, Philips 6313370

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NEW ENTRY

Publishing

DESPITE RETAILER RELUCTANCE

French Sheet Music Sales Boom

By MICHAEL WAY

PARIS—There's been a boom in sheet music sales in France over the past two or three years, despite ongoing record retailer reluctance to give more in-store space to this product line.

The upsurge, according to Philippe Seiler, president of Editions Paul Beuscher, one of the specialist firms in the field, is partly due to greater public interest in performing music.

And he cites, as evidence, the successful "Music In The Street" campaign this spring, which saw thousands of amateur and professional performers playing in the open air in towns and cities throughout the country.

Seiler argues that bigger retailers should, as a result, devote a separate sector to sheet music, under specific responsibility of a specialist staff "as the public generally loves sifting through the bins."

A shortage of outlets is also bad

A shortage of outlets is also bad for the general music scene in France, he adds. He speaks from wide experience as Beuscher, one of the top three sheet music distributors in France, along with Chappell and I.D. Music, two years ago opened a specialized music bookshop at its premises near the Bastille here.

This store now has thousands of titles from virtually all publishers, and boasts up to 80% of all published American song books.

A good music book or folio title, bannered Johnny Halliday, say, or pianist Richard Clayderman, retailing at over \$10, will sell between 10,000 and 20,000 copies in France, says Seiler, who claims to operate the only such specialist outlet in the country.

At the same time, Beuscher, one of the oldest publishing houses in France and also deeply into musical instruments and "How To Play ..." method books, has recently opened a music "gadget" store.

This outlet stocks badges, hats, key-rings, stickers and posters, plus a press for printing T-shirt inscriptions to order—"and this is also a first in France," says Seiler.

But, there is consistently growing sales action in the main music book shop, sited on two floors, with one featuring song books, tutors, jazz, folk, popular songs, film music and operetta scores and the other classics, opera, musicology and books on music history and biographies.

Gant Enterprises Builds A Catalog From Scratch

NASHVILLE—A year and a half ago, Don Gant resigned his position as senior vice president of Tree International to open the doors of his own publishing company. He admits it was a new experience, after working for one of the industry's largest publishing concerns, to find himself starting from scratch, with no song catalog.

AGAC Sets Fall Workshops

NEW YORK—The American Guild of Authors & Composers Foundation reports its lineup of fall workshops here. Lyricist Sheila Davis will again

Lyricist Sheila Davis will again conduct an advanced class on "The Craft Of Lyric Writing," to take place on Mondays starting Sept. 13 from 6 p.m. to 9 p.m. A Level 1 version meets Wednesdays from 5:30 p.m. to 7:30 p.m. beginning Sept. 15. Also being offered is the "Hit

Also being offered is the "Hit Single Workshop" taught by Lou Stallman. This course meets Tuesdays from 5:30 p.m. to 7:30 p.m. beginning Sept. 14. AGAC is also continuing its weekly Ask-a-pro and Critique sessions every Thursday. All classes take place at AGAC's headquarters at 40 W. 57th St.

For information on AGAC activities, interested parties can contact Jonathan Holtzman at (212) 757-

Today, Gant Enterprises is home for a staff of 12 songwriters, and a healthy catalog. The company recently scored its first No. I country single with "Don't Worry 'Bout Me Baby," cut by Janie Fricke (it was her first No. I single as well).

The firm is bankrolled by Gant's partner, Munich-based Ralph Siegel of Siegel Music Co. Siegel represents Gant's catalog in every major European market for its international thrust.

Among the songs logged by Gant writers in the past year are "Doctor's Orders" on the Oak Ridge Boys' "Bobbie Sue" album; "Gonna Have A Party," cut by Alabama on the group's "Mountain Music" LP; "You're The Best," a top 15 single for Elektra/Asylum artist Kieran Kane; "Cheater's Prayer," a top 30 single by the Kendalls; three cuts on the current Lacy J. Dalton album; and "An Angel Like You." cut by Moe Bandy on his "She's Not Cheatin'" LP.

The writing staff consists of Bruce Channel—who's enjoying a revival of his 1962 "Hey Baby" hit through Anne Murray's new version—Casey Kelly, Fred Koller, Lewis Anderson, Kix Brooks, Angela Kaset, Shirl Milete, Gene Thomas, Carmen Didier Daily, Mitch Humphries and Chris Dodson, who serves as professional manager for Gant Enterprises.

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.

Warner Bros. Publications neatly ties in the success of "Eye Of The Tiger," the theme from "Rocky III" and a smash by Survivor (Scotti Bros.), with a folio titled after the hit plus an additional "13 Knockouts." The \$5.98 voice/piano/guitar folio also features "Abracadabra," "Caught Up On You," "Heat Of Moment" and "You Should Hear How She Talks About You," among others.

Cherry Lane Music says it's able to bring Judas Priest's "heavy metal style within the grasp of the serious rock-guitar student" with its new guitar/vocal folio. "Judas Priest" (\$7.98). It includes 23 songs with melody, lyrics and guitar chords, as well as with transcriptions of accompaniment licks, introduction figures and improvised solos. Cherry Lane has also re-released "Beatles Complete Easy Guitar" (\$14.95), with 160 songs.

From Columbia Pictures Publica-

tions, two newcomers are Quincy Jones' "The Dude" (\$9.95), arranged for piano/vocal/chords, and "Stars On The Country Charts" (\$7.95), with 29 songs.

G. Schirmer offers "George Gershwin: Five Songs For String Quartet" (\$14.95), a feat by composer Stanley Silverman on early Gershwin material, including "He Loves And She Loves." "Fascinated Rhythm," "Do It Again," "Clap Yo' Hands" and "Sweet And Low Down." Gershwin's only known work in string quartet writing was "Lullaby," penned in 1922.

INFLICTING PARTY Almo/Insign Music append its year hashville office

PUBLISHING PARTY—Almo/Irving Music opened its new Nashville office recently. Pictured in the festivities are from left, attorney Dick Frank; Jimmy Bowen, vice president Almo/Irving Music; and Brenda Andrews, vice president Almo/Irving Music.

Campbell Connelly, the British music publishing firm that was established in 1925 to handle revenue from the song "Show Me The Way To Go Home," is up for sale. It had been the last major U.K. publisher to maintain its status as an independent company. Story on page 58.

SEPTEMBER 4, 1982,

Billboard® Black Singles

TITLE—Artist (Producer)

Distribution Linensee: Label & Number (Dist. Label) TITLE—Artist (Producer)
Writen Publisher, Licensee; Label & Number (Dist. Label TITLE—Artist (Producer)
Writer: Publisher, Licensee; Label & Number (Dist. Label) LAST WEEK WKS. ON CHART UAST WITH SIK THIS JUMP TO IT—Aretha Franklin (L. Vandross) L Vandross, M. Miller; Uncle Ronnie's/April/Sunset Burgundy: ASCAP; Arista 0699 568 TOUGH— Kurtis Blow (J.B. Moore, Robert Ford Jr.)
J. Moore, L. Smith, R. Ford, R. Simmons; Neutral Gray/Original JB/Funkgroove/Rushgroove, ASCAP; Mercury 76170 (Polygram) 35 38 89 5 SOMEBODY TELL ME WHAT TO DO—Crown Heights Affair (R. Reid, W. Anderson) W. Anderson; Delightful/Crown Heights Affair, BMI; De-Lite 821 (Polygram) RISIN' TO THE TOP— Keni Burke (K.M. Burke) K. Burke, A. Felder, N. Jean; Jobur/Top Bound, BMI; RCA 13271 SHOUT FOR JOY—Dunn and Bruce Street (D. Pearson, Jr., B. Gray)
D. Pearson, Jr., B. Gray; Murios/Davahkee/Moving World/Handshake, ASCAP; 10 78 DANCE FLOOR—Zapp (R. Troutman, Z. Troutman) R. Troutman, L. Troutman; Troutman's, BMI; 36 36 10 9 1 Froutman, L. Troutr ner Bros. 7-29961 IF THIS WORLD WERE MINE—Cheryl Lynn (L. Vandross)
M. Gaye; Jobeté, BMI; Columbia 18:03204 5/07 HOT SPOT—Midnight Star (R. Calloway, Midnight Star) B. Watson, R. Calloway, M. Gentry, V. Calloway, B. Lipscomb; Midstar/Hip Trip, BMI; Solar 48012 (Elektra) 527 5 12 LET ME GO—Ray Parker, Jr. (R. Parker, Jr.)
R. Parker Jr.; Raydiola, ASCAP; Arista 0695 须 41 か LET'S ROCK— Feel (C. Hills, D. Weiss)
C. Hills; Fools Prayer/Chris Hills, BMI; Sutra 115 76 LOVE IS IN CONTROL—Donna Summer (Q. Jones)
Q. Jones, M. Ross, R. Temperlon; Yellowbrick Road/Almo, ASCAP/Grager/
Rashida, BMI/Rodsongs, PRS; Geffen 7-29982 (Warner Bros.) 4 10 4 GO ON AND CRY—Bloodstone (M. Jackson, Isley Brothers) C. Love, K. Sears; Triple Three, BMI; Epic 16-9059 **138** 42 位 82 EXCITING— Marc Sadane (J. Mtume, R. Lucas)
J. Mtume, R. Lucas; Frozen Butterfly, BMI; Warner Bros. 7-29946 25 THE MESSAGE—Grand Master Flash & The Furious Five (Sylvia, Inc.) E. Fletcher, M. Giover, S. Robinson; Sugar Hill, BMI; Sugar Hill 584 7 IT'S NOT ME YOU LOVE—Cliff Dawson (Lionel Job)
1. Coleman, J. LoBianco; Marvin Gardens/Meb, ASCAP; Boardwalk 7-11-147 30 39 9 金 PERFECT LOVE—Atlantic Starr (J. A. Carmichael)
A. Willis, G. Phillinganes; Irving/Baby Shoes/Poopy's, BMI; A&M 2435 4 6 SO FINE—Howard Johnson (Kashif, P. L. Jones, M. Brown) Kashif; Kashif/Music Corp. of America, BMI; A&M 2415 12 \$40 A PENNY FOR YOUR 49 74 GIRLS— General Caine (M. McDowell)
M. McDowell; Interior/Irving, BMI; Tabu 5-02947 (Epic) 74 THOUGHTS—Tavares (J. Senter, K. Nolan) K. Nolan; Kenny Nolan/Downtown, ASCAP; RCA 13292 3 I REALLY DON'T NEED NO LIGHT—Jeffrey Osbourne (George Duke)
D. H. Wolinski, J. Osborne; Overdue/WB/Almo/March 9, ASCAP; A&M 2410 SUMMER LADY—Narada Michael Walden (N. M. Walden) N. M. Walden, L. Walden; Gratitude Sky, ASCAP; Atlantic 7-89996 OVER LIKE A FAT RAT— Fonda Rae (B. Blank)

Ruranes J. Calloway, S. Davenport; Jackaroe/Leeds, ASCAP; Vanguard 35230 M 46 75 75 20 11 YOU DROPPED A BOMB ON ME—The Gap Band (L. Simmons) C. Wilson, L. Simmons, R. Taylor; Total Experience, BMI; Total Experience 1 51 SAD HEARTS—The Four Tops (D. Wolfert) Blatle, Gottlieb; MCA, ASCAP; Casablanca 2353 盘 86 IT SHOULD HAVE BEEN YOU— Gwen Guthrie (S. Dunbar, R. Shakespeare, S. Stanley) D. Thompson; Ackee, ASCAP; Island 150 (Atlantic) LET ME TICKLE YOUR 23 10 743 58 LOVE'S COMIN' FANCY—Jermaine Jackson (J. Jackson, B. Gordy) J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod; Black Stallion, ASCAP/Fat Jack The Second, BMI; Motown 1628 SITUATION—Yaz (V. Clarke, E. Radcliffe, D. Miller) Clarke, Moyet; Stainless, BMI; Sire 7-29953 (Warner Bros.) 血 AT YA-Melba Moore (P. L. Jones III)
P.L. Jones, II; Mighty M, ASCAP; EMI-America 8126 87 2 JUST AN ILLUSION—Imagination (T. Swain) Jolley, Swain, John, Ingram; MCA, ASCAP; MCA 52067 200 LOVE COME DOWN—Evelyn King (M. Brown)
Kashif; Music Corp. of America/Kashif, BMI; RCA 13273 44 32 14 加 EYE OF THE TIGER— Nighthawk (B. Nazarian, J.Q. Jones)
F. Sullivan, J. Peterik; Holey Moley/Rude, BMI/WB/Easy Action, ASCAP; RFC/ 20 5 85 r. Sullivan, J. Peterik; Quality 020 (Atlantic) DON'T THROW IT ALL AWAY—Stacy Lattisaw (N. M. Walden)
G. Benson, D. R. Mindell; Famous/Gay Noel, ASCAP; Cotillion 47011 (Atlantic) 验 FLIRT—Cameo (L. Blackmon) L. Blackmon, T. Jenkins; All Seeing Eye/Cameo 5, BMI; Chocolate City 3233 (Polygram) 15 21 13 45 血 84 LIVIN' IN THE 山 INSIDE OUT—Odyssey (J. Douglass)
J. Rae, Major Toms, Luzuli/MCA/Original Video, ASCAP; RCA 13217 12 13 NEW WAVE— Andre Cymone (L. Arnold) A Cymone; Ultrawave, BMI; Columbia 18-03037 BREAKOUT—Patrice Rushen (C. Mims, Jr., P. Rushen)
P. Rushen, B. Russell; Baby Fingers/WB/Rutland Road, ASCAP; Elektra 7-69992 血 50 YOUR BODY'S HERE WITH ME-0'Jays (W. B. Sigler, K. Gamble) B. Sigler, J. Sigler, C. Gilbert; Mighty Three, BMI; P.I.R. 5-03009 (Epic) 1 13 10 HAPPY MUSIC— Sheree Brown (A. Fischer, A. Thomas, S. Brown) S. Brown; Shown Breree/Glenwood, ASCAP; Capitol 5144 80 88 47 22 INSTANT LOVE—Cheryl Lynn (L. Vandross)
L. Vandross: M. Miller: April/Uncle Ronnie's/Sunset Burgundy, BMI; Columbia AND I'M TELLING YOU
I'M NOT GOING—Jenniter Holliday (D. Foster)
T. Eyen, H. Krieger; Dreamgirls, ASCAP/Dreamettes, BMI; Geffen 7-29983 (Warner Bros.) 14 8 14 81 62 10 ELECTROPHONIC FUNK—Shock (M. McClain, R. Sause)
R. Sause, Plass, Snyder, Noble; Mac Man, ASCAP, Fantasy 926 OUTLAW—War (J. Goldstein, L. Jordan) S. Allen, H. Brown, J. Goldstein, R. Hammon, L. Jordan, L. Oskar, L. Rabb, H. Scott; Far Out, ASCAP/Milwaukee, BMI; RCA 13238 48 40 14 MORE ON THE INSIDE— The Temptations (S. Robinson) W. Robinson Jr.; Bertram, ASCAP; Gordy 1631 (Motown) 82 83 HARD TO GET—Rick James (R. James)
R. James; Jobete/Stone City, ASCAP; Gordy 1634 215 18 6 \$49Z 60 WHO'S STICKING IT—Sunrize (Isley Brothers) E. Collins, B. Isley; Takoya, ASCAP; Boardwalk 11-151-7 13 SHAKE AND POP— Shotgun (S. A. Love, W. Talbert)
G. Ingram, R. Moore, R. Sebastian, W. Talbert; Front Wheel/Funk Rock, BMI;
Montage 1221 (Capitol) 2 90 由 LAST NIGHT—Stepnanie Mills (J. Mtume, R. Lucas)
R. Lucas, J. Mtume; Frozen Butterfly, BMI; Casablanca 2352 (Polygram) 16 I CAN'T SHAKE THIS FEELING—Klique (Cooper, Fuller, Pilate, D. Crawford, I. Suthers), F. Pilate; Felstar, BMI; MCA 52083 500 57 4 13 PLANET ROCK—Afrika Bambaataa & The Soul Sonic Force (A. Baker) A. Baker, J. Robie, Soul Sonic Force; Shakin' Baker, BMI; Tommy Boy 823 17 9 LOOK WHO'S LONELY NOW—Randy Crawford (T. LiPuma)
B. LaBounty, R. Freeland; Captain Crystal/Margarine Moon, BMI; Warner Bros.
7-29987 BIG FUN-Kool And The Gang (E. Deodato)
R.K. Bell, J. Taylor, G. Brown, R. Bell, Kool & The Gang; Delightful, BMI; De-Lite 822 (Polygram) ⑩ 24 GROOVE YOUR BLUES AWAY—Amuzement Park (D. Pearson, Jr.)
P. Richmond, D. Ellis, D. Pearson Jr.; Content, BMI; Our Gang 1008 (Mirus) 血 54 ABRACADABRA—The Steve Miller Band (S. Miller, G. Mallaber) S. Miller; Sailor, ASCAP; Capitol 5126 135 HOT FUN IN THE SUMMERTIME—Dayton (R. P. Harris, Jr.) S. Stewart; Warner-Tamerlane, BMI; Liberty 1468 19 17 12 KEEP IN TOUCH—Shades Of Love (P. Adams)
Adams, Johnson; Celtone/Scorpgemi/Pap, ASCAP; Venture 5021 52 52 9 WORD UP— Legacy (B. McCray, Jr., Bayyan Internationale) B. McCray, Jr.; Boy-Girl, ASCAP; Brunswick 222 86 71 THE REAL DEAL—The Isley Brothers
(R. Isley, R. Isley, D. Isley, M. Isley, E. Isley, C. Jasper)
D. Isley, R. Isley, R. Isley, M. Isley, E. Isley, C. Jasper; April/Bovine, ASCAP; T. Nocks 5-02955 (Epic) 20 14 GIVE YOUR LOVE
TO ME—Bill Summers And Summers Heat (B. Summers)
Summers, Richardson, Batiste; Bilsum/Pure Delite, BMI; MCA 52077 I KNOW YOUR HOT SPOT—Enchantment (L. Arnold)
Reardley: Crown Heights Affair, BMI; Columbia 18-03079 53 53 8 血 THE LOVER IN YOU—The Sugar Hill Gang (P. Wingfield, Sylvia)
P. Wingfield, S. Robinson; Island/Sugar Hill, BMI; Sugar Hill 581 DO SOMETHING—Goodie (L. Simmons, J. Ellis)
J. Ellis, L. Simmons, R. Whitfield; Total Experience, BMI; Total Experience
8202 (Polygram) 88 55 验 25 WILL YOU KISS ME ONE MORE TIME—Lou Rawls (T. Bell)
D. Williams, T. Bell; Black Eye/Bellboy, BMI; Epic 14-02999 盘 56 1 WAY OUT-Steve Arrington's Hall Of Fame (S. Arrington) S. Arrington, S. Carter; Konglather, BMI; Konglather 7491 GETTIN' TO THE GOOD PART—Herbie Hancock (H. Hancock)
Temperton, H. Hancock; Rod Songs, PRS/Hancock, BMI/Almo, ASCAP; Columbia 2225 55 47 26 KEEP IT LIVE—Dazz Band (R. Andrews)
R. Andrews, B. Harris, K. Pettus, M. Wiley; Ujima/Jobete/Three Go, ASCAP: GOT MY EYE ON YOU—Gang's Back (B. Perkins, T. Cofeman) F. Cruz, J. Cruz, R. Cruz, R. Gonzalez, R. Ramirez, A. Aldana; Larry Lou, BMI; Handshake 9-03199 (CBS) 90 MEM ENTRY DO I DO-Stevie Wonder (S. Wonder) S. Wonder; Jobete/Black Bull, ASCAP; Tamla 1612 (Motown) TOO LATE—Junior (B. Carter) L. Giscombe, B. Carter; Junior/Sam, PRS; Mercury 76,150 (Polygram) 23 19 56 43 17 PAS MAGINATION—The B.B. & Q Band (J.F. Petrus, K. Williams) K. Williams; Little Macho/Pizzazz, BMI; Capitol 5118 91 SHOW ME WHERE YOU'RE 29 44 557 72 RECESS IN HEAVEN— Bobby Bland (M. Higgins, A. Bell) V. Pea, J. Stiger; Special Agent, BMI; MCA 52085 COMING FROM—Carrie Lucas (L.F. Sylvers III)
J. Gallo, K. Spencer, W. Potts, Jr.; Silver Sounds/Spectrum VII, ASCAP; Solar
48010 (Elektra) AMERICAN MUSIC—Pointer Sisters (R. Perry)
P. McGee; Ensign/Parker McGee, BMI; Planet 13254 (RCA) 27 9 \$\$\$ I KEEP FORGETTIN'— Michael McDonald (Ted Templeman, L. Waronker) M. McDonald, E. Sanford; Genevieve, ASCAP/Edzactly, BMI; Warner Bros. 7-29933 73 LOVE ME DOWN—Atlantic Starr (J. A. Carmichael)
D. Lewis, W. Lewis; Almo/Jodaway; ASCAP; A&M 2420 (Polygram) 26 28 9 92 61 ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack) R. MacDonald, W. Salter, W. Eaton; Antista, ASCAP; Atlantic 4068 ATTITUDE—Brass Construction (R. Muller) R. Muller; One To One, ASCAP; Liberty 1473 59 59 DANCE WIT' ME—Rick James (R. James)
R. James; Jobete/Stone City, ASCAP; Gordy (Motown) 93 67 SOONER OR LATER—Larry Graham (Larry Graham) L. Graham; Graham-O-Tunes, BMI; Warner Bros. 7-29956 血 30 DESIRES—Rafael Cameron (R. Muller) R. Muller; One To One, ASCAP; Saisoul 7-7031 (RCA) 60 65 LET IT WHIP—Dazz Band (R. Andrews)
R. Andrews, N. Chancler; Ujima/Macvacalac, ASCAP; Motown 1609 94 63 CHANGE—Barry White (B. White)
B. White, C. Taylor, J. Lopez; Seven Songs/Ba-Dake, BMI; Unlimited Gold 5-02956 (Epic) 28 6 35 血 66 SLOW YOUR BODY ON THE FLOOR— Fatback Band (B. Curtis, G. Thomas) B. Curtis; Clita, BMI; Spring 3025 (Polygram) 95 93 DOWN—Clifton Dyson (C. Dyson, R. Brown, R. M. Galloway) C. Dyson, H. Breeze; Ahead Music/Larry Lou, BMI; Network 7-69993 (Elektra) WAITING BY THE HOTLINE—Deniece Williams (T. Bell, D. Williams)
D. Williams, T. Bell; Kee-Drick/Bellboy/Mighty Three, BMI; ARC/Columbia 18 29 31 8 YOUR MAN IS HOME TONIGHT—Tony Troutman (not listed)
T. Troutman; Malaco/Bill Lowery, Emandolynn, BMI; T. Main 200 (Midtown) CHEATING IN THE NEXT ROOM- Z Z Hill (T. Couch, W. 62 64 79 13 96 GIRL, YOU ARE THE ONE—Alonzo (C. McMurray) A. Jones; Llaka/Fonz/Lindee, ASCAP; Joe-Wes 81003 34 Stephenson) G. Jackson, R. Miller; Muscle Shoals Sound, BMI; Malaco 2079 LI'L SUZY — Ozone (Ozone, A. Stewart) Ozone, A. Stewart; Old Brompton, ASCAP; Motown 1627 血 68 N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5146 97 80 STREET CORNER— Ashford & Simpson (N. Ashford, V. Simpson)
N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5109 37 4 I'M NEVER GONNA SAY GOODBYE— Billy Preston (A. Butler) A. Butler, M.A. Leikin; Transuniversal/Artie Butler, ASCAP/The Dreamerie, BMI; Motown 1625 山 69 CUTIE PIE— One Way (ADK, Irene Perkins, AI Perkins)
A. Hudson, D. Roberson, G. Green, J. Meadows, T. Morgan, G. Hudson, T. Dudley; Duchess/MCA/Perk's, BMI; MCA 52049 32 23 20 FARLY IN THE 98 77 MORNING—The Gap Band (L. Simmons) ... Simmons, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience YOUR IMAGINATION—Daryl Hall & John Oates (D. Hall, J. Oates)
D. Hall; Hot-Cha/Unichappell, BMI; RCA 13252 65 45 THANG— Video (HCRC Staff)
T. Jones III, D. Weatherspoon Jr.; Funtown/Shindler/Mannish Kidd, BMI;
Houston Connection 4W9-02953 (CBS) I CAN MAKE YOU FEEL GOOD—Shalamar (L. F. Sylvers III)
W. Shelby, H. Hewett, R. Jackson; Alive & Kickin'/Hip Trip, BMI/Spectrum VII,
ASCAP; Solar 48013 (Elektra) 99 91 33 33 10 66 TREAT ME RIGHT— The Dramatics (R. Banks)
R. Banks, R. Johnson; Sadie Bee/Ron Banko, BMI; Capitol 5140 70 \$ 100 m BABY I NEED YOUR LIVING— Carl Carlton (O. Rubinson & Friends) Holland, Dozier, Holland; Jobete, BMI; RCA 13313 81 2 100 92 16 KEEP ON— "D" Train-H. Eaves III)
H. Eaves III, J. Williams; Trumar/Huemar/Jawil, BMI; Prelude 8049 48 777-9311—The Time (M. Day, Starr Company) M. Day; Tionna, ASCAP; Warner Bros. 7-29952

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 2,000,000 units (seal indicated by dringle).

New On The Charts

"Who's Sticking It"-

Sunrize is a five-member group which got its start on the East Coast. After a variety of musical stints, the group played for several years with the Isley Brothers, who produced their self-titled debut album for Boardwalk.

Guitarist David Townsend started his musical career in high school and has worked with Marvin Gaye, the Impressions and the Main Ingredient. He doubles as a songwriter, with credit on the Isleys' "First Love." Conga/percussion player Kevin Jones studied with jazz artists Mas Roach and Archie Shepp and has performed with Shepp. Charles McPhearson and Randy Van Warmer.

Rounding out the group are bass player Tony Herbert, drummer/singer Everett Collins, both of whom have college degrees in music, and vocalist/key-boardist/songwriter Ronnie Scruggs, who worked as a Latin jazz entertainer.

For more information about Sunrize, contact Boardwalk Entertainment, 9884 Santa Monica Blvd., Beverly Hills, Calif. 90212; (213) 550-6363.



Sunrize

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> Christian Children's Fund, Inc.

(Toll Free)

General News

The Rhythm & The Blues

• Continued from page 9

an interview in early 1979, displays Ashburn's determination to overcome such roadblocks and his justifiable pride in the Commodores' achievements. "One thing that is needed in this business is for black artists and managers to have true integrity in dealing with each other," he said. "You don't need to con or lie to your artists. You don't have to cheat them. If you play it straight and win, as the Commodores have won, the results are astronomical for everybody involved. There is no other business in the world that gives you the monetary benefits and prestige. I walk through a club and people want to shake my hand. I'm just the manager. But it sure feels

In his prime, Joe Tex was a wry, amusing entertainer with a sly vocal delivery and an effervescent personality. Tex's humor was so pervasive it often seeped into live versions of his straight ballad, "Hold What You've Got." More characteristic were the comedy-soul songs such as "Skinny Legs And All," "Men Are Gettin' Scarce," and "I Gotcha,"

* * *

lecherous tunes that were as funny as they were funky. Tex wasn't the greatest of the 1960s soul singers, but through his personality, he carved a special niche for himself in pop history.

According to Jermaine Jackson, there will be a Jackson Five reunion tour starting in June, 1983. "It'll be a national tour and I'll be working with my brothers regularly for the first time since they signed with Epic," he says. There probably won't be a reunion album a la the latest Temptations release; instead, Jermaine will do some solo hits during the set, including material from his fine new album "Let Me Tickle Your Fancy."

Berry Gordy's name has been listed as producer or co-producer on a number of recent Motown releases. On "Tickle," Gordy is cited as executive producer and co-producer with Jermaine. "I give him cassettes of all my songs and he criticizes and helps improve them," says Jackson. "He doesn't necessarily come down to the studio, but follows the album through every stage. He still has a great sense of song structure, of how things should build and flow. He

protects me from losing songs in the mix by maintaining a perspective on the entire project."

Two members of Devo sing background vocals on "Tickle," the result of a friendship started backstage at a New York television show. "We're definitely gonna work together in the future," Jackson says. "Sometime next year I hope to produce them. They have a different kind of sound and I like it."

Short Stuff: Maze featuring Frankie Beverly has had an under-ground hit with "Before I Let Go" in the New York area since last spring. While this single from "Live In New Orleans" has long since faded from the national charts, it remains a favorite of local black clubs and portable cassette carriers. Sugar Hill Records, never slow to pick up a trend, has released a rap version of the tune called "Do You Want To Rock" by the Funky Four. That New Jersey label also has a rap version of the Dazz Band's "Let It Whip" by the **Treacherous Three** (featuring Philippe Wynne). . . . It'll be interesting to see how well the debut Vanity 6 album on Warner Bros. does. This interracial female trio, Brenda, Susan, and Vanity 6 herself (she says that's her family name), have written, often with members of the Time, eight sexually explicit songs in styles that range from funk ("If A Girl Answers (Don't Hang Up)") to new wave ("Bite The Beat"). The album doesn't fit in any particular musical slot, which is a problem. And are radio programmers as ready to play music this sexually upfront by women? They haven't been crazy about Prince's more outrageous songs. Vanity 6 will be opening for Prince and the Time this fall, which should make for quite a hot tour. A lengthy interview with Quincy Jones by this writer is featured in the September issue of Musician magazine. ... Any fan of the girl group sound of the early 1960s (Ronettes, Shirelles, etc.) should pick up a copy

musical genre.

For the record: In last week's column I wrote about comedy in black music, but somehow left out one of the funniest entertainers around, the irrepressible Millie Jackson. Her two live albums are as funny as most straight comedy albums and just as wicked.

of Alan Betrock's "Girl Groups: The

Story Of A Sound" (Delilah Press,

\$8.85, 176 pages), a comprehensive

history of a short-lived but lively

RKO/Nederlander Tapes Blues Shows In Chicago

• Continued from page 40

the legends behind the scenes," he says. "Someone like Muddy Waters is already exposed enough."

The chosen veterans were Willie Dixon, author of innumerable blues and rock'n'roll classics, such as "Back Door Man" and "I Just Want To Make Love To You"; Otis Blackwell, composer of "Don't Be Cruel," "All Shook Up," and other Elvis Presley smashes; and Jimmy Witherspoon. a 28-year veteran who hit with "Ain't Nobody's Business" in 1952.

Alligator Records artists Albert Collins, Son Seals, and Koko Taylor, all popular blues artists, filled out the non-veteran portion of the roster.

Appropriately, "the home of the blues" was chosen as shooting site. "We were going to do it in New York." says Television Theatre Co.'s Jonathan Stathakis, "Blues" producer, "but then we realized it made all the sense in the world to do it in Chicago."

The program was taped over two nights at Stages Music Hall, which was filled to capacity with invited guests. Collins, Taylor, and Seals taped the first night and Dixon, Blackwell, and Witherspoon the second. Brief interviews with the artists, conducted by John Driver, were also taped on the scene, to be interspersed later with the concert footage.

The show was shot with five cameras, utilizing some eight hours of videotape, monitored by the Chicago-based video truck Telemation. Sound was recorded separately on the 24-track Canadian mobile unit Le Mobile.

"The Blues: Living And Legend" was originally set as a package of two 60-minute shows, which could also stand separately. Due to the volume of videotape, however, Stathakis says the possibility of making three 75-minute shows is being discussed. "There's so much good footage," he enthuses.



Survey For Week Ending 9/4/82 Black LPs. Weeks on Char Š Last Week This Week Week Weeks on Last Junior, Mercury SRM-1-4043 (Polygram) 39 39 18 10 HOT FUN 43 1 14 2 THROWIN' DOWN Rick James, Gordy 6005GL ROYAL JAM The Crusaders With B.B King And The Royal Philharmonic Orchestra. MCA MCA 2-8017 41 41 9 IND 1 12 GAP hand IV 42 11 42 WINDSONG ZAPP II W 5 d. Wärne Bros. 1-23687 IF THAT'S WHAT IT TAKES 5 3 12 JEFFREY OSBORNE RCA 公 10 DONNA SUMMER 44 44 9 ON THE FLOOR 7 7 24 KEEP IT LIVE 仚 53 3 NOW IS THE TIME CBS 461 49 FIRST TAKE 8 18 THE OTHER WOMAN 1 60 2 ALL NIGHT LONG B.B.&Q. Band, Capitol S 1 9 8 INSTANT LOVE CBS 48 48 19 LOVE ME TENDER B.B. King, MCA MCA 5307 2105 13 KEEPIN' LOVE NEW 6 MCA 49 50 CUPID'S IN FASHION 4 DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros) 11 4 16 50 CAMERON ALL THE WAY 55 3 金 3 THE REAL DEAL 21 51 46 15 LITE ME UP LET ME TICKLE YOUR 金 15 4 Columbia FC 37928 FANCY CBS Jackson, Motown FANDANGO Herb Alpert, A&M SP-3731 52 52 STREET OPERA Achford & Simpson, Capitol 14 14 14 53 33 7 STILL IN LOVE 60008 (Elektra) 205 25 3 THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. CURRENT Heatwave, Epic FE 38065 54 35 Teddy Pendergra: FZ 38118 (Epic) CBS EDDIE MURPHY Eddie Murphy, Columbia FC 38180 STEVIE WONDER'S 16 16 15 SS NEW ENTRY ORIGINAL MUSIQUARIUM I . 56 56 55 BREAKIN' AWAY Al Jarreau, BSK 3576 验 19 TANTALIZINGLY HOT 57 59 71 STREET SONGS A Gordy G8-1002M1 (Motowo) 11 18 9 WE GO A LONG WAY 58 47 32 LOVE IS WHERE YOU ne, T-Neck FZ FIND IT 12 17 19 MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 pers. Solar S-27 (Elektra) (Epic) I'M THE ONE Street Atlantic SD CBS LI'L SUZY 17 12 20 60 62 19 ATTITUDES IVEA 24 21 18 Brass Construction Liberty LT-51121 BRILLIANCE Atlantic Starr, A&M SP TUG OF WAR 61 57 17 22 20 25 OUTLAW a TC 37462 CBS RCA 62 51 THE SEQUENCE 公 40 SNEAKIN' OUT 2 SH 267 IND WEA 24 23 10 63 HAPPY TOGETHER 63 6 **GREATEST HITS** RCA WE ARE ONE Pieces Of A Dream, Elektra 25 26 8 64 54 14 STEAMIN' HOT HERE WE GO AGAIN Bobby Bland, MCA MCA The Reddings, Believe in Dream FZ 37974 (Epic) 26 22 9 CBS THE DUDE A 65 65 27 24 SO EXCITED RCA 66 **DFFRAMP** 66 14 Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.) 27 11 SDONER OR LATER 28 67 SOMETHING SPECIAL A 67 46 29 29 20 ALLIGATOR WOMAN WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.) 68 70 10 30 30 20 STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-WEA 69 69 51 NEVER TOO MUCH • 31 31 20 D TRAIN 70 61 I'LL DO MY BEST 32 21 32 NIECY e Williams, olumbia FC 37952 RCA AFL 1-4323 CBS THE ONE GIVETH THE COUNT TAKETH AWAY 71 58 16 REUNION 33 28 Gordy 6008GL (motor) DOWN HOME Malaco MAL 7406 34 34 30 72 72 13 NEW DIMENSIONS LET ME KNOW YOU Stanley Clarke, Epic FE A 45 2 Capitol ST-12205 TRUST ME Jean Carn, Mo 6010ML 73 64 12 WHO'S FOOLIN' WHO 36 37 24 IND SKYYLINE Salsoul SA-8548 FRIENDS Chalamar, Solar S-28 37 36 29 74 68 42 AS WE SPEAK 38 38 FACE TO FACE 75 71 7

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★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales fo 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Gino Socci SD 19358

David Sanborn Bros. 1-23650

WBNX Utilizing 'Salsa-Rengue'

Format Is A Blend Of Salsa, Dominican Merengue

By TONY SABOURNIN

NEW YORK-Hoping to cater to New York Latin tastes, WBNX has recently changed its programming from a mix of salsa and ballad to a Latin dance music format they call "Salsa-Rengue" (salsa and Dominican merengue). According to the AM station's programming director, Jimmy Jimenez, "this move fills in the void created by WJIT's move into the ballad market (Billboard, July 24) and gives some overdue recognition to the ever-growing Dominican population of the metro-

The new format, initiated in mid July, comprises a mix of alternating salsa and merengue cuts with a two new songs-one oldie rotation. Ballads, which make up approximately 4% of the total programming, are represented mostly by boleros, interpreted by salsa singers like Hector Lavoe and Ismael Miranda.

Jimenez also explained that this is

the final phase of a process which started a couple of years ago when DJ Polito Vega's afternoon (2-6 p.m.) slot was dubbed "Salsa-Rengue." "The response was such," stated Jimenez, "that people on the street refer to Polito as Salsa-

This is a hot, exciting city," added Jimenez, "and even ballad listeners go out and spend their money in nightclubs where salsa and merengue are played. Therefore, we feel BNX is unique in format, as well as more in agreement with the taste of the community." According to Jimenez, his market is composed of

Ariola Meet Cancelled

MEXICO CITY-Ariola has cancelled its sales convention planned for the end of the month in Acapulco. The cancellation is seen as a sign of the austerity mood dominating the Mexican industry since the most recent peso devaluation.

young, recently-arrived Dominicans and Puerto Ricans who don't have full control over the English language and want to preserve their culture, especially their music. Although the latest Arbitron ratings don't yet reflect the results of its new programming, Jimenez claims that word of mouth is very positive.'

In addition to Vega and Jimenez himself, who hosts a half-hour call-in program at 9 a.m. called "Ayuda" ("Help") in which topics of general interest are discussed, other DJs are Fermin Luna (9:30 a.m. to 2 p.m.) and Jose Elias Pena (7:30 to 10 p.m.). WBNX broadcasts from 9 a.m. to 6 p.m., and from 7:30 p.m. to 10 p.m.

In addition, Jimenez boasts that the station has the most complete news coverage team of any New York Latin radio station, with correspondents in the Dominican Republic. Puerto Rico and Miami, as well as the two New York anchorpersons, Maria Luisa Martinez and Hector

PESO DEVALUED AGAIN Mexican Labels Plan \$ Hike

MEXICO CITY-Following the second 1982 major devaluation August 5, the Mexican record and tape industry has set general plans for another price hike of around 30% across the board to adjust to the rapidly changing economics of the country. There was a similar price increase earlier this year shortly after the initial devaluation in February.

Barring any government price control, most labels are now poised to make the upward adjustment effective this month. Some have even moved in a swifter fashion by jumping wholesale prices as of late last month. The cost of a wholesale LP changes from between 170 to 180 pesos to approximately 236 pesos. In terms of retail pricing the cost to the public goes from around 260 pesos to 350 pesos.

Translating into dollars is impossible since the parity of the peso to the dollar fluctuates too rapidly. Peso parity in August ranged from more in the black market.

Retail buyers here are accepting the new price changes with reser vations. Some feel that there will be a drop in sales. Other just shrug and are reconciled to the abrupt change. The general consensus of the industry, though, is that when things do stabilize there will be an upward trend in public buying of musical software. "It is too early to say," remarked one anonymous top exec, "but we must get on track before the year end's traditional surge of purchasing."

One objection to the price hike is

the fear that the sale of catalog items will diminish substantially with a resulting loss of store traffic. "It's not a matter of greed," explains one label executive, "but merely trying to stay alive within the galloping inflation.

Besides the major labels in AM-PROFON, all labels within the PROFONEX fold are going up in their price structuring.

Notas

Dancers versus listeners may be one way of characterizing New York's Latin radio audience. The dancers are not always dancing, of course; they may be lounging at the beach, but somewhere in their heads, if nowhere else, there's a dance going on. Their listening pleasure: r&b and Latin dance music. The listeners sometimes go dancing, but what they want most is to hear a melody, an arrangement, and some lyrics that will speak of that which concerns them most, love. The ballad is their pleasure.

Most, though not all, of the listeners are women; most of the balladeers they listen to are strikingly handsome young men. The dancers are men and women (they dance in pairs), but the whole Latin dance music scene has a definite macho air about it. The young urban male, tough from his boxer shoes to his lightweight stereophones, is tuned in to something that will make the city around him dance.

This polarization is influencing programming. WJIT's move from its heavy salsa format into softer Latin pop sounds has been countered by WBNX's recent decision to concentrate on salsa and merengue (see story this page). And the city's r&b stations are segueing into Latin cuts more often these days.

The music itself is being shaped

by the public, though perhaps less noticeably. We can expect the more musically oriented dance bands to increase their instrumental recordings, cuts like Ray Barretto's "La Cuna" which can fluidly cross over into r&b formats. On the other hand, we will hear more thoughtfully written, clearly articulated romantic lyrics coming from tropical singers-it goes without saying that they must be good looking males—who can cross over into Julio/El Puma/Emmanuel territory. In this respect, it will be interesting to watch the radio fortunes of a long awaited all-bolero LP from Ruben Blades.

Musica Latina is a magazine devoted to (what else?) Latin music. Heavily into salsa, it includes pieces on major artists and industry figures and there are even classifieds where struggling artists can advertise their chops. The inside back cover has ads the promoters of local Latin bands like Sonora Ritmica and Sonora Paramera, and if you've never heard of them, it's because you're not Dutch. Musica Latina is published in Holland. Juega, Hans!

* * * The Italians are coming! Prompted by the success in the U.S. Latin market of Italy's Baby Rec-

(Continued on opposite page)

ONE PLUS ONE—Songwriters Ruben Amado, left, and Javier Santos, right, receive awards from Beechwood Music executive Jorge G. Cruz, for the sales of 750,000 copies of "1 + 1 = 2 Enamorados," recorded by Luis Miguel on Mexico's Capitol label.

VIA CABLE TV SERVICE

Mexico Gets Video Music Outlet

MEXICO CITY-Inspired by MTV in the U.S., Cablevision, the cable television service owned by Televisa, has launched Musicable, a six-hour daily, all-music program on channel 16 here, which previously only programmed recent films. The bulk of the programming is Englishlanguage music, primarily rock, and some music in Spanish.

According to Musicable program director Eugenio Dubenard, the move from films to music during daytime and prime early evening hours was prompted by censorship pressures that prevented most films from being aired before 10 p.m. during the week and 9 p.m. on Friday and Saturday.

Musicable's programming is composed entirely of promotional videos provided at no charge by record companies. "It's a perfect relation-'comments Dubenard. "We receive the tapes free of charge and their artists are being promoted free of charge."

Musicable currently receives videotapes from RCA, Ariola, EMI-

Videocassettes

LOS ANGELES-Media Home

Entertainment Inc. has jumped into the Spanish language videocassette

market by releasing seven films in

U.S. cities with large Hispanic popu-

lations; among the films is a music feature with Atahualpa Yupanqui

and Mercedes Sosa. The films are the first of 25 titles acquired by Media for distribution throughout

Though these releases are original

Spanish language films, Media is currently dubbing six of its biggest

English sellers into Spanish for re-

lease in Spanish language markets.
According to Ronnie Hadar, vice

president for interntaional sales,

Media has found markets for Span-

ish language films in other English-

speaking countries like South Af-

rica, Australia and New Zealand

and plans to distribute the video-

cassettes in these markets as well.

the Spanish speaking world.

Media Sets

Capitol, PolyGram, Gamma and WEA. However, the supply is insufficient and tapes are often repeated several times in an evening, though never more than once in a single hour. The repetition doesn't bother

Dubenard, who claims that Musicable, which is being promoted as "radio with images," works much like radio programming. "Like radio, you don't listen all day, and the more popular songs are repeated more frequently."

A typical evening's program will include clips of Donna Summer, the Rolling Stones, Sheena Easton, Journey, Foreigner, Dr. Hook, the Eagles, Who, Ambrosia and Fleet-wood Mac—with a little Kenny Rogers and Anne Murray sandwiched in for good measure.

The lack of Spanish music is due to a scarcity of tapes of Spanish-lan-guage artists. "We're trying to convince the record companies here to do video tapes when they release new albums, just as they do in the States with English-language artists," explains Dubenard

Dubenard believes the music program will help lure the 12 to 34 age group, a market which he feels has been ignored by cable television in Mexico. He claims they are already receiving hundreds of phone calls a week from youngsters who ask for their favorite artists.

By December, Musicable, currently staffed by only four people, is slated to have an on-air, on-screen jock who will take telephone requests during the broadcast. Other plans include Musicable's own productions, including interviews with recording artists, stereo broadcast, a musical news segment, daily or weekly announcement of the Billboard top 10, and the transmission of full-length televised concerts. (Musicable has bought the rights to NBC's "Midnight Special," but no decision has been reached on whether to use the show in segments or as whole concerts.) And once the quantity of tapes by Spanish-language artists has increased, Musicable may branch into two entitiesone for music in English, the other in Spanish.

Though Musicable required no

original investment, and currently spends only \$2,500 a month on its production staff, future expenditures, like everything else in Mexico these days, depend on the effect of the peso devaluations.

Survey For Week Ending 9/4/82 TITLE—Artist, Label & Number (Distributing Label) JOSE LUIS RODRIGUEZ Dueno de nada, CBS ISMAEL MIRANDA 3 MENUDO 4

EL GRAN COMBO Combo 2026 ROBERTO CARLOS **FELIPE RODRIGUEZ SÖLEDAD BRAVO WILLIE COLON** 8 LUIS PERICO ORTIZ TITO RODRIGUEZ Latino 4152 11 **EDNITA NAZARIO** LOS CONDES Los grandes exitos de Los <mark>Condes,</mark> The Music <mark>Stamp 00</mark>7 LUIS MIGUEL Un sol, Odeon 73189 14 WILLIE COLON Y RUBEN BLADES The Last Fight (Banda Sonora), Fania 616 DANNY RIVERA Los 15 grandes exitos, Velvet 6015

SEPTEMBER 4, 1982, BILLBOARD

OAS Music Division Sets Live Pedro Vargas Album

NEW YORK—As part of its prestigious Inter-American Musical Editions series, the Technical Unit on Music of the Organization of American States has produced what many feel could be the last recordings by the Mexican singer Pedro Vargas.

The double album, in which Vargas sings 18 of the tunes he made famous, was recorded live during the homage paid to the singer on September of last year, at Washington's Kennedy Center. At that time, the performance, which included a ceremony attended by the diplomatic corps and celebrities from Latin America and the United States, was telecast to Mexico and the U.S.

The record was presented last month in Washington by the Secretary General of the organization, Alejandro Orfila. Arrangements were made to transmit the presentation ceremony directly from Vargas' home in Mexico, where the singer, who is seriously ill, is confined.

So far, 13 albums have been released by the OAS. The most recent, besides the Vargas album, are "Homage To Alberto Williams," an Argentine composer, by pianist Lia Cimaglia Espinosa; and "Homage To Alberto Ginastera," probably the most important and best known Argentine classical composer, performed by the Washington Quartet, with Leon Fleisher as conductor.

According to Efrain Paesky, coordinator and director of the series and director of the Inter-American Council of Music, the first 10 recordings have received critical praise all over Latin America and the U.S. for their high musical and technical quality. Paesky intends to produce around 25 recordings a year to capture the great musical wealth of the continent

CBS Mexico Tops AMPRyT Awards

MEXICO CITY—CBS Mexico has taken the lion's share of the awards presented by the Mexican show business journalists' association AMPRyT at its annual awards banquet. CBS artists like Manoella Torres, Vikki Carr, Vicente Fernandez and others took a total of seven awards, with the executive director of the year award going to CBS head Armando de Llano.

Other artists winning AMPRyT's awards included Jose Jose, Oscar Athie, Los Joao, Amanda Miguel, Rigo Tovar, Diego Verdaguer, Beatriz Adriana, Los Babys, Prisma and Menudo. Venus Rey, who heads Mexico's musicians union, received a special award.

Notas

· Continued from opposite page

ords artists Ricchi e Poveri, on Mexico's Musart label for their Spanish language records, Musart's U.S. distributor, Musical Records and Tapes, is releasing an LP by Al Bano and Romina Power (Tyrone Power's daughter). According to Musical Records promotion manager Alba Eagan, the Miami-based company, whose Mexican-oriented product seldom gets airplay in that city, is enjoying top listings with the Italians. The Italian boom is only six weeks old, but Musical Records is already planning a promotional tour for Ricchi e Poveri sometime in October, and possibly a concert in the Miami area.

The LAMAS (Latin American Music in Alternative Spaces) Summer Music Festival has been on again this year in New York. The festival's four concerts, held at different public sights through the city, have featured Tania Maria, Mario Rivera, Jorge Dalto, Alfredo de la Fe, Paquito D'Rivera and Bobby Sanabria.

nabria.

The William Morris Agency confirms its agreements to represent CBS artists Julio Iglesias and José Luis Rodríguez. American tours are planned for both artists, Jose Luis in October of this year and Julio in March of 1983. Vice president of in-

ternational operations Dick Allen will represent both singers.

The lonely bull is charging at the Latin market these days with both horns. One is A&M's new Latin wing, A y M (Billboard, Aug. 12). The other is Herb Alpert's own "Fandango" LP, which A&M claims is número uno in current Venezuelan charts. . . . Spanish saxophonist Pedro Iturralde, known for his special brand of flamenco jazz, is being introduced to the U.S. via the "A

CALIFORNIA

Collection Of Jazz^v songfolio published by Song of Songs Music... Phonogram is releasing Mexican singer Fernando Riba's latest LP in Spain, England, Ireland, Holland, Belgium and Luxembourg, with probable expansion into Germany, Austria, Switzerland, Sweden, Norway, Finland and Denmark... Argentine singer Valeria Lynch, the Mexican stage's Evita, is visiting Puerto Rico, Miami and Los Angeles this month.

FLORIDA

Billboard R Hot Latin LPs Special Survey Hot Latin LPs

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	1	JUAN GABRIEL Cosas de enamorados, Pronto 0702	1		JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
2	2	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	2	-	JOSE FELICIANO Escenas de amor, Motown Latino 601
3	3	LOS YONICS Rosas Blancas, Profono 3074	3	3	ROBERTO TORRES Charanga Vallenata, Guajiro 4013
4	-	VICENTE FERNANDEZ Es la diferencia, CBS 20628	4	13	ROBERTO CARLOS Cama y mesa, CBS 12315
5	5	ALBERTO VAZQUEZ 15 exitos, Telediscos 1024	5	14	ROCIO JURADO Come una ola, RCA 401
6	9	RICCHIE E POVERI Sera porque te amo, Musart 14525	6	8	EL GRAN COMBO
7	-	LUIS MIGUEL Un sol, Odeon 73189	7	2	Nuestro aniversario, Combo 2026 LUPITA D'ALESSIO
8	-	LOS HUMILDES Quinto aniversario, Fama 617	8	7	Ni loca, Orfeon 5298 JUAN GABRIEL
9	-	JOSE JOSE 15 exitos de ayer, Telediscos 1027	9	_	Cosas de enamorado, Pronto 0702 RICCHIE E POVERI
10	4	FESTIVAL JUGUEMOS A CANTAR	10		Sera porque te amo, Musart 14525
		15 exitos infantiles, Musart 1823	10	-	PLACIDO DOMINGO Canciones mexicanas, CBS 10326
11	6	LOS BUKIS Profono 3050	11	-	SERGIO BACHELLI Duice companera, Belter 330120
12	-	EL MILAGRO Mar 132	12	-	VIKKI CARR Retrato del amor, CBS 20560
13	-	RIGO TOVAR Rigo en serenata, Profono 3077	13	-	CHRISTIAN Por tu amor, Peerless 2252
14	-	MARIACHI VARGAS DE TECATITLAN Viva la independencia, Telediscos 1504	14	-	PAPAITO SAR 1030
15	7	JOSE JOSE Gracias, Pronto 0701	15	-	MADE IN SPAIN Disco Hits, Belter 330118

NEW YORK TEXAS TITLE—Artist, Label & Number (Distributing Label) TITLE-Artist, Label & Number (Distributing Label) **EL GRAN COMBO** JOSE LUIS RODRIGUEZ 1 JUAN GABRIEL 2 2 me vuelvo a enamorar. Pronto **ROBERTO TORRES** 4 3 **LOS CANDETES DE LINARES** MENUDO ear. Raff 9085 3 4 3 RIGO TOVAR 15 exitos, Profono 1504 4 9 CONJUNTO CLASICO 5 5 1 LOS TIGRES DEL NORTE WILLIE ROSARIO 6 RIGO TOVAR 6 ROCIO JURADO Profono 3077 7 7 **ROBERTO PULIDO** 8 6 JUAN GABRIEL **GRUPO ROMANCE** 8 9 LIZANDRO MESA RAMON AYALA Mi golondrina, Freddie 1240 Cancion para una muerte anunciada Toboga 600 9 10 MIGUEL PROVENTUD RENACIMIENTO 74 Ouisiera ser. Ramex 1070 10 11 7 LUPITA D'ALESSIO TOBY TORRES Ojitos negros, BLD 1081 11 FELIPE RODRIGUEZ 12 12 MAZZ Command Performance, Cara 031 RALPHY LEAVITT 13 LOS AGUILARES 13 nueblo. TH 2178 14 JIMMY EDWARDS 14 5 **CAMILO SESTO** JULIO IGLESIAS De nina a mujer, CBS 50317 LITTLE JOE 15 exitos rancheros, Freddie 1234 15 15 12

Immigration Woes Hit Cubans

Officials Won't Issue Documents For Overseas Travel

Wallich, district assistant to Con-

By TONY SABOURNIN

NEW YORK—The refusal of the Dept. of Immigration and Naturalization to change the existing immigration status of those Cuban musicians who came to the United States in the Mariel boatlift is preventing the Latin jazz venue Soundscape from representing the Latin New York sounds in the Berlin Festival, according to Soundscape manager Verna Gillis.

Gillis, who was asked to participate in the festival by George Gruntz, musical director and producer of the Berlin Festival, hoped to bring Cuban percussionist Daniel Ponce and his group New York Now plus two other bands. However, she was met by the constant refusal of the Dept. of Immigration and Naturalization which claims that Ponce, as part of the group of Cubans who came to the United States in the Mariel boatlift, was given a "Cuban entrant" status. "This means," says Gillis, "Daniel can't be issued a passport or traveling papers, an unfair situation for an artist of his caliber who is in international demand and which prevents him from developing his craft."

This edict has forced both Gillis and Gruntz to seek a solution to their problem through other means, so far unsuccessful. According to Gillis, George Gruntz wrote to Robert Blucker, consul general of the American Consulate of West Germany, requesting help in this matter. "Mr. Blucker answered that his office could do nothing to remedy this situation since this was a matter under the jurisdiction of the Department of Immigration and Naturalization," relates Gillis. Gillis herself wrote to President Reagan explaining the situation, still to no avail.

Congressman Ted Weiss' office, on the other hand, has been lending his support to Ponce's cause. Ellen

gressman Weiss, said that her offices efforts to help the percussionist started in September, 1981, when a request to obtain refuge travel documents for Ponce was made to the Immigration and Naturalization Services regional office of Burlington, Vermont. This request was sub-sequently denied. Another request to the refugee parole division of immigration in Washington in October was also refused, citing that Ponce's reason "did not constitute a emergency, such as a grave illness-the only case in which exceptions are made for refugees." says Wallich, "We have just sent another letter to John Rebsamen, director of the refugee parole division, outlining the limitations in career opportunity that Ponce and other Cuban refugee musicians are being subjected to."

Another musician whose case is

Another musician whose case is similar to Ponce's is Ignacio Berroa, drummer for the Dizzy Gillespie

and Paquito D'Rivera jazz groups, who recently had to forsake tours with both bands to the Far East for the same reason. Berroa can't understand the authorities' refusal to let him travel. "It's incredible, considering that during my travels with Dizzy and Paquito, more than Cuban folklore I'm representing the United States. Furthermore," he adds, "the irony is that Immigration sees fit to issue travel papers to Cuban artists, like Noel Nicola and Sara Gonzalez, for touring in the U.S."

On his behalf, Daniel Ponce stated "since we came to this country, we have strived to develop ourselves economically and artistically—without recurring to federal aid programs—by recording and performing with top artists. To prevent me from traveling abroad in the pursuit of the artistic goals I came seeking to this country, it's simply not fair."



BIRTHDAY PARTY—Cuban percussionist Daniel Ponce receives birthday greetings from saxophonist Mario Rivera at a party organized by Daniel's manager, Verna Gillis, center, at the Village Gate in New York. Fellow Cuban musician Paquito D'Rivera, right, cheers them on.

International

Sony U.K. Unveils CD Player Pan-European Launch Is Delayed Until Spring '83

By NICK ROBERTSHAW

LONDON-Sony U.K. has previewed its first production model Compact Disc player, the CDP-IOI. Originally set for this fall, the pan-European launch will now take place in spring of 1983.

Introducing the model, consumer products head Tim Steel said the delay was to enable Sony and CD originators Philips—partners since the 1979 agreement on patent exchange-to come to market at the same time.

Rumors of a rift between the two electronics giants have been denied by Sony. Newspaper reports that no Philips representatives were invited to the preview are untrue, it says, and collaboration remains as close as ever. Nor has Sony criticized Philips' marketing expertise.

Nevertheless, there are problems over the level of European import duties. Philips is said to have approached the European Commission and a number of individual governments about the possibility of 25% levy on CD players, rather than the usual 9.5% for Japanese electronics imports, and in the current world climate of recession there is a strong protectionist feeling in European industry.

Sony in turn has hinted that. should the duty be raised, some of the Japanese manufacturers among the 30 or so firms planning to make hardware under license might pull

Steel said at the preview that machine prices would be set "as high as the market will stand"—possibly as much as \$1,000-but one consequence of the wrangling between the two partners may well be a modest price war, with Philips undercutting the Japanese company's figure.

Another factor in the delayed launch is software. So far the list of record companies set to press CD disks is confined to PolyGram and Sonopress, Ariola and the small U.K. audiophile label Nimbus, and a number of Japanese companies in-cluding CBS/Sony, Nippon Colum-bia. Pioneer, Toshiba-EMI and Matsushita. CBS/Sony and Poly-Gram will initially operate the two main pressing facilities, with custom pressing available to other labels. Capacity at PolyGram's new Hanover plant is around 40,000 disks a

day, each taking around five sec-onds longer to press than a normal audio album.

Since hardware availability will be limited in the early stages of the launch, an over-large catalog would be counter-productive, reducing unit volume on individual titles to unacceptably low levels. PolyGram companies alone will be providing around 200 titles for the launch

But Sony and Philips would like to see at least 250 titles in the shops from day one, and for this reason are anxious to break down the solid resistance of U.S. record companies to the new medium.

'We shall have to work hard to motivate the record industry," says Steel. Sony believes pressure from major artists keen to explore CD recording and make their work available in the CD format will soon force a change of attitude, but accepts that a combination of circumstances—Philips' demand for a three cent royalty, absence of any anticopying device, wariness induced by the experience of Selecta Vision, fear of traditional methods and pressing plants being made obsolete-is contributing to the U.S. attitude.

INDIE U.K. PUBLISHER

Campbell Connelly **Put Up For Sale**

LONDON-Campbell Connelly, the last of the major British music publishing companies to survive as a fully independent outfit, is up for sale, with an asking price of around \$10.3 million.

The company was set up in 1925 by songwriting duo Jimmy Campbell and Reg Connelly to handle revenue from their first big international hit, "Show Me The Way To Go Home," which was much performed in the golden days of British vaudeville.

Since the death of Connelly in 1963, the firm has been managed by two trustee owners: Reginald Munns, who joined in 1936 and spe-cializes in finance and administration, and Leon Morgan, a lawyer, plus Roy Berry, long-serving managing director, who joined Campbell Connelly 34 years ago.

There are 15 subsidiary companies involved in the Campbell Connelly operation, which controls a massive catalog of standards, including "Pennies From Heaven,"
"Goodnight Sweetheart," "Take
The 'A' Train," "We'll Meet Again," and on through "Big Spender" to "Summertime Blues." Included on its long roster of big name writers are Ray Noble, Duke Ellington, Johnny Mercer, Vincent Youmans and De Sylva, Brown and Henderson:

There are wholly-owned Campbell Connelly subsidiaries in the U.S., Australia and France, and part-owned affiliates in many other

The overseas assets will be included in the sale, and the asking price includes freehold premises in 18th-century Soho Square, a build-

the absence of an agreement with

the record companies, it may well do

this in a matter of weeks. If it does,

any erosion of its mechanical royalty

income is based on its constantly re-

iterated claim that while most in-

comes over the last two or three dec-

ades have shown some semblance of

keeping pace with inflation, the in-

come of its members over the same

period has, in real terms, gone down. Says Sikorski: "If the mechanical

royalty income of societies in the

BIEM countries has increased from

year to year, it is only because more units have been sold. The fact is that

the royalty per record has declined

at a time when it should have been augmented to cope with inflation."

ing covered by an official architectural protection order. The office block is reckoned to be worth around a third of the total asking

It's believed there have been more than 30 initial inquiries from prospective purchasers from various areas of the music industry. Though it seems certain the company will go to the highest bidder, Campbell Connelly hopes that it will end up with a British buyer. The company will be sold as a complete business, not piecemeal. The deal is expected to be completed by Christmas.

Campbell Connelly has a staff of 20, but only Roy Berry has a service

Among the subsidiary companies involved are Cinephonic, Dash Music, Glendale, Ivy and Planetary

Capitol Group Names Two In Int'l Division

LOS ANGELES - Capitol/EMI America/Liberty Records Group president Don Zimmermann has an-nounced two appointments in the group's international division.

Mike Edwards, who had been sales director of EMI Records, has been named director, international, European operations, Capitol/ EMIA/Liberty Records Group. Lothar Meinerzhagen, who had been head of promotion for EMI Electrola in Germany, has been named international promotion manager, European operations. Capitol/ EMIA/Liberty Records Group.

SALES OFF 1%

German First Half 'Acceptable'

By WOLFGANG SPAHR

HAMBURG-With a total turnover of 73.8 million records and prerecorded cassettes, unit sales for companies associated with the German Phonographic Industry during the first half of 1982 are just 1% down on the January to June figures for last year.

That is seen here as being a reasonably acceptable outcome, considering the "near-scare" returns of the first quarter.

In the January to March period this year, unit sales were down 7%, representing some two million records and tapes, compared with the first quarter of 1981. An upturn of around 6% in the second quarter this year meant that the half-year figures were virtually the same as last year.

While the figures don't show monetary results, the fact is that unit sales of singles during the first half of 1982 are up by around 10% at 22.2 million units, which shows a two million upturn on the previous year.

turn in the second quarter, the first three months being flat.

The increase April to June was 24% up on the same period of 1981.

There's also a slight increase in the second quarter of this year compared with 1981 for sales of albums and cassettes. These units sales were down 9% on the first quarter figures compared with 1981, but a second quarter build-up shows a dip of only 5% compared with last year.

Album sales for the second quarter increased only in the low-price lines, increases which compensate for drops in normal price cassettes, but not for standard price albums.

Basically, the figures, covering some 90% of the record company action here show records down compared with the first half of 1981, by around 10%, but prerecorded cassettes up by 4%.

At standard price, the second quarter figures show a dip, at 24.2 million units, of 7% compared with 1981, and 5.5 million cassettes in this range indicate a unit drop of 11% compared with last year.

Classical product market share, at 8.5% for records and cassettes, stays pretty much the same as in the first six months of 1981. But though second quarter figures were up 13% on the same period of 1981, the poor statistics for the first quarter were not compensated for.

MECHANICAL ROYALTY DISPUTE IFPI, GEMA To Arbitration?

Continued from page 3

lic at 25 different prices, and there were at least seven different dealer prices for the same product.

"This emphasizes the tremendous problem we have to find an average price level on which to base the 8% royalty," he says.

Sikorski adds that if a fixed fee were adopted, the agreement would have to incorporate provision for a regular review of the amount every 12 or 15 months.

IFPI, however, is extremely unenthusiastic about the fixed fee solution. The Federation would prefer a system based on that established earlier this year in the U.K. (Billboard, Feb. 27) which provides for various percentage mark-ups to be added to the wholesale prices of product before the royalty percentage is calculated.

However, whereas Britain's Mechanical Right Society accepted the somewhat smaller royalty income that the new agreement generated, some European mechanical right societies-GEMA and Austro-Mechana, among them-are insisting that they will not accept any agreement that results in a diminution of their mechanical royalty

This response thus rules out any possibility of a rebate on mechanicals when the new IFPI/BIEM agreement, retroactive to Jan. 1 this year, is eventually concluded.

Dr. Norbert Thurow, director of the German national IFPI group,

member companies should withhold over the last five years but argues 10% of the due mechanical royalty that the rise in unit sales up until three or four years ago has been a "huge." "Certainly there has been a payments and consign this portion to escrow pending conclusion of a new IFPI/BIEM agreement, but GEMA rejected the plan. Under decline since then, but this is a factor we can do nothing about," he says. German copyright law, GEMA is required to publish its tariffs and, in

He points out that the IFPI/BIEM negotiations have been further com-plicated by the fact that the old agreement is currently under investigation by the Common Market Commission in Brussels to see if it violates any of the provisions of the Treaty of Rome.

There are no plans at present for a resumption of negotiations between the IFPI and BIEM although IFPI has made it known that it is anxious to renew contact in an attempt to overcome a problem which has so far been stubbornly resistant to resolution.

The BIEM board is due to meet in Rome on Oct. 2 when, no doubt, the mechanical royalty problem will be a priority item on the agenda.

Meanwhile, both parties await the outcome of the talks between the German IFPI group and GEMA on Sept. 7. If they are unproductive, then the matter will go to the arbitration tribunal. The last time this happened was in 1974 in almost identical circumstances; but the tribunal, in the end, was not required to arbitrate because, in the meantime the German record industry and GEMA reached an understanding.

SYNTHESIZED MUSIC SHOWCASE **Ars Electronica Festival Set**

VIENNA - Latest developments in computerized and synthesized music will be showcased in this year's Ars Electronica Festival, Sept. 24-Oct. 1, organized by Austrian radio (ORF) in conjunction with the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (MIT).

Key features of the 1982 event will include: the premiere of "Erdenklang," claimed to be the first computer-acoustic symphony; the "Linzer Klangwolke," a symphonic open air concert featuring Gustav Mahler's Fifth Symphony, with the Vienna Philharmonic Orchestra, conducted by Lorin Maazel; and "Electronic Jazz Concert," by Joe Zawinyl, featuring the Floatering Zawinul, featuring the Electronic

Jazz Workshop Ensemble.

Also lined up is "Icarus," described as "a laser opera for multi-

media and electronics," by Paul Earls, Otto Piene and Ron Hays, plus a Sun Ra electronic jazz showcase and "Galaxis M 31," programmed as "a musical-visual by Michael Weisser and Robert Schroeder.

The importance of the event is underlined by the artistic and commercial successes of development unveiled in earlier Ars Electronica festivals. One was the Australian music computer of Hubert Bognermayr and Harald Suschrader, whose computer symphony "Erdenklang" was released in LP form here by Gig Records and has subsequently created international interest.

A pupil of the Bognermayr and Suschrader team, Klaus Pruenster, used the computer to record an LP and a single, the latter currently in the Austrian top 10.

music users will have to accept the GEMA rates or appeal to the arbitration tribunal. Assistance with this story was provided by Wolfgang Spahr and Manfred Schreiber. GEMA's determination not to see

Recently the German IFPI group

International

Digital Disk To Highlight Tokyo Audio Fair '82

TOKYO—The digital audio disk (DAD), both hardware and software, is set to be a key feature of the Audio Fair '82 in Harumi Tokyo, Oct. 28-Nov. 1.

This event is now rated the world's biggest audio fair, according to Saburo Yamaguchi, chairman of the Japanese Audio Society (JAS), which co-sponsors the event with the Electronic Industries Assn. of Japan (EIAJ).

Yamaguchi calls DAD "the fifth program source," coming after records, tapes, AM-FM radio and television, and he says many firms will exhibit new product and prototypes at this year's Audio Fair.

It's expected there will be more than 300,000 visitors to the event, compared with the 256,660 of 1981. Some 81 firms, including all major Japanese audio makers and record companies, are taking part.

While admitting that the audio and music industries generally are going through hard times right now, Yamaguchi points out: "Music will never disappear, and in fact it will continue to prosper. But what eventually happens to the two industries will depend on worldwide security conditions, because our business depends on peace to prosper."

Audio '82 is using three halls. compared with two in previous events. The additional center will house what is claimed to be the world's smallest FM station, where special events will be staged each day, the broadcasts transmitted on headphone stereos but only within the hall itself.

Seminars on analog and digital recording will also be held here.

A special commemorative record with a limited issue of 6,000 copies will be sold, at roughly \$6.90, at the fair. The title of the disk, which provides the opportunity to compare differences between analog and digital recordings, is "f(x)."

Firms exhibiting DAD players at Audio '82 are: Sony, Toshiba, Columbia, Nihon Gakki, Onkyo, Sharp, Pioneer, Hitachi, Matsushita and Mitsubishi.

All-Star Lineup Set For Italian Fest

MILAN—The Italian Song World Festival reaches its climax Dec. 31 this year with international finals to take place in Mantova, Italy involving four acts from each of eight European countries, and an all-star gala featuring Abba, Charles Aznavour, Gilbert Becaud, Village People and others plus classical giants Herbert von Karajan, Claudio Abbado, and Placido Domingo.

The whole of the final evening will be broadcast live on Eurovision from the ancient Ducal Palace, and all proceeds from the event will go to UNICEF.

After a year-long talent search throughout Italy, the winners of the

national Cantaitalia contest organized by Mario Moccia-Montey have just been announced. They are Luisa Colombo, Hemp, Antonio Papale and Claudio Giordani, who will now go on to represent their country as guests in the second stage, the festival proper, which begins in Portorose, Yugoslavia on September 30 and continues throughout the fall with national heats in France, Spain, Switzerland, West Germany, Belgium and Greece.

Accompanying them will be a number of well-known Italian recording artists, including B.B. & Band (Baby Records), Pupo (Baby), Bobby Solo (EMI) and Milk & Coffee (Lovers Records).

A YEAR AFTER 'ON MY OWN'

Costa's Success Continues

By VITTORIO CASTELLI

MILAN—It was a year ago that "On My Own," sung by Nikka Costa, nine-year-old daughter of Don Costa, long-established U.S. musical director, arranger and allaround musician, topped the Italian singles chart.

The little girl's impact was immediate and the result of an intensive marketing and sales campaign by Italian record company CGD-Messaggerie Musicali. Even as Nikka Costa topped the charts, industry pundits here were predicting that it would be a one-hit-wonder story.

In fact, the success story has continued unabated. Says Adelfo Forni, CGS-MM international operations manager: "Her sales in Italy have topped the 200,000 LP unit mark and she's sold well over 600,000 singles. Following our launch here, she's moved on to worldwide sales of around 1.5 million singles and 1.5 million albums.

"And on her way into the world's charts she has collected six platinum and 24 gold disks."

She's been a particularly strong seller in Europe and in some parts of Latin America. In France, for instance, her album sold 200,000 copies, the single "On My Own" sold more than 1.2 million units and the second single, "So Glad I Have You," also culled from the album, fast made the 250,000 sales mark. The first single topped the chart; the second nearly made it.

Both singles topped the Benelux charts. In Spain, the first made number one, the second number two. In Latin America, the second single to "On My Own" was "It's Your Dream," and that totted up 80,000-plus single sales in Brazil, following 500,000 sales on the first. Both topped the chart.

The success of the Nikka Costa

campaign is hailed here as a real

shot in the arm for the Italian record industry, and more specifically for CGD's own in-house recording studios.

Gianni Dal Dello. CGD artistic production manager, says: "Everything was based on the studios. Don Costa came in to conduct the orchestra, top musicians were engaged, and that's where the musical planning was worked out."

Costa handled all the arrangements, but the main production has been by Tony Renis and Danny B. Besquet, the latter previously best known as producer of Adriano Celentano and writer of many of the Italian singer's biggest hits.

Renis is very much an all-

Renis is very much an allarounder in the contemporary music scene. A singer, actor, musician and composer, he wrote "Quando, Quando, Quando" and "Never,

Never. Never." More recently he penned the Julio Iglesias chart hit "De Nina A Mujer." which earned him an ASCAP nomination in the "best Latin American song of the year" category.

Of other Renis successes. "Un Uomo Tra La Folla" and "Il Coraggio De Dire Ti Amo" were included on Placido Domingo's album "Con Amore."

Also very important in projecting the Nikka Costa image was photographer Vittorio Storaro. an Oscar winner for his work on "Apocalypse Now" and "Reds," who supervised the whole visual aspect of the operation

South Africa B'cast Corp. Alters Sarie Procedures

By SUZANNE BRENNER

JOHANNESBURG — Following the official withdrawal of the South African recording industry from the annual Sarie Awards, South Africa's only music awards set-up, the South African Broadcast Corp. (SABC) has independently gone ahead with its own awards of the same name.

While in previous years the awards have been largely decided by a listener vote, with regular broadcasts on Springbok Radio inviting listeners to compete for a worthwhile prize, as of this year judges have been selected from the music business, radio and various other media.

A nominations committee consisting of three SABC executives, two press representatives and an entertainer honed down the number of entrants to five per category, of which there are seven, as opposed to the previous system which had any number of contenders for the awards.

Using the Grammy Awards as a guideline, the SABC has attempted to make the new local award system one of merit as opposed to popularity.

larity.

An interesting outcome of the 1982 Sarie Awards nominations is that the independents represent more then 60% of the nominees.

While the reaction from the industry and artists is generally positive concerning the new format, it remains to be seen whether there will be any more spill-off than in previous years for the winners.

The recording industry's withdrawal came at a time of a build-up of complaints about the methods of voting, the lack of coverage (more specifically, television coverage) and the "general absence of glamor" attached to the awards system.

Raids Signal New Crackdown On Piracy In Singapore

• Continued from page 1

dustry. the raids represent what IFPI regional director James Wolsey calls "a possible change of attitude" on the part of Singapore authorities, who in the past have effectively ignored Singapore's role as the world leader in cassette piracy.

Pirates here are responsible for the annual export of more than \$100 million worth of illegal recordings, according to conservative estimates.

according to conservative estimates.
These raids were made possible by the agreement of the Singapore Director of Public Prosecutions (DPP) to the implementation of two legal provisions not previously used against cassette pirates.

The first of these, a sub-section of the Criminal Procedure Code, allows for the seizure of property believed by police to have been used in the commission of an offense. The second, a sub-section of the anti-piracy statute, allows for arrest without warrant.

The two police actions came soon after the granting of these new powers of prosecution. The first raid involved the confiscation of 15,400 allegedly pirate tapes and the arrest of four men said to be "van runners"—the men who buy direct from the manufacturer, then hawk the product at the small retail outlets which operate in virtually every market-place and shopping center in Singapore.

The second raid saw police and IFPI representatives swoop on

Audico Private Limited, a small-size custom duplicating operation. One Audioteck master recorder was seized, plus three Audioteck high speed slaves, 71 pancakes and 175 master tapes.

These clear-cut changes in the approach of the Singapore authorities come just 14 months after the opening of the IFPI office in this territory.

But during those months, prior to obtaining the new agreement with the DPP, IFPI's anti-piracy campaign proved something of an uphill struggle.

Those raids IFPI was able to initiate, and there were 24 in all, had to be conducted under cover of private summonses, and the industry organization also had to bear the burden of prosecution. Those basic factors, combined with the minimal penalties for piracy allowed under Singapore's copyright legislation, effectively meant that Singapore pirates had little to worry about in terms of being caught or punished.

Indeed, in the four years from 1977 to 1980, only two raids took place, and in the year immediately preceding IFPI's establishment in Singapore, only four new prosecutions were initiated.

As a result of this inactivity, Singapore's cassette pirates were able to double and redouble the output of the illegal recording business here. Today Singapore is generally recognized as the world's most prolific ex-

porter of illegal tapes, producing more than twice the amount of its nearest rival, Indonesia.

There are around 50 pirates who could claim to be major league operators, and 10 of them are so big that, with the help of up to 100 high-speed duplicators per operation, all running 24 hours a day, each is able to fill an entire container-load of tapes for export each week.

But these latest raids have had an instant and almost paralytic effect on the pirate industry in Singapore. The pirates, according to IFPI's Wolsey, were "thrown into complete confusion" by this evidence of the Singapore authority's new active approach to the anti-piracy campaign.

And for a few days following that second raid, no van operators were seen in action, and many pressing plants closed down, at least temporarily.

Latest reports from IFPI informants indicate that the pirates are recovering from the double shock of the past few weeks, but there's also some thinking within the "fraternity" that the new-style police raids may represent the beginning of the end for the undercover and illegal businesses.

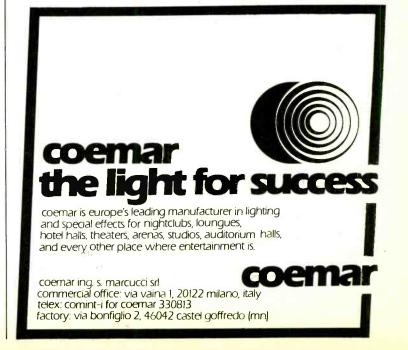
But that "end" certainly won't come overnight, and the record industry here is only too aware of that fact. The paperwork and documentation involved in bringing every new case of cassette piracy to court naturally means that the progress of the overall campaign will be slow.

Wolsey, however, says he's far more hopeful than he was a year or so ago. Thanks to the new areas of police prosecution power, he now feels confident "we can bring the pirate situation under control, even without enactment of new legislation."

The eventual success of the anti-

piracy campaign here, adds Wolsey, could well mean that Indonesian pirates will attempt to take on the business that their Singapore-based opposite numbers will have lost.

But if that does happen, he says, other member countries of ASEAN (the Assn. of South East Asian Nations) will put pressure on to force Indonesian pirates to toe the line as well.



BRITAIN

As of 8/28/82

		A3 01 0/20/02
This		
Wee	k Wee	k
1	1	COME ON EILEEN, Dexy's
		Midnight Runners & Emerald
		Express, Mercury
2	2	EYE OF THE TIGER, Survivor.
		Scotti Bros.
3	13	WHAT, Soft Cell, Some Bizzare
4	6	CAN'T TAKE MY EYES OFF YOU.
		Boystown Gang, ERC
5	27	SAVE A PRAYER, Duran Duran,
		EMI
6	3	FAME, Irene Cara, Polydor
7	26	HI-FIDELITY, Kids From "Fame"
		featuring Valerie Landsburg,
		RĆA
8	4	DON'T GO, Yazoo, Mute
9	12	I EAT CANNIBALS Part 1, Toto
		Coelo, Radialchoice
10	33	NOBODY'S FOOL, Haircut One
		Hundred, Arista
11	16	JOHN WAYNE IS BIG LEGGY,
		Haysi Fantayzee, Regard
12	5	IT STARTED WITH A KISS, Hot
		Chocolate, Rak
13	7	STRANGE LITTLE GIRL,
		Stranglers, Liberty
14	15	BIG FUN, Kool & The Gang, De-
		Lite
15	10	MY GIRL LOLLIPOP, Bad
		Manners, Magnet
16	11	THE CLAPPING SONG, Belle
		Stars, Stiff
17	9	STOOL PIGEON, Kid Creole &
		Coconuts, Ze/Island
18	8	DRIVING IN MY CAR, Madness,
		Stiff
19	37	WALKING ON SUNSHINE,
		Rockers Revenge Donnie
		Calvin, London
20	NEW	WHITE BOYS AND HEROES, Gary
		Numan, Beggars Banquet
21	17	HURRY HOME, Wavelength.
		A-late

CHERRY PINK AND APPLE
BLOSSOM WHITE, Modern
Romance & John Du Prez, WEA
LOVE IS IN CONTROL, Donna 22 23

Summer, Geffen
SUMMERTIME, Fun Boy Three, 24 SUMMENTIME, Full Do, Chrysalis ARTHUR DALEY, Firm, Bark/Stiff TODAY, Talk Talk, EMI 18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, 25 26 27 Associates
GIVE ME YOUR HEART
TONIGHT, Shakin' Stevens 28 NEW Epic UNDER THE BOARDWALK, Tom

SEPTEMBER 4.

29

Tom Club, Island SPREAD A LITTLE HAPPINESS, 31 30 Sting, A&M WOT, Captain Sensible, A&M THE MESSAGE, Grand Master Flash & The Furlous Five,

Sugarhill
TAKE IT AWAY, Paul McCartney, 33 23

Parlophone
THE ONLY WAY OUT, Cliff
Richard, EMI
MACHINERY, Sheena Easton, 34 25 35 29

ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
CHALK DUST—THE UMPIRE
STRIKES BACK, Brat, Hansa
I SECOND THAT EMOTION, 37

38 20 Japan, Hansa SHY BOY, Bananarama, London BACK CHAT, Queen, EMI

ALBUMS
THE KIDS FROM FAME, Various. BBC
TOO-RYE-AY, Kevin Rowland &
Dexys Midnight Runners,
Mercury
TROPICAL GANGSTERS, Kid

Creole & Coconuts, Ze/Island LOVE AND DANCING, League Unlimited Orchestra, Virgin LOVE SONGS, Commodores, K-

THE LEXICON OF LOVE, ABC, Neutron FAME, Soundtrack, Polydor RIO, Duran Duran, EMI COMPLETE MADNESS, Madness, TALKING BACK TO THE NIGHT,

Steve Winwood, Island
AVALON, Roxy Music, EG
EYE OF THE TIGER, Survivor,
Scottl Bros.
THE CAGE, Tygers Of Pan Tang,
MCA
DONNA SUMMER, Donna
Summer, WEA

Summer, WEA
ROUGH DIAMONDS, Bad
Company, SwanSong
MIRAGE, Fleetwood Mec, Warner

Bros.
THE JIMI HENDRIX CONCERTS,
Jimi HendrixDCBS
CAN'T STOP THE CLASSICS,
Louis Clark & Royal
Philharmonic Orchestra, K-tei
THE CONCERT IN CENTRAL
PARK, Simon & Garfunkel,
Geffen

Charge G.B.H., Clay
ABRACADABRA, Steve Miller
Band, Mercury
TUG OF WAR, Paul McCartney, Parlophone
THE SINGLES ALBUM, UB40,

Graduate
FABRIQUE, Fashion, Arista
PICTURES AT ELEVEN, Robert Plant, SwanSong CHRIST THE ALBUM, Crass, 26 NEW

Crass
THE PARTY'S OVER, Talk Talk, 27 Secret
NON-STOP ECSTATIC DANCING, 28 Soft Cell, Some Bizarre STILL LIFE, Rolling Stones, 29

STILL LIFE, Rolling Stones,
Rolling Stones
NIGHT BIRDS, Shakatak, Polydor
A CONCERT FOR THE PEOPLE
(BERLIN), Barclay James
Harvest, Polydor
ASSEMBLAGE, Japan, Hansa
FRIENDS, Shalamar, Solar
BAT OUT OF HELL, Meat Loaf,
Epic/Cieveland Int'l.
CHARIOTS OF FIRE, Vangells,
Polydor

Polydor
HOT SPACE, Queen, EMI
ASIA, Asia, Geffen
DARE, Human League, Virgin
SULK, The Associates,
Associates

Associates
LOVE SONGS, Barbra Streisand,
CBS

CANADA asting Corp.) As of 8/23/82 SINGLES

EYE OF THE TIGER, Survivor, CBS ABRACADABRA, Steve Miller Band, Capitol
EYES OF A STRANGER, Payolas, A&M HARD TO SAY I'M SORRY, Chicago, CBS HOLD ME, Fleetwood Mac, WEA EYE IN THE SKY, Alan Parsons Project, PolyGram

JACK & DIANE, John Cougar, PolyGram YOUR DADDY DON'T KNOW, Toronto, A&M -EVEN THE NIGHTS. . . . Air Supply, PolyGram ENOUGH IS ENOUGH, April

Wine, Capitol
TAKE IT AWAY, Paul McCartney, CBS
KEEP THE FIRE BURNIN', Reo
Speedwagon, CBS
VACATION, Go-Gos's, A&M
HURTS SO GOOD, John Cougar,

PolyGram
ONLY THE LONELY, Motels, WHO CAN IT BE NOW, Men At Work, CBS
YOU SHOULD HEAR ... Melissa
Manchester, PolyGram
ONLY TIME WILL TELL, Asia,

Geffen
WASTED ON THE WAY, Crosby,
Stillis & Nash, WEA
LOVE PLUS ONE, Haircut One
Hundred, PolyGram

ALBUMS
AMERICAN FOOL, John Cougar,
PolyGram
PICTURES AT ELEVEN, Robert
Plant, WEA
ABRACADABRA, Steve Miller ABHACADABRA, Steve Miller Band, Capitol EYE IN THE SKY, Alan Parsons Project, PolyGram BUSINESS AS USUAL, Men At Work, CBS EYE OF THE TIGER, Survivor, CBS

CBS
ASIA, ASIA, WEA
AVALON, ROXY Music, WEA
MIRAGE, Fleetwood Mac, WEA
NO STRANGER
TO DANGER, Payolas, A&M

WEST GERMANY

rtesy Der Musikmarkt) As of 8/25/82 SINGLES

Last Week ADIOS AMOR, Andy Borg, EMI ICH WILL SPASS, Markus, CBS MAID OF ORLEANS, Orchestral Manouevers in The Dark, Dindisc Manuscours in The Bank, Dindles ABRACADABRA, Steve Miller Band, Mercury WO BIST DU, Spider Murphy Gang, EMI MADE IN ITALY, Ricchi & Poveri, EMI JUST AN ILLUSION, Imagination, Ariola.

Ariola

DA DA ICH WEISS

BESCSHEID, Frank Zander,

Hansas GOODY TWO SHOES, Adam & The Ants, CBS

CBS
EBONY & IVORY, Paul McCartney
& Stevie Wonder, EMI
MASCHINE BRENNY, Faico, Teldec
DAS MAEDCHEN AUF DER
TREPPE, Tangerine Dream 13 Ariola
CARBONARA, Splift, CBS
NON SUCCEDERA PIU, Claudi
Mori, Ariola
ZAUBERSTAB, Zaza, Intercord
FUER USSZESCHNIGGE, BAP,
EMI
SADDLE UP, David Christle,
Polydor 18 Polydor
IT STARTED WITH A KISS, Hot
Chocolate, EMI
MUSIC & LIGHTS, Imagination,
Ariola
DOWN UNDER, Men At Work,
CRS DOWN UNDER, Men At Work, CBS
DA DA DA ICH LIEB DICH
NICHT, Trio, Phonogram
FACE TO FACE, Frank Duval,
Teldec
GIRL CRAZY, Hot Chocolate, Rak
ROSANNA, Toto, CBS
HOHE BERGE, Fri. Menke,
Polydor
TAXI, Jawoll, Phonogram
HIP HAP HOP, Spargo, Polydor
WEENN DU MICH BRAUCHST,
Rex Gildo, Arlola
OBEN OHNE, Rainhard Fendrich,
Metronome

HEAT OF THE MOMENT, Asia,

ALBUMS FUER USSZESCHNIGGE, Bap, EIN BISSCHEN FRIEDEN, Nicole,

Jupiter
85555, Spliff, CBS
ABRACADABRA, Steve Miller
Band, Mercury
EYE IN THE SKY, Alan Parson
Project, Arista
THE CONCERT IN CENTRAL
PARK, Simon & Garfunkel,
Geffen

Geffen
DOLCE VITA, Spider Murphy
Gang, EMI
LIFE 82, Peter Maffay, Metronome
FIVE MILES OUT, Mike Oldfield,

Virgin ARCHITECTURE & MORALITY, Orchestral Manouevers in The 10

Dark, Dindisc
IN TRANSIT, Saga, Polydor
ASIA, Asia, Geffen
TUG OF WAR, Paul McCartney,
EMI

AVALON, Roxy Music, Polydor MIRAGE, Fleetwood Mac, Warner

Bros.
4, Foreigner, Atlantic
BEST MOVES, Chris De Bourgh,
A&M
STILL LIFE, Rolling Stones,

Rolling Stones EINZELHAFT, Faico, Teldec IV, Toto, CBS

Paris To Get Music Library

PARIS-The Paris municipal council has voted \$80,000 to set up a nationwide music library in the heart of the capital, on the site of the old Les Halles market



OF THE SACRAM ERS ASSOC. AWARD

ERS ASSOC. 1982 COUNTRY AWARD.

HIS AWARD WINNING OVERNIGHT LETTERS CAME IN THREE
SEPARATE STAR SHIPMENTS,
W * H * O WHICH ALMOST SIMULTANEOUSLY BECAME ONE AFTER
ENTERING THE EARTH'S ATMOSPHERE. THIRTEEN HOURS PASSED.
RADARS AND CALL CENTERS AS
FAR AWAY AS CANADA, ALASKA,
AND U.K., AWAIT SOME FURTHER
TRANSMISSION FROM THIS U.F.O.
PLANETARIUM "FREDERICK LOVE."

WE SINCERELY WISH FRED LOVE
THE BEST OF LUCK IN HIS PURSUITS AND THANK YOU FOR ALLOWING US THE OPPORTUNITY TO
BRING THIS ENCHANTING NEWS
TO YOU.

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International **Midlines Pay Off** For European Labels

Continued from page 16

EMI's hitherto budget-line racking operation, Music For Pleasure, which has previously specialized in non-record outlets.

Most of EMI's European companies are also planning to use the Fame concept which will feature original albums in their original sleeves by artists such as Bob Seger, Steve Miller, the Stranglers and Whitesnake (with only a discreet credit in the top right corner of

Fame packaging).
EMI believes that there is an inherent weakness in the way most other companies are currently marketing their midprice lines. Fullprice sales teams are so busy trying to break new acts and sustain estab lished artists, it argues, that they don't have time to make essential monthly calls on dealers in order to check stocks in the midprice racks, change slow-moving titles and ensure that the line is being properly merchandised at the point of sale.

Hence EMI's surprise decision to give the responsibility for marketing Fame to a division that has been doing all of those things very successfully with budget product for many years. "It is indicative of the changing conditions in the market," says Music For Pleasure's managing director Ted Harris. "EMI wouldn't have allowed it to happen 10 years ago. Any suggestion that we, as a budget label, would be involved in legitimate midprice product would have been scoffed at then."

EMI's Richard Lyttelton says that European marketing of Fame will vary from one territory to another. "For example, racking is likely to be very sophisticated in Holland, whereas Fame will probably be sold alongside full-price in Finland," he says. In the U.K., a heavyweight consumer advertising campaign using national newspapers, music press and commercial radio was lined up to launch the label-and dealers were offered product on a sale-or-exchange basis to stimulate

in-depth stocking.
"Fame is being launched now because the April to September period has traditionally been the time when European companies have looked more to their catalogs for sales," says Lyttelton. "So there have always been catalog campaigns at this time

Ariola-Arista has also tested mid-price product in France, Germany, Benelux and the U.K. In the Benelux territories a range of 30-40 titles launched last April has already recorded a 60% sales increase. It involved mid-price reissues of catalog items carrying a special 'low price sticker. The series was supported by in-store promotion and racking and leaflets were also inserted in fullprice albums. Meanwhile, Ariola Germany is understood to be formulating plans for a major mid-price campaign in the fall.

"The problem is that we don't have a large enough catalog to maintain a regular flow of reissues, unless we take a third party product as some of our companies are doing,' says Ariola marketing chief Brian Yates.

One label that has no problem in terms of back catalog depth of choice is MCA. Its U.K. company launched a 'unbranded' midprice range consisting of 20 titles in August 1981. Some 100 albums are now available. The company's strategy is to release five new midprice titles per month and sales of over 200,000

units have been notched up already from albums and tracks that were previously regarded as 'dead wood' in some cases.

"Midprice has set the MCA catalog alight again," says MCA's U.K. managing director, Stuart Wilson 'The record industry is now so oriented towards new product, chart action and market share; but we are a catalog company and we are in the business to sell records and make

Midprice lines are potentially more profitable despite their lower margins, Watson claims. Although MCA often repackages its albums to offer consumers 16-20 tracks per title, origination costs are still low because the original sleeves are still used. The cutting of fresh masters in the only major cost, apart from pressing and distribution, he says, and promotional activities are limited to in-store merchandising.

"We launched midprice albums with across-the-board appeal initially, offering classic titles from artists like Don Williams, Neil Diamond, and Wishbone Ash," says Watson. "But we soon found that nostalgia oriented product sold best at midprice."

MCA's 'nostalgia' range now spans Broadway smashes, Deanna Durbin, Louis Armstrong, Judy Garland, the Johnny Burnette Trio and esoteric albums from the 1960s-such as the first picture disk by Curved Air. "They are all items that consumers cannot easily get anywhere else," adds Watson. "There has traditionally been

quite a difference in the way the U.K. company and our European licensees have re-exploited catalog material," says Holland-based Bert Meijer, European marketing manager for MCA Records. "But Holland, Germany and France in particular are now heading more towards what is happening in the U.K. In Holland, we have the Gold series of 10-12 albums. Italy has The Historical Collection which includes artists like Bill Haley and Buddy Holly. And Spain is now coming up with strong re-exploitation ideas, such as a Big Band compilation series.

Meijer points out that MCA's French affiliate is re-releasing old, 'authentic' albums, while Germany is putting its own compilations together-with new sleeve designs-instead of just reissuing catalog albums in their original packaging. "It is difficult to separate midprice lines from other re-exploitation activities," he says. "They are just part of an overall strategy in many territories. Most of the midprice releases are based on progressive repertoire."

MCA U.K.'s Stuart Watson be-

lieves that so many other companies are now releasing relatively new albums by established artists at midprice that it is making consumers more selective when they are offered brand new, full-price albums by the same artists. "Why buy a full-price album with maybe one hit on it, when you can buy a greatest hits compilation at midprice he asks.

WEA's Stuart Till says his com-pany's research into midprice sales reveals no negative effects on other parts of the WEA catalog: "The consumer sees a midprice album as a previously released title and expects to pay less for it-in the same way he expects to pay a premium for the benefits and excitement of a new re-

Canada

Voting Changes Set For '83 Juno Awards

Academy of Recording Arts and Sciences has announced a number of changes in voting procedure for the 1983 Juno Awards program, Canada's equivalent to the Grammy awards in the U.S.

First, all records being voted on in the new awards must have been released during the period of July 1, 1981 to Dec. 31, 1982. In addition, the sales period has been extended from a 14 months to 18 months to align exactly with the release/sales period. Sales figures will be computed on the basis of unit sales times a ratio figure based on a poll of record companies to establish an industry average base price.

Sales figures were previously computed on the basis of unit sales times suggested list price. The trend away from affixing a base price has necessitated the change.

In the Artist of the Year categories, only product released during the period July 1, 1981 to Dec. 31, 1982 will qualify in the sales calculations. Previously, an artist was allowed to list sales of all product, regardless of release date, during the sales period.

All told, eight categories are affected by this change, including Male/Female Country and Pop acts of the year, along with Instrumental

Nominees in the Children's record category will be determined by sales for nomination listing but the final winner will be selected by a vote of schoolchildren from across the

Both nominating and voting for the three Most Promising categories (Male, Female and Group) will be

ics from the print and broadcast sectors. Record companies will continue to make submissions for these categories but sales will no longer be the criteria. It is hoped that this change will allow for a great pool of emerging talent from which to draw nominees, academy president Brian Robertson explained.

Finally, the academy is asking the Academy of Country Music Entertainment (this country's equivalent of the CMA) to screen all nominations for the country music category in future. In the past there has been some dispute as what exactly constitutes a country music act. This step is intended to remove any possibility of criticism or confusion as to the names released on the ballet.

LP Features **Eastern Groups**

TORONTO-With the above-average success ratio of Vancouver bands and the fact that record company head offices for the most part are centered in this eastern city, the Maritime music industry has generally been overlooked, despite several successful boxoffice acts. The industry down east has ganged together to work on a project that will, they hope, benefit all.

The project is an album on the Alliance Records label, entitled "Eastern Alliance." The 12-cut package includes nine different acts, most of them in the blues-rock idiom. Acts included are the Minglewood Band. Dutch Mason, Molly Oliver, Oakley, Titan, Sam Moon, the Battery, spice and Ram.



BORDER RELATIONS-John Mills, general manager of CAPAC, Canada's music licensing society, discusses publishing problems at an ASCAP reception prior to a forum for Nashville publishers and songwriters. Pictured from left are Connie Bradley, ASCAP regional director; Mills; Roger Sovine, Tree vice president and forum chairman; and Bill Denny, president of Cedarwood/ Denny Music and NMPA board member.

Billboard Of The World

JAPAN

urtesy Music Labo) As of 8/30/82 SINGLES

MATSUWA, Amin, Nippor Phonogram (Yamaha)
KOMUGI IRONO MERMAID,
Selko Matsuda, CBS/Sony Seiko Matsuda, CBS/Sony (Sun) NINJINMUSUME, Tohihiko Tahara, Canyon (Janny's) AISHU NO KASABURANKA, Hiromi Go, CBS/Sony (Burning/PMP) HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's) LA SAISON, Ann Louis, Victor (Watanabe)

(Watanabe) (0 . . . SO KAMONE, ShibugakItal, CBS/Son

Shamune,
Shibugaktal, CBS/Sony
(Janny's)
KURAYAMIO BUTTOBASE,
Dalsuke Shima, King (Crazy
Rider)
MADONNA TACHI NO LULLABY,
Hiromi Iwasaki, Victor (NTV/
Gelel)

Hiromi Iwasaki, Victor (NTV/
Gelel)
EYE OF THE TIGER, Survivor,
Canyon (Nichlon/ PMP)
OOKINA KOINO MONOGATARI,
Yosenabetorio, Nippon
Phonogram/Forlife (Fuji)
ANOBASHOKARA, Yoshie
Kashiwabara, Nippon
Phonogram (Burning/Dream)
KASABURANKA, Bertie Higgins,
CBS/Sony (PMP/Nichlon)
DANSUWA UMAKU ODORENAI,
Mio Takaki, Canyon
(Nakayoshi)
KITASAKABA, Takashi
Hosokawa, Nippon Columbia
(JCM/ Burning)
OTONAJANAINO, Iyo Matsumoto,
Victor (Nichlon/Bond)
SHOJO A. Akina Nakamori,
Warner-Pioneer (NTV/ Nichlon)
CHIGIRI, Hiroshi Itsuki, Teichiku
(Asahi/Toei)
DATTE-FALL IN LOVE-TO
TSUZEN, Junko Mihara, King
(Burning/Howon)
NIJIIRO THE NIGHT CLUB,
Southern All Stars, Victor
(Amuse/PMP)

ALBUMS NUDE MAN, Southern All Stars,

GREATEST HITS, Tatsurou Yamashita, RVC P.M.9, Elkichi Yazawa, Warner/

P.M.9, Elkichi Yazawa, Warner/
Pioneer
I LOVE YOU ..., Off Course,
Toshiba-EMI
PEARL PIASU, Matsutoya Yumi,
Toshiba-EMI
JUST ANOTHER DAY IN
PARADISE, Bertie Higgins,
CBS/Sony
BANZAI, Masahiko Kondo, RVC
SEIKO INDEX, Seiko Matsuda,
CBS/Sony
AKINA NAKAEE PROLOGUE,
Akina Nakamori, WarnerPloneer

SOLE SHADOWS, Shanels, Epic-

SOLE SHADOWS, Shanels, EpicSony
YUGUREKARA . . . HITORI,
Hiromi Iwasaki, Victor
NOW AND FOREVER, Air Supply,
Njppon Phonogram
ROCKY III, Soundtrack, King
MY FANTASY, Kyoko Kolzumi,
Victor
TESSEI, Tessei Miyoshi, Alpha
SUMMER HEROINE, Naoko
Kawai, Nippon Columbia
PINEAPPLE, Selko Matsuda,
CBS/Sony
LOYE ISLAND. Third World.

LOVE ISLAND, Third World, CBS/Sony

CBS/Sony
TULIP LANDX, Tulip, Toshiba-EMi
DONNA SUMMER, Donna
Summer, Warner-Ploneer

ITALY

(Courtesy Germano Ruscitto) As of 8/25/82 SINGLES

BRAVI RAGAZZI, Miguel Bose, BRAVI RAGAZZI, Miguel Bose, CBS AVRAI, Claudio Bagiloni, CBS TANZ BAMBOLINA, Alberto Camerini, CBS UN ESTATE AL MARE, G. Russo, CGD-MM PARADISE, Soundtrack, CBS NON SONO UNA SIGNORA, Loredana Berte, CGD-MM MUSIC & LIGHTS, Imagination, Panarcord

Panarcord
DA, DA DA, Trio, PolyGram
MESSAGGIO, Alice, EMI
EBONY & IVORY, Paul McCartney
& Stevie Wonder, EMI
EVA, Umberto Tozzi, CGD-MM
NISIDA, Edoardo Bennato,
Ricordi

Ricordi
CELESTE NOSTALGIA, Riccardo Cocciante, RCA
LAMETTE, Rettore, Ariston

Ricordi SARA LA NOSTALGIA, Sandro Giacobbe, Fonit Cetra BLUE EYES, Elton John,

PolyGram
FLASH IN THE NIGHT, Secret

Service, Ricordi TI STRINGERO, Nada, PolyGram KAZOO KAZOO, Joae Kazoo Band, Baby-CGD JUST AN ILLUSION, Imagination,

NETHERLANDS

ichting Nederlan As of 8/28/82

Last
Week

1 ALS JE HUILT/BIM BAM, Andre van Duin, CNR

5 WORDS, F.R. David, Carrere

2 SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance

3 AFRICA, Toto, CBS

7 IT STARTED WITH A KISS, Hot Chocolate, Rak

LOVE IS IN CONTROL, Donna Summer, Warner Bros.

IEW UNDER THE BOARDWALK, Tom Tom Ciub, Island

Tom Club, Island
I KNOW THERE'S SOMETHING

GOING ON, Frida, Polydor CHALK DUST/THE UMPIRE STRIKES BACK, The Brat,

Hansa M'N EIGEN VRIJHEID, Nicole,

ALBUMS
AVALON, Roxy Music, E.H.Rec./
Polydor
IV, Toto, CBS
NIGHT AND DAY, Joe Jackson,

DORIS DAY EN ANDERE
STUKKEN, Doe Maar, Kliiroy
SOMEONE LOVES YOU HONEY,
June Lodge, Dance
STILL LIFE, Rolling Stones,
Rolling Stones
DONNA SUMMER, Donna
Summer, Warner Bros.
OP EN TOP TIEN, Tinenke
Schouten, CNR
TALKING BACK TO THE NIGHT,
Steve Winwood, Island
BISCAYA, James Last, Polydor DORIS DAY EN ANDERE

SPAIN

JUST AN ILLUSION, Imagination, Movieplay

1 EYE IN THE SKY, Alan Parsons
Project, Ariola
3 JOAN OF ARC, Orchestral
Manoeuvres in The Dark, Ariola
6 BAILANDO, Alaska & Los
Pegamoides, Hispavox
4 UN TOQUE DE LOCURA, Jose
Luls Rodriguez, Epic
7 DA DA, Trio, Fonogram
10 BIENEVENIDOS, Miguel Rios,
Polydor Polydor
ME COLE EN UNA FIESTA,
Mecano, CBS
FIVE MILES OUT, Mike Oldfield, Ariola
ME ENAMORO DE TI, Richi &
Poveri, CBS ALBUMS
EYE IN THE SKY, Alan Parsons
Project, Arista
ROCK & RIOS, Miguel Rios,
Polydra Polydor
MECANO, Mecano, CBS
ZARZUELA, Luis Cobos & Royal
Philharmonic Orchestra, CBS
BRAVO POR LA MUSICA, Juan
Pardo, Hispavox
IMAGINATION, Imagination,
Movieplay Movieplay
DUENO DE NADA, Jose Luis Rodriguez, Epic FIVE MILES OUT, Mike Oldfield STILL LIFE, Rolling Stones, Rolling Stones
ARCHITECTURE & MORALITY,
Orchestral Manoeuvres
In The Dark, Dindisc

'Music War' Wins Film Festival Award

LONDON-A film featuring top international stars such as Police, Joan Jett, Devo, Gary Numan and XTC has won the award for best music score at the Second International Festival of Film Musicals in Paris.

Under the unlikely title "Urgh! A Music War," the film is a Lorimar American production. It was directed by Derek Burbride and consists of footage shot at concerts in London, New York, California and France in the 1970s.

Many styles of music are featured on the film, which is now available to rent or buy on VHS, Beta, or V2000 video formats here

Phonogram Releasing German 'Wave' LP

AMSTERDAM-Phonogram International has put together a compilation album of New German Wave music for release throughout

Produced at the request of Phonogram West Germany, the album, "Die Deue Deutsche Welle Ist Da Da Da," features 11 indigenous German-speaking acts. Most well-known of these is Trio, whose single "Da Da Da, Ich Lieb' Dich Nicht" sold 1.3 million copies in Europe during the first week of August.



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BOOMTOWN RATS-V Oeep, Columbia FC38195, Produced by Tony Visconti, Boomtown Rats. The Rats' latest album may get an extra added push from Bob Geldof's starring role in Pink Floyd's "The Wall," recently released in major U.S. cities. Geldof wrote all the songs here, two in collaboration with fellow Rat Pete Briquette. Standouts include hot dance rock tracks like "The Bitter End" and "A Storm Breaks," which mix mainstream pop/rock dynamics and new wave ec-

PETER FRAMPTON-The Art Of Control. A&M SP-4905. Produced by Eddie Kramer & Peter Frampton. Frampton pairs with ex-Cretone Mark Goldenberg in a new quartet that seeks to regain the harder edge and stripped-down rock dynamics that were a main suit prior to Frampton's mid-'70s leap into pop/rock stardom. It's a smart move, given both traditional AOR's enduring love of hard rock and newer, hybrid rock formats' emergence: in stance, the guitarist is clearly updating his approach rather than trying to court fans from nearly a



ROBERT "GOODIE" WHITFIELD-Call Me Goodie, Total Experience TE-1-3002. Produced by Lonnie Simmons. Boosted by the Gap Band, Goodie has made a strong debut with "Do Something," and while the danceable single is most commer cial, the singer/musician displays the wide range of styles and sounds necessary to prolong his career past a promising single," "You And I" and "Does Anybody Know Where The Party Is?" should keep the good things coming from Goodie. Yarbrough & Peoples freshen this upbeat pop/ soul picnic

EVELYN KING-Get Loose, RCA AFL1-4337. Produced by Morrie Brown. King hits her stride on the climbing "Love Come Down," a danceable ditty by Kashif, and the rest keeps rolling as rhythm and voice go one-on-one with the listener and artist the real winners. "I Can't Stand It" and "Betcha She Don't Love You' pack the punch to prolong King's chart reign, as production wipes away the glaze surrounding much of today's disks and allows the voice to grip the groove. Creative teamwork and firm direction are bringing King back to original strength.



REBA RAMBO & DONNY McGUIRE-Messiah, Bright Morn ing Star, Light 5811. Rambo and McGuire turn over most of the singing on this Easter/Christmas concept album to a choir, in which they participate vocally and by directing the brassy pop arrangements. Most of the pair's six solos are dra-matic narrations in lush musical settings, but Rambo stretches out on the funk-driven "It's Friday, But Sunday's A "Other highlights are the melodic guest solo by 11 year-old Scott Williamson and the choir's simple and tuneful "Take Us Home."

JOHN MICHAEL TALBOT-Light Eternal, Birdwing 2035. Produced by Billy Ray Hearn. The somber, gentle tones of this vocal and orchestral concept LP sink into the consciousness gradually, but leave an impact with their clear production and melodies. A variety of choral styles are featured, plus Talbot's smooth solos. Instrumentation is kept to a minimum, but vo cals are never over-done to compensate, leaving every cut clean and graceful (especially "In The Beginning," "The In-"The Bread Of Life")



STEEL BREEZE, RCA AFL1-4424. Produced by Kim Fowley. Don't let the production credit fool you-this West Coast sex tet is anything but outrageous, offering instead a sleek if not entirely distinctive pop/rock style that melds soaring vocals (a la Journey, Foreigner and Styx) with synthesizers. That formula has already made "You Don't Want Me Anymore" a surprise radio hit with both AOR and mainstream stations while that track remains the album's strongest, the band's proximity to such acts as the Cars argues further com

CARL ANDERSON-Absence With Out Love, Epic FE38063. Produced by Richard Rudolph. Anderson, who starred as Judas in the film version of "Jesus Christ: Superstar" makes an impressive move to the black music mainstream on his

Spetlight_____



KENNY LOGGINS—High Adventure, Columbia TC38127. Produced by Bruce Botnick, Kenny Loggins. Loggins' fifth album, following the platinum LPs: "Nightwatch" and "Celebrate Me Home" is a striking mix of uptempo guitar-dominated pop/rock and softer ballads The standout in the former category is the single "Don't Fight It," on which Loggins is joined by Steve Perry of Journey; the key ballad is "Only A Miracle," a pretty, symphonic song about the birth of Loggins' son Crosby, which features a lovely string arrangement by Marty Paich. The album package is a clever replica of an oldtime movie poster.

solo debut LP. Producer Richard Rudolph is noted for his work with Minnie Riperton and Teena Marie, Marie, in fact, wrote and arranged the title song and also sings background vocals. Another cut, the rhythmic "Buttercup," was written by Stevie Wonder, whose songs Anderson has featured in the past couple of years in his life act at clubs like the Bla Bla in Los Angeles. A striking debut.

TANE CAIN, RCA AFLI4381. Produced by Keith Olsen and Jonathan Cain. The first thing you notice about Tane Cain is that she looks incredibly beautiful on the LP cover. Then you put it on and find out that she can sing just as well. And her songs are pretty good, too, thanks mostly to husband/co-pro ducer/songwriter Jonathan Cain, with help provided by Jour ney's guitarist Neal Schon. Together they have put together a package with AOR credibility and AC acessibility on selected cuts. An artist to watch.

BUCKS FIZZ, RCA NFL1-8029. Produced by Andy Hill. Al ready stirring radio response abroad, this mixed quartet of aristocratic blondes stands techno-pop's more punkish im agery on its ear by offering nothing less than a British ABBA while pronounced African drum patterns and massed synthe sizers and sequencers nod to current trends there, the cen terpiece for their debut is a smooth male/female vocal blend that follows that Swedish monolith's example in crafting clever but accessible arrangements. Whether that ploy will take as long to achieve rock legitimacy in the U.S. as it did for their Scandinavian predecessors remains to be seen.

ABC-The Lexicon Of Love, Mercury 14059 (PolyGram) Produced by Trevor Horn. Of all the new British pop-fund bands to land on American shores, ABC is arguably the best More punchy than Haircut One Hundred, more romantic than Soft Cell and less electronic than Human League, ABC creates a sound that is not original but stunning nonetheless. Helped along by producer Horn (of Yes and Buggles fame), the sound of this album is magnificent, as measured by "The Look Of Love," which could become to dance rock what "Born To Run" is to mainstream rock. Martin Frv is a strong vocalist and writes some clever lyric in a genre not known for grea

CHEETAH-Rock'n'Roll Women, Atlantic 80011. Produced by Vanda & Young. The production team of Vanda and Young also wrote all the songs on this debut LP by the Australian group Cheetah, made up of Lyndsay and Chrissie Hammond, two sisters who share the lead vocals and front a five mar band. The music is Anglo/American/Australian mainstrea hard rock, not quite as energetic and abandoned as AC/DC but leaning that way. In other words, it's perfect AOR fare.

Billboard's Recommended LPs

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FULL SWING-The Good Times Are Back, Planet BXL14426 (RCA). Produced by Richard Perry. This album was first re leased a year ago when Planet was distributed by Elektra/ Asylum. Here it is again, with a new title and package, coming through Planet's new distributor, RCA. The trio of Charlotte Crossley Lorraine Feather and Steve March is effective singing over lovingly-recreated swing and big band arrangements

THE GRASS ROOTS-Powers Of The Night, MCA MCA-5331. Produced by Evan Pace & Leon Tsilis. Original lead singer Rob Grill returns with a new lineup for the quartet. which loomed large on AM playlists in the '60s. If Grill's voice is as strong as it was in the band's heyday, the overall attack is hardly an exercise in nostalgia—this is well-crafted pop/rock with mainstream and some AC potential.

THE LEAGUE UNLIMITED ORCHESTRA-Love And Dancing A&M SP3209. Produced by Martin Rushent. This album isn't some weird form of deja vu though most of the titles are well-known by now: It's a midline-priced album of instrumental remixes of Human League songs. The differences between the "Dare" and "Love And Dancing" versions go deeper than just the lack of vocals. The emphasis in the remixes here is on dancing and for those who like the dance floor, this is an improvement over "Dare." One track, "Hard Times," is not on

JAMES ANDERSON-Strangest Feeling, Kat Family FZ38130 (CBS). Produced by Paul Davis, Phil Benton. The Atlanta-based label that hit AC/pop programmers where it counts here takes dead aim at mainstream pop/rock formats. The songs range from punchy, aggressive tracks like "Can't Fake It," to softer ballads like "She's Got You Runnin'." Excellent coproduction by hitmaker Paul Davis.

THE LOOK-Look Again, RFC/Quality/Plastic Records QRFC1003. Produced by Mark Sax. There is a certain good-time straight ahead rock'n'roll, best exemplified by the J. Geils Band, that has a timeless quality of its own, and which becomes a standard by which other bands can be judged. Getting up there is the Look, a five man band from Detroit that on its second album displays impressive musical growth while staying true to its original driving spirit.

MARK HEARD-Victims Of The Age, Home Sweet Home 2107. Produced by Mark Heard. If Lindsey Buckingham played tougher rock'n'roll, the results might come within striking distance of this LP. Heard, whose high, exertive vocals resemble Buckingham's, belts out socially-conscious rockers marked by filigreed guitar growls, reverb vocals and loud drums—a mix equalled by strong melodies, especially on "Some Folks World," "Faces In Cabs" and the title cut. The inspirational label may fool some AOR programmers, but a listening to these well-crafted tracks should attract airplay.

THE PRODUCERS-You Make The Heat, Portrait ARR38060 (CBS). Produced by Tom Werman. The first Producers album got lost in the skinny-tie-band-boom of a couple of summers ago, but with two years maturity under its collective belt, this Atlanta band's second LP is much stronger. Cleverly written hooks, a more mainstream rock approach, and confident playing make this album a step in the right direction, with "Back To Basics," "Operation," "Dear John," "You Make The Heat" and "Chinatown" the best tracks.

VARIOUS ARTISTS-Music And Rhythm: A Benefit Double LP For A World Of Music Arts And Dance, PVC Records PVC201 (JEM). Recorded as a benefit LP to help defray costs of the World of Music Arts And Dance festival held July in Britain, this LP, as the festival, features rock artists and third world musicians. There cuts here by (festival organizer) Peter Gabriel, Peter Townshend, XTC, David Byrne and Peter Hammill. But also featured on cuts of their own are such musicians as Drums of Makebuko (Burundi), Alhaji Ibrahim Abdulai and his Dagbamba Cultural Group (Ghana), Lonese Chewane and Joni Hetara (Malawi) and others.

MARSHALL CHAPMAN-Take It On Home, Rounder 3069. George Thorogood first took the folkie Rounder label into rock'n'roll, and Marshall Chapman, on her debut for the label, sounds like a most worthy successor. With a stripped down basic production behind her, she's a hard-nosed rocker with a certain vulnerability coming from country roots. She also writes some interesting songs, has a good feel for covers, and sings them with a more than respectable voice.

DEFUNKT-Thermo Nuclear Sweat, Hannibal Records HNBL1311. Produced by Joe Boyd and Joseph Bowie. Defunkt is a jazz funk band that plays the white new wave rock circuit and opens for such acts as the Talking Heads. Nina Hagen and the Clash. As can be seen from such company, there is nothing mellow about Defunkt: Trombone and trumpet vie for the front here with a "churning rhythm section and Joseph Bowie's angry lead vocals.

black

TAVARES-New Directions, RCA AFLI-4357. Produced by Kenny Nolan and Jay Senter, with Ric Wyatt, Jr., Benjamin F. Wright. Tayares strikes out in new directions by striking a production/songwriting alliance with Nolan, the force behind the voices. "A Penny For Your Thoughts" is a well-written ballad that's breaking through, but it's quite traditional-sounding compared to the all-out crossover approach on "Mystery

gospel

PHIL KEAGGY-Play Thru Me, Birdwing 1062. Produced by Phil Keaggy and Bob Cotton. There are 12 very modern, very well-produced tracks here, a commendable output, although the mixed set contains some of Keaggy's strongest and weakest material. He's an excellent rhythm-groove guitarist but is often trite on lyrics, melodies and singing.

RICHARD SMALLWOOD SINGERS-Onyx 3803. Produced by Greg Nelson. Offered here is an intriguing mix of r&b and black gospel, including up-tempo pop-styled pieces, ballads and others with heavy rhythm. Melodies are more accessible on Side One, especially on "I've Got Something," while three of the four tunes on Two are quick-paced, led by the acoustic punch of "Come By Here."

JOHN MEHLER-Bow And Arrow, A&S 0003A. Produced by John Mehler, Mehler combines his high, smooth singing steady drumming, and crew of top musicians for a solid bar rage of rock framed in praise lyrics and instrumental settings. Phil Keaggy's rolling lead guitar strums add to "His Love For You," odd studio effects and hot guitars drive "Bow & Arrow" and Mehler's drums highlight a somber "Little Drummer

HOWARD HUNT & THE SUPREME ANGELS-Sunday Down South, Black Label 9608. Produced by Shannon B. Williams. This is unmistakable Southern black gospel but reveals enough other musical influences to attract various listeners The mix on all eight cuts is typified by lean electric guitar picking and a fat, cymbal-tinged drum bed, with Hunt's clear vocal riding on a smooth current of male back-up singing.

E. LARRY McDUFFIE & THE SAVANNAH COMMUNITY CHOIR-Come To Me/Satisfaction Guaranteed, Black Label 9606. Produced by Shannon B. Williams. Recorded live in the Connors Temple Baptist Church of Savanna, Ga., this set of solo-and choir arrangements range from quick-paced material to crystalline piano/vocal ballads. The variety of hot male and fe-male soloists and choir backings gets fronted by an easy blend of piano, drums and bass, most effective on "Come To Me" and "It's Running Time."

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McCOY TYNER—Time For Tyner, Pausa 9007. Produced by Duke Pearson. Bobby Hutcherson, Herbert Lewis and Freddie Waits provide the backup for the pianist's improvisations on six long cuts recorded live in 1969 at a John Coltrane memorial concert in Raleigh, N.C. Tyner is at his most inventive playing "I Didn't Know What Time It Was" and "I've Grown Accustomed To Your Face," and also contributes a 12-minute original, "African Village."

HOAGY SINGS CARMICHAEL—Pausa 9006. Produced by Dick Bock. Johnny Mandel conducts a righteous, sympathetic jazz combo behind Carmichael's persuasive singing of 10 standards. And although "Stardust" is missing, "Skylark," "Lazy River" and "Baltimore Oriole" are included in this unusual recital. Art Pepper, Harry Ellison, Jimmy Rowles and Harry Klee offer first rate solos. One of the month's brighter entries

WOODY HERMAN'S BIG BAND-Live At The Concord Jazz Festival 1981, Concord Jazz CJ191. Produced by Carl E. Jefferson and John Oddo. Tenor saxophonists Stan Getz and Al Cohn are guests of Herman in this splendid live LP compris ing nine strong cuts. Woody's alto and clarinet are featured, too, along with John Oddo's piano and other members of the Herd in a strictly contemporary performance, and as one of the label's better entries in recent months. A new version of "Lemon Drop" is a highspot

BOBBY ENRIQUEZ-Prodigious Piano, GNP Crescendo, GNPS2151. Produced by Gene Norman. Billed as "The Wildman," Enriquez in his third LP of 1982 again impresses with his uninhibited, daring musicianship, with two drummers and a bassist assisting as Enriquez pounds out eight titles, with composers ranging from Parker to Ray Noble. He's an unorthodox but compelling artist who is never dull, and recommended to all who enjoy hearing new approaches to the

MONTY ALEXANDER-RAY BROWN-HERB ELLIS-Triple Threat, Concord Jazz CJ193. Produced by Yoichiro Kikuchi. Piano bass and guitar by three much-lauded musicians provide a pleasing but unspectacular LP of eight titles. Alexander is the most impressive of the threesome, particularly on his own "Sweet Lady" ballad. The album was taped last March in Osaka, Japan

LARRY VUCKOVICH-City Sounds, Village Voices, Palo Alto PA8012. Produced by Herb Wong. The Yugoslavian keyboardist moves from Inner City to Palo Alto with six men backing his 88-key skills. Three of the eight titles are Vuckovich's own themes, but the most satisfying track is "You've Changed," which goes back 40 years to the Dick Haymes/Harry James era. Credit, too, exemplary solos by Jerome Richardson and Charles McPherson, saxophonists.

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 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, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.

lop Single Picks



FLEETWOOD MAC-Gypsy (3:53); producers: Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac; writer: Stevie Nicks; publisher: Fleetwood Mac/Welsh Witch, BMI; Warner Bros. 7-29918. Already familiar as a heavily played album cut from "Mirage," this archetypal Stevie Nicks performance benefits from lacy backing vocals and Lindsey Buckingham's chiming guitar lines.

OLIVIA NEWTON-JOHN-Heart Attack (3:01); producer: John Farrar; writers: Steve Kipner, Paul Bliss; publisher: Ste-phen A. Kipner/April/Paul Bliss, ASCAP 52100. Having eased into the pop-rock mainstream with "Physical" and "Make A Move On Me," Newton-John here moves even further to the left, with a record bordering on new music. The vocal is gutsy. but the melody isn't as memorable and irresistable as her last two hits.

SHEENA EASTON—Machinery (2:53); producer: Christopher Neil; writer: Julia Downes; publisher: Dick James, BMI; EMI 8131. No more "Morning Trains" for Easton, who previews her "Madness, Money & Music" LP with a lean song that has the taut energy of the Go-Go's or Kim Wilde.

THE WHO-Athena (3:42); producer: Glyn Johns; writer: Pete Townshend; publisher: Towser Tunes, BMI; Warner Bros. 7-29905. The initial single bid from the forthcoming "It's Hard" album is one of the Who's most melodic and warm hearted yet, a comparatively lilting love song set to a fast but fluid track.

NEIL DIAMOND—Heartlight (4:21); producers: Bacharach, Sager, Diamond: writers: N. Diamond, B. Bacharach, C.B. Sager; publisher: Stonebridge/New Hidden Valley, ASCAP/Carole Bayer, BMI; Columbia 38-03219. Diamond's latest was cowritten and coproduced with Carole Bayer Sager and Burt Bacharach, with Bacharach also arranging and conducting the track. It's a pretty, romantic ballad with a light, lilting

APRIL WINE—If You See Kay (3:50); producers: Myles Goodwyn, Mike Stone; writer: D. Freeland; publisher: Lickety Split, ASCAP; Capitol 5153. This veteran rock band's AOR stock has long been high, but this tongue-through-cheek paean to a pretty girl could be a giant sleeper: read between the lines, and it spells out the kind of forbidden, risque hook that kids have always loved.

RUSH-New World Man (3:44); producers: Rush, Terry Brown; writers: Lee, Lifeson, Peart; publisher: Core, ASCAP Mercury 76179. The Canadian rock trio has never been able to achieve singles success equal to their album sales, but this unexpected foray into new rock waters could alter that pat tern, mixing hypnotic synthesizer pop with flashes of guitar

recommended

JIMMY CLIFF—Special (3:43); producer: Chris Kimsey; writer: J. Cliff; publisher: Sunflower Bahamas/Tammi/Irving, BMI: Columbia 38-03216.

THE JOHNNY VAN ZANT BANO-It's You (3:52); producers: The Johnny Van-Zant Band, Gregory M. Quesnel, Al Kooper; writers: E. Lundgren, J. Van-Zant, L. Steele; publisher: Ready Or Not/Rocknocker, ASCAP; Polydor 2215

EYE TO EYE-Hunger Pains (4:01); producer: Gary Katz; writers: J. Marshall, D. Berg; publisher: Intersong, ASCAP; Warner Bros. 7-29920. BOB JAMES—Spunky (3:52); producer: Bob James; writer Bob James; publisher: West Portal/Wayward, ASCAP; Colum

THE ROYAL PHILHARMONIC ORCHESTRA WITH THE ROYAL CHORAL SOCIETY—If You Knew Sousa (And Friends) (Entry Of The Gladiators—Fucik; Colonel Bogey—Alford; R.A.F. March Past—Davies; Pomp And Circumstance March No. 1—Elgar; The Dam Busters—Coates; Stars And Stripes Forever— Sousa.) (3:05); producers: Jeff Jarratt, Don Reedman; writers: various; publisher: Eaton/Boosey & Hawkes/Chappell & Co. ASCAP; RCA 13318.

GANG OF FOUR-I Love A Man In A Uniform (3:31); producers: Mike Howlett, Jon King, Andrew Gill; writers: Gill, King; publisher: Gang Of Four; Warner Bros. 7-299.

AXE—Jennifer (3:54); producer: Al Nalli; writers: Barth, Osborne, Riley, Mueller; publisher: Bobnal, BMI; Atco 7-99975

HOLLY NEAR-Back Off (3:40); producers: Evie Sands, Leslie Ann Jones; writers: Holly Near, Carrie Barton; publisher: Hereford, ASCAP; Redwood 504.

ROMANELLI-Connecting Flight (3:29); producer: The Metropolis Team; writers: R. Romanelli, J. Top, R. Egan; publisher: Metropolis/WB, ASCAP; 21 1-101.

URIAH HEEP-That's The Way It is (3:50); producer: Ashley Howe; writer: Paul Bliss; publisher: April/Paul Bliss, ASCAP;

BOW WOW WOW-Baby, Oh No (2:44); producers: Kenny Laguna, Ritchie Cordell; writers: Barbarossa, Ashman, Gorman, Lewin; publisher: Blackwood, BMI; RCA 13291.

DOUG PHILLIPS-Superior Man (3:05); producer: Douglass Phillips; writer: Doug Phillips; publisher: Phillips Milk of Music, LLIST 204089

CAMEO-Alligator Woman (3:45); producer: Larry Black

mon; writers: L. Blackmon, T. Jenkins, C. Singleton; publisher: All Seeing Eye/Cameo 5, BMI; Chocolate City 3235. Title song from the group's fifth gold LP is a raucous slice of

hard funk which makes Rick James and the Gap Band seem

ONE WAY-Runnin' Away (3:58); producers: Adk, Irene

Perkins; writers: Al Hudson, Glenda Hudson; publisher: Duchess (MCA)/Perk's, BMI; MCA 52112. This sleek ballad

probes an unraveling marriage through a frank duet listing

the partners' fears and disappointments. Strong black radio acceptance could easily lead to a broader crossover thanks to

WAR-Just Because (3:52); producers: Jerry Goldstein,

Lonnie Jordan; writers: S. Allen, H. Brown, R. Hammon, L. Jordan, L. Oskar, L. Rabb, H. Scott; publisher: Far Out, ASCAP/Milwaukee, BMI; RCA 13322. The L.A. funk veterans shift to a

modified reggae style for this tribute to island soul. Deft per

cussion, subtle synthesizer and a smoother group vocal deliv

recommended

DEODATO-Keep On Movin' (3:58); producer: Eumin

Deodato; writer: Eumir Deodato; publisher: Kenya, ASCAP,

HEATWAVE-Look After Love (4:20); producers: Barry Blue;

Johnny Wilder Jr.; writer: R. Temperton; publisher: Rod songs(PRS)/Almo, ASCAP; Epic 14-03198.

that theme and the confident performances.

downright tame by comparison.

ery add to its distinctive charm

tis, Gerry Thomas; writers: Michael Walker, publisher: Fired Up/House of Gemini, ASCAP/BMI: Spring

FATBACK-She's My Shining Star (3:58); producers: Bill Cur

REVELATION—Holdin' On (3:47); producer: Tom Tom 84; writers: Phil Ballou, Benny Diggs, Morris Gray, Kevin Owens, Jo ‡ph Joubert, Thomas C. Washington; publisher: Rev III/ Fairbanks Blvd., BMI; Handshake 03179

PATRICK BOOTHE-Never Knew Love Like This Before (4:29); producer: Richard Jones; writers: R. Jones, J Simpson; publisher: Pices; Columbia 38-03207.

STEVIE WOODS-Woman In My Life (3:26); producers: Jack White Benjamin Wright: writers: Keith Stegall, Patrick Hen derson; publisher: Blackwood, BMI/April/Monosteri, ASCAP; Cotillion 7-99980 (Atlantic).

GANG'S BACK—Got My Eye On You (3:44); producers: Barney Perkins, Tony Coleman; writers: Freson Cruz, J. Cruz, R. Cruz, Gonzalez, R. Ramirez, A. Aldana; publisher: Larry-Lou, BMI: Handshake 03199.

GLENN EDWARD THOMAS-Turn Around (3:59); producer: Don Cornelius; writers: O. Burnett II, D. Cornelius; publisher: Big Train, ASCAP; Capitol 5156.

BEAU WILLIAMS-If You're Ready (3:31); producer: John Beau Williams, BMI; Capitol 5158.

DAVID SEA-Angel (You're The Sunshine) (3:55); producer: Al Lewis; writer: A. Lewis; publisher: Allison-Funk/Lazer-been, ASCAP; T-Jaye 782.

SONNY CHARLES-Put It In A Magazine (3:38); producer: Bobby Paris; writers: S. Charles, B. Paris; publisher: Pari-Wex/Sun Hill, ASCAP; Highrise 206.



CONWAY TWITTY-We Did But Now We Don't (3:26); producer: Conway Twitty; writers: Berni Clifford/Pat McManus/ Woody Bomar; publisher: Music City, ASCAP, Elektra 69964 Twitty's careful vocal is a compliment to the touching lyrical irony in this yearning for a lost love. Support from acoustic rhythm guitars, a heavy drum lick and electric guitar at the end provide straight-ahead, melodic treatment.

RICKY SKAGGS-Heartbroke (3:14); producer: Skaggs; writer: Guy Clark; publisher: World Song, ASCAP; Epic 3403212. This is the first single from Skagg's followup to his stellar debut, "Waitin' For The Sun To Shine." It's a bright, swing-styled switch for this artist, who continues to revive country's most honest and melodic roots

JANIE FRICKE-It Ain't Easy Bein' Easy (3:35); producer Bob Montgomery; writers: S. Harrinton/M. Gray/L. Taylor; publishers: Warner-Tamerland, Da-Tic-A-Bo, Bobby Goldsboro, BMI/ASCAP; Columbia 03214. Fricke sings with assurance, molding her voice around this variable melody to make it seem easy, despite the title. The kick-in rhythm and male back-up vocal on the chorus pull the cut to a peak of tension.

DOTTIE WEST-She Can't Get My-Love Off The Bed (3:11); producer: Larry Gatlin; writers: D. Hupp-B. Morrison; publisher: Southern Nights, ASCAP. The double-entendre of the lyrics should attract some fans of "She Left Love All Over Me" to this sensitive ballad, which deals with a serious sub-ject—that infernal triangle. West's deep, stirring vocal is enhanced by a delicate acoustic and steel guitars, moving her back closer to mainstream country.

RANDY PARTON-Roll On Eighteen Wheeler (3:49); producer: Randy Parton; writer: Dave Loggins; publis

Leeds, MCA Patchwork, ASCAP; RCA 13309. Parton offers a rollicking number about a trucker and the family left behind. An insistent drum and bass match Parton's cutting vocal, and guitars help hold the melody.

recommended

MIKE CAMPBELL-No Room To Cry (3:03); producer: Jerry Crutchfield; writer: M.A. Campbell; publisher: Music Corp. of America, BMI; Columbia 18:03154.

DIANE PFEIFER—Let's Get Crazy Again (3:59); producer: Kyle Lenning: writers: M. Clark, T. Seals; publishers: Warner-Tamerlane, Flying Dutchman/WB; BMI/ASCAP; Capitol 5154.

ALBERT COLEMAN'S ATLANTA POPS-Just Hooked On Country (Part III) (3:44); producer: Albert Coleman; writers: not listed; publishers: not listed. Epic 34-03215.

STEPHANIE WINSLOW-In Between Lovers (3:25); producer: Ray Ruff; writer: Bob Stone; publisher: Rock Garden, BMI; Primero/Curb 1012.

DARLENE AUSTIN-Take Me Tonight (3:11); producer: Billy Strange; writer: Don Singleton; publisher: Black Sheep, BMI; Myrtle 1003.

JUDY TAYLOR-The End Of The World (2:45); producer: Bud Logan; writers: Sylvia Dee, Arthur Kent; publisher: Summit, ASCAP; Warner Bros. 729913.



recommended

JOHNNY MATHIS—When The Lovin' Goes Out Of The Lovin' (3:49); producer: Barry Fasman; writers: R. Parker, B. Whiteside; publisher: Songs Of Bandier-Koppelman/Landers-Whiteside, ASCAP; Columbia 38-03222.



MIKE RUTHERFORO—Maxine (3:41); producer: Mike Rutherford; writers: Rutherford, Bellotte; publisher: Pun/Warner-Tamerlane, BMI; Atlantic 7-8998. Rutherford's first solo single has much of the pop/rock appeal of his best work with Genesis. The title is as effective a look as Toto's girl's with Genesis. The title is as effective a hook as Toto's girl's name classic "Rosanna."

TALK TALK-Talk Talk (3:19): producer: Colin Thurston: writers: E. Hollis, M. Hollis; publisher: Island, BMI; EMI 8136. With an EP and a soundtrack credit already under their belt, this British techno-pop band finally releases this mesmeriz-ing debut as what may be one of the more familiar "new" singles of the week. Dance rock verve and a darker, minor keyed mood are balanced effectively.

MOVING PICTURES—What About Me (3:37); producer: Charles Fisher; writers: G. Frost, F. Frost; publisher: Austra-lian Tumbleweed, BMI; Network 7-69952 (Elektra). This debut has already been a hit Down Under, and one listen tells why: a dramatic ballad delivered in a powerfully melodic style, it mirrors a young band that's already shooting for the broadest pop target, suggesting an Australian version of Ambrosia's lush pop/rock.

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended-a tune predicted to land on the Hot 100 between 31 and 100.

Cable Watch

Continued from page 9

but of course it won't sell as many. The record business has gone from \$4 billion a year to \$2 billion, but new technologies offer a broader spectrum of choice. Using alternative delivery systems is not negative-it's just a matter of re-educa-

Marty Colner will produce the Fleetwood Mac special, which will also be released as an RCA video-

Home Box Office has a few other music specials planned for the coming year: Blondie, Pat Benatar and a concert teaming the Oak Ridge Boys, Charlie Daniels and Eddie Rabbitt. "Lots of big music shows are coming," says HBO's director of variety programming Betty Bitter-

Warner Bros. 7-29915.

man.

"Music is extremely cross-promotable, and has proven it can be of great benefit to album sales. The Simon & Garfunkel concert was a huge hit for them and for the album, and we're very pleased we can have that kind of impact."

Experimentation with acts like Simon & Garfunkel has led to a greater commitment to music by HBO. "We have big plans for next ' says Bitterman. "MTV has been good for the music business, as we are in a different way. We do the big event concerts. Both are very good for the music industry.'

* * * Musical Notes: The success of

USA Network's "Night Flight" series has inspired the channel to launch another music show. "Hot Spots," to debut this month, features up-and-coming music and entertainment acts taped in nightclubs around the country. The series is being produced by Nelson-Somach Productions of Philadelphia, which also does "The Rock & Roll Show" for CBS-TV

Rock'n'roll, in fact, is all over the tube. Pittsburgh gets its own cable show, "It's Only Rock 'N' Roll," a weekly series hosted by WDVE dee-jay Marsy McFerren. Shown on Warner Qube's channel 12, it features interviews with national and local rock acts, performance footage and music news. Already scheduled Jon Anderson, Donnie Iris, John

Kay and the Buhl Science Center's Jon Hanson, who puts on a laser show called "Rock It." Producer/director is Stephen Hugo, publisher of the local On Stage magazine.

Manhattan cable is also debuting an entertainment show. "City-vision," which bows Sept. 1, is a guide for visitors to New York, as well as residents. The half-hour program spotlights the arts and "happenings" around the city, with information updated bi-weekly. The show is produced by Silverscreen Cable and WHERE Magazine. Showtime will air a Rick

Springfield concert taped at the Universal Amphitheater in Los Angeles. The MCA-produced special will be simulcast on NBC's "The Source" stations Nov. 14.

Seize Seven In Ky. Tape Raid

NEW YORK-Kentucky State Police arrested seven men and seized nearly 8,000 alleged pirate and counterfeit tapes in a raid Aug. 14 at the Paintsville Stockyard Flea Market. Staffordsville.

The arrested persons were charged with possession of unau-thorized sound recordings for the purpose of sale, a misdemeanor under Kentucky state law. Arrested were Grady Estridge, Elmer Wagers. Ervine Cole, Robert R. Rowe, Donald B. Brock, David Ray Jones and Jeffrey C. Partin.

The raid was conducted with the assistance of the RIAA Anti-Piracy Unit.

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SEE TOP SINGLE PICKS REVIEW, Page 63

	mean	ns. elec	ctronic. erwise.	transmitted, in any form or by any mechanical, photocopying, record- without the prior written permission				4				B		REVIEW, Page 6	53
	WEEK	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Lab	oel)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing	Label)
Z		3	15	ABRACADABRA—The Steve Miller Band WEEKS AT #1		金	41	8	VALLEY GIRL—Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa,		愈	NEW	ATTRY	HEART ATTACK—Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	CLM-APB
				(Steve Miller, Gary Mallaber), S. Miller, Capitol 5126 WBN		235	39	6	Barking Pumpkin 4W9-02972 (CBS) NEVER BEEN IN LOVE—Randy Meisner (Mike Flicker), C. Bickhardt; Epic 14-03032	СРР	68	27	20	LET IT WHIP—Dazz Band (Reggie Andrews), R. Andrews, N. Chancler, Motown 1609	CPP
1	1	1	14	EYE OF THE TIGER—Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan,	\neg	36	36	9	SOMEDAY, SOMEWAY—Marshall Crenshaw (Richard Gotteher, Marshall Crenshaw), M. Crenshaw, Warner			NEW E	NTRY	GYPSY—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood	1
	_	_	14	J. Peterik, Scotti Bros. 5-02912 (Epic) WBM/CPF		A	43	9	Bros. 7-29974 I RAN—A Flock Of Seaguils		₩.	83	3	Mac), S. Nicks; Warner Bros. 7-29918 UP WHERE WE	WВM
2	3	5	14	HARD TO SAY I'M SORRY—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979 CPF	- 1				(Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102	CPP				BELONG—Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie,	CPP
1	4	4	12	HOLD ME—Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood		38	38	8	LET ME GO—Ray Parker Jr. (R. Parker Jr.), R. Parker Jr Arista 0695	WBM	71	71	5	Island 7-99996 (Atlantic) HOW CAN I LIVE	CFF
K	1	6	13	Mac), Ć. McVie, R. Patton, Warner Bros. 7-29966 EVEN THE NIGHTS ARE BETTER—Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692 CLN		1	44	9	GLORIALaura Branigan (Jack White, Greg Mathilson), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	MCA				WITHOUT HER—Christopher Atkins (Terry Britton), T. Britton, S. Shifrin; Polydor 2210	СРР
Z	3	11	16	YOU SHOULD HEAR HOW SHE TALKS	'	40	40	8	LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters,		72	74	4	IN THE DRIVERS SEAT—John Schneider (Tony Scotti, John D'Andrea), J. Harrington, J. Penning, Scotti Bros. 5-03062 (Epic)	
	,	2	20	ABOUT YOU — Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676 CLM/WBM		金	47	5	A. Poree, Arista 0697 MAKE BELIEVE—Toto		由	78	3	RIGHT AWAY—Kansas	
ı	1	2	20	HURTS SO GOOD—John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram) WBM		A22	54	4	(Toto), D. Paich; Columbia 18-03143 YOU DROPPED A BOMB	WBM	4	90	,	(Kansas, Ken Scott), J. Elefante, D. Elefante, Kirshner 5- 03084 (Epic)	
	8	8	10	VACATION—The Go-Go's (Richard Gottehrer), K. Valentine, C. Caffey, J. Wiedlin, I.R.S.	1	~	Į		ON ME—The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)		山	80	3	HE COULD BE THE ONE—Josie Cotton (Bobby & Larson Paine), B&L Paine, Elektra 47481	
1		9	11	9907 (A&M) WASTED ON THE WAY—Crosby, Stills And Mash (Crosby, Stills and Mash, Stanley Johnston, Steve Gursky),		13	45	7	I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Saiter, R. Flack), R.		政人	81	3	STEPPIN' OUT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428	CPP/ALM
1		10	9	Atlantic 4058 WBM	M.		49	4	MacDonald, W. Salter, W. Eaton; Atlantic 4068 WORKIN' FOR A	CPP	767	85	2	LOVE COME DOWN—Evelyn King (Morris Brown), Kashif, RCA 13273	MCA
1	. 1	14	7	TAKE IT AWAY—Paul McCartney (George Martin), P. McCartney, Columbia 18-03018 MPL/HL JACK AND DIANE—John Cougar					LIVIN'—Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis		效	NEW E	HTRY	ATHENA—The Who (Glyn Johns), P. Townshend; Warner Bros. 7-29905	
L		12	,,	(John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram) WBM	1	愈	50	6	OH JULIE—Barry Manilow		烫	89	2	NOBODY — Sylvia T. Collins), K. Fleming, D. Morgan, RCA 13223	CPP
1	2	12	11	LOVE IS IN CONTROL—Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7- 29982 (Warner Bros.) CPP	- 1	血	48	8	(B. Manilow), S. Stevens; Arista 0698 SHOULD I STAY OR SHOULD	(797	MEW E	NTRY	MACHINERY — Sheena Easton (Christopher Neil), J. Downes; EMI-America 8131	
Z	37	13	10	AROUND—Kenny Rogers		1	52		I GO—The Clash (The Clash), The Clash, Epic 14-03096	WBM	100	86	2	SHE LOOKS A LOT LIKE YOU—The Clocks (Mike Flicker), S. Swaim, Boulevard 5-03075 (Epic)	
				(Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471 CPP		**	53		BREAK IT TO ME GENTLY—Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 9822	MCA	81	79	5	YOUR DADDY DON'T KNOW—Toronto (Steve Smith), M. Roth, G. Iwamoto; Network 7-69986	0114
Z		15	10	EYE IN THE SKY—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0696 CPP	200		52	6	THEMES FROM E.T.—Walter Murphy (Walter Murphy), J. Williams; MCA 52099	MCA	82	82	4	PON'T RUN MY LIFE—Spys	CLM
Z Z		18	9	WHO CAN IT BE NOW?—Men At Work (Peter Mclan), C. Hay, Columbia 18-02888 CLM/ABP	1	₹ 6	56	5	LET IT BE ME—Willie Nelson (Chips Moman), M. Curtis, P. Delanoe, B. Becaud; Columbia 18-03073	MCA	1	NEW E	HTRY	(Neil Kernon), Spys, EMI-America 8124 MICKEY — Toni, Basil	CLM/APB
7		16 17	11	AMERICAN MUSIC — Pointer Sisters (Richard Perry), P. McGee, Planet 13254 (RCA) THINK I'M IN LOVE — Eddie Money	1	50	51	8	PLANET ROCK— Afrika Bombaata and The Soul Sonic Force					(Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Chrysalis 2638	
11		7	13	(Tom Dowd), E. Money, Columbia 18-02964 CLM KEEP THE FIRE BURNIN'—REO Speedwagon		1	65	3	(A. Baker), A. Baker, J. Robie, Soul Sonic Force, Tommy Boy 823 VOYEUR—Kim Carnes		W	90	2	SAD HEARTS—The Four Tops (D. Wolfert), Blatte, Gottlieb, Casablanca 2353 (Polygram)	мса
	-	-		(Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer), K. Cronin, Epic 14-02967 WBM	4)31\ A		_3	(Val Garay), K. Carnes, D. Ellingson, D. Hitchings, EMI- America 8127	WBM	85	MEW E		DAKE THE L—The Motels (Val Garay), Jourard, Davis, Carter; Capitol 5149	
		19	20	ONLY THE LONELY—The Motels (Val Garay), M. Davis. Capitol 5114 CPP	1	迎	66	4	HOLDIN' ON—Tane Cain (Keith Olsen), J. Cain, P. Baker, RCA 13287		86	31	34	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	CLM
72		24	7	YOU CAN DO MAGIC—America (Russ Ballard), R. Ballard; Capitol 5142 CLM/APB ONLY TIME WILL TELL—Asia		图	75	3	THE ONE YOU LOVE—Glenn Frey (Glenn Frey, Allan Blazek, Jim Ed Norman), G. Frey, J. Temochin, Asylum 7-69974 (Elektra)	WBM	87	32	27	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakey, Wright, A&M/Virgin 2397	CHA-HL
2	1			(Mike Stone), Wetton, Downes; Geffen 7-2997.0 (Warner Bros.) WBM	1	山	59	5	STILL IN THE GAME—Steve Winwood (Steve Winwood), Winwood, Jennings; Island 7-29940 (Atco)	WBM	88	88	2	AIN'T NOTHIN' LIKE THE REAL THING/	CHA-HE
E	2	22	10	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday		55	55	6	I WILL ALWAYS LOVE YOU—Dolly Parton (Dolly Parton, Gregg Perry), D. Parton; RCA 13260	CPP				YOU'RE ALL I NEED TO GET BY—Chris Christian (Bob Gaudio), N. Ashford, V. Simpson, Boardwalk 7-11-149	CPP
Į.		26	9	(D. Foster), T. Eyen, H. Kriéger, Geffen 7-29983 (Warner Bros.) BLUE EYES—Elton John		2567	63	3	YOU KEEP RUNNIN' AWAY—.38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2431	WBM	1	NEW E		CLOSE ENOUGH TO PERFECT-Alabama	CFF
2	1			(Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)		歃	61	5	I ONLY WANT TO BE WITH YOU—Nicolette Larson		90	NEW E		(Harold Shedd, Alabama Strings), C. Chambers; RCA 13294 I NEED YOU—Paul Carrack (Nick Laws) B. Carrack N. Laws M. Balmont; Faic 14	
2	7	29	6	SOMEBODY'S BABY—Jackson Browne (Jackson Browne), J. Browne, D. Kortchmar; Asylum 7-69982 (Elehtra) WBM			67	2	(Andrew Gold), M. Hawker, I. Raymond; Warner Bros. 7-29948	CHA-HL	91	60	6	(Nick Lowe), P. Carrack, N. Lowe, M. Belmont; Epic 14- 03146 CALLING ALL GIRLS—Queen	
25	5	25	16	KIDS IN AMERICA— Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110 CPP		2887	67	2	YOU DON'T WANT ME ANYMORE—Steel Breeze (Kim Fowley), K. Goorabian, RCA 13283			-	10	(Queen, Mack), R. Taylor; Elektra 7-69981	CPP
22	5	28	10	HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605 CLM		593	69	3	JUMP TO IT—Aretha Franklin (Luther Vandross), L. Vandross, M. Miller, Arista 0699	CLM-APB	92	42		WORDS—Missing Persons (Ken Scott), Bozzio, Cuccurullo, Capitol 9773 I REALLY DON'T NEED NO	
72	了	30	7	LET ME TICKLE YOUR FANCY—Jermaine Jackson	1	60	64	4	NIGHTSHIFT—Quarterflash (John Boylan), Bacharach, Sager, Ross, Warner Bros. 7		93	40	14	LIGHT-Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410	CPP/WBM
2	8	33	5	(Jermaine Jackson, Berry Gordy), J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod; Motown 1628 CPP I KEEP FORGETTIN' — Michael McDonald		61	62	6	29932 SARA— Bill Champlin	WBM	94	57	7	SHE GOT THE GOLDMINE—Jerry Reed (Rick Hall), T. DuBois; RCA 13268	CPP
				(Ted Templeman, Lenny Waronker), M. McDonald, E. Sanford; Warner Bros. 7-29933	-	62	70	3	(David Foster), D. Champlin, A. Thicke; Elektra 47456 JOHNNY CAN'T READ—Don Henley	CPP	95	58	7	HOT FUN IN THE SUMMERTIME—Dayton (R.P. Harris Jr.), S. Stewart; Liberty 1468	WBM
2		20	21	ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811 CLM			72	3	(Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar, Asylum 7-69971 (Elektra) HE GOT YOU—Ronnie Milsap	WBM	96	96	17	LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672	CPP
Z.	1	34	7	HOLD ON—Santana (John Ryan), I. Thomas, Columbia 18-03160 WHAT'S FOREVER FOR—Michael Murphey		^			(Ronnie Milsap, Tom Collins), R. Murphy, B. Wood, RCA 13286		97	68	5	EMOTIONS IN MOTION—Billy Squier (Mack, Billy), B. Squier; Capitol 5135	JII
73	7	37	6	(Jim Ed Norman), R. Van Hoy; Liberty 1466 CPP DO YOU WANNA		7647	73	2	BIG FUN—Kool & The Gang (Eumir Deodato), R.K. Bell, J. Taylor, G. Brown, R. Bell, Kool & The Gang, De-Lite 822 (Polygram)		98	84	6	LUANNE—Foreigner (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones;	
	1	-		TOUCH ME—Joan Jett & The Blackhearts (Kenny Laguna, Ritchie Cordell), G. Glitter, M. Leander;		265	76	2	SWEET TIME—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer),		99	87	16	Atlantic 4072 IF THE LOVE FITS WEAR IT—Leslie Pearl	WВM
3	3	21	13	Boardwalk 11-150-7 MCA		266	77	2	K. Gronin, Epic 14-03175 DON'T FIGHT IT—Kenny Loggins With Steve Perry	WBM	100	91	14	(L. Pearl), L. Pearl, P. Redrow, RCA 13235 PAPERLATE—Genesis	CPP
	1			(Bruce Springsteen, Miami Steve), B. Springsteen, EMI- America 8117 WBM					(Bruce Botnik, Kenny Loggins), K. Loggins, S. Perry, D. Pitchford, Columbia 18-03192	WВM	100	31	1"	(Genesis), Banks, Collins, Rutherford, Atlantic 4053	WBM

 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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

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General News

In Three Suits, **Promoter Says** He Was Wronged

LOS ANGELES-Concert promoter Jeff Kruger has instituted three separate Superior Court suits here, all based on alleged badmouthing by industry defendants.

In one, the defendants are publicist Norman Winter, Ron Weisner, the Jacksons and attorney Gary Stiffleman. The complaint states the defendants "published, circulated and disseminated libels" including talk of the plaintiff committing criminal acts. Filed with the court is a warning letter from Stiffleman. cautioning Kruger about exploiting broadcast rights to a Jacksons program until he received permission from the group, its musical director and backup band and the AFM.

In another suit, Kruger accuses personal manager Jeff Wald of assault and defamation. Kruger claims Wald called him a "thief" and also physically threatened him in Hawaii

In the third suit, Kruger lists as defendants Select TV, local industry legal firm Mitchell. Silberberg & Knupp, Helen Reddy and Wald. Kruger alleges the defendants thwarted his U.S. distribution of a Reddy ty show broadcast over the BBC in 1975. His deal with the BBC called for him to pay 40% of the gross he received from a U.S. network sale; 30% for any other U.S. usage and 20% for all other sales to the British broadcaster.

For The Record

Missing Persons' planned Oct. I release on Capitol, "Spring Mission M," is a full album, following the chart success of its mini-LP "Missing Persons.



Billboard photo by Sam Emerson

JAWING SESSION-Five-time Emmy and Oscar winner John Williams speaks with BMI execs Edward M. Cramer (left) and Ron Anton (right) before a recent BMI luncheon honoring 28 Emmy and Oscar-winning composers.

NAB Addressing Future Of AM

• Continued from page 1

Patrick is also in charge of a study that will be presented during the conference called "Tomorrow's dio," which looks at formats of the future. The report is based on a \$50,000 study conducted by Browne, Bortz and Coddington of Denver, which did research through more than 1,800 random phone calls.

Also in the new technology area is an all-day Monday session on "Microprocessors For P.D.s-Using Home-Type Computers In Your Control Room," presented by Ken Maness and Jay Christian, both of WJCW/WQUT Johnson City,

Except for roundtable discussions on Sunday and Monday nights and a session on urban contemporary on Monday, there is little at this convention devoted to specific formats.

Cornils explains that "formats have gotten so fragmented that you can't pin them down to individual sessions." He explains that the approach of the conference is to deal with topics that are of interest to all programmers, such as "What Professional Programmers Must Know About Promotion" and "What P.D.s Must Know About Sales."

Cornils suggests that "a bigger and bigger part of being a program director is dealing with people. That's why we've given attention this year to motivation and leadership and added a psychologist." In addition to a "People Management" session on Monday conducted by Dr. Edward Uzee, there will be nine members of Dr. Uzee's staff on hand through the convention to hold lab sessions Monday and Tuesday from 9 a.m. to 5 p.m.

Noting the expense of all of this. Cornils says, "We are spending more on this conference then ever before. but we continue to run on a breakeven basis.'

Rubenstein speculates that the conference is showing growth this year despite a sluggish economy because "we offer essential information. It's a working gathering, a learning experience. It's not a party

Other features of this year's gathering include play-acting in a session on "A Day In The Life Of A P.D." using real-life situations, and a 50-question p.d. proficiency test, which will be offered on Wednesday. Those who successfully complete the written examination will receive certificates.

Act-ivities Gayle Promo Boosts Booters

Crystal Gayle was recently involved in a cross-merchandising promotion in Florida designed by the National Entertainment Group and involving Jordache, the Maas Bros. department store chain and the Tampa Bay Rowdies soccer team. Each purchase of Jordache jeans at the 14 participating Maas stores entitled the buyer to a double bill Rowdies soccer game and Crystal Gayle concert. 30,000 attended the event. The Rowdies normally draw about 10,000 fans to their

Paul Revere & the Raiders making a comeback, playing in Disneyland. ... Conductor Neville Marriner will arrange the musical score for the motion picture version of "Amadeus." ... Doubleday is publishing three rock biographies: "Keith Richards: Life As A Rolling Stone" by Barbara Charone, "Jackson Browne: The Story Of A Holdout" by Rich Wiseman, and "The Ballad Of John And Yoko" by the editors of Rolling Stone. The books are being promoted through AOR

John Cougar will be doing two shows in one day in two venues over 1,000 miles part. He will open for Loverboy and Fleetwood Mac at the Tangerine Bowl in Orlando, Fla. on Saturday (4) and then commute by helicopter and Lear jet to Kala mazoo, Mich. for an evening show. ... After turning away fans at the door because of overcrowding at two Flock of Seagulls shows at the Peppermint Lounge, the club brought the band back a few days later for an unannounced \$1 a ticket concert for fans who couldn't get in.

When David Robinson isn't drumming for the Cars he sits in with Ooh-Ah-Ah, a local unsigned Boston band.... The September issue of Incognito, a new rock magazine, includes an Evatone soundsheet featuring such upcoming New York area bands as the Cosmotones, TV Toy, Computers, Kiddie Porn, Eva Braun, Humans From Earth, the Punsters and Slipstream. ... Karla DeVito and Robert Rosen appearing in the Midwest touring company of "Pirates Of Penzance." ... Phillip Glass will produce Ray Manzarek's upcoming solo LP.... Bob Dylan came to visit X after their show in Minneapolis.

If the names Vanda & Young, the songwriters and producers of Cheetah's debut LP, "Rock'n'Roll

Symonds (from the BBC and also

the deep voice heard on some Moody Blues albums) is on over-

The AM lineup consists of Mark

Dennis (from KFI Los Angeles and

KGB San Diego) is the morning

man. Symonds is on from 1 to 6 p.m. live. Forman is doing the 6 p.m. to midnight shift. Shaw using his real-

life name, Joe Kowalczyk, is doing

overnights. From 11 a.m. to 1 p.m.

the station runs "two hours of free

Women" on Atlantic Records sound familiar, it is because Harry Vanda and George Young used to be members of the Easybeats in the '60s. Young is also brother of Malcolm and Angus Young of AC/DC. Lyndsay and Chrissie Hammond, the two sisters who are the focus of Cheetah. were in New York recently on a promotional visit prior to a fall tour. They are now based in London.

Signings: Joni Mitchell has left E/A and has signed to Geffen Records. In 1972, she was the first artist to be signed to David Geffen's thennew Asylum label. First release under the new worldwide deal will come this fall. . . . Also to Geffen goes Willie Nile, formerly with Arista. ... Zebra, a Long Islandbased band, to Atlantic Records. Irish band Rosetta Stone to Sire Records.

Public Image Ltd. to Stiff America via a distribution and marketing deal with PIL's new label: Public Enterprises Productions. ... Jazz/blues organist Jimmy Smith to Elektra/Musician. ... Mike Rutherford, bassist for Genesis, to WEA International worldwide and Atlantic Records domestically. Ronald Shannon Jackson & the Decoding Society to Antilles Records, a division of Island.

Ex-Village People Randy Jones to Zoo York Records, a subsidiary of Hammond Music Enterprises. . . . Hellcats to Radio Records. . . . Robert Turner and the Silverhearts, Truth and Devotion to Tyscot Records, with the Turner Brothers, Rickie Clarke and Brendalinell Carhee going to Circle City Records. a division of Tyscot.... German band Underdog to Kick Publishing.... ada. . . Earl Thomas Conley to Georgeann Galante for many ment and Lavender Agency for booking.

Writer/artist Dick Wagner to Intersong Music Group for publishing. New Riders of the Purple Sage to Good Music Agency for booking... Weather Report to Maria Corvalan and Brian Condliffe for manage-Slave to William Cochran's CCB Management. ... Badfinger to Jack Koshick for management. . . . Dave Toland to Good Music Development for management. . Three acts—Invisible Zoo, the Extras, and Chameleon-to Jacobs & Associates for management.

Rock'n' Rolling

• Continued from page 10

which has just released his "Bad To The Bone" LP.

"We made an exception for the Rolling Stones and for EMI Records," says Thorogood, who in an earlier stage of his career professed himself quite happy with a small folkie label. Rounder, and playing to intimate crowds.

"When I started out I didn't know about EMI Records. They were just starting at the time. And as far as the Rolling Stones and the large crowds. the Stones could have played here (in the restaurant where the interview was held) and I would have come down," he says.

It would have been nice to report that Thorogood got on the Stones tour, which turned out to be a big break in his career, because he was playing some small club and Mick Jagger or one of the other Stones saw him, and invited him on the tour. But it didn't happen that way. "Our Rosebud (booking) agency called

ACM Awards

• Continued from page 52

ested in classical music. Individual membership dues are \$25 a year; corporate dues are \$250. Members will elect a board of governors at the Sept. 9 meeting.

More information may be secured from ACM offices at 128 Central Park South, Suite 5-D, New York City 10019, (212) 581-2440.

their agency and it went around for a few weeks, and then they agreed." says Thorogood.

Thorogood says that he manages

himself, but Rounder is still involved in his career. The new record is a "Destroyers/Rounder/EMI production." clarifies Rounder's Marian Leighton.

With the release of the new record, Thorogood is going out on tour again, but it won't be as exhausting as his "50 states in 50 days" trek last summer. Despite getting a cold halfway through, Thorogood didn't miss a show.

"I wouldn't be sitting here if I didn't do it, I'd run away to Australia and hide for three years," he says, adding that he'd like to do it

again.
"This tour is going to be a tour de force. We are going to play arenas. theaters, clubs, shopping centers and bowling alleys," he jokes, but not You are looking at a band that has played bowling alleys, and may do it again before this is through.

"Actually, a shopping center is a good idea. You can play on a Sunday, when it's empty. Put two flatback trucks together as a stage. We did that when we played a bowling alley. The kids would come out with big bottles of Budweiser beer in paper bags, and then they would get into fights with cops. It was a lot of fun. They would break the bottles on the pavement. That was a big thing in Delaware-to break your bottle on the pavement."

Format Turntable

night via tape.

• Continued from page 33

KEZY-AM-FM Anaheim (in the next county to Los Angeles) is changing formats on both stations. P.d. Dave Forman is moving the FM from soft rock to AOR and the AM from AOR to an oldies format Forman prefers to call "classic Forman prefers to call rock." For the new formats the FM side is being promoted as "Y-96" and the AM is being touted as "KEZY-12."

There's a new jock lineup on both stations. Amy Hiatt (from KDEZ Palm Springs and KUPD Phoenix) is the new morning drive jock, Lovely Rita has moved over from the AM side to do FM middays. Dave Chaney (from KMET and KLOS Los Angeles) is doing afternoons, Rick Shaw moves from the AM to handle evenings and David

* * * WSIX-AM-Nashville will switch

rock'n'roll" without a jock.

from all-talk to a "personality/country music" configuration Sept. 6. Sister station WSIX-FM has long been a powerhouse in the Nashville market with its easy-listening "metro-politan country" format.

Says Jim Bocock, general manager of the two stations, "We're going to do what we know best." He admits that the talk format, which made its debut late last year, never got the numbers to make it a promising switch. "We probably shouldn't have gone heavy talk format," he concedes. Even if the numbers had been better, Bocock notes, he wouldn't have been pleased with the demographics the station attracted.

Although the new format will be country based, it will not be the same kind of country music favored by the FMer, Bocock reports. He says that Gerry House, program director for both stations, is working on finding the right country sound. WSIX-AM will, however, continue to simulcast the FM programming between midnight and 5 a.m.



THE ULTIMATE ROCK FORMATION.

They were the first to put hard mock onto vinyl and turn it multi-platimum. More than 15 million albums to date.

Now Aerosmith detonates another earth-shatterer: "Rock In A Hard Place."

One listen to such monoliths as "Bitch's Brew," "Rock In A Hard Place (Cheshire Cat)," "Jailbait" plus "Push Comes To Shcve," and you know there's no mystery to Aerosmith's success. This is rock the way our civilization likes it.

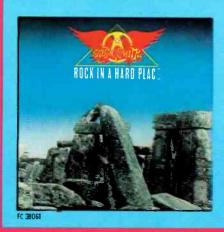
And soon, millions will get to teel it as well as hear it.

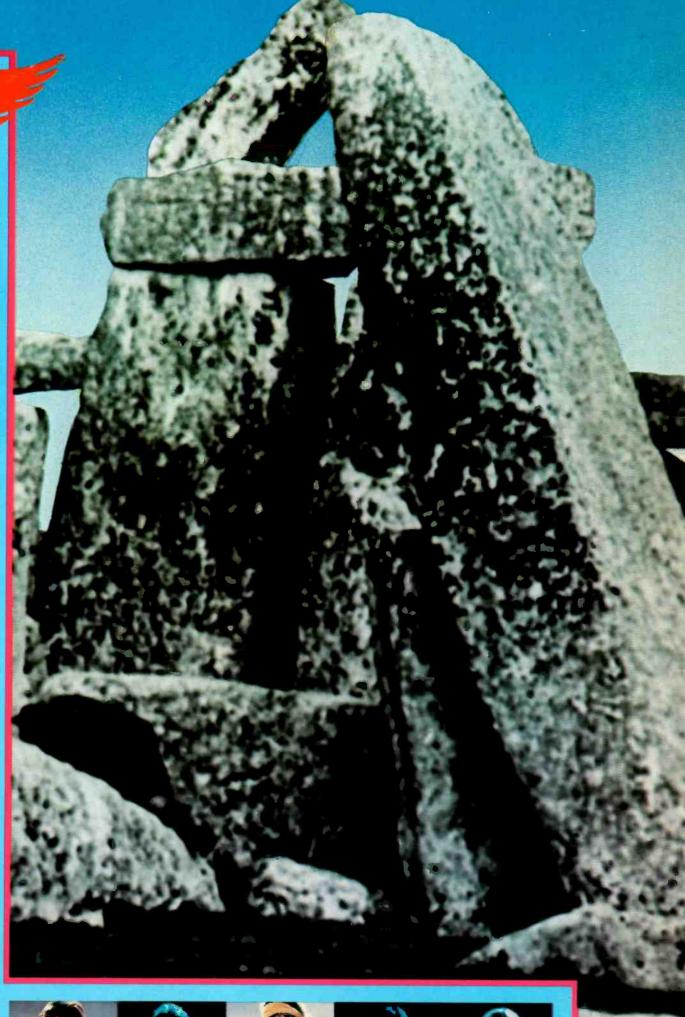
This fall, Aerosmith will be back where they belong. On stage. In their first major American tour in over two years. Rockin' with enough power to blow this country back to the Heavy Metal Age.

1982 AEROSMITH. "ROCK IN A HARD PEACE." ROCK WITH MONUMENTAL IMPACT.

PRODUCED BY JACK DOUGLAS.
STEVEN TYLER AND TONY BONGIOVI.

ON COLUMBIA RECORDS AND TAPES.

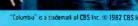














SEPTEMBER 4, 1982, BILLBOARD

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45 3 STEVE WINWOOD 70 9 OAVIO SANBORN 104 104 55 AL JARREAU Breakin' Away	B BLP 5	8.98	•	WEA	in' Away	Bre	55	104	104	BIP 38	2 92		OAVIO SANBORN As We Speak	9	70	70		2 02		WEA	Talking Back To The Night	3	45	会

General News

CBS Promo Clips Air In Theaters

• Continued from page 3

act "opening" for such major boxoffice draws as "E.T."

Rosenvelt reports the actual linkup with the major chains involved, including AMC. Sterling Theatres and Moyer Theatres in Seattle and the Festival chain in San Francisco, was midwived with the help of consultants Bob Stelzer and Bob Cohn of Market World. The CBS executive estimates the weekly per-screen cost at "about \$100," and the weekly viewing audeince at approximately 7,000 per screen.

Factoring in other costs, including transfer of the original promotional film to a larger 35 millimeter format and striking of multiple prints to allow screening in 30 different theaters at once, Rosenfelt says preliminary research pegs the media cost per thousand at \$3.56.

Rosenfelt touts the burgeoning creativity of musical clips as aiding CBS in getting around an otherwise volatile issue among chain operators, the fine line between advertising and acceptable short films. "Theater owners are normally very conservative, especially on this sort of placement, but they view these films as entertainment, not advertisements, based on what the chains we're talking with have expressed,'

Rosenfelt does see some wrinkles posed by widespread theatrical exhibition of such clips, at least with respect to how labels might need to produce them should movie houses become staples in their promotional video/film universe. First and foremost, labels would generally want to restrict such exposure to clips shot on film, rather than videotaped, since the latter often pose problems in achieving adequate optical quality when transferred.
"We do have to make a 35 milli-

meter transfer, as well, and must pay for all the prints after the initial transfer," he adds. "That also leaves us with a number of 35 millimeter prints once the promotion is over, but we're looking into non-theatrical uses that could give us additional mileage, such as colleges, repertory theaters and even the armed serv-



FENDER & FENDER-Leo Fender, left, presents Freddy Fender, who took his stage name from Leo's guitar, with a replacement for one that was stolen. Bill Boyd, right, of the Academy of Country Music looks on in Los Angeles.

California Senate Passes **Recording Tax Break Bill**

• Continued from page 1

of Equalization stance, which held that production entities involved in the "fabrication" of masters would be culpable for tax on a wide array of goods and services, along with penalties and interest charges, dating back to 1974 (Billboard, Feb.

In its amended form, AB 2871 now calls for an interpretation of the existing code whereby all but "tan-gible elements of those master records or master tapes" would be exempted from the sales and use taxes sought by the Board of Equalization. If approved by Gov. Brown, the bill would thus spare industry interests in California from projected millions in back taxes and penalties.

Assistance in preparing this story provided by Bill Lazar.

With assembly passage of the bill completed June 18, and the senate's votes now cast in favor of the bill, the governor has until Sept. 30 to act on the matter. Bob Williams, a legislative aide to Brown, verified that the bill was among a package of pending legislation that reached the governor's office Wednesday (25).

He added that only a prior list of

bills requiring gubernatorial action by an earlier deadline now stands in the way. Were AB 2871 to lie unattended past the September cutoff date, it would automatically go into effect on Oct. 1, but Williams asserted that no state legislation has passed into law due to such delays for at least 18 years, if ever,

Sacramento sources don't indicate any likely further obstacles to the bill's passage, since the governor has expressed his own concern over the industry's plight were the Board of Equalization's position to remain in effect. SAM SUTHERLAND

• Continued from page 3

through, and that is not the ori-

entation of this company," says Gal-

lagher.
"Dealers didn't realize we were

giving them a chance to test out a title. They paid \$60 and they had

120 days to amortize their invest-ment. If they couldn't, they would

know it wasn't a good title and could give it back happily," Gallagher

program was the way they exploited

the First Run release program. We

went out on a limb with that pro-

gram and supported it from the be-

ginning. We told our dealers and

distributors, 'You are the premier

source for this title for the next 120

days.' But they were not mature enough to see the value of the plan."

Hence the modification. "Pennies From Heaven," released in the

rental mode last month, will be the

last rental-only title from MGM-UA—at least for now. "We haven't

backed out completely. If the indus-

try remains rental, we'll have to suc-

cessfully market this plan," Gal-

MGM/UA Video Drops

Its Rental-Only Program

Fead Named At Monument: **CBS Deal Set**

 Continued from page 3 ment's international department will be headed by Bonnie Maxwell.

Monument will employ its own team of sales, marketing and promotion staffs. Fead and Foster are currently interviewing for national marketing and promotion executives to fill posts on the West Coast.

Artists now signed by Monument include Kris Kristofferson (now rejoins the label), the Muscle Shoals Horns, Percy Sledge. Maxine Weldon, Charlie McCoy, Boots Randolph, the Cherry Sisters, Con-nie Smith and Lisa Foster. Other signings are expected within the next few months, according to Fead.

The first LP release from Monu-

ment through CBS will be entitled "The Winning Hand," which includes both duet and solo performances by Dolly Parton, Willie Nelson, Kristofferson and Brenda Lee. The double-pocket, 20-song set was produced by Fred Foster, founder and chairman of the board of Monument, and contains newly-re-corded and catalog material with new instrumental tracks.

Within six weeks, Foster expects to release approximately 15 catalog titles through the CBS distribution network, with additional vault packages coming "every two months or so." A total of 20-25 titles from Monument catalog are expected within the first year of operation, and 20 new LP titles.

Monument's collection of catalog also covers recordings by Billy Swan, Al Hirt, Arthur Smith, Ed Bruce, the Dixiebelles, Robert Knight and Ella Washington.

Lifelines Births

Girl, Cherish, to Johnny Lee and Charlene Tilton, Aug. 20 in Los-Angeles. Father records for Full Moon/ Asylum; Mother stars in CBS tv series, "Dallas."

Boy, Ryan Jay, to Randy and Dee Edwards, Aug. 21 in Los Angeles. Fa-ther is national advertising director for Elektra/Asylum Records.

Girl, Kaitlind, to Jackie and Roger Lau, Aug. 24 in New York. Mother is a tour publicist at Rogers & Cowan Public Relations.

Boy, Blaid, to Ruth Copeland and Robert Hutchinson, Aug. 17 in New York. Mother is recording artist; father works at Xenon disco.

* *

Girl, Elisabeth Singleton, to Linda and Ron Moss, July 24 in Los Angeles. Father is personal manager/ producer.

Marriages

Mickey Thomas to Sara Kendrick, Aug. 8 in Tiburon, Calif. He is lead singer for Jefferson Starship.

* * *

John Lyon (Southside Johnny) to Jill Glasner, Aug. 10 in New Jersey. He is recording artist. * * *

Singer/songwriter Jose Feliciano to Susan Omillian, Aug. 2 in Villa Park, Calif.

Paul Pennington to Dorene Nicoli, Aug. 21 in St. Helena, Calif. He is founder and president of the fivestore Eucalyptus Records retail

Joseph Kosik Jr. to Catherine Cotter, Aug. 4 in East Troy, Wis. He is managing director of Alpine Valley Music Theater.

Deaths

Kazuo Iwama, 63, of cancer, Aug. 24 in Tokyo. He was president of the Sony Corp. A geophysics engineer, he joined Tokyo Tsushin Kogyo, Sony's predecessor, in 1946, and became president of Sony in 1976. * * *

Ferre Grignard, 43, of throat cancer, Aug. 8 in Antwerp, Belgium. An internationally-known protest singer during the 1960s, his biggest hit was "Ring, Ring, I've Got To Sing."

MGM/UA's regional sales force **Jox Jox** has been restructured, and current distributors are being evaluated. "My first sign that our distributor or-Greenfield, Ind. . . . Doc Fidler joins ganization was not ready for our

• Continued from page 32 promotion for WPLJ New York. He was head of his own media consulting firm.

Pamela J. Hamilton, director of

creative services for RKO Radio Networks, is now a vice president. She has been director of creative services since 1980, prior to which she was di-



rector of sales pro-motion for the CBS Radio Network Also at RKO, Cindy Schroeder is upped to director of research. She was manager of the research department

Deano Day, morning man on WCXI-AM Detroit. starts simulcasting his show on WCIX-FM Monday (30). . . . Roxanne Turner is the new promotion director at KIXK Dallas (KIX-106). She was with WIKS-FM

WRJZ Knoxville as vice president and general manager. He was general manager of WMZQ Washington.... Pete Thompson is named assistant program director/music director for KAFM-KAAM Dallas. He will also be a member of the air staff. Thompson was afternoon drive personality at WLOL Twin Cities, Minn.... Paul Mitchell is the new p.d. at WPEN Philadelphia. succeeding Julian H. Breen. Mitchell's past radio stints include serving as p.d. of KXYZ Houston and working as a consultant to KGO San Francisco and WXYZ Detroit. * * *

Jim Morgan is the new p.d. of WORD Spartanburg. He was at WCKS Cocoa Beach. Walton moves from weekends to 6 to 10 p.m. at KRQR San Francisco.... "Crazy Steve" Randall joins the KNBQ Tacoma, Wash, air staff in the 3 to 7 p.m. slot. He was with the station from 1980-1981. Also joining the staff as assistant p.d. and midday personality is Sean Lynch.

lagher promises. Ticket To Heaven," which was to have been released this month as a rental-only title, will go on sale instead. (For a look at what happens when

an MGM/UA title moves from the rental to sales mode, see story on page 41.)

Other changes announced by Gallagher include a new distribu-

tion agreement, which distributors will receive this week, and a new MGM/UA policy manual outlining distributor policies.

In addition, the company's new release schedule for the coming year will involve release of a title on videocassette, followed a month later by release on CED-format videodisk. Release on laser videodisk will be limited to a select group initially, according to Gallagher.

Finally, the "street release date" will be replaced by a "warehouse ship date" to insure simultaneous arrival of new titles to distributors, whose responsibility will be to ship to their dealers on a pre-designed

Bubbling Under The Top LPs

201-ROBERT GORDON, Too Fast To Live Too Young To Die, RCA AFL1-4380 202-THE STATLER BROTHERS, The Legend

Goes On, Mercury SRM1-4048 (Polygram) 203-805, Stand In Line, RCA NFL1-8013

204-PRODUCERS, You Make The Heat, Portrait ARR 38060 (Epic)

205-BOBBY BLAND, Here We Go Again, MCA 206-LOU RAWLS, Now Is The Time, Epic FE

37488
207—THE SEQUENCE, The Sequence, Sugarhill

208-STARPOINT, All Night Long, Chocolate City CCLP 2022 (Polygram)

209-NIGHT SHIFT, Soundtrack, Warner Bros. 1-

210-DAVE VALENTIN, In Loves Time, Arista/

Bubbling Under The HOT 100

101-DANCE FLOOR, ZAPP, Warner Bros. 7-29961

102-DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)

103-THE MESSAGE, Grand Master Flash, Sugar Hill 584 104-LAST NIGHT, Stephanie Mills, Casablanca

2352 (Polygram) 105-777-9311, The Time, Warner Bros. 7

106-SITUATION, Yaz, Sire 7-29953 (Warner

107-FAVOURITE SHIRTS, Haircut 100, Arista

108-INSIDE OUT, Odyssey, RCA 13217

109-FACE DANCES II, Pete Townshend, Atco 7 99989 (Atlantic)

110-LI'L SUZY, Ozone, Motown 1627

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	Chart	_			Suggested List		THIS W	LAST W	Weeks on	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS W	LAST #	Weeks	Title Label, Mo. (Dist. Label) Dist. Co	RIAA Symbols	LP, Cassettes, 8-Track	Black LF Country Chart
WEEK T WEEK	5	5	ARTIST Title	RIAA	Prices LP, Cassettes,	Black LP/	-	137	-	RAINBOW Straight Between The Eyes	5,			169	119	12	SOUNDTRACK Grease 2		8.98	
SE SS 105 107	1.	-+	Label, No. (Dist. Label) Dist. Co. ROBERTA FLACK	Symbols	8-Track	Chart	137	138	12	Mercury SRM-1-4041 (Polygram) PDL .38 SPECIAL Wild Eyed Southern Boys	A	8.98		170	170	22	RSO RS-1-3803 (Polygram) Pi CAMEO Alligator Woman	•	6.36	
106 108			I'm The Dne Attantic SD 19354 WEA POLICE		8.98	BLP 20	138	147	91	REO SPEEDWAGON Hi Infidelity	A	8.98		171	171	25	Chocolate City CCLP 2021 (Polygram) Pi	ı	8.98	BLP 29
107 109			Ghost In The Machine A&M SP-3730 RCA		8.98		139	139	47	VANGELIS Chariots Of Fire	A			172	143	13	You've Got The Power Columbia FC 37744 CI HEART	S		
			ROXY MUSIC Avalon Warner Bros 1-23686 WEA		8.98		140	154	2	Polydor PD-1-6335 (Polygram) PDL PIECES OF A DREAM We Are One		8.98				75	Private Audition Epic FE 38049 CI OUINCY JONES	S		<u> </u>
118	3	2	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.) WEA		8.98		141	146	431	PINK FLOYD WEA	A	8.98					The Dude A&M SP-3721 RI		8.98	BLP 65
109 111	5	1	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will	A			142	142	50	Dark Side Of The Moon Harvest SMAS 11163 (Capitol) CAP DARYL HALL AND JOHN OATES	A	8.98		174	164	17	Extraterrestrial Live Columbia KG 37946	S		
110 110	4:	2	Be Columbia KC 2 37542 CBS OZZY OSBOURNE			CLP 19	143	129	9	Private Eyes RCA AFL1-4028 RCA ROSANNE CASH		8.98	4	业	NEW E	aTRY	MCHAEL STANLEY BAND S8 EMI-America ST-17071 C	P	8.98	
	L		Diary Of A Madman Jet FZ 37492 (Epic) CBS							Somewhere In The Stars Columbia FC 37570 CBS				176	172	5	MERLE HAGGARD Big City Epic FE 37593 CI	c		
11 115			PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.) WEA		8.98	BLP 66		144		RICK JAMES Street Songs Gardy G8-1002M1 (Motown) IND		8.98	BLP 57	177	175	18	SPLIT ENZ Time And Tide		0.00	
12 49	12	2	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 RCA		8.98	BLP 5	145	145	10	Wise Guy Sire SRK 3681 (Warner Bros.) WEA	2	8.98		血	186	2	SOUNDTRACK Summer Lovers	A	8.98	
113 61	1	8	SOUNDTRACK Star Trek II Atlantic SD 19363 WEA		8.98		146	148	73	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic) CBS	•	8.98		1	NEW I	100	Warner Bros. 1-23695 WI MICHAEL MARTIN MURPHY Michael Martin Murphy	A	8.98	
114 116	10	0	RONNIE MILSAP Inside RCA AHLI-4311 RCA		8.98		血	153	5	JOSIE COTTON Convertible Music Elektra El-60140 WEA		8.98		180	189	2	PETER FRAMPTON	Р	8.98	
15 63	-	9	PRIL WINE Power Play Capitol ST 12218 CAP		8.98		148	134	12	EYE TO EYE Eye To Eye Warner Bros. BSK 3570 WEA		8.98			new E		The Art Of Control A&M SP-4905 RO DON HENLEY	A	8.98	
16 103	13	3	RICKY SKAGGS Waitin' For The Sun To		0.50		血	156	3	THE BUS BOYS American Worker				THE STATE OF THE S	190	2	I Can't Stand Still Elektra E1-60048 WE SOUNDTRACK	A	8.98	
17 117	1	8	Shine Epic FE 37193 CBS BOB JAMES				150	140	24	Arista AL 9569 IND ATLANTIC STARR Brilliance		8.98		102			The Pirate Movie Polydor PD-2-9503 PC	-	13.98	
130	76	6	Hands Down Columbia/Tappan Zee FC 38067 CBS ALABAMA	<u> </u>			151	150	45	QUARTERFLASH Ouarterflash	A	8.98	CLP 17	183	183		OLIVIA NEWTON-JOHN Physical MCA MCA-5229 MC	_	8.98	
			Feels So Right RCA AHL1-3930 RCA JUICE NEWTON		8.98	CLP 16	152	155	10	Geffen GHS 2003 (Warner Bros.) WEA DAVID JOHANSEN Live It Up		8.98		184	163	26	SIMON AND GARFUNKEL The Concert In Central Park	•		
20 124			Juice Capitol ST-12136 CAP KIM WILDE		8.98	CLP 56	153	122	9	Blue Sky ARZ 38004 (Epic) CBS NAZARETH	-			185	177	25	JOHN DENVER Seasons Of The Heart	A	14.98	
		1	Kim Wilde EMI-America ST-17065 CAP		8.98		虚	166	4	2 X S A&M SP-4901 RCA SPYS		8.98		186	181	18	RCA AFLI 4256 RC HANK WILLIAMS, JR. High Notes	A	8.98	CLP 66
			FOREIGNER 4 Atlantic SD 16999 WEA		8.98			160	14	Spys EMI-America ST 17073 CAP DURAN DURAN		8.98	-	187	182	41	SHEENA EASTON	A	8.98	CLP 9
22 123			ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic) CBS	•			156	157	98	Rio Capitol ST-12211 CAP THE POLICE		8.98					You Could Have Been With Me EMI-America SW-17061 CA	P	8.98	
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25 125	22	2	The Number Of The Beast Capitol ST-12202 CAP		8.98		136	136	32	Tattoo You Rolling Stones Records COC 16052 (Atco) WEA		8.98		190	ME W E	17	SCOTT BAIO Scott Baio RCA NFL1-8025 RC		8.98	
126 126	9	9	JOE COCKER Scheffield Steel		8.98		159	151	52	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393 CBS	A	3.00		191	169	21	DENIECE WILLIAMS Niecy		5.56	BLP 32
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159	5	5	Capitol ST-12209 CAP SYLVIA Just Sylvia		8.98		161	162	47	KOOL & THE GANG Something Special	A		DI D 57	193	179	23	ONE WAY Who's Foolin' Who		8.98	
129 131	8	3	RCA AHÚ1-4312 RCA CHUCK MANGIONE Love Notes		8.98		162	110 (OINGO BOINGO Nothing To Fear		8.98	BLP 67	194	167	41	MCA MCA 5279 MC THE CARS Shake It Up	A	8.98	BLP 36
30 80	15	5	Columbia FC 38067 CBS QUEEN Hot Space	•		BLP 68	163	120	8	A&M SP 4903 RCA STEEL PULSE True Democracy		8.98		195	188	8	SOUNDTRACK WE	1	8.98	
31 91	10		KING CRIMSON		8.98		血	178	40	LOVERBOY Loverboy	A	8.98		196	187	51	Soup For One Mirage WTG 19353 (Atlantic) TRIUMPH	•	8.98	BLP 72
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33 133	8	+	12 Greatest Hits Vol. II Columbia TC 38068 CBS CHERYL LYNN				166	174	8	RCA AFL1 4208 RCA QUINCY JONES The Best		8.98	BLP 22		168		Get It On Credit Network 60153 (Elektra) SAMMY HAGAR		8.98	
34 135			Instant Love Columbia FC 38057 CBS RENNY ROGERS				11677	180	2	A&M SP-3200 RCA ANNE MURRAY The Hottest Night Of The		8.98		199		4	Standing Hampton Geffen GHS 2006 (Warner Bros.) WE FRANK MARINO		8.98	
35 95	8	I	Greatest Hits Liberty LOO 1072 CAP BLOODSTONE		8.98	CLP 34		170	,,,	Year Capitol ST-12225 CAP		8.98					Juggernaut Columbia FC 38023 CB			
33	_	ł	We Go A Long Way Back T-Neck FZ 38115 (Epic) CBS			BLP 18	102	173	1/	The Last Of The Mohicans RCA CPL1-4314 RCA		5.98		200	184	12	BLONDIE The Hunter Chrysatis 1384 IN		8.98	
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General News

Pendergrass, 'Sweeney' Among Sept. Cable Fare

• Continued from page 9

dergrass, is "Johnny Cash's Amer-(3), the Beach Boys in concert (6), Earth, Wind & Fire in concert (2-for a review, see Billboard, Aug. 21), and "Country Music U.S.A." (6)

On Bravo, besides "Mr. Broucek," look for "Music For Wilderness Lake" (11), a 30-minute documentary about a selection of "environmental music" written by Canadian composer R. Murray Schafer. Also, the Cleveland Orchestra performs Sibelius' "Symphony No. 1 in E minor, Op. 39" (6). Aaron Copeland is the subject of an hour-long documentary including rehearsal and performance highlights on Sept. 5.

Also in the cultural vein is fare from CBS Cable. Roberta Peters is interviewed Sept. 2. The Vienna Philharmonic performs works by Mozart and Haydn the next night, while the 5th sees a performance by the Chamber Music Society of Lincoln Center.

Elizabeth Swados' "Songs Of Innocence And Experience" will be shown on CBS Sept. 6, an interview with Mel Torme Sept. 7 and a profile of songwriter Charles Strouse Sept. 8. A musical biography of composer

Chartbeat

• Continued from page 6

vious Hot 100 hits were "Don't Eat The Yellow Snow" (#86 in 1974) and "Dancin' Fool" (#45 in '79).

* Air Supply's "Even The Nights Are Better" (Arista) moves up to number five this week, becoming the group's seventh consecutive top five single. This tops the Monkees (Colgems) and the Jackson Five (Motown), both of which reached the top five with their first six chart singles The all-time record holder is Elvis Presley, who went top five with his first 24 regular RCA A-sides.

★ Dexys Midnight Runner & the Emerald Express' "Come On Eileen" (Mercury) holds at No. 1 in the U.K. for the fourth straight week, becoming the longest-running No. 1 British hit so far this year. The last single to spend more time on top was the Hu-man League's "Don't You Want Me," which had five weeks at No. 1 beginning last December 12.

Igor Stravinsky airs in three parts, on Sept. 10, 17 and 24.

On the 11th CBS has Georges Bizet's opera "Carmen" starring Grace Bumbry; the next night it's an opera spoof, "The Ring Of The Fettuspoof, "The Ring Ot The returnings," For cabaret, there's Eileen Farrell on Sept. 13 and Karen Morrow and Nancy Dussault with two

programs, on the 19th and 30th.
Finally, there's "A Tribute To
Count Basie," including both a profile and a 90-minute concert (26), and "The Resurrection Of Lady Lester," based on the life of saxophonist Lester Young (29).

On ARTS in September, opera singer Joan Sutherland is the subject of a documentary (5). The three-part series "Women In Jazz" will be rerun, on the 6th, 13th and 20th. Jean-Pierre Rampal performs two Mozart flute concertos with the Israel Philharmonic Orchestra on Sept. 12. Giuseppe Verdi's "Luisa Miller" with Lorin Maazel conducting the Royal Opera House orchestra appears Sept. 19. And "A Meeting Of The Spirits" (22) features guitarists Coryell, John McLaughlin and Paco De Lucia.

In rock, USA Network's "Night Flight" this month features "The Celebration Continues" (4) with Richie Havens, Taj Mahal and others; "A Tribute To Jim Morrison" (4); specials on Rory Gallagher and Delbert McClinton (10); songs" and a performance by the Boomtown Rats (11); a special on country/blues/jazz musician Clarence Gatemouth Brown and an interview with John Cougar (17); an interview with Aldo Nova and a recording session with CBS reggae group Third World (18); the group Lifespan, featuring former members of Deep Purple and an interview with Rainbow (24); and concerts by the Electric Light Orchestra and Randy Newman (25).

From MTV, besides exclusive interviews, September programming includes an REO Speedwagon concert (4) and special (5), featuring clips from the album "Good Trouble." Journey is shown in concert on the 3rd, the Coult cert on the 3rd, the Outlaws on the 3rd, April Wine the 18th and Toto

Also on MTV: the rock movie "Quadrophenia" and "Ride A Rock Horse" (12). LAURA FOTI **InsideTrack**

CBS Records gives the singles business its most posi tive prod in cons when it soon releases eight single-sided 45s with the small holes at 29 cents wholesale. All singles will be by established names and are non-returnable.

RCA reported offering accounts a 7.41% discount and dating on best catalog movers, effective Wednesday (1).

Accounts are elated by the most generous dating in years on a PolyGram program terminating Oct. 24. The across-the-board album discount program calls for half January and half February billing. Plan has three buyins, with first orders on the new Kool & the Gang and

Rush titles also offered under full program provisions. "Economic realities" prompted a Warner Bros. Records staff reduction of 29 employees Friday (27). The label also closed its West Coast merchandising warehouse.

All eight branches and 13 sales offices operated by WEA remain open, correcting rumors (Billboard, August 28) to the contrary. WEA topper Henry Droz informed Track Monday (23) that a national employee cut "in the low forties" took place Friday (20), with no real loss of efficiency. Typical of the cuts were consolidation of duties, such as the merging of media specialist and advertising clerk in branches into a single job. Other primary area of reduction was in departing local merchandisers, with salespersons again carrying display materials in their trunks as they did until 1979

Word from Terre Haute, Ind. is that approximately 135 workers in the CBS manufacturing/returns facility there "were furloughed," a normal practice during the summer. ... Look for Manny Wells and Merrill Rose of Surplus Records, the major national cutouts firm, to start releasing their own label, Pair Records, a new two-fer reissue series with some strong names... P-B One-Stop, St. Louis, has voluntarily petitioned for Chapter 11. Word is that founder/owner Pat Bunda, industry veteran, is blaming the stanching of this cashflow on an abortive flight into videocassette inventory.

Track lauds Chess Records for accompanying its first six-album release with an excellently-selected 12-inch LP of cuts on a sampler album, available for radio and in-store demonstration. The sampler provides far wider, controlled exposure for the new product. ... Amos and Danny Heilicher opened another Circus, their fourth family amusement center, in Maplewood, Minn. Saturday (28). . . . Officials of the Bix Beiderbecke Memorial Society may have to dig up 11 years of back taxes on the \$50,000 annual gross from the annual July Bix fest in Davenport, Ia. each July. The IRS is putting the bite on the annual bash and so may the Iowa tax folk.

The California Labor Commissioner has ordered Da

vid McCoy Franklin of Atlanta to repay comedian Richard Pryor more than \$3.1 million. Commissioner Patrick Henning ruled that Franklin must fork over \$2.3 million in misappropriated funds and \$753,000 in fees which he improperly took because Franklin was not properly licensed as a talent agent in the state.

Songwriters Expo, the longtime project of the L.A. Songwriters Showcase and Songwriters Resources and Services, is going to the UCLA campus Nov. 6-7 at Ackerman Hall. Admission is \$35 per day in advance or \$40 at the door or \$55 advance and \$60 at the door both days.

The record store featured in "Fast Times at Ridge-

mont High" is the Licorice Pizza's Sherman Oaks Galleria location. . . . Chicago recollections sparkled at the L.A. luncheon last week for former WIND DJ Milo Hamilton, now the ty/radio voice of the Chicago Cubs. Such former Windy Burg promoites as Vic Faraci, Phil

Skaff, Russ Bach, Morris Diamond, <mark>Dick LaPalm, Bobby</mark> Garmisa, Barney Fields, Eddie Matthews, Bobby Monaco and Arnie Orleans feted Hamilton, along with his then musical director Fred Salem. ... Track found Dick Etlinger, former RCA, Motown and Boardwalk business affairs manager. Etlinger is now associate professor of Music Management/Business at the Univ. of the Pacific, Stockton, Calif.

Arista expected to trim distributor prices of Eurodisc classical imports by about 5%. The line lists at \$9.98 with \$11.98 the tag for digitals. ... Track already accoladed WEA HQ's Connie Shutt, whose daughter won a WCI college scholarship. Others nabbing the fine college awards are: home office—Brooks Palmerston, daughter of Jacqueline Palmerston; and Laura Corran, daughter of Lancer P. Hill; Philadelphia branch—Eric Banks, son of Maryanne Banks; Neal Hughes, son of Ursula Hughes; and Willie Vaughn Jr., son of Velma Vaughn; Chicago branch—Kyung Une Kuk, daughter of Sung Nam Kuk; and Angela McGowan, daughter of Clemen-tine McGowan; Cleveland branch—James Paolucci, son of William Paolucci; and Martalyn Smith, daughter of Wilson Smith; New York branch-Paul Sklaver, son of Harry Sklaver.

Jerry Bradley, vice president of RCA Records and director of its Nashville operations, will be leaving the label in March 1983 when his contract expires. While Bradley—who joined the label in 1970 and has been its operations director since 1972-has not announced his future plans, it's expected that his position will be filled by Joe Galante, vice president of marketing, RCA/ Nashville. Edited by JOHN SIPPEL

Back Track

Cleveland dropped out of the CBS radio network.

Mercury's Art Talmadge inked Bill McCall Sr. of 4-

Star Records to handle label's c&w a&ring.
20 years ago this week: WLOU's Bill Summers and
KATZ's Dave Dixon were elected president and vice president, respectively, of the National Assn. of Radio Announcers, while "freelance announcer E. Rodney Jones" was made sergeant-at-arms. ... Norman Ru-bin left a regional job at Atlantic to go National promo for Roulette Records. . . . At London Records, Joe Bott moved from heading distribution to sales of all European product with Herb Goldfarb moving from the Gotham branch to fill Bott's old chair. Cleveland Broadcasting bought KFAC, L.A.'s classical outlet, for \$2.1 million.

10 years ago this week: James Cleveland's Gospel Workshop of America drew 8,000 to its L.A. annual conclave with headliners like Aretha Franklin, the Franklin Twins, Sara Jordan Powell and Isaac Douglas.... J. Allen Garner opened his 20th Record Shop in Lincoln, Neb.... Harry Fox trustee Al Ber-man blasted proliferating cutout sales.... Russ Bach appointed Stu Burnat Musical Isle of America merchandising chief.... Don Kirshner expanded into ty production with the "Jerry Lucas Super Kids Day Music And Magic Jamboree."... Integrity Entertainment, operating 25 stores, reported profits of \$105,863 or 7 cents per share for fiscal 1972.

Storm Brews Over Ruling On Blanket TV Licensing

Continued from page 1

more than 700 independent tv stations in the States. This poses the threat that foreign societies might retaliate by withholding receipts from similar music uses abroad, Cramer suggests.

One of the prime topics to be discussed at the Chicago tv committee meeting this week is whether tv stations should continue to pay license fees to ASCAP and BMI, or halt them pending final resolution of the

Les Aries, head of Buffalo Broadcasting, one of the plaintiffs in the case and head of the All-Industry group, says attorneys' advice will be sought on this issue. Some opinion within the committee is understood to favor an immediate halt on pay-

A meeting of minds will also be sought on \$20 million in past license payments due now resting in escrow, as well as on whether damages should be demanded from ASCAP, BMI and defendant publishers for misuse of copyrights.

In general, says Aries, station reps will seek to come up with proposals on how music should be cleared and what, if any, should be the obligation of local stations.

Key to the suit was a pitch for source licensing, backtracking the obligation of music clearance to syndicators or other program suppliers.

Aries lays the origin of the suit to the conviction by tv stations that they were overpaying for the use of music. "We wanted to unhitch payments from station revenues," he says. Stations have been required to pay ASCAP and BMI a percentage of advertising income, less certain deductions

The All-Industry Committee is expected to forward its recommendations to Judge Gagliardi by week's end. Defendants will be given time to respond before the judge issues



POSTMARK - Composer/pianist George Fischoff, left, and Moss Music Group shipping manager Jorge Ortiz complete a promotional mailing for "Pretty Kitty," Fischoff's latest single. The artist recently signed with the firm to release a new album,

"Piano Power."

New FCC Study Advocates 1,500 More AM Outlets

WASHINGTON-Does the U.S. really need more AM stations? Some broadcasters, seeing the struggle AMs are having these days against the ever increasing popularity of FM, might say no. But the FCC is moving steadily, if slowly, toward allocating additional bandspace for at least 300 more stations by 1990.

One study by James Brown of the FCC's Office of Plans & Policy advocates an additional 1,500 AM outlets be placed on a new band from 1605 kHz to 1705 kHz.

Beethoven Special Set

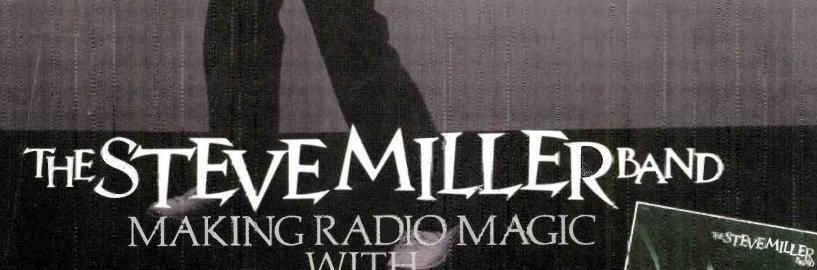
NEW YORK-ABC Video Enterprises has produced a one-hour special on the life of Ludwig van Beethoven. The program was conceived by pianist Israela Margalit, who is joined by other artists in describing the composer's life and performing his music.

Brown, in a study now circulating at the commission's offices, reasons that nighttime signal protection is not very important. He comes to this conclusion from an economic study he conducted on stations' revenues and selling prices.

"If things are done like they were done in the past, I'd expect to see an additional 300 to 500 stations, but in my study we could increase to 1,500 if the stations were placed (geographically) closer together," Brown reasons. This will cause more nighttime interference, Brown agrees, but he maintains it will have little economic impact on these stations

The use of the 1605 to 1705 kHz band was approved for commercial broadcast at the World Radio Conference a few years ago. This step is yet to be approved by the U.S. Senate. The FCC can get to work on this project in earnest after the Senate ratifies it.

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THE WHO IT'S HARD

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