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WEA Starts Atari Games Shipments

By JOHN SIPPEL

LOS ANGELES — The eight stocking WEA branches were shipping Atari games and cartridges Wednesday (30), following four to six weeks of indoctrination with various segments of the home video game company.
WEA president Henry Droz, senior vice president/market development Russ Bach and video products national sales chief Dave Mount, along with Larry Weiss, operations boss, started conferences with Atari brass and its 22 manufacturer rep organizations at the June CES.
The interfacing culminated two weeks ago when the same WEA
(Continued on page 72)

KROQ Surge Stirs L.A. AOR Scene

SPRING ARBITRONS

By DOUGLAS E. HALL

NEW YORK—The adventurous use of new wave music on KROQ Los Angeles is taking the AOR station within striking distance of traditional leaders KMET and KLOS, while building the market's overall AOR listenership.
This trend is documented by the spring Arbitron reports for Los Angeles, made available last week. Surveys were also published for New York, where urban contemporary continues as the dominant format, and San Diego, where the key development is AOR-formatted KGB's continuing upward spiral.

KROQ Los Angeles, whose program director is Rick Carroll, has been gaining listeners for more than a year. The spring book shows it with a 3.7 share, up from 3.0 in the winter, and 1.7 a year ago. KMET secures 4.0 from 3.9 in the winter (4.6 a year ago), while KLOS takes 3.9, identical to its winter rating (3.6 a year back).
Radio consultant Kent Burkhardt, who is providing Billboard with thumbnail analysis of each measured market as the Arbitrons come out, suggests that
(Continued on page 18)

New EIA Strategy Hits Audio Royalty

By LAURA FOTI

NEW YORK—With the formation last week of the Audio Recording Rights Coalition, the Electronic Industries Assn. has trained its big guns on music interests rather than video in its continuing battle against any levy on recording tape and equipment to compensate copyright owners for home taping.
Jack Wayman, ARRC spokesman and a senior vice president of the EIA, feels that the video royalty forces are now being contained.
The Supreme Court decision to hear arguments on the "Betamax" ruling by the Ninth Circuit Appeals Court has eased legislative pressure on the video front, he says, while the audio software interests continue their pressure to push through a roy-

alty or tax on blank tape and home recorders.
The ARRC's game plan is to block markup of any legislation before the summer Congressional recess. How-
(Continued on page 72)
Session Wages Decline Further
By IS HOROWITZ
NEW YORK—Wages paid to union musicians by record companies here and in Canada continued their decline last year, down 3.75% as compared to 1980.
It was the fourth consecutive year
(Continued on page 64)

—Inside Billboard—

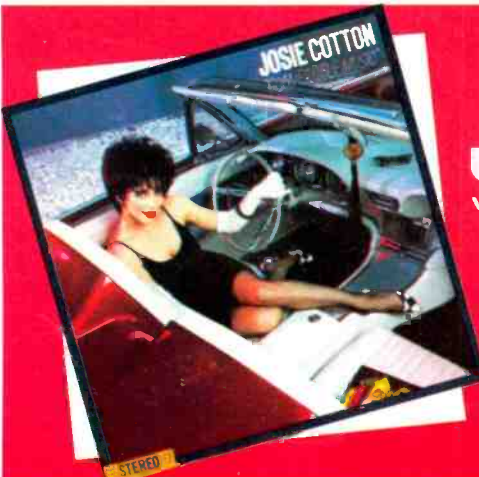
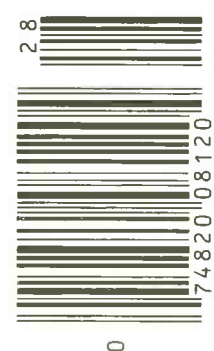
- **RECORD RETAILERS** who sell concert tickets gain from the attendant promotion and customer traffic, according to store managers. The practice also brings problems, including administration. And does it stimulate record sales at these outlets? Page 16.
- **NASHVILLE RADIO** is undergoing a flurry of management and format changes, spurred by intensifying competition in the market. The fate of several stations is in the balance. Page 18.
- **LATIN MARKETS**, including the U.S., are the focus of a new department in Billboard, which bows this week. It will feature regular coverage of retail, radio, product and creative trends and many other aspects of this burgeoning industry. Pages 56, 57.
- **RETAIL CHAINS** are confronting cost pressures by adjusting store hours instead of terminating employees. The goal is to keep experienced help and to adjust their hours as business goes up or down, according to one prominent chain executive. Page 16.
- **CLASSICAL PROGRAMMING** on the AM band? A station in Portland feels it's stumbled upon an alternative for all those AM programmers wondering how to counter the hegemony of FM. Page 22.
- **BILLBOARD'S TALENT FORUM** will this year employ a fresh approach, with debates designed to air opposing views of controversial issues. Tour support, attorney-management relationships and the impact of video are among the topics set for the Sept. 8-10 event. Page 51.



From #1 R&B Breaker straight to the top of the pop charts, DAYTON'S 'HOT FUN IN THE SUMMERTIME' is the kind of summer record that knows no season. From the sizzling new album **HOT FUN** on Liberty Records & Tapes. *(Advertisement)*



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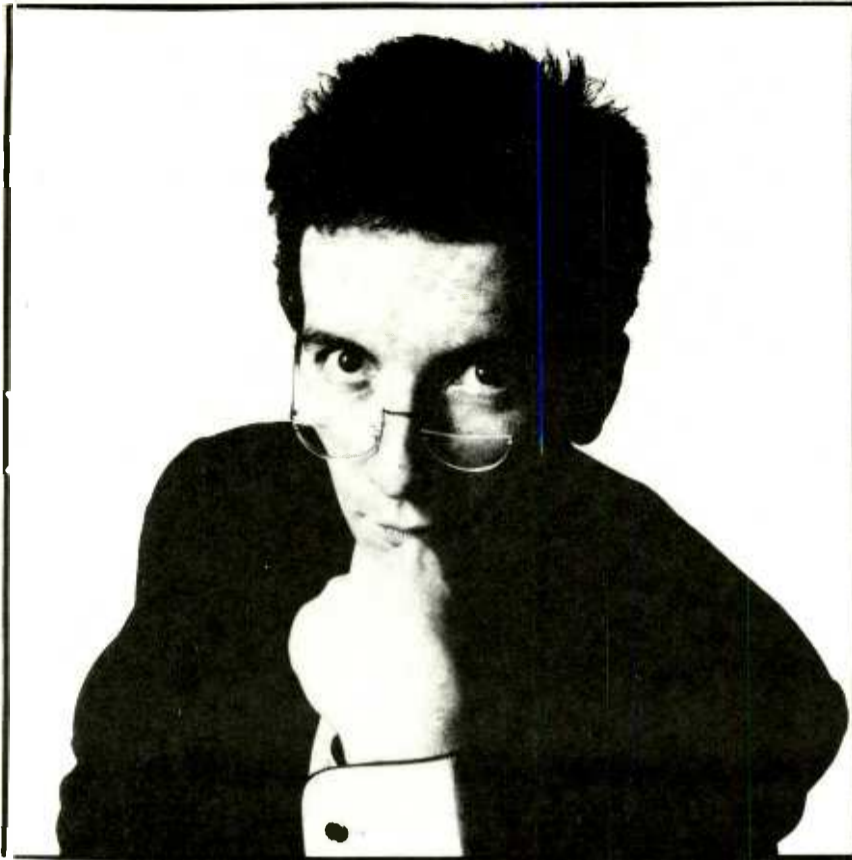


AREN'T YOU GLAD SUMMER'S HERE?! JOSIE COTTON "CONVERTIBLE MUSIC"

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Produced by Bobby & Larson Paine
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**"IMPERIAL BEDROOM." ON COLUMBIA RECORDS AND TAPES.
ELVIS COSTELLO IS ON TOUR. JUDGE FOR YOURSELF.**

Platinum Up In First Half Of '82

RIAA Gold Certifications Are Down From 1981 Figures

By PAUL GREIN

LOS ANGELES—Platinum albums were up 24%, but gold albums were down 31% for the first half of 1982, compared to the first half of last year.

This supports the contention that current business conditions aren't hurting the best-sellers so much as the comfortable middle-range hits.

A total of 31 albums were certified platinum by the Recording Industry Assn. of America in the first six months of this year, up from 25 in the same period in '81. What's more, the trend is favorable: there were three fewer platinum LPs in the first quarter of this year than last but nine more in the second quarter.

The news isn't nearly so good in the area of gold albums. The RIAA

certified 50 gold LPs in the first half, down from 72 in the first half of '81. That's the lowest first-half total for gold albums since 1971, when there were 47.

Gold singles were also off 24%. There were 13 in the first half, down from 17 in the first half of '81. That's the lowest total of gold singles for the first two quarters since 1966, when there were nine. The number of gold singles in the first half exceeded 20 every year from '68 to '80.

There's a glimmer of encouragement in that the number of second quarter gold singles—seven—equalled the total from the second quarters of '80 and '81. But it didn't make up for a first quarter that trailed last year's by four and 1980's by eight.

The RIAA also awarded two

platinum singles in the first half, an increase from one in the first half of '81 and none in the first half of '80. Both are on MCA.

Boardwalk was the only label to strike platinum in the first six months that isn't distributed by one of the six corporate giants. The label did the trick with Joan Jett & the Blackhearts' album "I Love Rock'n'Roll."

In competition for most platinum albums by point of distribution, CBS and RCA/A&M are tied for first place, with nine each. Among individual labels, Columbia edges RCA seven to six.

Likewise, Columbia was the top individual label in terms of gold albums: it had eight, compared to seven for Warner Bros. But corporately, WEA topped CBS by a margin of 15 gold LPs to 11.

CBS and EMI were the top corporations in gold singles, with three each. Columbia and EMI America were also the top individual labels, with two each.

MCA's Oak Ridge Boys were the only act in the year's first half to go platinum with both a single ("Elvira") and an LP ("Greatest Hits"). "Elvira" also made the Oaks the only country-based act to earn a platinum single since the RIAA instituted platinum awards in 1976.

RCA's Alabama and three CBS acts—Willie Nelson, Loverboy and Ozzy Osbourne—were the only artists to pull in two platinum albums in the first half.

And EMI's J. Geils Band was the

(Continued on page 70)



SHANGHAI SECURED—Spirits are high as members of Shanghai meet with Chrysalis brass to plan their debut release for the label. Shown, left to right, are guitarist Keith Lentini; Bill Aucolin of Aucolin Management, which handles the group; vocalist Amanda Blue; Terry Ellis, Chrysalis co-chairman; bassist Jimmy Lowell and drummer Anton Fig. Missing is keyboard player Beau Hill.

See RCA Label Boost In Vid Deal

Software, Marketing Impact From RCA-Col Pix Ties

By JIM McCULLAUGH

LOS ANGELES—The joint venture announced last week between RCA Corp. and Columbia Pictures International, designed to market home video software in the U.S. and Canada, may have significant implications for the RCA Records division.

As the home entertainment market expands, prerecorded video—even games—could eventually begin flowing through the record label's domestic distribution pipeline. Video product already flows through RCA Records distribution facilities overseas, the result last year of a pact between RCA and Colum-

bia Pictures International. RCA/Columbia Pictures International Video now distributes home video product on all cassette formats in the U.K. and France with West Germany the next planned market.

Similar scenarios are already unfolding in the U.S. record industry marketplace as such companies like WEA, MCA and Capitol have either added video software distribution or else are gearing up for the possible addition of different home entertainment software. Industry observers point out that, irrespective of format, record distribution channels need more than records in their future to sustain them.

It's believed that RCA's sophisticated record distribution system was a particularly attractive lure for Columbia home video product.

The joint venture also has ramifications in the music video area. Under the agreement, the joint venture will have access to video music productions of RCA Records.

RCA Records plans positioning itself aggressively in the music video area. SelectaVision VideoDiscs, the company's software division, has always placed a great deal of emphasis on video music product. A significant number of those kinds of titles are already in the catalog.

SelectaVision just issued its first 11 stereo music videodisks in support of the introduction of the CED format stereo player. Insiders say that SelectaVision's video music plans will expand dramatically this year, both with acquisitions and original productions.

The joint venture also puts any potential music video product on cassette as well as disk. Heretofore, RCA had not been in the video-cassette business, although its hardware arm markets VHS VCRs in the U.S. in addition to CED players, and is believed to be the market share leader in that product category domestically.

From Columbia's point of view, observes Jonathan Dolgen, president of Columbia Pictures Pay-Cable and Home Entertainment Group, "If music video for the home does become a big area, then we have the perfect distribution for it."

Another interesting ramification of the joint venture is that it gives RCA the opportunity to participate

(Continued on page 70)

Senate Markup Meetings Expected On Tape Bill

By BILL HOLLAND

WASHINGTON—Sources close to the music industry coalition fighting for legislation to exempt audio home taping from copyright infringement and to extend a royalty to copyright owners hurt by home taping said last week they expect markup meetings on the Senate "Betamax bill," which includes their amendment, to begin next week.

Both sources said that markup on the DeConcini legislation and the Mathias audio royalty amendment will initially be scheduled for July 13, the day after Congress returns from the July 4 recess. They added that Senate staffers have told them that the Judiciary Committee, which is handling the controversial legislation, might have to reschedule the markup meetings from July 13 to the week of July 19 if the committee members are unable to deal with the bill at that time.

However, staff members from both Judiciary Committee chairman Strom Thurmond's office and audio amendment sponsor Charles Mathias' office said Thursday (1) that the legislation has not been put on the markup schedule, and that they won't know for sure "officially" until Thurmond meets with Judiciary Committee staffers July 9, if indeed he is in Washington at that time.

Thurmond's office, however, said earlier this month that the Senator is eager to move—at least on the video section of the bill—and "wants to clear

(Continued on page 68)

Wholesaler Seeks To Shift Blame In Counterfeit Case

By IS HOROWITZ

NEW YORK—A Massachusetts wholesaler charged with dealing in counterfeit tapes has filed a third-party action against the Canadian supplier of the product.

Hot Cakes Music and its subsidiary, Federated Record Co., both of Newtonville, a suburb of Boston, are asking that Disques Imperial of Montreal and its principals be held liable for any judgment that may be levied against Hot Cakes in a civil suit brought by Warner Communications and six record labels last March (Billboard, April 10).

The original action gained considerable attention as the first to surface in which alleged counterfeit product was found bearing facsimiles of Warner anti-counterfeit stickers.

That complaint, plus a countersuit by Hot Cakes (Billboard, May 29) and the new action, are joined in pleadings before the U.S. District Court in Massachusetts.

Hot Cakes principal Michael Driscoll says in his complaint that Hot Cakes purchased approximately 41,000 cassettes from Disques Imperial between Nov. 31, 1981 and March 23, 1982 for a total price of \$105,623.45. During this time a number of discussions were held between Driscoll and Disques Imperial chiefs Jean Pierre Lessard and Jean Pierre LeCours relative to the sale

and delivery of merchandise.

The complaint alleges that Hot Cakes was assured that records and tapes offered by Disques Imperial were "authorized reproductions originating with licensed distributors"; and that they "were acquired through bankruptcy sales, insurance repossession sales, manufacturer's overrun sales, and similar discount bulk purchases."

Disques Imperial also claimed it possessed documentation to support its statements of product acquisition, says the complaint, although repeated attempts by Hot Cakes after the filing of the suit by Warner et al to secure such information was refused by the third-party defendants.

As a result of losses by Hot Cakes of goodwill, damaged business repu-

(Continued on page 70)

JULY 10, 1982, BILLBOARD

NON-EXCLUSIVE Arista Pacts With RCA For Home Video Product

By LAURA FOTI

NEW YORK—RCA's SelectaVision videodisk wing has signed its first agreement with a non-RCA record label for development of full-length home video music product.

RCA and Arista have teamed up on a non-exclusive basis. The deal "establishes guidelines to work together, though it doesn't involve a specific number of projects," according to Arista's Rick Dobbis, senior vice president of artist development.

SelectaVision, according to staff vice president for programs and business affairs Seth Willenson, "was given a mandate to develop audio/video programming working

with RCA's artists and others." Projects so far completed include a Bob Welch concert and a Nashville Fan Fair show. In addition, the division has pacted with Don Kirshner Entertainment, concert promoter Jon Scher and has taped the Allman Brothers and several other acts for release on videodisk.

Although the RCA/Arista deal is said to run about two years with options, Dobbis claims, "We're not working with the calendar, but with a qualitative input that's in our mutual interests."

He adds that the first project was to be a Kinks production, but that

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The Sky Above, The Mud Below Chart Sweepstakes Has Surprise Winners, Losers

By PAUL GREIN

LOS ANGELES—On Billboard's pop album chart this week, "Hot Space" plummets to number 56 from its disappointing peak at 22, while Survivor's "Eye Of The Tiger" leaps into the top 10 in just its third chart week.

That's the most dramatic proof that in the first six months of this year, consumers continued to show a mind of their own in making record and tape purchases.

Here are the albums from the first half of '82 that did much better or worse than expected, given the artist's recent track record. Bad news first: the disappointments.

1. Queen's "Hot Space," Elektra.

This is Queen's lowest-charting album since "Queen II" in 1974. To make matters worse, it's the followup to "The Game," which logged five weeks at No. 1 in 1980.

2. Blondie's "The Hunter," Chrysalis. This album is still showing faint signs of life; it inches up two points this week to number 33. But it's apparently all over for the first single, "Island Of Lost Souls," which stalls at 37. Even Debbie Harry's much-maligned "KooKoo" LP went higher on the charts.

3. Richard Simmons' "Reach," Elektra, and "Jane Fonda's Workout Record," Columbia. Given the healthy sales generated by such relative unknowns as Carol Hensel and Judi Sheppard Missett, many expected these superstar exercise

albums to go through the roof.

4. Cheap Trick's "One On One," Epic. This tumbles from its peak at number 40 all the way down to 62, becoming Cheap Trick's worst-charting LP since its pre-"Budo-kan" days. Alternate choice: Heart's "Private Audition," also on Epic, which stalls this week at 25, apparently snapping a string of six top 20 LPs.

5. Beatles' "Reel Music," Capitol. Like Richard Simmons' "Reach," this is largely a disappointment only because it fell so short of the label's projections and expectations. Capitol mounted its biggest merchandising push of the year behind "Reel Music," only to see it barely dent the top 20.

(Continued on page 64)

NARM Forms Independent Label Group

NEW YORK—NARM proposes to strengthen its links with independent record companies via the formation of an indie manufacturers advisory committee.

The new unit of the trade association would, of course, have close communications with NARM's independent distributor advisory committee, which ties will be heightened by the upcoming independent distributor conference Nov. 4-6 at the Intercontinental in Ft. Lauderdale, Fla.

According to Mickey Granberg, the indie label committee will be composed of representatives of 12 to 15 manufacturers. Granberg says letters inviting participation in the committee have just been mailed. The scope of the label committee, generally larger than most NARM advisory setups, is designed to incorporate a broad sweep of indie label operations, Granberg explains.

Plans for the committee and further programming of the distributor conference were developed at the recent distributor meetings in Chicago. Granberg says the conference, chaired by Tony Delesandro of M.S. Distributing, Chicago, is expected to lure 200 to 250 attendees. In addition to label representation, Granberg notes that indie distributors are planning to bring middle-management along.

Granberg, who notes that some distributors will be represented by eight to 10 staffers, says the conference will provide for this middle-management flow with separate meetings among sales, radio promotion and buyer personnel.

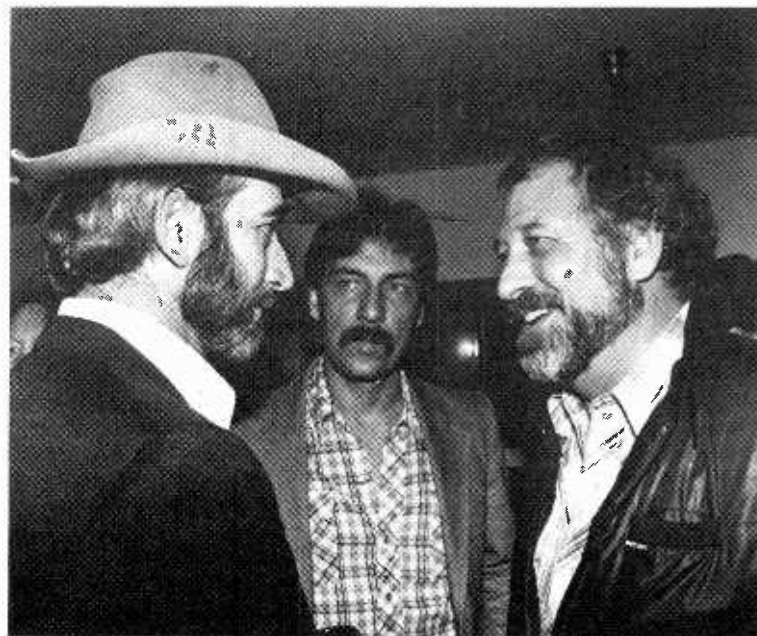
With both an independent label and distributor input, NARM becomes a more specific meeting-ground competitor with the long-established indie association, NAIRD.

Scripto Offers Incentive On Lighters

NEW YORK—Scripto has a launched a dealer incentive promotion for its Star Lights and Pac-Man imprinted disposable butane lighters.

Under terms of the deal, running through Aug. 31, dealers get two free with the purchase of 10 of the \$1.99 list lighters.

The line was launched in January featuring color logos of rock acts. The 11 so far include Journey, the



DON MEETS DISTRIBUTORS—MCA recording artist Don Williams, left, visits with Al Bergamo, right, president of MCA Distributing, and John Burns, vice president of MCA Distributing, after a recent concert at L.A.'s Country Club.

ORIGINAL MATERIAL

See Increased Activity In Vid-For-Kids Programming

By LAURA FOTI

NEW YORK—It's a small world after all, and home video suppliers are stepping up their attempts to reach it.

Program suppliers are developing original video entertainment for the youth market, and stepping up marketing of these and other child-oriented titles. They recognize that children don't mind watching the same program over and over—as long as they find it interesting, making children's programming more viable for selling than renting. In addition, they say parents like to keep a library of "acceptable" titles around for their children.

So far, the videodisk manufac-

turers have been most aggressive in the children's area. Perhaps because disks are simple to operate and less expensive, they appeal to families.

Optical Programming Associates has teamed with Scholastic Magazine to produce the latest original Laserdisc, the participative "Fun And Games." This follows the previous release of "The First National Kidisc," and features a wide selection of games, crafts and skills for one or more children from the ages of six to 12. It lists for \$29.95.

Seth Willenson, RCA SelectaVision vice president for programs and business affairs, says, "Children's programming is very important for the disk, because of its simple operation and ease of repeatability. We've established relationships with key suppliers to build our base of programming."

Some of those suppliers include Disney, Henson Associates (the Muppets), Learning Corp. of America, Scholastic, Big Blue Marble, and United Features Syndicate (Charlie Brown).

"We try to release some new titles every month, and we've received good response to them. 'The Black Stallion' is one of our strongest ti-

(Continued on page 33)

Executive Turntable

With the change in frequency of Billboard en Español from monthly to quarterly, Charles Buckwalter retains general publisher responsibility but adds new duties on Billboard as director of promotion. Enrique Fernandez remains managing editor on Billboard en Español and adds duties on Billboard as Latin department editor.

Record Companies

Art Brambila named director of Motown's new Latin label and division (see separate story, page 56). . . . Julie Sayres named director of a&r for WEA International in New York, sharing responsibilities with Ruby Merjan. Sayres was West Coast a&r director for the firm. . . . Sue DeBenedette named New York promotion manager for PolyGram Records. She was administrative assistant to the vice president of promotion. . . . James Phelan appointed a&r coordinator, a new post, for Bearsville Records in New York. He was in the a&r department at Capitol Records.



DeBenedette



Phelan

Henry Jackson joins Real Music Records and Virgil III Music in Philadelphia as technical vice president. He was consumer finance officer at the First Pennsylvania Bank. . . . At Faulty Products Records in New York, Garry Velletri upped to East Coast operations manager from East Coast sales rep and Mimi Burnham named East Coast sales rep for the label's distribution arm. Dexter Hilliard joins the label's Los Angeles office as comptroller. He was cost accountant for Columbia Records in Nashville as vice president of sales and promotion. He was with Port O'Call Records.

Marketing

Jack Warsager named president of MJS Entertainment's advance consumer electronic division, based in Miami. He was vice president of sales at Barco Sales. . . . At Licorice Pizza in Glendale, Calif., Melodee Richardson upped to vice president of administration. She was vice president of finance. Succeeding Richardson is Frank Stuppel, who had a similar post with the Judy's apparel chain.



Warsager

Lee Libman joins his brother Steve's Nova Distributing in Atlanta as secretary-treasurer and will head the administrative side for the one-stop. . . . Al Coscia appointed managing director of Sounds Good 1-Stop in Chatsworth, Calif. He was with Show Industries. . . . Howard Gabriel named to the newly created post of vice president of marketing for Important Record Distributors in New York. He will oversee sales and marketing for the firm's New York, Los Angeles, Atlanta and Austin markets. Previously, he was marketing director for Win Records and Video.

Related Fields

John Silvestri named president/national sales director and John Cronopulos appointed vice president of Eastern sales for Hearst/ABC Video Services in New York. Silvestri has been with the firm since 1981; Cronopulos was director of ARTS cable sales at ABC Video Enterprises.

Thomas E. Wisdom named vice president and general manager of VCA Duplicating/Southwest in Houston. He was marketing development manager for the magnetic audio/video products division of 3M. . . . Joe Wiemeyer named to the newly created post of product manager for Twentieth Century Fox Video in Beverly Hills. He was director of corporate product planning for Revell. . . . Dorothy E. King joins the Burenga Agency in New York as public relations account executive. She was assistant to the managing editor of Fashion World Daily.



Billboard photo by David Rostamo

WISE GUYS—KGFJ-FM's George More, left, cracks up at a deadpan reply from Andy Hernandez of Kid Creole and the Coconuts during a recent station visit. That's Kid Creole himself (August Darnell), keeping a straight face at center while Coconut Adrianna Kaegl stifles a chuckle. Group was in Los Angeles for live shows and to promote their latest Sire/Ze releases.

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PLAY IT COOL.

Michelle Pfeiffer is definitely one of the hottest new discoveries of the year.

And her new single, "Cool Rider," is already on the move.

"Cool Rider" by Michelle Pfeiffer. The new single from "Grease 2."



Produced by Louis St. Louis



TM Paramount Pictures Corporation

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IN CALIF. SENATE, COURT

Paraphernalia Foes Score

LOS ANGELES—The stocking of drug paraphernalia in retail stores took a double jab to the jaw in California last week when a statewide ban proposal moved up the legislative ladder in Sacramento and the California Court of Appeal upheld a Santa Barbara anti-drug paraphernalia ordinance.

In the case of Bamboo Brothers vs. Carpenter, the Second District Court of Appeals here countered objections to the Santa Barbara measure based on vagueness, preemption and the First Amendment. Justice Judith Ashman wrote the unanimous opinion, stating the term, "designed for use," recently withstood a similar vagueness challenge before the Supreme Court in the Hoffmann Estates, Ill. vs. Flipside record store case and that commercial speech promoting illegal activity was not protected by the First Amendment, and therefore is liable to restriction.

After stalling a year, the Senate proposal which would halt drug

paraphernalia sale statewide was approved by the Assembly's Criminal Justice Committee. The committee voted 10-0 to send the bill to the Ways and Means committee. The measure was amended to clearly define the legal definition of drug paraphernalia as excluding such items as smoking pipes, tobacco rolling paper and razor blades, according to Assemblyman Lawrence Kapiloff (D.-San Diego).

NMPA Re-elects

NEW YORK—All officers of the National Music Publishers' Assn. have been re-elected to new terms of one year.

They are: Sal Chiantia, chairman; Leonard Feist, president; Leon Brettler, Ralph Peer II, vice presidents; Sid Herman, treasurer; and Sam Trust, secretary. Also, Joe Auslander, assistant treasurer; Al Brackman and Peter L. Felcher, assistant secretaries.



STARR GAZERS—Fans of Atlantic Starr line up to meet the group during an autograph party held at Kemp Mill Records in Landover Hills, Md., in conjunction with the group's recent Washington, D.C. gig. Seen behind the counter are Starr members, from left, Wayne Lewis, Clifford Archer and, behind Archer, Jonathan Lewis.

Chartbeat

Southern Rock On A Roll; Hard Climb For Soft Cell

By PAUL GREIN

'38 Special's "Caught Up In You" (A&M) holds at number 10 this week, bringing Southern rock back to the top 10 for the first time since the Charlie Daniels Band's 1979 smash "The Devil Went Down To Georgia" peaked at three.

'38's latest LP, "Special Forces," also holds at 11 on the album chart, becoming the group's second top 20 album in a row. "Wild Eyed Southern Boys" peaked at 18 in May, 1981.

In recent years, 11 hit singles by Southern rock acts have cracked Billboard's top 20. Here they are, in ranked order.

1. "Ramblin' Man," Allman Brothers Band, Capricorn, 1973/#2.
2. "The Devil Went Down To Georgia," Charlie Daniels Band, Epic, 1979/#3.
3. "Sweet Home Alabama," Lynyrd Skynyrd, MCA, 1974/#8.
4. "Uneasy Rider," Charlie Daniels, Kama Sutra, 1973/#9.
5. "Caught Up In You," '38 Special, A&M, 1982/#10.
6. "In America," Charlie Daniels Band, Epic, 1981/#11.
7. "What's Your Name?," Lynyrd Skynyrd, MCA, 1978/#13.
8. "Heard It In A Love Song," Marshall Tucker Band, Capricorn, 1977/#14.
9. "Midnight Rider," Gregg Allman, Capricorn, 1974/#19.
10. "Free Bird," Lynyrd Skynyrd, MCA, 1975/#19.
11. "Tush," Z.Z. Top, London, 1975/#20.

Never Say Die: Soft Cell's "Tainted Love" (Sire) finally cracks the top 10 in the U.S. this week, more than 10 months after hitting No. 1 in the U.K. It's one of three former No. 1 British hits in the current American top 10, along with the Human League's "Don't You Want Me" and McCartney & Wonder's "Ebony & Ivory."

"Tainted Love" enters the top 10 in its 26th chart week, making it the slowest-climbing top 10 hit in more than four years. The last single to take longer to go top 10 was Paul Davis' "I Go Crazy" on Bang, which did the trick in its 28th week in March, 1978.

The Soft Cell climb makes the chart odysseys of Bertie Higgins' "Key Largo" and Alicia Bridges' "I Love The Night Life" seem almost speedy. They both entered the top 10 in their 21st week on the chart.

The fact that "Tainted Love" finally did break through must be encouraging to the good people at EMI America and Arista, which are struggling at the moment with two other former British hits. Kim Wilde's "Kids In America" (EMI) inches up to 41 while Haircut One Hundred's "Love Plus One" (Arista) crawls to 43.

(Continued on page 64)

DESPITE ADS

No 'Blade Runner' LP From Vangelis

NEW YORK—Although touted as a Vangelis-scored followup to "Chariots Of Fire," it appears unlikely that a soundtrack album of "Blade Runner" will appear on the market.

The album was thought to have been set for release with the opening a week ago of the Harrison Ford-starrer thriller, but a spokesman for Polydor Records says that composer Vangelis did not think "it was an album." Polydor, a wing of PolyGram Records here, was the outlet for "Chariots Of Fire," which is said to be nearing double platinum, a sales showing aided by the film's four Oscars, including best picture and score.

"Everybody here was operating on the assumption that there would be an album," says the spokesman. Indeed, ads appearing last week on behalf of the Ladd-Warner Bros. production still contained references to the soundtrack's availability on Polydor.

While Vangelis is said to have decided that he didn't desire a soundtrack of "Blade Runner" from the start, he told PolyGram executives of his feelings several weeks ago when presented with a "Chariots Of Fire" platinum album in the U.K. He claimed that he does a lot of work in many areas—including theatre, ballet and albums—and feared a continual flow of product that did not make sense as recordings. Two recent composing efforts, that of the feature film "Missing" and the tv series "Picasso," are not available as albums.

"Blade Runner," dealing in sci-fi fashion with Los Angeles of the early 21st century, had good box-office appeal in its first days, but may not sustain that, it's felt.

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The Rhythm & The Blues

The Right Reissue Route; Weintraub Signs Slick Rick

By NELSON GEORGE

As a recent survey of black retailers about cutouts (Billboard, June 26) suggested, there is a definite market for music by older artists as well as classic albums of the past. To some degree, midline releases have appealed to this audience, but there is still much to be done, particularly in the area of soul and traditional rhythm & blues.

Jazz reissues tend to be beautifully packaged and carefully compiled, with liner notes that put the music and performer in an historic context. In contrast, black pop reissues have too often been haphazard and repetitive.

For example, Atlantic recently made available compilation albums by the Coasters, Ray Charles, and Professor Longhair. A nice gesture

that could do well, but these three acts have all enjoyed similar reissues in the last decade. Also, an Otis Redding "Recorded Live/Previously Unreleased Performances" LP was put out by Atlantic. It is of historical interest, but truly not an essential album. All these artists would have been better served with re-releases of original albums with the original cover art such as Motown did last summer and intends to continue in the fall. Classics like Redding's "Dictionary Of Soul" or Ray Charles' "Genius Of Ray Charles" would be a welcome attraction to any record store, just as was Solid Smoke's revival of James Brown's "Live At The Apollo."

Motown, which has consistently capitalized on its vast catalog, has added a new element to the oldies market with a "new" Diana Ross single, "We Can Never Light That Old Flame Again." As the jacket screams, the single was "Found in the Motown vaults." It is apparently one of many records cut during Motown's glory years that never made it to market. Legend has it that there are literally hundreds of similar recordings in those Motown vaults.

If "Old Flame" is any indication, then Motown should consider liberating many more of them. Produced by the Holland brothers, Eddie and Brian, and Berry Gordy, it has a good lyric, a nice groove, and smart, controlled vocal by Ross. Listening to it one wonders why it wasn't issued sooner.

★ ★ ★

Jerry Weintraub, president of Management III, has signed Rick James for management with the goal of getting the flamboyant performer

(Continued on page 55)



X-CITING—Exene Cervenka and John Doe of X hold nothing back at the opening of their U.S. concert tour at L.A.'s Greek Theatre. The debut Elektra LP is entitled "Under The Big Black Sun."

PolyGram, Crusaders Set Audiophile Distribution

By LEO SACKS

NEW YORK—Crusaders Records, the veteran jazz group's audiophile label, moves to PolyGram Records for U.S. distribution under the terms of a pact concluded here last week.

George Greif, president of the label and manager of the veteran jazz group, says that MCA Records recently determined that its distribution agreement with the specialty company "was not profitable for the investment."

The MCA deal may have been short-lived—Crusader Records issued four half-speed master recordings in January listing for \$16.98—but Greif says that he appreciates the company's position.

"Of course, I don't necessarily agree with the move, but I understand their decision," he says. "Their

sales people are geared to move tonnage and don't have the time for ones and twos."

The "hip" thing about PolyGram, he notes, is that "their classical people oversee jazz orders, too. So they're better equipped to sell specialized product. It's just a different philosophy."

Greif says the audiophile label will deliver three more disks to MCA, including "Street Life" by the Crusaders, "B.B. King Live In Europe," and an album featuring Crusader keyboardist Joe Sample and saxophonists John Klemmer and Eddie Harris.

Sample and Crusader saxophonist-bassist Wilton Felder and drummer Stix Hooper are currently finishing solos albums for MCA for

(Continued on page 68)

Acts Set For 'Laugh Trax'

LOS ANGELES—The Doobie Brothers, Kool and the Gang, Charlie Daniels and Joe Jackson are among the first acts slated to appear in a new syndicated music series mixing contemporary acts with comedy.

"Laugh Trax" is being produced by Company III in association with Sunn Classic Pictures for a September, 1982 launch. Lexington Broadcast Services is syndicating the series, sponsored by Bristol-Myers.

Show would thus be the second major syndicated package in which contemporary music figures centrally, following "Solid Gold." Network programmers meanwhile continue to sidestep music as a regular series entity.

JULY 10, 1982, BILLBOARD

Heartland Beat

Rosselli Rides High On ChicagoFest Vid Plans

By ALAN PENCHANSKY

Long after ChicagoFest has pleased hundreds of thousands of natives this summer, it should still be producing smiles in the booming cable and subscription television markets. Last year's fest edition yielded 5½ hours of video programming, and planning for 1982 production is well underway.

The driving force behind Telefest Inc., the exclusive ChicagoFest video production outfit, is young Chicago music attorney Gregory Rosselli. The big cable programming boom is only recently begun but Rosselli's experience in television dates from the mid '70s when he produced and syndicated a disco dance instruction series here. "Dance lessons put me through law school," he explains.

Up to \$500,000 is budgeted to preserve ChicagoFest performances, says Rosselli. The company works under an exclusive city contract and is in charge of negotiations production and distribution. PolyCom, a Chicago video production house, has a part ownership and handles much of the technical work. Chicago's WTTW, through its "Soundstage" video crew, also is expected to get involved. "Soundstage is the best

musical crew in the country," explains Rosselli. "They've been doing it since 1974."

The program possibilities are virtually unlimited in light of the festival's scope, and Rosselli expects talent negotiations to go down to the wire. Telefest will have a large video truck and multi-track audio van on location for two weeks. Headlining the main stage will be the Doobie Brothers—in what's thought to be their last world tour—the Beach Boys, the Oak Ridge Boys, Frank Sinatra, Chicago, Kool & the Gang and others to be announced. Separate rock and jazz stages also are prospective taping sites. "I'm in negotiations with all my major acts," Rosselli explains. "Even a week before the festival, there's still groups to be announced."

The 60-minute "Cheap Trick At ChicagoFest," last year's co-production with "Soundstage," has been seen on more than 80% of U.S. pay channels as well as PBS, says Rosselli. Also completed was an eight-part ChiFest blues series which Rosselli wants to boil down into a 1½-hour documentary. "I've got the greatest blues artists alive—some of

(Continued on page 40)



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Rock'n'Rolling Talkin' Turkey With Ted

Whether you like him or not, there's no denying that Ted Nugent is a rock'n'roll original. He recently signed to a new label, Atlantic, and has begun to manage and produce himself. So it seemed like a good idea to talk to him about his new roles, and to see if he wanted to spill some dirt on old record company and/or management.

Also, there was a certain amount of curiosity to see if in real life he is as much the gonzo madman he portrays on stage and in the media. But, feet propped up on a desk at an empty office in Atlantic, Nugent is the soul of cordiality.

"Pursuing this with my natural confidence, I made the decision to change and upgrade the three major elements of my career: management, production, and records," says Nugent. "It was very difficult for me because I'm a subjective, compassionate son of a bitch when it comes to rock'n'roll, and I make good friends in my business, which is sometimes fine, and sometimes not. So I was very good friends with (ex-managers) Leber & Krebs, and (pro-

ducer) Lew Futterman, and Don Dempsey and Epic Records.

"But you got to be blunt to make the proper move for a correct business maneuver. Management-wise I was confident that I could improve the decision making regarding touring, record releases, record content, art direction and all the other sundry responsibilities of management. And I felt certain I could upgrade the sonic quality of my production."

Nugent says that the main reason for the change was his unhappiness with the production on his last few albums. Consequently, "Nugent," his debut for Atlantic, was self-produced.

"The manager, artist and producer must be compatible and in communication with each other regarding the content of the music. And they must be in agreement," he says, citing "Ted Nugent," "Free For All" and "Cat Scratch Fever" in 1975-76 as among his best produced albums.

"However, a natural next step took place. The producers started flexing their production muscle and wanted to get creative, wanted change, and wanted different elements that I did not believe had any place in my rock'n'roll. While I was fighting small battles about drum sound, guitar tone or arrangements, I was losing the war of listenability," he says.

Complicating matters further, says Nugent, was the fact that he be-

(Continued on page 70)



Important Wants To Broaden Scope Via Domestic Product

By ROMAN KOZAK

NEW YORK—Important Record Distributors is looking to augment its three-year-old import business with the national distribution of domestic product. The firm has warehouses in New York and Los Angeles, and offices in Atlanta and Austin.

"What we want to do is sell more American independent product," says Barry Kobrin, president of Important. "The English and European independents have been flourishing for the past seven years, but the problem in America is that you don't have a New Musical Express to inform people on a weekly basis not

only in Boston, but in Chicago and L.A.," says Kobrin about the U.S. indie music scene. New Musical Express is a British consumer weekly.

The Important chief wants to build a national network for regional acts and labels. In this regard, Important plans its own label, expected to debut later this summer, and it has reached agreement with Y Records USA, the U.S. subsidiary of Britain's Y Records, whereby Important will press and distribute Y product in the U.S. First releases will be by Pigbag, Pulsallama (a 10-piece all female band from New York) and Shreikback, featuring former members of Gang of Four and XTC.

In addition, Kobrin vows to keep his import business going. He says he services about 800 accounts nationwide, and has "2,000 or 3,000" titles in his import catalog. The company has about 30 employees. It sells directly to retailers, and also uses some independent regional distributors. It's also being sued by CBS Records, charged with copyright violations for bringing into the U.S. records manufactured abroad under CBS license (Billboard, July 3).

Kobrin says he is expanding his contact with retailers by having his people visit stores in person, as well as selling on the phone.

There have been reports that Important and the French-owned Celuloid Records might embark on a joint distribution deal, but, says Kobrin, talks are still going on, and nothing has been signed yet.



GARMENT WORKER — Iron Maiden's Bruce Dickinson takes a break from autographing copies of the band's LP by signing a T-shirt for one of the fans mobbing the counter. Turnout greeted a recent band in-store at Turtle's Memorial Drive outlet in Atlanta.

POPFOLIOS AGI, Bright-Ideas Set New Series Of LP Cover Art Folders For Students

By IRV LICHMAN

NEW YORK—"Popfolios," a line of album cover art folders for students, is being introduced this month for the "back-to-school" market, by Album Graphics Inc. and Bright-Ideas.

With a 79 cent list, "Popfolios" consist of high gloss, scale reproduc-

tions of the front and back covers of current best-selling albums, in most cases RIAA-certified gold and platinum product. Liner notes, song titles and production credits will appear on the cover of each "Popfolio," while the inside pocket-flap will contain bios, album discographies, photos and fan club information.

AGI, the album jacket and other consumer goods fabricator, is responsible for negotiating licensing agreements with record companies and for sales and distribution to the music trade. Two years ago, AGI began distribution and rights negotiation for "Chu-Bops," a mini-album bubblegum concept.

According to Gary Mankoff, vice president of consumer products at AGI, labels receive a "competitive" merchandising royalty—generally

ranging from 5% to 10% of selling price in this area. Artist approval, Mankoff adds, is secured by the label, with both label and artist sharing royalties.

While AGI goes after the music trade, Bright-Ideas, involved in the school supply business since 1963, will handle "Popfolio" sales and distribution to chain stores, mass merchandise accounts, and various school supply outlets.

The folders are available in 100-unit counter displays and 300-unit floor displays. Cost to dealers is 39.5 cents for each "Popfolio."

The initial artists and their albums represented in the "Popfolio" line are REO Speedwagon, Loverboy, Rush, Police, Rick Springfield, Blue Oyster Cult, the Kinks, Molly Hatchet and Hall & Oates.

Kelly, Stern Leave Station Posts

NEW YORK—Last week saw two casualties in radio: Frank Kelly, departing as music director of WAPP New York, and morning DJ Howard Stern, whose WWDC Washington contract was terminated.

Kelly, former p.d. of WAPP's predecessor, WTFM, "didn't fit into the format" (it's AOR) of the new station, according to Doubleday Broadcasting president Gary Stevens.

Stern was scheduled to leave WWDC Aug. 1 for WNBC New York, but the reason for his early exit was not illuminated by station program director Don Davis, who said, "Our attorneys have asked me not to discuss the matter." He would say, however, that Stern had "violated a written station directive."

The DJ, who has often been criticized for poor taste and off-color remarks, was suspended four days before his contract's termination. Some observers suggest that he was let go now because his successor, Greaseman, was immediately available.

Greaseman comes to DC-101 from WAPE Jacksonville. The Washington station is also getting a new afternoon drive personality, Adam Smasher, from WIKS Indianapolis. Smasher succeeds Bill Scanlon, who becomes production director.

Industry Events

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

July 9-25, **Montreux Jazz Festival**, Montreux, Switzerland.

July 14-16, **Country Music Assn.** board meeting, Wilson Lodge/Oglebay, Wheeling, W. Va.

July 15, **City of Hope** dinner honoring **Quincy Jones**, Beverly Hilton Hotel, Beverly Hills.

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

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

July 17-18, **Jamboree In The Hills**, Wheeling, W. Va.

July 17-21, **International Assn. of Auditorium Managers And Trade Show**, Hyatt Regency/Milwaukee Exposition Conference Center And Arena, Milwaukee.

July 19-20, **Third annual New Music Seminar**, Sheraton Centre Hotel, New York.

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

Aug. 1-3 **Gospel Radio Conference**, Holiday Inn, Estes Park, Colo.

Aug. 1-7, **Christian Artists' Music Seminar In The Rockies**, Estes Park, Colo.

Aug. 8-12, **Record Bar's** annual managers convention, Marriott Hotel, Hilton Head.

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

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

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

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

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

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

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

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

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

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

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

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

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

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

April 30, **T. J. Martell** Foundation for Leukemia and Cancer Research annual Humanitarian award dinner, Sheraton Centre, New York.

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Vol. 94 No. 27

Commentary

Home Taping: Scapegoat

By JACK WAYMAN

The recording industry's argument that the decline in sales of prerecorded music is a direct result of home taping is misplaced. By seeking a tax on audio recording equipment, including blank tape, it is making scapegoats of millions of Americans who tape for personal, educational and business use.

The most significant factors contributing to the slowdown of audio were the recession and the onslaught of the competing video revolution (including VCRs, videodisks, video games and personal computers).

Gross receipts per video game went up more than threefold between 1977 and 1981, while guitar sales and jukebox profits each dropped more than 35% between 1980 and 1981. There was also a dramatic decline in the number of 14-24 year olds, 32% between 1970 and 1980.

The recording industry reacted defensively and retrenched, thereby compounding its problems:

- From a policy of accepting returns of all unsold merchandise, the record companies began accepting only a limited number of returns, prompting more conservative retailer buying.

- The recording industry cut back severely on concert tours, causing a decline in record sales. The Fillmores, East and West, and many like them, closed their doors.

- To save money, record companies reduced the vinyl content of their records. Shrink-wrapping the resulting flimsy records made them more prone to warping.

- Prerecorded tapes were released on cheaper tape grades, rather than on premium tape, which is the best-selling blank tape. As a result, consumers who wanted quality reproductions had to make their own tapes.

During the same period, the consumer electronics industry also experienced problems, but in response it innovated. When hifi components and compacts dropped 16% beginning in 1979 (record sales fell 8%), our industry invested heavily in R&D and began marketing new products that captured the public's imagination: stereo headsets (*walkman*, *jogman*, *runman*), portable stereos (*boomboxes*), and now a wide selection of minis, midis and portables leading to the development of a brand new audio market.

In fact, we believe that the stereo headset is a great boon to the recording industry. It cannot record and instead uses prerecorded tapes. That's why prerecorded cassette sales are up 27% since 1979.

The recording industry cites its own studies to support its al-

By executives and secretaries for dictation; by thousands of amateur music groups, some of them the superstars or top songwriters of tomorrow; by almost all of us to tape a baby's first words or a daughter's "I do"; by students to tape lectures; by reporters, who use them to interview their news sources; by home computer owners, who use them to store program information.

Obviously, no clear-cut distinction can be made between the everyday uses of tape and tape equipment and so-called infringement.

It is suggested that the manufacturer somehow has the wisdom of Solomon and can ensure that the tax falls only where it should. Yet the same equipment and even the same cassette can be used on successive days for completely different purposes.

Who, then, will pay the tax? The recording industry assures us that the consumer electronics industry will "absorb" it, citing hard-won economies of scale and aggressive pricing in the past as evidence.

Just as the OPEC oil hike inevitably resulted in higher gas prices at the pump, and just as lavish record-cover art and artist promotion inevitably lead to higher record prices, an additional tax on tape recorders or cassettes ultimately will be borne by the consumer, who already finds his discretionary in-

come shrinking.

The record industry also raises the ugly specter of rent-a-record retailers running rampant. It states that this is occurring in Japan, but the fact is that records there are price-controlled and retail for more than twice as much as in the U.S. Moreover, Japanese records are much more durable and can withstand the wear and tear of rentals.

We are convinced that the American market will not be receptive to record rentals. In fact, the one outlet used as an example in testimony by the RIAA has replaced its huge "RENT-A-RECORD" sign with one reading "CIGARETTES 59c."

The audio tape recorder has been marketed for 30 years, yet the recording industry less than four months ago introduced for the first time legislation that attempts to transform home audio taping into an infringing activity.

At the Congressional copyright hearings in June, 1971, Stanley Gortikov, RIAA's president (then and now), testified: "We in the industry certainly have known that such amateur practices (tape recording) go on in the home, and we realistically recognize that no such enforcement is possible and certainly none is intended."

'Why didn't the Warner survey ask if its own Pac Man is gobbling up the record consumer's time and money?'

legations that home taping is responsible for the decline in record sales.

Why didn't Warner Communications in its survey ask whether its own Pac Man is gobbling up the record consumer's time and money?

Even the Warner study, however, found that 75% of the respondents most often tape for reasons other than "so I didn't have to buy it," and 50% said that all taping is done for other reasons. In fact, 56% of the taping measured by Warner was of selections rather than whole albums.

How many of the other reasons for taping given by consumers in that study reflect a desire to create products the music industry doesn't offer?

- Because I enjoy creating my own programs.
 - To preserve the quality of my records.
 - Because a prerecorded tape of an album is not available.
 - So I can find out if I want to buy it.
 - To get a better quality recording than on prerecorded tapes.
 - Because stores make it hard to buy prerecorded tapes.
- Clearly, each tape recorded at home does not cause a lost sale.

Any remedy would surely be worse than the problem. A royalty tax on tape recorders or blank tape cannot be made equitable or even workable.

It is estimated that at least one-half of all tape recorders are used for non-copyrighted taping. Exactly the same machine and the same cassette that can tape copyrighted music are regularly used in a variety of other ways:

At the 1976 hearings the industry again remained mute on this subject, and it has never tested its claim in court.

It is obvious that the recording industry is seeking to piggyback on the furor created by the "Betamax case."

We recognize that some home taping displaces some purchases of records and prerecorded tapes, but we maintain that the problem is not nearly as severe as the recording industry claims.

For our part, we see the present economic climate as a challenge and refuse to bow to defeatism. Beyond stereo headsets, portables, minis and midis, we're busy developing new consumer products and new markets. We're exploring the possibilities for the digital audio disk, multi-channel sound, and other new technologies likely to benefit both the hardware retailer and the record seller.

Is it too much to ask that the record industry adopt the same attitude? After all, they supply the audio "blades" for our audio "razors," and thus stand to profit from our advances in technology.

Home taping is at best a minor contributor to the conditions currently facing the recording industry. Tough times pose tough challenges that can only be met by competing in the marketplace with new and imaginative products, rather than pleading in the halls of Congress for new and inequitable taxes.

Jack Wayman is senior vice president, Consumer Electronics Group, Electronic Industries Assn.

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

**The Entertainment Company
Music Group**

40 West 57 Street
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212 265-2600 / 586-3600

Charles Koppelman
President and Chief Executive Officer

June 22, 1982

Mr. Jon Peters

Dear Jon:

In a recent "PEOPLE" magazine article, I was incorrectly credited with both the idea and implementation of Diana & Lionel's "ENDLESS LOVE" and Barbra & Donna's "NO MORE TEARS (ENOUGH IS ENOUGH)". Thanks for having the foresight to sign them for the projects and asking me to Executive Produce the records.

Barbra & Barry's "GUILTY", "MEMORIES", "SONGBIRD", "SUPERMAN" and others - all Peters/Koppelman collaborations. Without your management of Barbra's musical career these past 8 years and the unique creative partnership you and I enjoy, we would have never sold in excess of 40 million albums.

I want to wish both you and Peter Guber continued success in your many ventures and look forward to continuing our various partnerships.

Best regards,


Charles

Record Productions of Koppelman/Bandier, Inc.
The EMP Company (BMI)
Koppelman-Bandier Music Corp. (BMI)
Songs of Bandier-Koppelman, Inc. (ASCAP)
Give Me A Break Music Co. (ASCAP)

Big Apple Music Company (BMI)
212 Music Company (BMI)
Top of the Town Music Company (ASCAP)
Downtown Music Company (ASCAP)
Brial Music Company (ASCAP)

KBL Associates (BMI)
Songs of Manhattan Island Music Company (BMI)
Just Over the Bridge Music Company (BMI)
Pem Associates (ASCAP)
The Manhattan Island Recording Company, Inc.

Dealers Cut 'Hours, Not Bodies' Avoid Layoffs By Trimming Time During Slow Periods

By LEO SACKS

NEW YORK—Some key record retailers are confronting cost pressures by adjusting their store hours instead of terminating employees.

Jim Bonk, executive vice president of Stark Record and Tape Service, based in North Canton, Ohio, says the chain prefers to fluctuate "hours, not bodies."

The goal, he explains, "is to keep your experienced help and to adjust their hours as business goes up or down. It's more effective than laying off people and then hiring and training new employees."

Stark, which operates 130 units, allots a specific number of payroll hours for each store, depending on the unit's sales volume. And while summer sales are off to a good start, according to Bonk, he says the company will keep its stores open longer—rather than add new personnel—should the trend continue.

Lou Goetz, director of personnel for the 138-store Record Bar chain in Durham, N.C., says the company has been cutting back payroll hours at some of its stores in recent months. "It has nothing to do with

sales, which have picked up in recent months," he states. "We just think we're operating at an efficient pace with the proper controls in effect."

He reports that the chain's work force is down slightly on a per-store basis compared to last year. In contrast, Bruce Shortz, general manager of the retail division for Western Merchandisers in Amarillo, Texas, notes that the number of people who now work for the company represents an increase over the same period in 1981.

"Our sales are up over last year's," says Shortz, who oversees 96 Hastings/Record Town/Disc Records stores, "and it's given us an opportunity to pick from the cream of the crop. Unemployment is higher now than it was last year, so we're in a position to choose candidates selectively. I think it's fair to say that it's an employer's market."

While each retail unit has a payroll budget that's proportionate to its percentage of sales chainwide, Shortz says the company shies away from hiring part-time employees. "We tend to stay away from cashiers and stock and maintenance help because we're more interested in

people who want to advance, people who want a career opportunity. We look for management trainees to learn every facet of our business. And a tight budget always has room to accommodate the best."

At the Record World/TSS web, located in Freeport, N.Y., Bill Forrest, vice president of finance, asserts that the company's payroll is the same, "or slightly higher," than it was in 1981. "Sales have been pretty consistent over the past nine months, so we haven't drastically changed our payroll hours," he says. "Our full-time help is averaging between 35 and 38 hours each week. Part-timers are running in the 16-to-20 hour range."

Record World, with 41 stores in six Eastern states, generally doesn't hire workers for the summer, according to Forrest. "We'd prefer that they remain with us through the fall and on through Christmas to maximize their training," he notes. "It's a more productive approach."



FULL MOON—Moon Zappa, 14, autographs copies of her father Frank Zappa's new LP at the Licorice Pizza location in Sherman Oaks, Calif. The store is part of the Galleria shopping complex, the subject of her L.A. radio smash "Valley Girl," a spoof of spoiled suburbanites.

DEAD KENNEDYS SINGLE

Aussie Fined For Selling Disk

JULY 10, 1982, BILLBOARD

MELBOURNE—The owner of one of this city's leading new wave retail outlets, Missing Link, has been fined \$750 for selling the Dead Kennedys' single, "Too Drunk To F**k."

Stipendiary magistrate Patrick Street described the recording in court as "the vilest of trash," in ruling that it was "likely to deprave and corrupt."

Keith Glass, store owner, who also released and distributed the single but was charged only with selling it, mounted a somewhat tongue-in-

cheek defense. He pointed out that another 40 records in his and many other Australian stores could be judged in a similar manner.

Glass claims that the disk, in a picture sleeve, was at all times "discreetly positioned" in his store, not flaunted in a manner to increase sales.

"Too Drunk To F**k" stirred some similar controversy in the U.K., where it was a modest hit. In the U.S., it was distributed via Faulty Products/IRS.

GLENN A. BAKER

RCA HIKES WHOLESALE \$1

See Two-Tier Pricing On Singles For U.K. Chains

LONDON—Major retail chains in Britain are expected to adopt two-tier pricing on singles, now that RCA Records has followed EMI and increased its wholesale.

The 10% hike affecting 45s is part of an across-the-board change, which also sees album and tape prices move up between 5% and 8%.

By pushing forward price boundaries in a depressed market, the two companies are appearing to ignore warnings from retail and from such competitors as CBS (Billboard, July 3) that sales will decline as a result. As it is, many here expect summer business to be down from 1981 levels.

Stewart Binnie, merchandise controller of the powerful W.H. Smith retail chain, says: "We want to sell singles all at one price, so until now we have gone for an average price that allows us to earn our margin overall. But if any more manufacturers follow EMI and RCA, then we shall be forced to go the same route as our major competitors Woolworth and HMV, and price singles directly according to their trade price."

HMV managing director James Tyrell adds: "There is now a steely

determination in the trade to maintain margins. The retailers can no longer cushion the manufacturers by absorbing these increases."

Tyrell excludes from his remarks those independent outlets "who seem prepared to manage on much smaller margins than any of the big chains would tolerate." But even here attitudes are hardening. Says one South London dealer: "We shall be pricing singles according to trade price in future, and if customers ask why EMI or RCA product is more expensive, then I shall tell them."

And another warns: "Retailers are meeting great price resistance. The public has an instinctive idea how much singles or albums should cost, and these price rises will ultimately reduce the volume of sales on each title."

The possibility of a severe drop in singles sales is only one element in a generally downbeat selling environment. U.K. unemployment continues over three million, disposable income is still limited, and video hardware and software rental is undoubtedly taking ever increasing slices of what money is available for leisure spending. Record companies also point to a shortage of really strong 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

- ANGER, DAROL, & BARBARA HIGBIE**
Tideline
LP Windham Hill C-1021\$8.98
- GURVITZ, ADRIAN**
Classic
LP Geffen GHS2014\$8.98
- HIGBIE, BARBARA**, see Darol Anger
- KENDALLS**
Stickin' Together
LP Mercury SRM14046
- KILLING JOKE**
Revelations
LP Editions EG EGMD3
- KING CRIMSON**
Beat
LP EG/Warner Bros. 23692-1\$8.98
- LAMONT, BILLY**
Shout/Shake
LP Glowhill 13-01\$7.95
- MCENTIRE, REBA**
Unlimited
LP Mercury 4047\$8.98
- McGLYNN, DANIEL, FANTASY BAND**
Encounter
LP Sheperd SLP-42081\$5.98
- RILEY, JIMMY**
Put The People First
LP Shanachie 43005\$8.98
- STATLER BROTHERS**
The Legend Goes On
LP Mercury SRM14048\$8.98
- ZAVAN**
Woman Of The World
LP de janeiro DJR 1000

JAZZ

- GARLAND, RED**
Strike Up The Band
LP Galaxy GXY-5135
- GETZ, STAN, QUINTET**
Pure Getz
LP Concord Jazz CJ-188\$8.98
- GRIFFIN, JOHNNY**
To The Ladies
LP Galaxy GXY-5139
- HAMILTON, JEFF, QUINTET**
Indiana
LP Concord Jazz CJ-187\$8.98
- JACKIE & ROY**
High Standards
LP Concord Jazz CJ-186\$8.98
- McRAE, CARMEN**, see Cal Tjader
- PEPPER, ART**
Roadgame
LP Galaxy GXT-5142
- SANBORN, DAVID**
As We Speak
LP Warner Bros. 23650-1\$8.98
- TJADER, CAL, & CARMEN McRAE**
Heat Wave
LP Concord Jazz CJ-189\$8.98

THEATRE / FILMS / TV

- COUNTRYMAN**
Soundtrack
LP Mango MSTDA1
- STAR TREK II: "THE WRATH OF KHAN"**
Soundtrack
LP Atlantic SD 19363\$8.98
8T TP 19363\$8.98
CA CS 19363\$8.98
- TRON**
Soundtrack (Music By Wendy Carlos)
LP CBS SM 37782No List
CA SMT 37782No List

GOSPEL

- DEGARMO & KEY BAND**
No Turning Back / Live
LP Lamb & Lion 1063
- GRAYSON, REV. KENNETH**
Get That Monkey Off Your Back
LP Glowhill 13-03\$7.95
- WARLAND, DALE, SINGERS**
Americana—A Bit Of Folk
LP Augsburg 23-0980\$8.98
CA 23-0981\$8.98

CLASSICAL

- BIZET, GEORGES**
Roma Suite
Vienna Peoples Opera Orch., Haber
LP Summit/CMS6007\$4.98
CA 6007\$4.98
- BOCCHERINI, LUIGI**
Stabat Mater (Complete), Op. 61 for 2
Sopranos, Tenor & Orch.
Vilalta, Auvinen, Marelli, Genoa Chamber
Orch., Polidori
LP Summit/CMS6000\$4.98
CA 6000\$4.98
- DEBUSSY, CLAUDE**
La Mer; Prelude To The Afternoon Of A
Fau; Danes
Tietov, St. Louis Symph., Slatkin
LP Telarc DG-10071
- FALLA, MANUEL DE**
"The Three Corners Hat" Suite; Ritual
Fire Dance From "Love The Magician";
Interlude & Dance From "La Vida
Breve"; Nights In The Garden Of Spain
Osario, Mexico City Philh. Orch., Lozano
LP Desto 7216\$8.98
CA 7216\$8.98
- KUPFFERMAN, MEYER**
Music
Kalish, Pollikoff, Kupferman
LP CRI SD476\$8.95
- LONDON, EDWIN**
Psalm Of These Days II; Brass Quintet;
Nowak; Soundscape
Extended Vocal Techniques Ensemble,
Cleveland Orch. Members, Contemporary
Quartet, Havsky
LP CRI SD470\$8.95
- MAHLER, GUSTAV**
Piano Quartet; Franck; Piano Quintet
Biret, London String Quartet
LP Finnader SR 9035\$8.98
8T TP 9035\$8.98
CA CS 9035\$8.98
- REVUELTAS, SILVESTRE**
Homage To Federico Garcia Lorca; La
Noche De Los Mayas
Mexico City Philh. Orch., Lozano

- LP Desto 7215\$8.98
CA 7215\$8.98

ROUSSAKIS, NICOLAS
Ephemeris
Group For Contemporary Music String
Quartet
LP CRI SD471\$8.95

SCHNABEL, ARTHUR
Sonata For Violin & Piano; Feldman:
Spring Of Chosroes
Zukofsky, Oppens
LP CP 2/8 (CRI)\$8.95

SCHUBERT, FRANZ
Der Hausliche Kreis (The Domestic
War); Schubert / Berte: Das
Dreimaederlhaus
Operette Ensemble & Soloists Of Salzburg
City Theatre, Werfell
LP Summit/CMS6003\$4.98
CA 6003\$4.98

German Dances, Minuets & Trios
Strings & Orch. Of The Schubert Society,
Austria
LP Summit/CMS6009\$4.98
CA 6009\$4.98

SESSIONS, ROGER
Symphony No. 7; Divertimento For
Orch.
Louisville Orch., Leonard
LP Louisville First Edition LS 776 (CRI)\$8.95

STEUERMANN, EDWARD
Dialogues For Violin Solo; Suite For
Piano; Songs; Improvisation & Allegro
Zukofsky, Morgan, Takahashi
LP CP 2/10 (CRI)\$8.95

STRAUSS, JOHANN, JR.
One Night In Venice (Highlights)
Operetta Ensemble, Soloists & Chorus Of
Salzburg City Theatre, Eisler
LP Summit/CMS6006\$4.98
CA 6001\$4.98

ZELLER, KARL
Der Vogelhandler (Highlights In
German)
Hambwrg Radio Symph. Orch., Walther
LP Summit/CMS6002\$4.98
CA 6002\$4.98

CLASSICAL COLLECTIONS

**ARGENTINE TANGO ORCH. & MANUEL
PERAIRA**
Tango
LP Summit/CMS6004\$4.98
CA 6004\$4.98

**CHOEUR DES MOINES DES ABBAYES
DE LIGUGE ET D'EN-CALCAT. LE**
The Desto Treasury Of Gregorian Chant,
Vol. 1—Gloria Laus
LP Desto 7213\$8.98
CA 7213\$8.98

CORREA, RICHARD, LUTE TRIO
Medieval & Renaissance Sounds, Vol.
8—Spanish, Italian & Flemish Music Of
The 16th & 17th Centuries
LP Desto 7219\$8.98
CA 7219\$8.98

DOPPMANN, WILLIAM, see David Shifrin

JONES, PHILIP, BRASS ENSEMBLE
Live In Japan
LP King Japan digital K28C-175\$14.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

Retailing

Dealers Divided On Ticket Sales Increased Traffic, Free Advertising Are Main Benefits

By EDWARD MORRIS

NASHVILLE—Of the several potential benefits selling concert tickets can offer retail outlets, store managers seem to agree that the free advertising is the most significant. They are divided, however, on whether traffic-building pays off directly in increased sales. Seldom, they say, is the service charge on tickets a profit in itself.

Sometimes there are enough drawbacks, the managers admit, to cause them to discontinue selling tickets—or at least to consider it.

Rick Anderson, who manages the National Record Mart in Buffalo, maintains that anything that contributes to a successful concert helps to sell records. Ticket buying, he believes, is considered part of the entire concert experience.

A recent Neil Diamond show, for which his store sold tickets, led to a revival of interest in all of National's Diamond catalog, Anderson reports. "We're starting to put performers' albums on sale directly before and after their concerts—albums that we wouldn't normally be putting on sale," he adds.

National's service charge is generally 50 cents a ticket.

Keeping track of tickets for all the upcoming concerts is a "hassle," Anderson concedes, and one that can cause customer irritation. He adds, though, that the promotional gains make it worthwhile.

Kenneth Vine says that overall ticket sales are slower than they used to be in his two Vine Records stores in Louisville. He says he perseveres in selling tickets because of the free advertising and increased customer traffic. "They'll always look at your merchandise," he observes, "unless, of course, they're standing in line."

Vine says promoters usually pay him a flat fee for selling tickets, but that occasionally he will have to add a fee above the face cost. Customers

become confused and resentful over this uneven policy, he says. He cuts down on some potential problems by refusing to offer refunds. "That's the problem of the box office," he insists.

Keeping ticket and record sales separate is essential, but often difficult, says Vine. Thus, only certain of his clerks are empowered to handle ticket transactions.

Noting that ticket sales commissions are negligible, Vine recalls, "I've handled \$50,000 worth of tickets for \$50."

At Joe's Music Shop #3, St. Louis, ticket sales are a long tradition—even though they can cut into record sales rather than enhance them. "We're not in a very rich neighborhood," explains ticket agent Autrey L. White. "And it can be a case of their either buying records or tickets, especially during the last week or two before a popular concert."

White says his store's tariff on

tickets ranges from 5 to 50 cents each, except when the promoter pays directly for the store's services.

Mike Currie, personnel director for the four Bill's Records & Audio Center stores in Arizona, says the free advertising and traffic-building are important enough for them to offer the service without exacting any handling charge. The stores are designed to integrate displays of both hardware and software—a condition that ensures the ticket-buyer will have a chance to see everything.

Noting that they are minimal in the overall picture, Currie says the chief drawbacks are increased personnel expenses, occasional loss of tickets and the attraction of unsavory customers. "For some of your hard rock concerts, you can get some pretty crude customers coming in. But we try to treat everyone courteously. If they can have a happy buying experience, they'll remember it."

(Continued on page 40)



VJ IN-STORE—MTV video jockey Mark Goodman greets fans during a recent in-store appearance at Budget Tapes & Records in Seattle/Tacoma. The day-long promotional tour also included stops at Tower Records and 5th Avenue Records, as well as an appearance on the "Seattle Today" show.

Limited Editions, Remixes Are Key For Vinyl Mania

By NELSON GEORGE

NEW YORK—The popularity of limited edition (often promotional) titles and of obscure remixes is highly profitable for Vinyl Mania of New York's Greenwich Village. Store owner is Charlie Grappone.

The outlet has become a haven for dance music fans, he says, many of them DJs, in search of hard-to-find but collectible 12-inchers from the beginnings of disco (circa 1974) to the present. "We're so well stocked now that we can supply a club with eight to 10 hours of the best 12-inchers available on almost a day's notice," Grappone adds.

Together with his wife Debbie and brother Richie, Grappone opened Vinyl Mania in 1978 as a "regular Village rock'n'roll store." But in 1980, he says, he was ready to find another line of work. The store just wasn't making it.

But Grappone noticed that "the bins of 12-inchers I had on the sidewalk were doing very well. At that time it was just junk to me. But it wasn't to a lot of other people. So I took a chance and opened another storefront, next to the original Vinyl Mania, for the dance music people."

The adjacent outlets measure 10 by 25 feet each, but, says Grappone, customers don't seem to mind waiting outside to get in, "especially at our dance music store."

In early 1981, he actively began promoting Vinyl Mania as a place where "12-inchers were treated as collectibles. I began displaying some of the more valuable ones in the store, letting people know we had them and would buy them. The response was just tremendous. Records like the 12-inch of Gil Scott-Heron's 'The Bottle' are impossible to find at most stores, but we have them."

Grappone's store caters to three crowds: the Greenwich Village community, "many of whom are gay"; people who attend the Paradise Garage and "are influenced by what DJ Larry Levan plays"; and those who "go to the David Mancuso's Loft disco," which is regarded as one of New York's pioneering dance clubs.

Also, many customers recently have been coming down from the Funhouse, a teen disco on Manhattan's West Side. The DJ there, John "Jelly Bean" Benitz, remixed African Bambaataa & the Soul Sonic Force's charted black single, "Planet Rock."

Grappone feels the 12-inch collec-

tors market is having some effect on the industry. He mentioned that a number of 12-inchers have been reissued due to demand. One example was Brainstorm's "Loving Is Really My Game" on RCA last summer.

Grappone cautions people not to think that every old 12-inch is of value. "This is a very selective market with a very smart clientele. People into this stuff are very knowledgeable about what is readily available and what isn't. It isn't really the hits they're after, but the different versions of a song. There could be an album version, a commercial 12-inch version, a promotional 12-inch, a radio version, a Disconet version, and a long 45, each with a different break or intro or ending. Rock'n'roll fans think they know trivia, but these dance music fans are incredible."



JAM FANS—The Jam's Paul Weller, left, signs a copy of the group's latest Polydor album, "The Gift," during a recent in-store appearance at Tower Records on Sunset Blvd., in Los Angeles. More than 1,000 people turned out for the in-store event, which coincided with the Jam's shows at Perkins Palace, Pasadena.

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Radio

Arbitron Reports Show KROQ Closing AOR Ratings Gap In L.A.

• Continued from page 1

KROQ is building the Los Angeles audience for AOR. It's worth a total share of 11.6 at this point, he notes. "They'll be cutting each other up," which is what KMET and KLOS have been doing for some time.

Burkhart also notes an impressive performance by Hot 100-formatted stations KIIS and KIQQ, and praises Jay Cook (Gannett national FM p.d.) and George Wilson (KIQQ vice president and general manager), respectively. KIIS is up to 3.9 from 3.1 in the winter (3.0 a year ago). In Birch, KIIS is also up to 3.9 from 3.1 and 2.7 in the previous periods. KIQQ is down to 2.0 from 2.6 and 3.1, according to Birch.

Los Angeles is one of those markets that's proving to be a disappointment for country formats. In the latest Arbitron, KZLA-AM-FM is down to a combined 2.5. KLAC is flat with a 2.1, and KHJ is off a hair to 1.5.

The KZLA combination is down from 3.1 in the winter, but up from 1.9 a year ago. KLAC had a 2.0 in the winter, 2.9 a year ago. KHJ is down from 1.6 in the winter after 1.8 last fall, and 1.9 a year ago.

KHJ general manager Neil Rockoff says there are no plans to change the format, but he sounds discouraged, saying, "I'm not sure God

could successfully program music on the AM dial."

In Birch, KZLA has a combined share of 2.0, up from 1.8 in the previous two periods. KLAC has been stuck at 2.2 for three ratings surveys, and KHJ has a 1.4, down from 1.9 and 2.3.

In New York, urban contemporary continues as the dominant format, with market leader WKTU up to 6.2 from 4.5 in the winter—"no special achievement" in Kent Burkhart's view, "just a bounce of the Arbitron diaries"—but down from 6.4 a year ago. WRKS has a 5.9 from 5.1 in the winter (1.6 a year ago, when the station was just putting together its current format). WBSL is down to 5.1 from 5.9 in the winter (7.4 a year ago). WRKS' gain seems to have come from the WBSL audience.

In the Birch report, WKTU is down to 5.8 for April/May (6.3 in March/April and 7.0 in February/March); WRKS is down to 5.4 from 5.9 and 8.1 for those same periods;

With this issue of Billboard, radio consultant Kent Burkhart plays the role of commentator in the magazine's coverage of ratings. At the same time, this coverage is being expanded to include Birch Report figures wherever these can be compared to those of Arbitron.

WBSL is off to 4.9 from 5.4 and 6.8.

WABC's once towering contemporary music format came to an ignominious end with its final Arbitron rating: 2.6 (down from 3.8 in the winter and 4.6 a year ago). The station now offers talk.

Kent Burkhart doesn't agree with theories that the decline and abandonment of WABC's music format is hurting WNBC, which shared listeners on the AM dial with the ABC flagship when both played similar music.

The consultant calls WNBC's spring slip to 3.7 from 3.9 in the winter "statistically the same." However, it did have a 4.6 in Arbitron 12 months previous. Its performance in Birch sets the station at 3.1, down from 4.2 and 3.8 in the two previous ratings periods.

Burkhart sees WPLJ with a 4.5 Arbitron share and WNEW-FM with a 2.9 in their strongest position to meet the new challenge of WAPP (New York's Apple), which introduced its AOR format June 14. WPLJ is up from 4.0 in the winter, but flat with a year ago. WNEW-FM is up from 2.5 in the winter and almost even with 2.8 a year ago.

WPLJ in the latest Birch is the market leader with 8.7, up from 6.7 and 6.2 in the two previous monthly periods. But Burkhart observes, "Arbitron is still the bible." Birch, which

(Continued on page 29)



KINK CONVERSATION—Mick Avory of the Kinks, right, chats with Gary Bridges, air personality at WYSP Philadelphia. The station was the host of the recent JFK Jam Saturday, which featured the Kinks, Huey Lewis and the News, Joan Jett and the Blackhearts, Loverboy and Foreigner.

BOTH SIDES DROP SUITS

Doubleday, Hattrik Settle Out Of Court

By LEO SACKS

NEW YORK—Doubleday Broadcasting and radio consultant Robert Oxenhandler (a/k/a Bobby Hattrik), in a shroud of secrecy, have dropped their lawsuits against each other.

At issue was the legal ownership of software used by Doubleday to program its six AOR stations and the company's contention that the success of WAPP-FM, its new property here, would be "irreparably and immeasurably harmed" if Hattrik were permitted to sell the company's "trade secrets" to its competitors.

Last week, WPLJ-FM hired Hattrik, a former Doubleday vice president of programming, to monitor WAPP, which is commercial-free through Labor Day (Billboard, July 3).

Doubleday had filed suit against Hattrik in State Supreme Court here on April 23, five days after his dismissal. The complaint charged that Hattrik worked with Doubleday's music analysis system, which the company said it developed in 1973,

and that the defendant wrongfully took and refused to return computer disks on which a version of the Doubleday AOR format was programmed.

Hattrik was also accused of taking the basic operating disk for Doubleday's microcomputer, which it uses to analyze raw data collected by researchers in its broadcasting markets. As a result, Gary Stevans, president of Doubleday, in an affidavit filed here on June 17, said that the chain's stations were forced to implement the system manually. The procedure, he noted, was "costly and cumbersome" and inhibited the company's operations.

Hattrik, in a suit filed against Doubleday on May 12 in U.S. District Court for the Eastern District of Missouri, claimed that he conceived and designed a computerized system for selecting radio programming, based on current audience preferences, prior to 1978, when he served as program director for Doubleday's KWK in St. Louis. He maintained that he modified the system at the company, but that he did so on his own time and at his own expense.

The consultant's suit also raised the issue of back wages and a bonus, he claimed that Doubleday owed him. Hattrik earned approximately \$40,000 annually as a Doubleday vice president, according to Stevens' affidavit, but that as a salaried employee, his "refinement" of the programming format was not subject to overtime pay.

Attorneys for Doubleday maintained that Hattrik sought to harass the company into litigating the same issues in two forums "at great expense and inconvenience to Doubleday and the courts."

"The whole Doubleday broadcasting system is dependent upon the microcomputer analysis and the microcomputer is, of course, dependent upon the system disk," Heather Kilpatrick, an associate Doubleday counsel, stated in an affidavit filed on April 23.

She sought and received a temporary restraining order that day from State Supreme Court Justice Donald J. Sullivan, who enjoined Hattrik from transferring, selling, or assigning any of the plaintiff's "trade secrets."

Details of the settlement were not disclosed.

Vox Jox

Paul Hughes Takes Reins As Viacom Chief

Al Greenfield is out as president of Viacom Broadcasting, resigning to pursue other interests. Succeeding him is Paul Hughes. This is the first venture in radio for Hughes, who was general manager of Viacom's WVIT-TV Hartford.

Hughes says that it is premature for him to lay out a blueprint for Viacom's radio path. Asked about the rumor that Greenfield stepped down because he was dissatisfied with the growth pattern of WKHK New York, Hughes replied, "That's just street talk. He was not thrilled, but that was not the reason he decided to pack it in."

★ ★ ★

KULF Houston, which has petitioned to change its call letters to KKBQ, rolled into action with its new Hot 100 format Friday (2). The

(Continued on page 27)

All Change For Nashville Mart Increased Competition Spurs Ownership, Format Shifts

By EDWARD MORRIS

NASHVILLE—The combination of a crowded dial and an aging demographic pattern seems to be pushing this medium-size market into a flurry of ownership and format changes.

WMAK-FM, recently acquired by Phoenix Broadcasting, has turned from rock to an oldies pop format. Its format AM side, now called WLUY, has modified its general AC programming toward a basically middle-age female audience. The station remains under Mooney Broadcasting ownership.

The imminent acquisition of WUSW-FM by Mooney is expected to move that modern country music outlet toward an adult contemporary sound—although none of the principals will confirm anything other than the fact that a format study is underway.

As reported last week, Nashville's WKDF-FM has embraced the AOR SuperStars format in an effort to gain a more traditional rock audience.

Still in question is the fate of Sudbrink stations WLAC-AM, with its talk format, and WJYN-AM, an "adult vocal" operation. Owner Robert W. Sudbrink will not yet confirm that these particular stations in his chain are on the block. "It was announced publicly that some of our stations are for sale," Sudbrink notes. "I don't want to be specific. But it's no secret that some are up for sale."

The FCC confirms that no one has yet filed for approval to purchase either station. It also lists Mooney's application to buy WUSW-FM as "still pending."

While Mooney reps decline to discuss their plans for the new acquisi-

tion, Ken Neyfield, former assistant p.d. for WUSW, says, "The word is that they're going to clean house here and change from modern country to something that's adult contemporary and mass appeal." Neyfield now serves the station as afternoon drive jock.

"It was a process of elimination more than anything else," says WMAK general manager Jim Ragan of his station's switch. "We felt like we had a void to fill, and we didn't want any more rock or country or news/talk. So what did we have left?"

Ragan says the station relied heavily on the research that Drake-Chenault had done in markets similar to Nashville and ultimately adopted that company's "Hitparade" programming package. The target audience for the new format, Ragan says, is the 35 plus age group. He adds that about 41% of the Nashville market falls into this range.

Promotion of the change has been about as low-key as the music it features. No announcements of the change were made on the station before the actual switch on June 21. Since that time, the station has been making frequent announcements of the change, set to soft oceanside sound effects.

Ragan describes the format as the kind of pop music that was popular between the end of the big-band era and the beginning of rock'n'roll. In addition to such standard pop performers as Perry Como, Frank Sinatra, Nat King Cole, the Four Freshmen and Rosemary Clooney, the automated format will feature soft-pop stars of the '70s, including Bread, Barry Manilow and the Captain & Tennille. "Nothing will be played that was not a hit in its time," Ragan maintains.

While there will be some latitude for on-site programming, Ragan says he expects to follow the Drake-Chenault setup for the most part "24 hours a day, seven days a week." He does allow, though, that the station may indulge in some original "specialized" programming on weekends or Sundays.

DJs on the new WMAK underwent two weeks of training to acclimate themselves to the "Hitparade" format. The training was conducted by program director Bill Gerson with Drake-Chenault aid. Ragan says he expects to follow the Drake-Chenault aid. Ragan says the station will have only one holdover in its 12-person DJ staff, explaining that he doesn't feel that rock jocks are compatible with the new requirements.

WMAK-AM, became WLUY (sloganned "Lucky 13") on June 22. But the format switch will be considerably more subtle. General manager Jerry Adams says the station will continue with its AC face, but he emphasizes that the programming will be done with more precision—"more research and less feel."

(The research, Adams explains, will be done in-house and aimed at attracting the over-30 female. "Basically," he notes, "it will be a solid-hit format.")

There will be no automation involved in the switch and no personnel changes, Adams adds.

Despite the volatility of the market, several stations say that they visualize no format changes or modifications in the near future. Program directors at WSM-AM and FM, WSIX-AM and FM and WZEZ-FM all say they are content with their stations' sounds and know of nothing now in the works to alter them.



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WHUR Making Foray Into Black Syndication Market

By NELSON GEORGE

WASHINGTON—Howard University's radio station, WHUR, is entering the syndication field with a variety of public affairs and music programs. The 10-year-old station is considered a major commercial force in the Washington market; it was fourth in the winter Arbitron book.

Tara Powell, WHUR's syndication manager, says this "might be the first time a station with an urban contemporary slant has syndicated its programming." The station has been working on programming concepts since February.

"As a beginning, we're looking to sign up at least 30 stations and to start distributing programs by September 1," says Powell. Samples of the programs and promotional material for the bartered shows are going out this week.

"Quiet Storm," a nightly HUR feature consisting of love ballads and named after Smokey Robinson's classic album, was to be the first program syndicated "but problems over the mechanical rights have put it on the back burner," says Powell.

"An Excursion," an oldies show featuring popular songs from the '50s, '60s and '70s, is now Howard's

major musical offering. "The format will be flexible. It will be as long as three hours, but can fill out down to fill shorter time slots," says Powell.

Howard's other programs, each running approximately two minutes on a weekly basis, will focus on information and public service. Two of the programs, "Life Style" and "Body Garage," will have special appeal to women and not be limited to black themes. "Washington Profile," says Powell, "provides an in-depth look at decisions in Washington as they affect blacks nationally." There will also be a show analyzing business trends and providing how-to business aids to blacks. "Did You Know?" will chronicle interesting bits of trivia and events.

Powell observes that the information segments have sparked great interest, especially with small black stations in the South. "Since they don't have large staffs, these kind of informative programs fill major programming needs for some" says Powell. "The fact that we are affiliated with Howard University and have access to their research resources certainly enhances our image in this area."

"Each program will be a total barter situation" says Powell.



OUTLAW COUNTRY—Outlaw guitarist Freddie Salem, left, plays guest DJ during a segment of Rolling Stone Productions' "Rock Star Guest DJ." Also pictured is Denny Martin, executive producer of EDR/ Entertainment.

NEED FOR REORGANIZATION CITED

WLYX Ceases Operations

By ROSE CLAYTON

MEMPHIS — The closing of WLYX-FM for the summer without notice on May 31 has engendered disappointment among the community which has looked on the Southwestern College station for the past 10 years as "The Alternative" radio.

FM-89 was shut down, according to a statement by Robert R. Llewellyn, the college's associate dean, "to allow the college to reorganize the station."

Difficulty in raising the \$30,000 annual operating costs, staffing, program format and image problems were cited as reasons.

Llewellyn claimed that LYX attempted to program itself to compete with commercial FM stations in town and that the campus station was not licensed or staffed to do so.

The major complaint coming from supporters and patrons of LYX

is that they have donated money over the years to sustain its programming, which they found to be appropriate, and the college has closed the station without recourse. They claim their donations were made to the radio station and not to the college.

Doug Dahlhauser, a dental instructor at the Univ. of Tennessee who serves as program director, and Dave Weil, former music director, have organized a corporation named Friends of Alternatives Radio Inc.

The group is taking a three-front challenge to the school in order to restore programming. They have filed a petition to deny a license to Southwestern; failing that, they will bargain for time-sharing of the 39-hours per week the school will operate on air; or, finally, will negotiate to resume the previous arrangement.

Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

July 9-10, **Atlantic Starr**, Budweiser Concert Hour, Westwood One, one hour.

July 9-10, **Jones Girls**, Special Edition, Westwood One, one hour.

July 9-10 Rock Year 1979, The Rock Years: Portrait of An Era, Westwood One, one hour.

July 9-10, **REO Speedwagon**, part two, Off The Record, Westwood One, one hour.

July 9-11, **Lacy J. Dalton**, Weekly Country Music Countdown, United Stations, three hours.

July 9-11, **The Association**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

July 9-11, **Bellamy Brothers**, Live From Gilley's, Westwood One, one hour.

July 9-11, **Stevie Nicks**, the Source, NBC, 90 minutes.

July 10, **Jerry Reed**, Country Sessions, NBC, one hour.

July 10, **Billy Squier, Triumph**, Supergroups, ABC Rock Radio Network, two hours.

July 10, **Ronnie McDowell, Calamity Jane**, Silver Eagle, ABC Entertainment Network, 90 minutes.

July 10-11, **Jimmy Webb, Theodore Bikel, Stevie Wonder**, Soundtrack Of The 60s, Watermark, three hours.

July 11, **Graham Parker, Sparks**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

July 12, **Toto**, Hot Ones, RKO Radioshows, one hour.

July 12, **Emmylou Harris**, Country Closeup, Narwood, one hour.

July 12, **Tony Bennett**, Music Makers, Narwood, one hour.

July 12, **Crosby, Stills & Nash**, part one, Inner-view, Inner-view Network, one hour.

July 12, **.38 Special, Pete Best**, Rockline, Global Satellite Network, 90 minutes.

July 16-18, **Jethro Tull**, part one, Off The Record, Westwood One, one hour.

July 16-18, **War**, Special Edition, Westwood One, one hour.

July 16-18, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.

July 16-18, **Quarterflash, Prism**, In Concert, Westwood One, one hour.

July 16-18, Rock Year 1980, The Rock Years: Portrait of An Era, Westwood One, one hour.

July 16-18, **Jim Morrison**, Rock And Roll Never Forgets, Westwood One, one hour.

July 16-18, **Ozzy Osbourne**, the Source, NBC, 90 minutes.

July 16-18, **Ed Bruce**, Weekly Country Music Countdown, United Stations, three hours.

July 17, **Gary Morris**, Country Sessions, NBC, one hour.

July 17, **Sammy Hagar, Emerson, Lake & Palmer**, Supergroups, ABC Rock Radio Network, two hours.

July 17-18, **Michelle Phillips, Bobby Lewis, Jim Pash, Jim Fuller, Paul Revere & The Raiders**, Soundtrack Of The 60s, Watermark, three hours.

July 18, **Foreigner**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

July 19, **REO Speedwagon**, Rockline, Global Satellite Network, 90 minutes.

July 19, **Bellamy Brothers**, Country Closeup, Narwood Productions, one hour.

July 19, **Woody Herman**, Music Makers, Narwood Productions, one hour.

July 19, **Chicago**, Musicstars, RKO Radioshows, one hour.

July 19, **Crosby, Stills & Nash**, Inner-view, Inner-View Network, one hour.

July 23-24, **Jethro Tull**, part two, Off The Record, Westwood One, one hour.

July 23-25, **One Way**, Special Edition, Westwood One, one hour.

July 23-25, **Loretta Lynn**, Live From Gilley's, Westwood One, one hour.

July 23-25, **A Flock Of Seagulls, Marshall Crenshaw, Haircut 100**, In Concert, Westwood One, 90 minutes.

July 23-25, **the Jacksons**, Budweiser Concert Hour, Westwood One, one hour.

July 23-25, Rock Year 1981, The Rock Years: Portrait Of An Era, Westwood One, one hour.

July 23-25, **Jethro Tull**, the Source, NBC, two hours.

July 24, **Loverboy**, Supergroups, ABC Rock Radio Network, two hours.

Out Of The Box

HOT 100/AC

CHARLESTON, S.C.—WCSC music director Chris Bailey thinks that **Billy Idol's** "Hot In The City" (Chrysalis) is the hottest song on the radio today. "It's got energy and real excitement—you can't beat it," says Bailey, who notes that a special edit of the singer yelling "Charleston!" during a break in the cut has galvanized the city. The programmer adds that **Tommy Tutone's** new Columbia single, "Which Man Are You," is significant in that it represents "a break from the Michael McDonald-Christopher Cross-Cliff Richard pop sound that really put pop music in a rut. But the Tutone record is fun, it's got people interested in new music again, and all I can say is that it's about time." Finally, Bailey likes the new **Foreigner** single, "Luanne" (Atlantic), because it reminds him of the REO Speedwagon sound on the group's "Hi Infidelity" LP, and "Out Of Work" by **Gary U.S. Bonds** (EMI America). "The message comes across, but it doesn't depress you, which is no mean feat."

AOR

MUSCATINE, Iowa—Music director Lisa Catalona says KFMH-FM was besieged with listener requests for the new **Robert Plant** album, "Pictures At Eleven," months before Swan Song shipped the LP. "The market was kind of restless, and now that it's out, everyone's pretty happy," she says, noting her interest in the cuts "Pledge Pin" and "Fat Up." "It's a solid rock record, reminiscent of the Led Zeppelin sound on the 'In Through The Out Door' album." Catalona is also supporting the new **Joe Cocker** record, "Sheffield Steel" (Island), especially the song "Ruby Lee," and "Beat" by King Crimson (Warner Bros.), featuring the song "Neurotica."

BLACK/URBAN

MOBILE—"So Fine" by **Howard Johnson** (A&M) is a hit with WBLX-FM program director Larry Williams. "For a new artist, he's really something different," says Williams, who feels that producer Kashif has made the best of the singer's smooth singing style. Williams is also excited about **Herbie Hancock's** "Getting To The Good Part" (Columbia) and **Sinamon's** "Thanx To You" (Becket), with its blend of "sass and soul." But he's happiest about **Roberta Flack's** "I'm The One" (Atlantic). "Good material always brings out the best in an artist, and 'I'm The One' is just the right vehicle for her. We're seeing renewed interest in her career."

COUNTRY

NEW YORK—WKHK-FM music director John Brejot says that he's looking to draw the city's Rasta audience with the rhythmic "Get Into Reggae, Cowboy" by **the Bellamy Brothers** (Elektra). "You'd be surprised how many West Indians listen to the station," he says. Noting the reference to the singer's stroll along the Great White Way, Brejot feels that "it's a great image song for the city, certainly, and the station, when so many songs knock this town." The programmer adds that an enthusiastic initial response to "Personally" by **Karla Bonoff** (Columbia) encourages him. "My peers were surprised about the add because it's a pop hit, but it blends well with other new records like 'Wasted On The Way' by **Crosby, Stills & Nash** (Atlantic)." And he thinks that "She Got The Gold Mine (I Got The Shaft)" by **Jerry Reed** (RCA) is the singer's funniest record since "When You're Hot You're Hot."

LEO SACKS

JULY 10, 1982, BILLBOARD

Survey For Week Ending 7/10/82

Billboard Chart Breakouts

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A/C Black Country Hot 100

- ★ **PAUL McCARTNEY**
Take It Away, Columbia 18-03018
- ★ **MARSHALL CRENSHAW**
Someday, Someway, Warner Bros. 7-29974
- ★ **ELTON JOHN**
Blue Eyes, Geffen 7-29954 (Warner Bros.)
- ★ **MEN AT WORK**
Who Can It Be Now? Columbia 18-02888

- ★ **KENNY ROGERS**
Love Will Turn You Around, Liberty 1471
- ★ **JERRY REED**
She Got The Goldmine (I Got The Shaft), RCA 13268
- ★ **DONNA FARGO**
It's Hard To Be The Dreamer, RCA 13264

- ★ **STEPHANIE MILLS**
Last Night, Casablanca 2352 (Polygram)
- ★ **ZAPP**
Dance Floor, Warner Bros. 7-29961
- ★ **POINTER SISTERS**
American Music, Planet 13254 (RCA)
- ★ **ROBERTA FLACK**
I'm The One, Atlantic 4068

- ★ **PAUL McCARTNEY**
Take It Away, Columbia 18-03018
- ★ **BILL CHAMPLIN**
Sara Elektra 47456
- ★ **THE ALAN PARSONS PROJECT**
Eye In The Sky, Arista 0696

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

ON STAGE TONIGHT

Sheena Easton



She opened her first U.S. tour to ovation after ovation. And now you can hear Sheena Easton in her exclusive 90-minute concert on RADIORADIO.

On Stage Tonight showcases Sheena's unique vocal talents, as her perfect voice ranges from powerful to whimsical to tender. She sings all her hits, and some new songs, too.

Hear the magic voice that won Sheena Easton this year's Grammy for Best New Artist. Check your local listings the weekend of August 7th for the RADIORADIO station in your area and the exact time of broadcast.





SINGING COWBOY—Rex Allen Jr., left, discusses his new "Singing Cowboy" stage show with WSAI-AM Cincinnati DJ Tony George.

KKSN PD FIGHTS FM 'DOMINANCE'

Simmons Boosts AM Classical

By JACK McDONOUGH

PORTLAND, Ore.—Bob Simmons, program director at KKSN-AM in Portland, thinks his station may have stumbled upon an alternative for all the AM programmers across the country put into a quandary by the continuing dominance of FM in music formats: classical music on the AM band.

KKSN, after first coming on the air in April, 1980 with an AOR "Brave New Radio" format, and then trying the A/C Satellite Music Network for the seven months until last March, has met good response to its new classical programming.

"We're getting a thousand calls a week," enthuses Simmons, "and a lot of letters. I've worked at a lot of stations and I've never seen anything like it. We may have found something that might be feasible for a lot of stations. Classical appeals to the 30-plus group and that's where the advertisers are going. And this is a group that was brought up on AM radio anyway so the AM/FM distinction doesn't matter so much."

In explaining the rationale for the move to classical, Simmons notes that Portland already has full complements of AOR, country and adult

contemporary stations.

"We didn't want to go against the big guys and try to muscle audience away from them. There are no other commercial classical stations in Portland—although there are a few listener-supported stations—and our research, done by Market Decisions Corp., told us some very interesting things. They used a 40-question sheet, and to the question 'What is your favorite type of music?', 14% said classical, and another 12% listed classical as second favorite. So that's a total of 26%, and rock'n'roll only came in with a total of 29%. Jazz came in with a total of 18%.

"We figured we couldn't lose anything by following the path of least resistance and providing something that no one else was. Another strong factor is that 70% of the average classical audience is people who make over \$25,000 a year. I know if I were an advertiser, this is the kind of audience I'd like to go after."

To add some complementary variety to the airsound and to appeal to the 18% in the survey who named jazz as a favorite style, KKSN offers a 10 p.m. to 2 a.m. "traditional jazz" program, hosted by Simmons who plays "Billie Holiday, Lester Young, Paul Desmond up through the ECM

NO OWNERSHIP FOR EASTMAN

NEW YORK—Eastman Radio has decided to get out of station ownership, and concentrate its "priorities and resources in the field we started in—24 years ago this month—the national sales business."

That's the explanation from the rep firm president Frank Boyle for putting WAPE Jacksonville and WYNZ-AM-FM Portland, Me. on the block for \$2.1 and \$1.7 million respectively. Since Eastman owned neither station for three years they cannot, according to FCC regulations, be sold at a profit. In fact, WAPE, which switched from top 40 to country under Eastman ownership, is being offered at a price slightly below what Eastman paid for it. "We got caught by a declining economy," explains Boyle.

sound. The prettier stuff, not much fusion."

Otherwise the programming features operations director Brian Thomas, who was formerly with the BBC and who has, notes Simmons, already established relationships with the Portland Symphony and Opera Societies, on from 6 a.m. to 10 a.m., with "traffic, news and short pieces—it moves right along"; Dave Harper from 10 a.m. to noon with "more extended works"; a noon to 2 a.m. "Noon Concert" with Dan Lissy, formerly the classical music buyer for Music Millennium retailer, playing "major symphonies, uninterrupted"; Harper back from 2 to 4 p.m. with "Afternoon Andante"; Alan Stone from 4 to 8 p.m. with programming similar to the morning drive; Lissy back from 8 to 10 p.m.; and then Bruce Mitchell in the 2 to 6 a.m. slot following Simmons.

"It's not a snob format, the way we're doing it," says Simmons. "We try to offer a real potpourri of music and to offer the same kind of information and disk jockey communication you'd find on other stations."

Simmons is a veteran of San Francisco rock radio who partnered with

(Continued on opposite page)

Brokaw Fulfills Lifelong Dream As Owner Of KTOQ

RAPID CITY, S.D.—Most people know Tom Brokaw as the longtime host of NBC's "Today" show who recently moved to the network's evening news anchorman slot. But in this town, Brokaw is also known as co-owner and chairman of the board of country station KTOQ.



Brokaw

Calling his affiliation with KTOQ the "fulfillment of a lifelong dream," Brokaw started shopping for stations in 1978 with longtime friend Tom Kearns. They purchased KTOQ, a 24-hour station which emits 1 kw in the daytime and 250 watts at night, in 1980, converting the station from rock to country the day after Christmas.

KTOQ's first book in the annually rated (spring) eleven-station market found the country convert "dead last," says program director Steve Matthews. "There were some bright spots, but overall, 12-plus was pretty grim."

Part of the reason for the station's poor showing was that it had "just gone country," says Matthews, who took over the programming reins last October. Also responsible was the high proportion of news—five and a half minutes of NBC feeds hourly, plus "local news once an hour. And this is not the news capitol of the world."

In addition to paring down the news time, KTOQ is also "hitting

home the music. It's a clean, professional sounding format," Matthews asserts. "The jocks have changed from being personalities to being hosts of the music. There's less talk and more music."

The station is contemporary country, using a rotation of about 100 songs, including approximately 40 current tunes. Recurrents are drawn from the past 12 to 18 months and 60% of the oldies date from 1975. About one album cut, culled from the top 15 country LPs, play hourly 6 p.m. to 6 a.m. KTOQ runs its own country countdown from noon to 3 p.m. Sundays, followed by Larry Scott's syndicated "No. 1 Country."

KTOQ also repositioned itself via a "Q-Country" campaign. Designed by Chuck Ruhr and Associates, the same firm which handled the Perkins restaurant chain advertising, the campaign kicked off with a cocktail party for press and accounts. Bolstered by billboards and television spots, KTOQ made random telephone calls asking people what country they were in. Those who responded "Q-Country" received at least \$13.40, corresponding with the station's dial position.

Brokaw, who attended the "Q-Country" campaign kickoff party, visits the station several times a year. Kearns is general manager. The DJ lineup is Bill Goodhope, 6 to 8 a.m.; operations director Mike Johnson, 8 a.m. to noon; Matthews, noon to 3 p.m.; music director Bob Louis, 3 to 7 p.m.; Mark Lindner, 7 p.m. to midnight; and Bill Daley, overnights.

Crossover Material Is Vital To KAFY Country Success

BAKERSFIELD, Calif.—A country ratings battle on the AM band is happening here, with new convert KAFY (which recently switched from A/C) looking to unseat market leader KUZZ. Unlike the champ, however, the challenger is including contemporary country on its playlist.

Joseph King, program director for KAFY, says that the station had toyed with the idea of going country for some time. Declining Arbitrons with A/C (5.2 to 2.8 in its last book

with the format) helped convince him it was time for a change.

"We're not playing the old, twangy songs from 20 years ago," says King. "We're also playing some artists you usually can't hear on a country station."

He points to songs like "Lying Eyes" by the Eagles and the oldie "Nashville Cats" by the Lovin' Spoonful as examples of the artists who may be foreigners to usual country formats.

(Continued on page 28)

Research: Making The Most Of The Numbers Game

This is the first part of a two-part article written by Rollye Bornstein, with the help of research specialist Jon E. Currie of Currie Communications, Newbury Park, Calif.

LOS ANGELES—What follows is for everyone in radio who is thoroughly intimidated by research, especially those of you who are working for a p.d. who is so into numbers that he qualifies for his own area code.

Even if he does leave his calculator long enough to try and explain his existence to you, his language is often tainted with several words you've never heard before in your life. Don't worry, Webster's never heard of most of them, either.

Research can be divided into two categories: quantitative, which tells you who, what, when and where; and qualitative, which tells you why. Quantitative research is the stuff you see in the ratings books.

Back in the early days of top 40 (when ratings were taken by companies like C.E. Hooper and Trendex), the ratings would come out and each station would have a number. An advertiser could glance at the report, determine which station had the most listenership and place his buy accordingly.

Shortly thereafter, that advertiser began to wonder, "when are people listening to this station?" That inquiry led to the breakdown of dayparts. Reports began to include numbers

for 6-10 a.m., 10-3 p.m., 3-7 p.m., 7-midnight, and weekends along with the total share of the market; and a funny thing started happening.

The station that was overall number one might be number four in mornings. Armed with this information, the advertiser who wanted to buy morning drive exclusively could now select the number one station in mornings regardless of its overall rating. That sufficed pretty well until he began to wonder, "just who are these people listening?" If he wanted to sell a Buick he didn't want to run his spots on a station that appealed exclusively to teens. His answer came in a new word. Demographics. Used in the context of rating reports, demographics categorize listeners by age and sex. If the advertiser wanted to sell beer to 19-year-old males in the evening, he could go to the rating book turn to the men section, find the page for evenings, look up the age group 18-24 and quickly pinpoint the best station to buy.

Sounds simple so far, doesn't it? Well there's another couple of things you should know. When an advertiser is looking at these figures, he's looking at an average quarter hour. You see, there are two ways to consider listeners: as cumes, which is an estimate of the total number of different people who listen to a station for at least five minutes in a given week; or as average quarter hours, which is an estimate of

the number of people who are listening to a station for at least five minutes during a given 15-minute period. Translated, cume represents the number of people who heard at least one of your breaks last week, and average quarter-hour represents the number of people who heard you say that obscenity on the air last Thursday at 3:25.

Important to an advertiser is how many people one of his spots will reach if he buys your show, and that's what the average quarter-hour will tell him. The figures may be written in several ways, such as average quarter-hour persons, which tells you the actual number of people who heard you at a given time; average quarter-hour rating, which tells you the percentage of the metro population that heard you; or as average quarter-hour share, which tells you the percentage of people listening to the radio who happened to be listening to you at a specific time.

It's that last figure, average quarter-hour share, which is most often referred to by programming people. So when you see in Billboard that a station has gone from an 11.5 to a 12.2, that figure means that 12.2% of the people listening to the radio in that city right now are probably listening to that station.

Armed with all this knowledge and the help

(Continued on opposite page)

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/22/82)

PRIME MOVERS-NATIONAL

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

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.

★★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.

● **ADD-ONS**—All records added at the stations listed as determined by station personnel.

●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.

ENTRY SYMBOLS—
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

TOP ADD ONS -NATIONAL

- THE GO-GO'S**—Vacation (I.R.S.)
- THE STEVE MILLER BAND**—Abracadabra (Capitol)
- KENNY ROGERS**—Love Will Turn You Around (Liberty)

BREAKOUTS-NATIONAL

- PAUL McCARTNEY**—Take It Away (Columbia)
- ELTON JOHN**—Blue Eyes (Geffen)
- RAY PARKER JR.**—Let Me Go (Arista)

Pacific Southwest Region

- ★ **PRIME MOVERS**
- SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
 - AIR SUPPLY**—Even The Nights Are Better (Arista)
 - FLEETWOOD MAC**—Hold Me (Warner Bros.)
- **TOP ADD ONS**
- KENNY ROGERS**—Love Will Turn You Around (Liberty)
 - EDDIE MONEY**—Think I'm In Love (Columbia)
 - THE GO-GO'S**—Vacation (I.R.S.)
- BREAKOUTS**
- PAUL McCARTNEY**—Take It Away (Columbia)

- ★★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 13-7
- ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 21-15
- ★★ **FLEETWOOD MAC**—Hold Me 23-17
- ★★ **A FLOCK OF SEAGULLS**—I Ran 28-24
- **THE GO GO'S**—Vacation
- **JOAN JETT AND THE BLACKHEARTS**—Do You Want To Touch Me
- **FRANK ZAPPA**—Valley Girls X
- **OLIVIA NEWTON-JOHN**—Landslide B
- **EDDIE MONEY**—Think I'm In Love B
- **GLENN FREY**—I Found Somebody B
- **BILLY JOEL**—Hot In The City B
- **GREG KIHN**—Every Love Song B

- KILE-AM—Galveston**
(Scott Taylor—MD)
- ★★ **TOTO**—Rosanna 1-1
 - ★★ **KARLA BONOFF**—Personally 4-2
 - ★★ **AIR SUPPLY**—Even The Nights Are Better 12-7
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 16-8
 - ★★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 20-9
 - **PAUL McCARTNEY**—Take It Away
 - **MELISSA MANCHESTER**—You Should Hear How She Talks
 - **HAIRCUT ONE HUNDRED**—Love Plus One A
 - **GENESIS**—Paperlate A
 - **707**—Mega Force A
 - **KIM WILDE**—Kids In America A
 - **TOMMY TUTONE**—Which Man Are You A
 - **CHEAP TRICK**—If You Want My Love X
 - **THE REDDINGS**—Sittin' On The Dock Of The Bay X
 - **APRIL WINE**—Enough Is Enough X
 - **THE ROLLING STONES**—Going To A Go Go X
 - **VAN HALEN**—Dancing In The Street X
 - **THE GO GO'S**—Vacation B
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **PATRICE RUSHEN**—Forget Me Not B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **EDDIE MONEY**—Think I'm In Love B

- WQUE-FM—New Orleans**
(Chris Bryan—MD)
- ★★ **KARLA BONOFF**—Personally 3-1
 - ★★ **PATRICE RUSHEN**—Forget Me Not 10-6
 - ★★ **ALABAMA**—Take Me Down 14-10
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 19-13
 - ★★ **STEVE WONDER**—Do I Do 20-14
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **GREG GUIDRY**—Into My Love A
 - **THE POINTER SISTERS**—American Music A
 - **THE REDDINGS**—(Sittin' On) The Dock Of The Bay A

- KRLY-FM—Houston**
(Steve Harris—MD)
- **WAR**—Outlaw A
 - **STACY LATTISAW**—Don't Throw It All Away A
- KFMK-FM—Houston**
(Jerry Shabo—MD)
- ★★ **EDDIE RABBITT**—I Don't Know Where To Start 11-7
 - ★★ **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing 13-10
 - ★★ **ALABAMA**—Take Me Down 6-4
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 15-12
 - ★★ **STEVE WONDER**—Do I Do 18-14
 - **LESLIE PEARL**—If The Love Fits Wear It
 - **AIR SUPPLY**—Even The Nights Are Better
 - **KENNY ROGERS**—Love Will Turn You Around B

- KVOL-AM—Lafayette**
(Phil Rankin—MD)
- ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 2-1
 - ★★ **JOHN COUGAR**—Hurts So Good 5-3
 - ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 18-9
 - **FLEETWOOD MAC**—Hold Me 27-17
 - **THE GO GO'S**—Vacation
 - **APRIL WINE**—Enough Is Enough
 - **FRANKIE MILLER BAND**—To Dream The Dream A
 - **MARSHALL CRENSHAW**—Someday, Someway A
 - **THE ALAN PARSONS PROJECT**—Eye In The Sky A
 - **ALLIANCE**—How Does It Feel A
 - **CHARLIE DANIELS**—Ragin' Cajun X
 - **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I Am Telling You I'm Not Going X
 - **THE POINTER SISTERS**—American Music X
 - **ASHFORD AND SIMPSON**—Street Corner X
 - **OLIVIA NEWTON-JOHN**—Landslide X
 - **CHEAP TRICK**—If You Want My Love X
 - **RICK BOWLES**—Too Good To Turn Back X
 - **STEVE WONDER**—Do I Do X
 - **707**—Mega Force X
 - **GREG KIHN**—Every Love Song X
 - **DONNA SUMMER**—Love Is In Control X
 - **AXE**—Now Or Never X
 - **AXE**—Now Or Never X
 - **EDDIE MONEY**—Think I'm In Love X
 - **A FLOCK OF SEAGULLS**—I Ran X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **CHICAGO**—Hard To Say I'm Sorry B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **GENESIS**—Paperlate B

- KHFI-FM—Austin**
(Ed Volkman—MD)
- ★★ **CHICAGO**—Hard To Say I'm Sorry 21-14
 - ★★ **REO SPEEDWAGON**—Keep The Fire Burnin' 22-15
 - ★★ **FLEETWOOD MAC**—Hold Me 27-20
 - ★★ **GENESIS**—Paperlate B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **THE GO GO'S**—Vacation A
 - **THE POINTER SISTERS**—American Music A
 - **EDDIE MONEY**—Think I'm In Love A
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
 - **PAUL McCARTNEY**—Take It Away A
 - **STEVE WONDER**—Do I Do X
 - **PATRICE RUSHEN**—Forget Me Not X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way X
 - **THE ROLLING STONES**—Going To A Go Go X

- WFMF-FM—Baton Rouge**
(Wayne Watkins—MD)
- ★★ **THE STEVE MILLER BAND**—Abracadabra 29-16
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 30-20
 - ★★ **FLEETWOOD MAC**—Hold Me 15-6
 - ★★ **DAZZ BAND**—Let It Whip 20-10
 - ★★ **JOHN COUGAR**—Hurts So Good 22-18
 - **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III)
 - **MELISSA MANCHESTER**—You Should Hear How She Talks
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **THE POINTER SISTERS**—American Music A
 - **THE J GILLS BAND**—Angel In Blue X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B

- KVIL-FM—Dallas**
(Denise/Church Rhodes—MD's)
- ★★ **WILLIE NELSON**—Always On My Mind 2-1
 - ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 4-2
 - ★★ **RONNIE MILSAP**—Any Day Now 6-4
 - ★★ **STEVE WONDER**—Do I Do 7-5
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 15-10
 - **CROSBY, STILLS AND NASH**—Wasted On The Way
 - **LESLIE PEARL**—If The Love Fits Wear It B

- KLUV-FM—Dallas**
(Rivers/Morgan—MD)
- ★★ **AIR SUPPLY**—Even The Nights Are Better 11-5
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 12-6
 - ★★ **CROSBY, STILLS AND NASH**—Wasted On The Way 15-11
 - ★★ **LESLIE PEARL**—If The Love Fits Wear It 17-14
 - ★★ **FLEETWOOD MAC**—Hold Me 24-19
 - **KENNY ROGERS**—Love Will Turn You Around
 - **PAUL McCARTNEY**—Take It Away
 - **JOHN WILLIAMS**—Theme From E.T. A

- KINT-FM—El Paso**
(Patty Zibbo—MD)
- ★★ **THE GO GO'S**—Vacation 24-16
 - ★★ **OLIVIA NEWTON-JOHN**—Landslide 34-26
 - ★★ **FLEETWOOD MAC**—Hold Me
 - ★★ **KIM WILDE**—Kids In America 17-12
 - ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 25-13
 - **REO SPEEDWAGON**—Keep The Fire Burnin'
 - **THE ALAN PARSONS PROJECT**—Eye In The Sky
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **ALDO NOVA**—Foolin' Yourself A
 - **TOMMY TUTONE**—Which Man Are You A
 - **THE CLASH**—Should I Stay Or Should I Go A
 - **AXE**—Now Or Never A
 - **AXE**—Now Or Never A
 - **MEN AT WORK**—Who Can It Be Now A
 - **MISSING PERSONS**—Words A
 - **GREG KIHN**—Every Love Song B
 - **A FLOCK OF SEAGULLS**—I Ran B
 - **MARSHALL CRENSHAW**—Someday, Someway B
 - **707**—Mega Force B
 - **RICK BOWLES**—Too Good To Turn Back B

- KEEL-AM—Shreveport**
(Tom/Kenny—MD's)
- ★★ **RONNIE MILSAP**—Any Day Now 2-1
 - ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 3-2
 - ★★ **NEIL DIAMOND**—Be Mine Tonight 4-3
 - ★★ **KARLA BONOFF**—Personally 5-4
 - ★★ **ALABAMA**—Take Me Down 10-6
 - **LESLIE PEARL**—If The Love Fits Wear It
 - **STEVE WONDER**—Do I Do
 - **HERB ALPERT**—Route 101 B

- KEGL-FM—Ft. Worth**
(Bill Hayes—MD)
- ★★ **THE MONROES**—What Do All The People Know 8-4

- KBFM-FM—McAllen-Brownsville**
(Steve Owens—MD)
- ★★ **TOTO**—Rosanna 1-1

- ★★ **RICK SPRINGFIELD**—What Kind Of Fool Am I 20-12
- ★★ **FLEETWOOD MAC**—Hold Me 29-13
- ★★ **AIR SUPPLY**—Even The Nights Are Better 22-14
- ★★ **CHICAGO**—Hard To Say I'm Sorry 24-18
- **GENESIS**—Paperlate X
- **MELISSA MANCHESTER**—You Should Hear How She Talks X
- **THE GAP BAND**—Early In The Morning X
- **THE REDDINGS**—Sittin' On The Dock Of The Bay X
- **A FLOCK OF SEAGULLS**—I Ran X

- WEZB-FM—New Orleans**
(Jerry Loestau—MD)
- ★★ **TOTO**—Rosanna 4-2
 - ★★ **ASIA**—Heat Of The Moment 17-11
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 5-4
 - ★★ **REO SPEEDWAGON**—Keep The Fire Burnin' 10-8
 - ★★ **FLEETWOOD MAC**—Hold Me 23-18
 - **PAUL McCARTNEY**—Take It Away
 - **KENNY ROGERS**—Love Will Turn You Around
 - **CHICAGO**—Hard To Say I'm Sorry B
 - **.38 SPECIAL**—Caught Up In You B
 - **PATRICE RUSHEN**—Forget Me Not X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way X

- WTIX-AM—New Orleans**
(Gary Franklin—MD)
- ★★ **JOHN COUGAR**—Hurts So Good 6-2
 - ★★ **.38 SPECIAL**—Caught Up In You 17-11
 - ★★ **DAZZ BAND**—Let It Whip 23-14
 - ★★ **FLEETWOOD MAC**—Hold Me 26-19
 - ★★ **CROSBY, STILLS AND NASH**—Wasted On The Way 35-20
 - **PAUL McCARTNEY**—Take It Away B
 - **DONNA SUMMER**—Love Is In Control B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing B
 - **CHEAP TRICK**—If You Want My Love B
 - **OLIVIA NEWTON-JOHN**—Landslide B
 - **CARLY SIMON**—Why A
 - **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) A
 - **DREAMGIRLS FEATURING JENNIFER HOLLIDAY**—And I Am Telling You I'm Not Going A
 - **THE GAP BAND**—Early In The Morning A
 - **THE GO-GO'S**—Vacation A
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **THE REDDINGS**—(Sittin' On) The Dock Of The Bay X

- KOFM-FM—Oklahoma City**
(Chuck Morgan—MD)
- ★★ **JOHN COUGAR**—Hurts So Good 6-2
 - ★★ **.38 SPECIAL**—Caught Up In You 16-10
 - ★★ **KANSAS**—Play The Game Tonight 17-11
 - ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 29-19
 - **STEVE WONDER**—Do I Do
 - **THE GO-GO'S**—Vacation
 - **GENESIS**—Paperlate A
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **PATRICE RUSHEN**—Forget Me Not X
 - **DARYL HALL AND JOHN OATES**—Your Imagination X
 - **HERB ALPERT**—Route 101 X
 - **GARY U.S. BONDS**—Out Of Work X
 - **QUARTERFLASH**—Right Kind Of Love X
 - **MELISSA MANCHESTER**—You Should Hear How She Talks X
 - **LESLIE PEARL**—If The Love Fits Wear It X
 - **CHICAGO**—Hard To Say I'm Sorry B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **EYE TO EYE**—Nice Girls B
 - **THE POINTER SISTERS**—American Music B
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing B

- KTSA-AM—San Antonio**
(Charlie Brown—MD)
- ★★ **DEMICE WILLIAMS**—It's Gonna Take A Miracle 25-17
 - ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 27-22
 - ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 10-7
 - ★★ **JOAN JETT AND THE BLACKHEARTS**—Crimson and Clover 21-14
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 29-25
 - **KENNY ROGERS**—Love Will Turn You Around
 - **THE STEVE MILLER BAND**—Abracadabra
 - **FLEETWOOD MAC**—Hold Me A
 - **REO SPEEDWAGON**—Keep The Fire Burnin' X
 - **ALABAMA**—Take Me Down B

- KFRC-AM—San Francisco**
(Kate Ingram—MD)
- ★★ **FRANK ZAPPA**—Valley Girls 12-3
 - ★★ **WAR**—Outlaw 16-13
 - ★★ **PAUL McCARTNEY AND STEVE WONDER**—What's That You're Doing 26-21
 - ★★ **ONE WAY**—Cutie Pie 34-27
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 38-29
 - **DONNA SUMMER**—Love Is In Control
 - **BILLY IDOL**—Hot In The City B
 - **THE POINTER SISTERS**—American Music B
 - **.38 SPECIAL**—Caught Up In You B
 - **EDDIE MONEY**—Think I'm In Love B
 - **HAIRCUT ONE HUNDRED**—Love Plus One X

- KPLZ-FM—Seattle**
(Greg Cook—MD)
- ★★ **ALABAMA**—Take Me Down 14-5
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 16-6
 - ★★ **TOTO**—Rosanna 13-8
 - ★★ **MELISSA MANCHESTER**—You Should Hear How She Talks 17-12
 - **FLEETWOOD MAC**—Hold Me 22-16
 - **JOURNEY**—Still They Ride A
 - **THE ALAN PARSONS PROJECT**—Eye In The Sky A
 - **PAUL McCARTNEY**—Take It Away A
 - **CHRIS CHRISTIAN**—Ain't Nothing Like The Real Thing A
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **THE POINTER SISTERS**—American Music B
 - **BILL CHAMPLIN**—Sara B

- WYYS-FM—Cincinnati**
(Barry James—MD)
- ★★ **NEIL DIAMOND**—Be Mine Tonight 6-2
 - ★★ **AIR SUPPLY**—Even The Nights Are Better 8-4
 - ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 12-7
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 15-9
 - ★★ **LESLIE PEARL**—If The Love Fits Wear It 24-19
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **DR. HOOK**—Loveline A

- WKRC-FM—Cincinnati**
(Tony Galuzzo—MD)
- ★★ **JOHN COUGAR**—Hurts So Good 6-1
 - ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 9-5
 - ★★ **DAZZ BAND**—Let It Whip 11-6
 - ★★ **JOURNEY**—Still They Ride 18-12
 - ★★ **LITTLE RIVER BAND**—Man On Your Mind 17-13
 - **GARY U.S. BONDS**—Out Of Work
 - **FRANK ZAPPA**—Valley Girls

- WZZP-FM—Cleveland**
(Bob McKay—MD)
- ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 5-1
 - ★★ **RONNIE MILSAP**—Any Day Now 8-4
 - ★★ **KARLA BONOFF**—Personally 9-5
 - ★★ **NEIL DIAMOND**—Be Mine Tonight 11-9
 - ★★ **DEMICE WILLIAMS**—It's Gonna Take A Miracle 12-10
 - **CROSBY, STILLS AND NASH**—Wasted On The Way
 - **STEVE WONDER**—Do I Do
 - **HERB ALPERT**—Route 101 A
 - **LESLIE PEARL**—If The Love Fits Wear It A
 - **MELISSA MANCHESTER**—You Should Hear How She Talks X
 - **LARRY LEE**—Oon't Talk X
 - **HEART**—This Man Is Mine X
 - **TOTO**—Rosanna B
 - **JOHN SCHNEIDER**—Dreamin' B
 - **STEVE NICKS**—After The Glitter Fades A

Pacific Northwest Region

- ★ **PRIME MOVERS**
- DONNA SUMMER**—Love Is In Control (Finger On The Trigger) (Geffen)
 - CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
 - RONNIE MILSAP**—Any Day Now (RCA)
- **TOP ADD ONS**
- DR. HOOK**—Loveline (Casablanca)
 - THE ALAN PARSONS PROJECT**—Eye In The Sky (Arista)
 - THE STEVE MILLER BAND**—Abracadabra (Capitol)
- **BREAKOUTS**
- PAUL McCARTNEY**—Take It Away (Columbia)
 - ELTON JOHN**—Blue Eyes (Geffen)
 - CAROLE KING**—Read Between The Lines (Atlantic)

- KRLC-AM—Lewiston**
(Steve MacKebie—MD)
- ★★ **ALABAMA**—Take Me Down 1-1
 - ★★ **RONNIE MILSAP**—Any Day Now 2-2
 - ★★ **DR. HOOK**—Loveline 6-3
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 11-8
 - ★★ **AIR SUPPLY**—Even The Nights Are Better 12-9
 - **THE ALAN PARSONS PROJECT**—Eye In The Sky
 - **CAROLE KING**—Read Between The Lines
 - **PAUL McCARTNEY**—Take It Away A
 - **CHRIS CHRISTIAN**—Ain't Nothing Like The Real Thing A
 - **GREG GUIDRY**—Into My Love X
 - **B.J. THOMAS**—But Love Me X
 - **JOHN WILLIAMS**—The Theme From E.T. X
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **THE POINTER SISTERS**—American Music B
 - **RAY PARKER JR.**—Let Me Go B

- KGW-AM—Portland**
(No MD)
- ★★ **RONNIE MILSAP**—Any Day Now 11-4
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 19-11
 - ★★ **FLEETWOOD MAC**—Hold Me 17-12
 - **DR. HOOK**—Loveline
 - **ELTON JOHN**—Blue Eyes
 - **AIR SUPPLY**—Even The Nights Are Better B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **DEMICE WILLIAMS**—It's Gonna Take A Miracle X
 - **LARRY LEE**—Don't Talk X
 - **GORDON LIGHTFOOT**—Blackberry Wine X

- KCBN-AM—Reno**
(Jim O'Neil—MD)
- ★★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 22-12
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 21-13
 - ★★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 8-4
 - ★★ **PATRICE RUSHEN**—Forget Me Not 25-16
 - ★★ **CHICAGO**—Hard To Say I'm Sorry 26-18
 - ★★ **PAUL McCARTNEY**—Take It Away A
 - **707**—Mega Force A
 - **ONE WAY**—Cutie Pie A
 - **THE ALAN PARSONS PROJECT**—Eye In The Sky A
 - **THE CARS**—Victim Of Love A
 - **MARSHALL CRENSHAW**—Someday, Someway A
 - **BILLY JOEL**—Hot In The City X
 - **LESLIE PEARL**—If The Love Fits Wear It B
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **A FLOCK OF SEAGULLS**—I Ran B
 - **THE GO GO'S**—Vacation B
 - **THE POINTER SISTERS**—American Music B
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **AILEEN QUINN AND THE ORIGINAL CAST OF ANNIE**—Tomorrow X
 - **THE PLATTERS**—Platterama Medley X
 - **CARLY SIMON**—Why X
 - **LARRY LEE**—Don't Talk X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way X
 - **MICHAEL MURPHEY**—What's Forever For X

- KSFM-FM—Sacramento**
(Mark Preston—MD)
- ★★ **SOFT CELL**—Tainted Love 6-2
 - ★★ **THE MOTELS**—Only The Lonely 11-7
 - ★★ **PATRICE RUSHEN**—Forget Me Not 8-5
 - ★★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 13-10
 - **STEVE WONDER**—Do I Do 20-17
 - **THE STEVE MILLER BAND**—Abracadabra
 - **CROSBY, STILLS AND NASH**—Wasted On The Way
 - **THE POINTER SISTERS**—American Music A
 - **DONNA SUMMER**—Love Is In Control A
 - **JEFFREY OSBORNE**—I Really Don't Need No Light A
 - **KENNY ROGERS**—Love Will Turn You Around B
 - **RICK SPRINGFIELD**—What Kind Of Fool Am I B

- KFRC-AM—San Francisco**
(Kate Ingram—MD)
- ★★ **FRANK ZAPPA**—Valley Girls 12-3
 - ★★ **WAR**—Outlaw 16-13
 - ★★ **PAUL McCARTNEY AND STEVE WONDER**—What's That You're Doing 26-21
 - ★★ **ONE WAY**—Cutie Pie 34-27
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 38-29
 - **DONNA SUMMER**—Love Is In Control
 - **BILLY IDOL**—Hot In The City B
 - **THE POINTER SISTERS**—American Music B
 - **.38 SPECIAL**—Caught Up In You B
 - **EDDIE MONEY**—Think I'm In Love B
 - **HAIRCUT ONE HUNDRED**—Love Plus One X

- KFRC-AM—San Francisco**
(Kate Ingram—MD)
- ★★ **FRANK ZAPPA**—Valley Girls 12-3
 - ★★ **WAR**—Outlaw 16-13
 - ★★ **PAUL McCARTNEY AND STEVE WONDER**—What's That You're Doing 26-21
 - ★★ **ONE WAY**—Cutie Pie 34-27
 - ★★ **THE STEVE MILLER BAND**—Abracadabra 38-29
 - **D**

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/22/82)

Continued from page 24

- EYE TO EYE—Nice Girls B
- DR. HOOK—LoveLine B

WXXK-FM—Pittsburgh

- Lark Ingram—MD
- ★ JOHN COUGAR—Hurts So Good 6-4
- ★ GENESIS—Paperlate 8-6
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 10-7
- ★ 38 SPECIAL—Caught Up In You 13-11
- ★ GLEN FREY—I Found Somebody 14-12
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky B
- ★ APRIL WINE—Enough Is Enough B
- ★ 707—Mega Force B

Southwest Region

★ PRIME MOVERS

- JUICE NEWTON—Love's Been A Little Bit Hard On Me (Capitol)
- 38 SPECIAL—Caught Up In You (A&M)
- WILLIE NELSON—Always On My Mind (Columbia)

● TOP ADD ONS

- THE GO-GO'S—Vacation (I.R.S.)
- KENNY ROGERS—Love Will Turn You Around (Liberty)
- LESLIE PEARL—If The Love Fits Wear It (RCA)

BREAKOUTS

- PAUL McCARTNEY—Take It Away (Columbia)
- JOAN JETT—Do You Want To Touch Me (Boardwalk)

KKXX-FM—Bakersfield

- Squires/Derou—MD
- ★ FLEETWOOD MAC—Hold Me 15-7
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 29-19
- ★ GENESIS—Paperlate 12-5
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 10-6
- ★ 38 SPECIAL—Caught Up In You 19-14
- THE GO-GO'S—Vacation
- MEN AT WORK—Who Can It Be Now X
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- PAUL McCARTNEY—Take It Away B
- PATRICE RUSHEN—Forget Me Not B
- ALDO NOVA—Foolin' Yourself B
- KENNY ROGERS—Love Will Turn You Around B
- MARSHALL CRENshaw—Somebody, Someway B
- THE POINTER SISTERS—American Music B
- KARLA BONOFF—Personally B
- DARYL HALL AND JOHN OATES—Your Imagination B
- ASIA—Only Time Will Tell B
- EDDIE MONEY—Think I'm In Love B
- TED NUGENT—No No No No X
- BILLY IDOL—Hot In The City X
- SCORPIONS—No One Like You X
- PAUL McCARTNEY—Ballroom Dancing X
- ALABAMA—Take Me Down X
- GARY U.S. BONDS—Out Of Work X
- ROBERT PLANT—Burning Down One Side X

KIMN-AM—Denver

- Doug Ericson—MD
- ★ NEIL DIAMOND—Be Mine Tonight 7-5
- ★ KARLA BONOFF—Personally 11-8
- ★ THE MOTELS—Only The Lonely 12-10
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 15-12
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 19-14
- THE GO-GO'S—Vacation
- KENNY ROGERS—Love Will Turn You Around
- CHICAGO—Hard To Say I'm Sorry B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- PAUL McCARTNEY—Take It Away A
- A FLOCK OF SEAGULLS—I Ran X
- DARYL HALL AND JOHN OATES—Your Imagination X
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X
- EYE TO EYE—Nice Girls X
- EDDIE MONEY—Think I'm In Love X
- THE POINTER SISTERS—American Music X
- LESLIE PEARL—If The Love Fits Wear It X

KOQ-AM—Denver

- Allan Sledge—MD
- ★ TOTO—Rosanna 1-1
- ★ FLEETWOOD MAC—Hold Me 10-5
- ★ ALABAMA—Take Me Down 13-8
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 19-12
- ★ AIR SUPPLY—Even The Nights Are Better 24-15
- EDDIE MONEY—Think I'm In Love
- KENNY ROGERS—Love Will Turn You Around
- THE GO-GO'S—Vacation A
- STEVE WONDER—Do I Do A
- THE POINTER SISTERS—American Music A
- VAN HALEN—Dancing In The Street X
- BLONDIE—Island Of Lost Souls X
- HAIRCUT ONE HUNDRED—Love Plus One X
- LESLIE PEARL—If The Love Fits Wear It X
- QUARTERFLASH—Right Kind Of Love X

KLUC-FM—Las Vegas

- Dave Van Stone—MD
- ★ KANSAS—Play The Game Tonight 6-3
- ★ JOURNEY—Still They Ride 12-7
- ★ THE STEVE MILLER BAND—Abracadabra 13-8
- ★ THE MOTELS—Only The Lonely 23-16
- ★ FLEETWOOD MAC—Hold Me 24-19
- THE GO-GO'S—Vacation
- EDDIE MONEY—Think I'm In Love
- THE POINTER SISTERS—American Music A
- KENNY ROGERS—Love Will Turn You Around A

KFI-AM—Los Angeles

- Roger Collins—MD
- ★ TOTO—Rosanna 3-1
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 26-11
- ★ THE MOTELS—Only The Lonely 4-2
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 19-13
- ★ CHICAGO—Hard To Say I'm Sorry 29-20
- KENNY ROGERS—Love Will Turn You Around
- FRANKIE MILLER BAND—To Dream The Dream
- HERB ALPERT—Route 101 A
- BILLY JOEL—Hot In The City A
- MEN AT WORK—Who Can It Be Now A
- MADLEEN KAINE—Don't Wanna Lose You A
- THE ROLLING STONES—Going To A Go Go X
- DONNA SUMMER—Love Is In Control X
- THE POINTER SISTERS—American Music X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- EDDIE MONEY—Think I'm In Love X
- ASHFORD AND SIMPSON—Street Corner X
- GENESIS—Paperlate X

- GLEN FREY—I Found Somebody X
- OLIVIA NEWTON-JOHN—Landslide X
- VAN HALEN—Dancing In The Street X
- CHEAP TRICK—If You Want My Love X
- EYE TO EYE—Nice Girls X

KRTH-FM—Los Angeles

- David Grossman—MD
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 7-4
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 20-10
- ★ CHICAGO—Hard To Say I'm Sorry 19-14
- ★ FLEETWOOD MAC—Hold Me 24-17
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 27-20
- PAUL McCARTNEY—Take It Away
- KENNY ROGERS—Love Will Turn You Around
- JOHN COUGAR—Hurts So Good A
- JEFFREY OSBORNE—I Really Don't Need No Light B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- EDDIE MONEY—Think I'm In Love X
- THE POINTER SISTERS—American Music X
- LESLIE PEARL—If The Love Fits Wear It X

KRLA-AM—Los Angeles

- Rick Stancatto—MD
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 7-3
- ★ KIM WILDE—Kids In America 22-14
- JOURNEY—Still They Ride
- EDDIE MONEY—Think I'm In Love
- DONNA SUMMER—Love Is In Control A
- CROSBY, STILLS AND NASH—Wasted On The Way A
- THE POINTER SISTERS—American Music X
- DARYL HALL AND JOHN OATES—Your Imagination X
- WAR—Outlaw X
- GARY U.S. BONDS—Out Of Work X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- VAN HALEN—Dancing In The Street X
- GLEN FREY—I Found Somebody X
- RICK SPRINGFIELD—What Kind Of Fool Am I X
- EYE TO EYE—Nice Girls X
- LESLIE PEARL—If The Love Fits Wear It X
- A FLOCK OF SEAGULLS—I Ran B
- FLEETWOOD MAC—Hold Me B
- CHICAGO—Hard To Say I'm Sorry B

KZZP-FM—Mesa

- Steve Goddard—MD
- ★ EYE TO EYE—Nice Girls 18-11
- ★ SOFT CELL—Tainted Cell 19-12
- ★ THE STEVE MILLER BAND—Abracadabra 26-19
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 27-24
- ★ AIR SUPPLY—Even The Nights Are Better 29-25
- THE POINTER SISTERS—American Music A
- EDDIE MONEY—Think I'm In Love A
- PAUL McCARTNEY—Take It Away A
- CROSBY, STILLS AND NASH—Wasted On The Way B
- CHICAGO—Hard To Say I'm Sorry B
- GARY U.S. BOND—Out Of Work B
- THE GO-GO'S—Vacation X
- MELISSA MANCHESTER—You Should Hear How She Talks X
- DARYL HALL AND JOHN OATES—Your Imagination X

KOPA-AM—Phoenix

- Chaz Kelly—MD
- ★ ALABAMA—Take Me Down 14-7
- ★ AIR SUPPLY—Even The Nights Are Better 26-20
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 20-15
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 28-21
- ★ JOURNEY—Still They Ride 30-27
- PAUL McCARTNEY—Take It Away
- KENNY ROGERS—Love Will Turn You Around
- DARYL HALL AND JOHN OATES—Your Imagination A
- DENICIE WILLIAMS—It's Gonna Take A Miracle B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- CHICAGO—Hard To Say I'm Sorry B

KGGI-FM—Riverside

- Paul McCartney and Stevie Wonder—Ebony And Ivory 21-9
- ★ THE STEVE MILLER BAND—Abracadabra 15-11
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-4
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 17-14
- ★ FLEETWOOD MAC—Hold Me 19-16
- ★ RAY PARKER JR.—Let Me Go A
- KENNY ROGERS—Love Will Turn You Around A
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- THE POINTER SISTERS—American Music X
- THE GO-GO'S—Vacation X
- DONNA SUMMER—Love Is In Control X
- CHICAGO—Hard To Say I'm Sorry X
- HERB ALPERT—Route 101 X
- JOURNEY—Still They Ride X
- JEFFREY OSBORNE—I Really Don't Need No Light X
- PAUL McCARTNEY—Take It Away B

KCPX-AM—Salt Lake City

- Gary Waldron—MD
- ★ AIR SUPPLY—Even The Nights Are Better 14-8
- ★ FLEETWOOD MAC—Hold Me 28-16
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 10-6
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 19-15
- ★ DARYL HALL AND JOHN OATES—Your Imagination 22-17
- THE GO-GO'S—Vacation A
- JOURNEY—Still They Ride A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- ALDO NOVA—Foolin' Yourself A
- MARSHALL CRENshaw—Somebody, Someway A
- KIM WILDE—Kids In America A
- LAURA BRANIGAN—Gloria A
- CHARLENE—It Ain't Easy Comin' Down A
- RICK BOWLES—Too Good To Turn Back X
- MISSING PERSONS—Words X
- A FLOCK OF SEAGULLS—I Ran X
- CHICAGO—Hard To Say I'm Sorry B
- GLEN FREY—I Found Somebody B
- THE ROLLING STONES—Going To A Go-Go B
- GENESIS—Paperlate B

KRSP-FM (FM-103)—Salt Lake City

- Lorraine Wadgar—MD
- ★ KANSAS—Play The Game Tonight 8-4
- ★ SOFT CELL—Tainted Love 13-8
- ★ THE STEVE MILLER BAND—Abracadabra 18-12
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 23-17
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 30-19
- EYE TO EYE—Nice Girls A
- DARYL HALL AND JOHN OATES—Your Imagination A
- THE GO-GO'S—Vacation A
- CROSBY, STILLS AND NASH—Wasted On The Way B
- EDDIE MONEY—Think I'm In Love B
- GARY U.S. BONDS—Out Of Work B
- APRIL WINE—Enough Is Enough X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- GENESIS—Paperlate X
- SCORPIONS—No One Like You X

KFXM-AM—San Bernadino

- Jason McQueen—MD
- ★ FRANK ZAPPA—Valley Girls 2-1
- ★ BOW WOW WOW—I Want Candy 13-9
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 5-4

- ★ JOHN COUGAR—Hurts So Good 6-5
- ★ THE STEVE MILLER BAND—Abracadabra 15-11
- FOREIGNER—Louanne
- PAUL McCARTNEY—Take It Away
- THE GO-GO'S—Vacation B
- TOMMY TUTONE—Which Man Are You X
- GARY U.S. BONDS—Out Of Work X
- EDDIE MONEY—Think I'm In Love X
- THE JAM—A Town Called Malice X
- CHEAP TRICK—If You Want My Love X
- SLOW CHILDREN—President Am I X
- AMBROSIA—How Can You Love Me X
- THE WAITRESSES—I Know What Boys Like X
- LAURA BRANIGAN—Gloria X

KFMB-FM—San Diego

- Glen McCartney—MD
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 10-6
- ★ FLEETWOOD MAC—Hold Me 15-9
- ★ THE STEVE MILLER BAND—Abracadabra 12-10
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 17-15
- ★ HAIRCUT ONE HUNDRED—Love Plus One 22-17
- THE MOTELS—Take The L
- TOTO—Africa A
- MEN AT WORK—Down Under X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- EDDIE MONEY—Think I'm In Love X
- EYE TO EYE—Nice Girls X
- A FLOCK OF SEAGULLS—I Ran X
- THE GO-GO'S—Vacation B
- MEN AT WORK—Who Can It Be Now B
- PAUL McCARTNEY—Take It Away B

KRQQ-FM—Tucson

- Zapolan/Hart—MD
- ★ THE STEVE MILLER BAND—Abracadabra 1-1
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 5-2
- ★ THE MOTELS—Only The Lonely 9-4
- ★ ALABAMA—Take Me Down 16-9
- ★ FLEETWOOD MAC—Hold Me 28-14
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
- FRANK ZAPPA—Valley Girls B
- REO SPEEDWAGON—Keep The Fire Burnin' B
- PAUL McCARTNEY—Take It Away A
- CHICAGO—Hard To Say I'm Sorry A
- DARYL HALL AND JOHN OATES—Your Imagination A
- STEVE WONDER—Do I Do A
- LESLIE PEARL—If The Love Fits Wear It X
- AIR SUPPLY—Even The Nights Are Better X
- THE MONROES—What Do All The People Know X
- PATRICE RUSHEN—Forget Me Not X
- THE GO-GO'S—Vacation X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- GARY U.S. BONDS—Out Of Work X

KTKT-AM—Tucson

- Bobby Rivers—MD
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 9-4
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 25-18
- ★ CHICAGO—Hard To Say I'm Sorry 16-11
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 18-15
- ★ KENNY ROGERS—Love Will Turn You Around 29-22
- PAUL McCARTNEY—Take It Away
- GARY U.S. BONDS—Out Of Work
- DR. HOOK—LoveLine X
- DARYL HALL AND JOHN OATES—Your Imagination X
- LESLIE PEARL—If The Love Fits Wear It X

Midwest Region

★ PRIME MOVERS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)
- AIR SUPPLY—Even The Nights Are Better (Arista)

● TOP ADD ONS

- THE STEVE MILLER BAND—Abracadabra (Capitol)
- KENNY ROGERS—Love Will Turn You Around (Liberty)
- GENESIS—Paperlate (Atlantic)

BREAKOUTS

- PAUL McCARTNEY—Take It Away (Columbia)
- THE CLASH—Should I Stay Or Should I Go (Epic)

KFYR-AM—Bismarck

- Dan Brannan—MD
- ★ JOHN COUGAR—Hurts So Good 3-1
- ★ GLEN FREY—I Found Somebody 9-6
- ★ THE MOTELS—Only The Lonely 14-7
- ★ JOURNEY—Still They Ride 15-10
- ★ GARY U.S. BONDS—Out Of Work 19-12
- ★ 38 SPECIAL—Caught Up In You B
- CHICAGO—Hard To Say I'm Sorry B
- RICK SPRINGFIELD—What Kind Of Fool Am I B
- AIR SUPPLY—Even The Nights Are Better B
- FLEETWOOD MAC—Hold Me B
- PAUL McCARTNEY—Take It Away A
- THE STEVE MILLER BAND—Abracadabra A
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
- KARLA BONOFF—Personally A
- CROSBY, STILLS AND NASH—Wasted On The Way A
- EYE TO EYE—Nice Girls A
- LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- PATRICE RUSHEN—Forget Me Not X
- SOFT CELL—Tainted Love/Where Did Our Love Go X
- HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- KENNY ROGERS—Love Will Turn You Around X
- THE GO-GO'S—Vacation X
- HEART—This Man Is Mine X
- DARYL HALL AND JOHN OATES—Your Imagination X

WLS-AM—Chicago

- Dave Denver—MD
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 26-17
- ★ CHICAGO—Hard To Say I'm Sorry 32-18
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 23-19
- GENESIS—Paperlate
- THE STEVE MILLER BAND—Abracadabra

WLS-FM—Chicago

- Dave Denver—MD
- ★ GENESIS—Paperlate 21-11
- ★ THE ROLLING STONES—Going To A Go Go 25-16
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 26-17
- ★ CHICAGO—Hard To Say I'm Sorry
- EDDIE MONEY—Think I'm In Love X

KIOA-AM—Des Moines

- A.W. Partoja—MD
- ★ STEVE NICKS—After The Glitter Fades 14-10
- ★ CHICAGO—Hard To Say I'm Sorry 23-13
- ★ THE MOTELS—Only The Lonely 21-14
- ★ FLEETWOOD MAC—Hold Me 27-18
- PAUL McCARTNEY—Take It Away
- LESLIE PEARL—If The Love Fits Wear It A
- THE POINTER SISTERS—American Music A
- CROSBY, STILLS AND NASH—Wasted On The Way B
- DARYL HALL AND JOHN OATES—Your Imagination B
- STEVE WONDER—Do I Do X
- HERB ALPERT—Route 101 X
- THE REDDINGS—(Sittin' On) The Dock Of The Bay X
- OLIVIA NEWTON-JOHN—Landslide X
- KENNY ROGERS—Love Will Turn You Around X
- LAURA BRANIGAN—Gloria X

WIKS-FM—Indianapolis

- Jay Slovans—MD
- ★ ASIA—Only Time Will Tell 13-9
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 16-13
- ★ CHEAP TRICK—If You Want My Love 20-16
- ★ CHICAGO—Hard To Say I'm Sorry 23-20
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 25-22
- EDDIE MONEY—Think I'm In Love
- NAZARETH—Love Leads To Madness
- FRANKIE MILLER BAND—To Dream The Dream A
- MARSHALL CRENshaw—Somebody, Someway A
- CROSBY, STILLS AND NASH—Wasted On The Way X
- THE SHERMANS—We Ride Tonight X
- EYE TO EYE—Nice Girls B
- THE GO-GO'S—Vacation B

WNAP-FM—Indianapolis

- Paul Mendenhall—MD
- ★ TOTO—Rosanna 2-1
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 14-4
- ★ FLEETWOOD MAC—Hold Me 18-9
- ★ CHICAGO—Hard To Say I'm Sorry 23-10
- ★ RONNIE MILSAP—Any Day Now B
- PATRICE RUSHEN—Forget Me Not A
- MELISSA MANCHESTER—You Should Hear How She Talks A
- CROSBY, STILLS AND NASH—Wasted On The Way X
- STEVE WONDER—Do I Do X
- ALABAMA—Take Me Down X
- KENNY ROGERS—Love Will Turn You Around X

KBEQ-FM—Kansas City

- Maja Britton—MD
- ★ TOTO—Rosanna 1-1
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 13-6
- ★ THE STEVE MILLER BAND—Abracadabra 21-14
- ★ AIR SUPPLY—Even The Nights Are Better 25-22
- ★ FLEETWOOD MAC—Hold Me 29-26
- PAUL McCARTNEY—Take It Away
- EDDIE MONEY—Think I'm In Love A
- THE POINTER SISTERS—American Music A
- KENNY ROGERS—Six Pack A
- THE CHARLIE DANIELS BAND—Still In Saigon X
- OLIVIA NEWTON-JOHN—Landslide X
- EYE TO EYE—Nice Girls B
- THE GO-GO'S—Vacation B
- CROSBY, STILLS AND NASH—Wasted On The Way B

WISM-AM—Madison

- Barb Starr—MD
- ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay 19-11
- ★ FLEETWOOD MAC—Hold Me 23-13
- ★ CHICAGO—Hard To Say I'm Sorry 14-7
- ★ BARBARA MANDRELL—Till You're Gone 24-18
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 26-19
- PAUL McCARTNEY—Take It Away
- DR. HOOK—LoveLine
- THE POINTER SISTERS—American Music X

WZEE-FM—Madison

- Matt Hudson—MD
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 10-4
- ★ THE STEVE MILLER BAND—Abracadabra 20-14
- ★ 38 SPECIAL—Caught Up In You 5-3
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 8-5
- ★ CHICAGO—Hard To Say I'm Sorry 15-10
- PAUL McCARTNEY—Take It Away
- MELISSA MANCHESTER—You Should Hear How She Talks
- GREG KINN—Every Love Song A
- BILLY JOEL—Hot In The City A
- DARYL HALL AND JOHN OATES—Your Imagination X
- EDDIE MONEY—Think I'm In Love X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- FRANKIE MILLER BAND—To Dream The Dream X
- GENESIS—Paperlate X
- FRANK ZAPPA—Valley Girls B
- THE MOTELS—Only The Lonely B
- DAZZ BAND—Let It Whip B
- DONNA SUMMER—Love Is In Control B

WZUO-FM—Milwaukee

- Bill Sharron—MD
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle A
- ★ LESLIE PEARL—If The Love Fits Wear It A
- BILL LA BOUNTY—Never Gonna Look Back A
- CROSBY, STILLS AND NASH—Wasted On The Way A
- FLEETWOOD MAC—Hold Me A
- HERB ALPERT—Route 101 A

KDWB-AM—Minneapolis

- Karen Anderson—MD
- ★ NEIL DIAMOND—Be Mine Tonight 6-3
- ★ AIR SUPPLY—Even The Nights Are Better 9-5
- ★ CHICAGO—Hard To Say I'm Sorry 14-7
- ★ ALABAMA—Take Me Down 20-15
- ★ FLEETWOOD MAC—Hold Me 21-18
- KENNY ROGERS—Love Will Turn You Around
- THE REDDINGS—(Sittin' On) The Dock Of The Bay
- FRANKIE MILLER BAND—To Dream The Dream X
- HERB ALPERT—Route 101 X
- PATRICE RUSHEN—Forget Me Not X

WLOL-FM—Minneapolis

- Phil Huston—MD
- ★ THE STEVE MILLER BAND—Abracadabra 14-8
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 15-9
- ★ 38 SPECIAL—Caught Up In You 7-4
- ★ FLEETWOOD MAC—Hold Me 22-15
- ★ THE GO-GO'S—Vacation 30-19
- PAUL McCARTNEY—Take It Away
- THE ALAN PARSONS PROJECT—Eye In The Sky
- CHICAGO—Hard To Say I'm Sorry B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- THE MOTELS—Only The Lonely B
- PATRICE RUSHEN—Forget Me Not B
- ELTON JOHN—Blue Eyes A
- DONNA SUMMER—Love Is In Control A
- MARSHALL CRENshaw—Somebody, Someway A
- MEN AT WORK—Who Can It Be Now A
- GLEN FREY—I Found Somebody X
- FRANKIE MILLER BAND—To Dream The Dream X
- QUARTERFLASH—Right Kind Of Love X
- DARYL HALL AND JOHN OATES—Your Imagination X
- BILLY IDOL—Hot In The City X
- THE POINTER SISTERS—American Music X

- EDDIE MONEY—Think I'm In Love X
- LAURA BRANIGAN—Gloria X
- STEVE WONDER—Do I Do X
- EYE TO EYE—Nice Girls X
- HAIRCUT ONE HUNDRED—Love Plus One X

WOW-AM—Omaha

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (6/22/82)

Continued from page 25

WFEA-AM (13 FEAs)—Manchester

- ★ LESLIE PEARL—If The Love Fits Wear It 19 14
- ★ FLEETWOOD MAC—Hold Me 21-16
- ★ GARY U.S. BONDS—Out Of Work 24-19
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ THE CARS—Victim Of Love A
- ★ FOREIGNER—Luanne A
- ★ PAUL McCARTNEY—Take It Away A
- ★ THE POINTER SISTERS—American Music A
- ★ PATRICE RUSHEN—Forget Me Nots A
- ★ STEVIE WONDER—Do I Do A
- ★ THE GO-GO'S—Vacation X
- ★ HERB ALPERT—Route 101 X
- ★ EYE TO EYE—Nice Girls X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ DONNA SUMMER—Love Is In Control X
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ THE ROLLING STONES—Going To A Go Go X
- ★ OLIVIA NEWTON-JOHN—Landslide X

WKCI-FM—New Haven

- ★ FLEETWOOD MAC—Hold Me 21-16
- ★ HERB ALPERT—Route 101 29-24
- ★ CHICAGO—Hard To Say I'm Sorry 15-11
- ★ AIR SUPPLY—Even The Nights Are Better 16-12
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 28-23
- ★ GLENN FREY—I Found Somebody
- ★ PAUL McCARTNEY—Take It Away
- ★ PAUL DAVIS—Lover Let Me Be Lonely A
- ★ KENNY ROGERS—Love Will Turn You Around B

WKTU-FM—New York City

- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going 5-3
- ★ DAZZ BAND—Let It Whip 6-4
- ★ FONDA RAE—Over Like A Fat Rat 15-9
- ★ THE HUMAN LEAGUE—Don't You Want Me 2-1
- ★ ASHFORD AND SIMPSON—Street Corner 11-10
- ★ CARRIE LUCAS—Show Me Where You're Coming From
- ★ ODYSSEY—Inside Out B
- ★ Z.Z. HILL—Cheating In The Next Room B
- ★ KID CREOLE AND THE COCONUTS—I'm A Wonderful Thing, Baby B
- ★ ONE WAY—Cutie Pie A

WPJB-FM—Providence

- ★ AIR SUPPLY—Even The Nights Are Better 14-9
- ★ GARY U.S. BONDS—Out Of Work 15-11
- ★ PATRICE RUSHEN—Forget Me Nots 30-23
- ★ PAUL McCARTNEY—Take It Away A
- ★ STEVIE WONDER—Do I Do A
- ★ ELLISON CHASE—Do You Want To Make Love A
- ★ AILEEN QUINN AND THE ORIGINAL CAST OF ANNIE—Tomorrow X
- ★ THE GAP BAND—Early In The Morning X
- ★ KENNY ROGERS—Love Will Turn You Around X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X

WPRO-FM—Providence

- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 8-4
- ★ THE MOTELS—Only The Lonely 10-5
- ★ PATRICE RUSHEN—Forget Me Nots 17-12
- ★ DONNA SUMMER—Love Is In Control 18-15
- ★ GLENN FREY—I Found Somebody 19-16
- ★ KARLA BONOFF—Personally A
- ★ CROSBY, STILLS AND NASH—Wasted On The Way A
- ★ JOURNEY—Still They Ride X
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- ★ STEVIE WONDER—Do I Do B
- ★ MECO—Big Band Medley B

WHFM-FM—Rochester

- ★ SOFT CELL—Tainted Love 8-4
- ★ JOHN COUGAR—Hurts So Good 9-7
- ★ THE MOTELS—Only The Lonely 13-10
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 21-15
- ★ AIR SUPPLY—Even The Nights Are Better 29-19
- ★ MARSHALL CRENSHAW—Someday, Someway
- ★ EDDIE MONEY—Think I'm In Love
- ★ DONNA SUMMER—Love Is In Control A
- ★ MELISSA MANCHESTER—You Should Hear How She Talks A
- ★ BILLY IDOL—Hot In The City A
- ★ KIM WILDE—Kids In America A
- ★ THE POINTER SISTERS—American Music A
- ★ VAN HALEN—Dancing In The Street B
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ THE GO-GO'S—Vacation B
- ★ 707—Mega Force B
- ★ CHEAP TRICK—If You Want My Love B
- ★ EYE TO EYE—Nice Girls X
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ BOW WOW WOW—I Want Candy X
- ★ DUKE JUPITER—Rock 'N' Roll Band X
- ★ FRANKIE MILLER BAND—To Dream The Dream X

WBFB-AM—Rochester

- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 3-1
- ★ RONNIE MILSAP—Any Day Now 8-3
- ★ NEIL DIAMOND—Be Mine Tonight 10-6
- ★ KARLA BONOFF—Personally 11-7
- ★ AIR SUPPLY—Even The Nights Are Better B
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A

WPST-FM—Trenton

- ★ REO SPEEDWAGON—Keep The Fire Burnin' 11-5
- ★ GENESIS—Paperlate 20-14
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 5-3
- ★ GLEN FREY—I Found Somebody 24-19
- ★ SQUEEZE—Black Coffee In Bed 32-27
- ★ PAUL McCARTNEY—Take It Away
- ★ THE POINTER SISTERS—American Music
- ★ THE GO-GO'S—Vacation B
- ★ BILLY IDOL—Hot In The City B

WRCK-FM—Utica Rome

- ★ THE STEVE MILLER BAND—Abracadabra 9-5
- ★ THE MOTELS—Only The Lonely 13-9
- ★ JOHN COUGAR—Hurts So Good 1-1
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 8-2
- ★ 38 SPECIAL—Caught Up In You 4-3
- ★ PAUL McCARTNEY—Take It Away
- ★ THE CARS—Victim Of Love
- ★ AXE—Now Or Never A
- ★ KIM WILDE—Kids In America A
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ FRANK ZAPPA—Valley Girls B

- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ EDDIE MONEY—Think I'm In Love B

WFTQ-AM—Worcester

- ★ FLEETWOOD MAC—Hold Me
- ★ CROSBY, STILLS AND NASH—Wasted On The Way

WAEB-AM—Allentown

- ★ PATRICE RUSHEN—Forget Me Nots 19-10
- ★ AIR SUPPLY—Even The Nights Are Better 21-12
- ★ CHICAGO—Hard To Say I'm Sorry 23-19
- ★ GLENN FREY—I Found Somebody 29-24
- ★ DARYL HALL AND JOHN OATES—Your Imagination A
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A
- ★ DR. HOOK—Love Line A
- ★ ELTON JOHN—Blue Eyes A
- ★ JOE FAGIN—Younger Days A
- ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love X
- ★ ROBERTA FLACK—Making Love X
- ★ DAN FOGELBERG—Run For The Roses X
- ★ LITTLE RIVER BAND—Man On Your Mind X
- ★ EDDIE RABBITT—I Don't Know Where To Start X
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ HERB ALPERT—Route 101 B
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing B

WFBG-AM—Altoona

- ★ CHICAGO—Hard To Say I'm Sorry 23-16
- ★ DARYL HALL AND JOHN OATES—Your Imagination 29-19
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 19-8
- ★ FLEETWOOD MAC—Hold Me 21-12
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 28-21
- ★ ALDO NOVA—Foolin' Yourself A
- ★ AXE—Now Or Never A
- ★ PAUL McCARTNEY—Take It Away A
- ★ ELTON JOHN—Blue Eyes A
- ★ KIM WILDE—Kids In America A
- ★ EDDIE MONEY—Think I'm In Love X
- ★ CARLY SIMON—Why X
- ★ RICK BOWLES—Too Good To Turn Back X
- ★ GREG KIHN—Every Love Song X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X
- ★ 707—Mega Force X
- ★ THE GAP BAND—Early In The Morning X
- ★ MARSHALL CRENSHAW—Someday, Someway X
- ★ APRIL WINE—Enough Is Enough X
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ GENESIS—Paperlate X
- ★ EYE TO EYE—Nice Girls X
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ GARY U.S. BONDS—Out Of Work B
- ★ THE GO-GO'S—Vacation B
- ★ CHEAP TRICK—If You Want My Love B
- ★ PATRICE RUSHEN—Forget Me Nots B
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B

WYRE-AM—Annapolis

- ★ THE MOTELS—Only The Lonely 16-8
- ★ TOTO—Rosanna 21-10
- ★ CHICAGO—Hard To Say I'm Sorry 22-11
- ★ FLEETWOOD MAC—Hold Me 25-14
- ★ DARYL HALL AND JOHN OATES—Your Imagination 23-16
- ★ THE STEVE MILLER BAND—Abracadabra B
- ★ THE GO-GO'S—Vacation B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ AIR SUPPLY—Even The Nights Are Better A
- ★ THE ROLLING STONES—Going To A Go Go A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ REO SPEEDWAGON—Keep The Fire Burnin' A
- ★ LAURA BRANIGAN—Gloria A
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ JOHN COUGAR—Hurts So Good X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ THE POINTER SISTERS—American Music X
- ★ HERB ALPERT—Route 101 X
- ★ KIM WILDE—Kids In America A

WCAO-AM—Baltimore

- ★ FLEETWOOD MAC—Hold Me 20-11
- ★ CHICAGO—Hard To Say I'm Sorry 21-12
- ★ AIR SUPPLY—Even The Nights Are Better 8-4
- ★ ALABAMA—Take Me Down 11-5
- ★ PATRICE RUSHEN—Forget Me Nots 12-8
- ★ ELTON JOHN—Blue Eyes
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky
- ★ HERB ALPERT—Route 101 X
- ★ EYE TO EYE—Nice Girls X
- ★ THE POINTER SISTERS—American Music B

WBSB-FM—Baltimore

- ★ TOTO—Rosanna 2-1
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 6-3
- ★ STEVIE WONDER—Do I Do 8-4
- ★ JOHN COUGAR—Hurts So Good 9-5
- ★ 38 SPECIAL—Caught Up In You 11-8
- ★ PAUL McCARTNEY—Take It Away
- ★ THE POINTER SISTERS—American Music
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ JOURNEY—Still They Ride X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ EYE TO EYE—Nice Girls X
- ★ CHICAGO—Hard To Say I'm Sorry X
- ★ GENESIS—Paperlate X
- ★ THE GO-GO'S—Vacation X

WFRB-AM—Baltimore

- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 1-1
- ★ THE STEVE MILLER BAND—Abracadabra 3-2
- ★ STEVIE WONDER—Do I Do 13-5
- ★ AIR SUPPLY—Even The Nights Are Better 15-11
- ★ FLEETWOOD MAC—Hold Me 22-16
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 5-3
- ★ ELTON JOHN—Blue Eyes
- ★ THE POINTER SISTERS—American Music B
- ★ PAUL DAVIS—Lover Let Me Be Lonely A

WCCK-FM—Erie

- ★ AIR SUPPLY—Even The Nights Are Better 4-1
- ★ JOURNEY—Still They Ride 7-2
- ★ JOURN—Mama Used To Say 11-7
- ★ 38 SPECIAL—Caught Up In You 13-8
- ★ DIONNE WARWICK AND JOHNNY MATHIS—Friends In Love 17-11
- ★ THE STEVE MILLER BAND—Abracadabra
- ★ LOVERBOY—Take Me To The Top
- ★ PAUL McCARTNEY—Take It Away A
- ★ THE POINTER SISTERS—American Music A
- ★ EDDIE MONEY—Think I'm In Love A
- ★ SMOKEY ROBINSON—Yes, It's You Lady X
- ★ PRISM—Rain X
- ★ KENNY ROGERS—Love Will Turn You Around X
- ★ ALDO NOVA—Foolin' Yourself X

- ★ GREG KIHN—Every Love Song X
- ★ DONNA SUMMER—Love Is In Control B

Mid-Atlantic Region

★ PRIME MOVERS

- ★ CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

● TOP ADD ONS

- ★ THE GO-GO'S—Vacation (I.R.S.)
- ★ GLENN FREY—I Found Somebody (Elektra/Asylum)
- ★ THE STEVE MILLER BAND—Abracadabra (Capitol)

● BREAKOUTS

- ★ PAUL McCARTNEY—Take It Away (Columbia)
- ★ ELTON JOHN—Blue Eyes (Geffen)

WGH-AM—Norfolk

- ★ KARLA BONOFF—Personally 3-1
- ★ LESLIE PEARL—If The Love Fits Wear It 4-3
- ★ CHICAGO—Hard To Say I'm Sorry 5-4
- ★ AIR SUPPLY—Even The Nights Are Better 9-5
- ★ THE REDDINGS—Sittin' On The Dock Of The Bay 16-9
- ★ LAURA BRANIGAN—Gloria
- ★ PAUL McCARTNEY—Take It Away
- ★ MELISSA MANCHESTER—You Should Hear How She Talks B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ HEART—This Man Is Mine B
- ★ ONE WAY—Cutie Pie A
- ★ MARSHALL CRENSHAW—Someday, Someway A
- ★ MEN AT WORK—Who Can It Be Now A
- ★ AXE—Now Or Never A

WQRK-FM—Norfolk

- ★ TOTO—Rosanna 7-5
- ★ STEVIE WONDER—Do I Do 13-9
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 15-13
- ★ AIR SUPPLY—Even The Nights Are Better 17-14
- ★ CHICAGO—Hard To Say I'm Sorry 20-16
- ★ PAUL McCARTNEY—Take It Away A
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ KENNY ROGERS—Love Will Turn You Around X

WCAU-AM—Philadelphia

- ★ CHICAGO—Hard To Say I'm Sorry 45-16
- ★ LESLIE PEARL—If The Love Fits Wear It 36-24
- ★ THE STEVE MILLER BAND—Abracadabra 43-28
- ★ DONNA SUMMER—Love Is In Control A
- ★ JEFFREY OSBORNE—I Really Don't Need No Light A
- ★ FRANKIE AND THE KNOCKOUTS—Without You (Not Another Lonely Night) X
- ★ JOURNEY—Still They Ride X
- ★ THE J. GELLS BAND—Angel In Blue X
- ★ BOW WOW WOW—I Want Candy X
- ★ GLENN FREY—I Found Somebody X
- ★ HEART—This Man Is Mine X
- ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- ★ RONNIE MILSAP—Any Day Now X
- ★ REO SPEEDWAGON—Keep The Fire Burnin' X
- ★ FLEETWOOD MAC—Hold Me X
- ★ GARY U.S. BONDS—Out Of Work X
- ★ FRANK ZAPPA—Valley Girls X

WIFI-FM—Philadelphia

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 4-1
- ★ CHICAGO—Hard To Say I'm Sorry 22-17
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 20-15
- ★ THE ROLLING STONES—Going To A Go Go 24-19
- ★ FLEETWOOD MAC—Hold Me 28-23
- ★ PAUL McCARTNEY—Take It Away
- ★ AIR SUPPLY—Even The Nights Are Better B
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ GARY U.S. BONDS—Out Of Work B
- ★ REO SPEEDWAGON—Keep The Fire Burnin' B
- ★ BILLY IDOL—Hot In The City A
- ★ MISSING PERSONS—Words A
- ★ CHEAP TRICK—If You Want My Love A
- ★ MEN AT WORK—Who Can It Be Now A
- ★ GLEN FREY—I Found Somebody X
- ★ EYE TO EYE—Nice Girls X
- ★ THE GAP BAND—Early In The Morning X
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ KIM WILDE—Kids In America X
- ★ DONNA SUMMER—Love Is In Control X
- ★ THE POINTER SISTERS—American Music X
- ★ EDDIE MONEY—Think I'm In Love X
- ★ ASHFORD AND SIMPSON—Street Corner X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X
- ★ KENNY ROGERS—Love Will Turn You Around X

WRVQ-FM—Richmond

- ★ THE ROLLING STONES—Going To A Go Go 21-16
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 22-17
- ★ THE MOTELS—Only The Lonely 12-8
- ★ VAN HALEN—Dancing In The Street 13-9
- ★ CHICAGO—Hard To Say I'm Sorry 17-12
- ★ PIJAL McCARTNEY—Take It Away
- ★ SQUEEZE—Black Coffee In Bed
- ★ DARYL HALL AND JOHN OATES—Your Imagination A
- ★ APRIL WINE—Enough Is Enough A
- ★ FRANK ZAPPA—Valley Girls A
- ★ REO SPEEDWAGON—Keep The Fire Burnin' B
- ★ THE GO-GO'S—Vacation B

WPGC-FM—Washington, DC

- ★ THE HUMAN LEAGUE—Don't You Want Me 1-1
- ★ SOFT CELL—Tainted Love 4-2
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 6-4
- ★ DAZZ BAND—Let It Whip 8-7
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 20-14
- ★ GLENN FREY—I Found Somebody
- ★ KARLA BONOFF—Personally

WRQX-FM—Washington, D.C.

- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 5-2

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 18-9
- ★ JOHN COUGAR—Hurts So Good 9-6
- ★ THE MOTELS—Only The Lonely 13-10
- ★ FLEETWOOD MAC—Hold Me 19-16
- ★ THE GO-GO'S—Vacation
- ★ AIR SUPPLY—Even The Nights Are Better
- ★ GARY U.S. BONDS—Out Of Work X
- ★ 38 SPECIAL—Caught Up In You X
- ★ THE STEVE MILLER BAND—Abracadabra B
- ★ CHICAGO—Hard To Say I'm Sorry B

WQXA-FM—York

- ★ JOHN COUGAR—Hurts So Good 6-3
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 7-4
- ★ THE MOTELS—Only The Lonely 16-10
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 20-11
- ★ THE GO-GO'S—Vacation A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ THE POINTER SISTERS—American Music A
- ★ STEVIE WONDER—Do I Do A
- ★ PAUL McCARTNEY—Take It Away A
- ★ VAN HALEN—Dancing In The Street X
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ THE ROLLING STONES—Going To A Go Go X
- ★ PATRICE RUSHEN—Forget Me Nots X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ EDDIE MONEY—Think I'm In Love X
- ★ DONNA SUMMER—Love Is In Control B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B

Southeast Region

★ PRIME MOVERS

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- ★ CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- ★ DAZZ BAND—Let It Whip (Motown)

● TOP ADD ONS

- ★ THE GO-GO'S—Vacation (I.R.S.)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You (Arista)
- ★ KENNY ROGERS—Love Will Turn You Around (Liberty)

● BREAKOUTS

- ★ PAUL McCARTNEY—Take It Away (Columbia)
- ★ ELTON JOHN—Blue Eyes (Geffen)
- ★ RAY PARKER JR.—Let Me Go (Arista)

WANS-FM—Anderson

- ★ JOHN COUGAR—Hurts So Good 1-1
- ★ KANSAS—Play The Game Tonight 9-3
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 17-4
- ★ FLEETWOOD MAC—Hold Me 23-13
- ★ REO SPEEDWAGON—Keep The Fire Burnin' 28-18
- ★ THE GO-GO'S—Vacation
- ★ KENNY ROGERS—Love Will Turn You Around
- ★ CHICAGO—Hard To Say I'm Sorry B
- ★ GARY U.S. BONDS—Out Of Work B
- ★ 707—Mega Force B
- ★ AXE—Now Or Never A
- ★ MARSHALL CRENSHAW—Someday, Someway A
- ★ MELISSA MANCHESTER—You Should Hear How She Talks A
- ★ EDDIE MONEY—Think I'm In Love X
- ★ CHEAP TRICK—If You Want My Love X
- ★ HAIRCUT ONE HUNDRED—Love Plus One X
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ THE POINTER SISTERS—American Music X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky X

WISE-AM—Asheville

- ★ FRANK ZAPPA—Valley Girls 15-1
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 39-9
- ★ THE STEVE MILLER BAND—Abracadabra 14-10
- ★ FLEETWOOD MAC—Hold Me 22-15
- ★ CHICAGO—Hard To Say I'm Sorry 34-16
- ★ MISSING PERSONS—Words A
- ★ KENNY ROGERS—Love Will Turn You Around
- ★ PAUL McCARTNEY—Take It Away
- ★ MARSHALL CRENSHAW—Someday, Someway A
- ★ GREG KIHN—Every Love Song A
- ★ APRIL WINE—Enough Is Enough A
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky A
- ★ DONNA SUMMER—Love Is In Control A
- ★ BILLY IDOL—Hot In The City A
- ★ HERB ALPERT—Route 101 X
- ★ OLIVIA NEWTON-JOHN—Landslide X
- ★ FRANKIE MILLER BAND—To Dream The Dream X
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I B
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) B
- ★ THE ROLLING STONES—Going To A Go Go B

WZGC-FM—Atlanta

- ★ DAZZ BAND—Let It Whip 7-3
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 11-5
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 13-17
- ★ CHICAGO—Hard To Say I'm Sorry 18-12
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 22-16
- ★ GARY U.S. BONDS—Out Of Work B
- ★ THE GO-GO'S—Vacation B
- ★ MELISSA MANCHESTER—You Should Hear How She Talks B
- ★ KENNY ROGERS—Love Will Turn You Around X
- ★ HERB ALPERT—Route 101 X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X

WQXI-FM—Atlanta

- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 18-4
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 10-5
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 13-8
- ★ FLEETWOOD MAC—Hold Me 23-16
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 28-23
- ★ PAUL McCARTNEY—Take It Away
- ★ ELTON JOHN—Blue Eyes

- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ PATRICE RUSHEN—Forget Me Nots A/D
- ★ EDDIE MONEY—Think I'm In Love A
- ★ THE POINTER SISTERS—American Music X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X

WQXI-AM—Atlanta

- ★ PATRICE RUSHEN—Forget Me Nots 16-9
- ★ AIR SUPPLY—Even The Nights Are Better 17-12
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I B
- ★ KENNY ROGERS—Love Will Turn You Around B
- ★ PAUL DAVIS—Lover Let Me Be Lonely A
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A

WBBQ-AM—Augusta

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 13-3
- ★ CHICAGO—Hard To Say I'm Sorry 14-11
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing 21-14
- ★ THE STEVE MILLER BAND—Abracadabra 26-19
- ★ GLENN FREY—I Found Somebody 30-23
- ★ PAUL McCARTNEY—Take It Away
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky
- ★ REO SPEEDWAGON—Keep The Fire Burnin' B
- ★ AIR SUPPLY—Even The Nights Are Better B
- ★ DONNA SUMMER—Love Is In Control B
- ★ FLEETWOOD MAC—Hold Me B
- ★ JOURNEY—Still They Ride X
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ EDDIE MONEY—Think I'm In Love X
- ★ GARY U.S. BONDS—Out Of Work X
- ★ HERB ALPERT—Route 101 X
- ★ HAIRCUT ONE HUNDRED—Love Plus One X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way X
- ★ THE GO

Singles Radio Action

Continued from opposite page

WHBQ-AM—Memphis

- (Charles Duval—MD)
- ★ RONNIE MILSAP—Any Day Now 3-1
 - ★ LESLIE PEARL—If The Love Fits Wear It 9-8
 - ★ CHICAGO—Hard To Say I'm Sorry 11-10
 - ★ NEIL DIAMOND—Be Mine Tonight 11-10
 - ★ KENNY ROGERS—Love Will Turn You Around 20-16
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky
 - ★ PAUL DAVIS—Love Or Let Me Be Lonely
 - ★ GREG GUDRY—Into My Love B
 - ★ PETER McCANN—Dream Love B
 - ★ HERB ALPERT—Route 101 B
 - ★ THE POINTER SISTERS—American Music B
 - ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.—Hooked On Swing X

WMC-FM (FM-100)—Memphis

- (Tom Prestigiacoma—MD)
- ★ JOHN COUGAR—Hurts So Good 5-3
 - ★ PATRICE RUSHEN—Forget Me Nots 9-7
 - ★ THE MOTELS—Only The Lonely 10-8
 - ★ EYE TO EYE—Nice Girls 11-9
 - ★ AIR SUPPLY—Even The Nights Are Better 15-13
 - ★ PAUL McCARTNEY—Take It Away
 - ★ DARYL HALL AND JOHN OATES—Your Imagination
 - ★ GARY U.S. BONDS—Out Of Work B
 - ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 - ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay X
 - ★ THE ROLLING STONES—Going To A Go Go X

WHYI-FM—Miami

- (Colleen Cassidy—MD)
- ★ DAZZ BAND—Let It Whip 5-1
 - ★ SOUL SOMIC FORCE—Planet Rock 2-2
 - ★ TOTO—Rosanna 7-4
 - ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 12-6
 - ★ AIR SUPPLY—Even The Nights Are Better 16-12
 - ★ JOHN COUGAR—Hurts So Good
 - ★ RAY PARKER JR.—Let Me Go
 - ★ FRANK ZAPPA—Valley Girls A
 - ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay A
 - ★ BLONDIE—Island Of Lost Souls X
 - ★ THE MANAGERS—Shake It Up, Shake It Up X
 - ★ THE GO GO'S—Vacation X
 - ★ DONNA SUMMER—Love Is In Control B
 - ★ FLEETWOOD MAC—Hold Me B
 - ★ KIM WILDE—Kids In America B

WINZ-FM—Miami

- (Johnny Dolan—MD)
- ★ JOHN COUGAR—Hurts So Good 10-6
 - ★ FRANK ZAPPA—Valley Girls 17-8
 - ★ ASIA—Heat Of The Moment 7-9
 - ★ DAZZ BAND—Let It Whip 8-7
 - ★ MISSING PERSONS—Words 16-15
 - ★ THE STEVE MILLER BAND—Abracadabra
 - ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going
 - ★ KIM WILDE—Kids In America X
 - ★ 38 SPECIAL—Caught Up In You X

WHHY-FM—Montgomery

- (Neil Harrison—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 26-12
 - ★ RICK SPRINGFIELD—What Kind Of Fool Am I 24-13
 - ★ CHICAGO—Hard To Say I'm Sorry 14-6
 - ★ SOFT CELL—Tainted Love/Where Did Our Love Go 15-10
 - ★ GLENN FREY—I Found Somebody 25-14
 - ★ DENICE WILLIAMS—It's Gonna Take A Miracle
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks
 - ★ PAUL McCARTNEY—Take It Away A
 - ★ HERB ALPERT—Route 101 A
 - ★ LESLIE PEARL—If The Love Fits Wear It X
 - ★ KENNY ROGERS—Love Will Turn You Around X
 - ★ THE POINTER SISTERS—American Music X
 - ★ THE ALAN PARSONS PROJECT—Eye In The Sky X
 - ★ JERRY LEE—She Got The Gold Mine, I Got The Shaft X
 - ★ THE STEVE MILLER BAND—Abracadabra B
 - ★ DARYL HALL AND JOHN OATES—Your Imagination B
 - ★ OLIVIA NEWTON-JOHN—Landslide B
 - ★ GARY U.S. BONDS—Out Of Work B
 - ★ PATRICE RUSHEN—Forget Me Nots B
 - ★ THE GAP BAND—Early In The Morning B

WWKX-FM—Nashville

- (John Anthony—MD)
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 15-5
 - ★ THE STEVE MILLER BAND—Abracadabra 18-14
 - ★ CHICAGO—Hard To Say I'm Sorry 22-16
 - ★ FLEETWOOD MAC—Hold Me 30-20
 - ★ MELISSA MANCHESTER—You Should Hear How She Talks 28-23
 - ★ PAUL McCARTNEY—Take It Away A
 - ★ KENNY ROGERS—Love Will Turn You Around A
 - ★ HERB ALPERT—Route 101 A
 - ★ GLENN FREY—I Found Somebody B
 - ★ CROSBY, STILLS AND NASH—Wasted On The Way B
 - ★ DARYL HALL AND JOHN OATES—Your Imagination B
 - ★ GARY U.S. BONDS—Out Of Work B
 - ★ QUARTERFLASH—Right Kind Of Love B
 - ★ THE J. GEILS BAND—Angel In Blue B
 - ★ THE GO GO'S—Vacation X
 - ★ EDDIE MONEY—Think I'm In Love X
 - ★ THE POINTER SISTERS—American Music X
 - ★ BILLY IDOL—Hot In The City X
 - ★ THE REDDINGS—(Sittin' On) The Dock Of The Bay X
 - ★ LESLIE PEARL—If The Love Fits Wear It X

WBJW-FM—Orlando

- (Terry Long—MD)
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 13-7
 - ★ THE STEVE MILLER BAND—Abracadabra 16-12
 - ★ THE MOTELS—Only The Lonely 18-13
 - ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 19-14
 - ★ FLEETWOOD MAC—Hold Me 29-20
 - ★ GENESIS—Paperlate
 - ★ FRANK ZAPPA—Valley Girls
 - ★ 707—Mega Force A
 - ★ APRIL WINE—Enough Is Enough A
 - ★ EDDIE MONEY—Think I'm In Love A
 - ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going A
 - ★ DONNA SUMMER—Love Is In Control X
 - ★ ONE WAY—Cutie Pie X
 - ★ MISSING PERSONS—Words X
 - ★ AXE—Now Or Never X
 - ★ CHEAP TRICK—If You Want My Love X
 - ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
 - ★ NEIL DIAMOND—Be Mine Tonight X
 - ★ HERB ALPERT—Route 101 X
 - ★ ASHFORD AND SIMPSON—Street Corner X
 - ★ FRANKIE MILLER BAND—To Dream The Dream X
 - ★ KIM WILDE—Kids In America X
 - ★ STEVIE WONDER—Do I Do B
 - ★ THE POINTER SISTERS—American Music B
 - ★ THE GO GO'S—Vacation B

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. Lean On Me, Bill Withers, Sussex
2. Outa Space, Billy Preston, A&M
3. Song Sung Blue, Neil Diamond, Uni
4. Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, United Artists
5. Candy Man, Sammy Davis Jr., MGM
6. Troglodyte (Cave Man), Jimmy Castor Bunch, RCA
7. Rocket Man, Elton John, Uni
8. Daddy Don't You Walk So Fast, Wayne Newton, Chelsea
9. I Need You, America, Warner Bros.
10. If Loving You Is Wrong, I Don't Want To Be Right, Luther Ingram, Koko

POP SINGLES—20 Years Ago

1. The Stripper, David Rose & Orchestra, MGM
2. Roses Are Red, Bobby Vinton, Epic
3. I Can't Stop Loving You, Ray Charles, ABC
4. Palisades Park, Freddy Cannon, Swan
5. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
6. Al Di La, Emilio Pericoli, Warner Bros.
7. Wolverton Mountain, Claude King, Columbia
8. Snap Your Fingers, Joe Henderson, Todd
9. Johnny Get Angry, Joanie Sommers, Warner Bros.
10. Playboy, Marvelettes, Tamla

TOP LPs—10 Years Ago

1. Exile On Mainstreet, Rolling Stones, Rolling Stones
2. Thick As A Brick, Jethro Tull, Reprise
3. Honky Chateau, Elton John, Uni
4. Roberta Flack & Donny Hathaway, Atlantic
5. Joplin In Concert, Janis Joplin, Columbia
6. History Of Eric Clapton, Atco
7. Portrait Of Donny, Donny Osmond
8. Live In Concert With Edmonton Symphony Orchestra, Procol Harum, A&M
9. First Take, Robert Flack, Atlantic
10. A Lonely Man, Chi-Lites, Brunswick

TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC
2. West Side Story, Soundtrack, Columbia
3. Stranger On The Shore, Mr. Acker Bilk, Atco
4. Breakfast At Tiffany's, Henry Mancini, RCA
5. West Side Story, Original Cast, Columbia
6. Moon River & Other Great Movie Themes, Andy Williams, Columbia
7. Blue Hawaii, Elvis Presley, RCA
8. Time Out, Dave Brubeck, Columbia
9. The Midnight Special, Harry Belafonte, RCA
10. Peter, Paul & Mary, Warner Bros.

COUNTRY SINGLES—10 Years Ago

1. Eleven Roses, Hank Williams Jr., MGM
2. Made In Japan, Buck Owens & Buckaroos, Capitol
3. It's Gonna Take A Little Bit Longer, Charley Pride, RCA
4. I've Found Someone Of My Own, Cal Smith, Decca
5. Reach Out Your Hand, Tammy Wynette, Epic
6. That's Why I Love You Like I Do, Sonny James, Capitol
7. Loving You Could Never Be Better, George Jones, Epic
8. Happiest Girl In The Whole USA, Donna Fargo, Dot
9. Delta Dawn, Tanya Tucker, Columbia
10. Listen To A Country Song, Lynn Anderson, Columbia

SOUL SINGLES—10 Years Ago

1. If Loving You Is Wrong, I Don't Want To Be Right, Luther Ingram, Koko
2. Outa Space, Billy Preston, A&M
3. Lean On Me, Bill Withers, Sussex
4. Troglodyte, Jimmy Castor Bunch, RCA
5. I Wanna Be Where You Are, Michael Jackson, Motown
6. People Make The World, Stylistics, Avco
7. Rip-Off, Laura Lee, Hot Wax
8. All The King's Horses, Aretha Franklin, Atlantic
9. Woman's Gotta Have It, Bobby Womack, United Artists
10. Baby Let Me Take You, Detroit Emeralds, Westbound

Continued from page 18

station descended upon the city with a fleet of vans, boats, floats, planes and helicopters emblazoned with its new moniker, 79-Q.

79-Q plans a high profile via large cash giveaways. "We're not mellow and we're not screaming" is how new program director John Lander (Billboard, July 3) explains the music mix. "We're somewhere between a rock and soft spot."

The new lineup for 79-Q is Lander and Brad Edwards, formerly of KRBE Houston, morning drive; Chris Cane, formerly with KGB San Diego, 10 a.m. to 3 p.m.; Ron Parker, the former p.d. at WGLF Tampa, 3 to 8 p.m.; and Gary Knight, previously with WQXM Tampa (98 Rock), 8 p.m. to 1 a.m. Staying in the overnight slot is John Garcia.

New music director is Patty Hamilton, who was with KGB. Handling music programming is John Hartman, who was with WHYI Ft. Lauderdale (Y-100) in the '70s and most recently with Variety. Handling promotional duties is Joe Pogge, who was with the station's sales division.

★ ★ ★

With Bobby Ocean in the midday spot at Hot 100 KBEQ Kansas City, the whole crew who was at WIVY Jacksonville when the station garnered a 15.8 share is back together. Ocean was chief engineer and weekend man at KWST Los Angeles, using the name of Chris Kelly in order to avoid confusion with the market's other Bobby Ocean.

"It's taken a year to get everybody back together, but we're set to go now," says general manager Gary Rodriguez, who steered the crew to its strong showing at WIVY. Bobby Mitchell is the morning man, with Scott Sherwood at the mike from 2 to 7 p.m. On the air from 7 p.m. to midnight is J.J. Walker, with Bob Barnes-Watts handling the overnight shift. Michael Brian, who was on the air from 10 a.m. to noon, is now handling off-air production, while John Conrad, who was at the mike from noon to 2 p.m., is the new music director. P.d. is Maja Britain.

★ ★ ★

Don Langford joins KRAK Sacramento as program director. He had been p.d. at KLAC Los Angeles until his resignation several months ago. Former KRAK p.d. Walt Shaw moves up to operations manager. . . . William O'Donnell is the new vice president/general manager of WCFL Chicago, succeeding John Bibbs, who has resigned. Most recently, O'Donnell held a similar post at WBBM Chicago, which he resigned in March. . . . Drew George is named vice president and general manager of KOAX Dallas, succeeding Chuck Heiser, who moves to the newly created position of director of sales training and development for Group W. Radio. George was general sales manager at KZEW Dallas.

★ ★ ★

There's a new lineup at WINZ-FM Miami (I-95). Moving from afternoons to 5:30 to 10:00 a.m. is Earl the Pearl (Lewis), replacing John

For The Record

WUSN did not rank second to WMAQ among country stations in the latest (winter) Chicago Arbitron, as indicated in the July 3 Billboard. WMAQ's 3.9 share was followed by WJEZ' 1.6 and finally WUSN's 1.3.

Vox Jox

Lander, who is the new p.d. at KULF Houston (Billboard, July 3). Shifting from weekends to mid-days is "The Madam" Jo Weeks. Former midday man Johnny Dolan, who retains his music director duties, moves to afternoon drives. Retaining their same shifts are Kathy "Wild" West, 6 to 10 p.m.;

Dennis Reese, 10 p.m. to 2 a.m.; and Sandy McBride, 2 to 5:30 a.m. Remaining in the programming slot is Keith Isley.

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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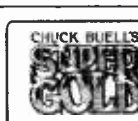
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Billboard Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	15	3	ASIA—Asia, Geffen WEEKS AT #1	1	1	6	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros. WEEKS AT #1
2	3	10	.38 SPECIAL—Special Forces, A&M	2	2	11	.38 SPECIAL—Caught Up In You, A&M
3	4	4	GENESIS—Three Sides Live, Atlantic	3	3	11	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
4	5	4	THE ROLLING STONES—Still Life, Rolling Stones Records	4	7	5	GENESIS—Paperlate, Atlantic
5	2	5	SURVIVOR—Eye Of The Tiger, Scotti Bros.	5	8	4	FLEETWOOD MAC—Hold Me, Warner Bros.
6	6	11	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	6	9	11	THE MOTELS—Only The Lonely, Capitol
7	12	3	REO SPEEDWAGON—Good Trouble, Epic	7	6	10	VAN HALEN—Dancing In The Streets, Warner Bros.
8	14	3	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	8	10	4	REO SPEEDWAGON—Keep The Fire Burning, Epic
9	7	7	KANSAS—Vinyl Confessions, Kirshner	9	4	10	KANSAS—Play The Game Tonight, Kirshner (Epic)
10	21	2	APRIL WINE—Power Play, Capitol	10	14	4	GARY U.S. BONDS—Out Of Work, EMI-America
11	18	3	EDDIE MONEY—No Control, Columbia (EP)	11	16	4	GLENN FREY—Party Town, Elektra/Asylum
12	13	5	GLENN FREY—No Fun Aloud, Elektra/Asylum	12	5	5	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
13	NEW ENTRY		FLEETWOOD MAC—Mirage, Warner Bros.	13	32	2	EDDIE MONEY—Think I'm In Love, Columbia
14	10	4	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	14	15	4	FRANK ZAPPA—Valley Girls, Barking Pumpkin
15	8	11	VAN HALEN—Diver Down, Warner Bros.	15	19	3	APRIL WINE—Enough Is Enough, Capitol
16	9	12	THE MOTELS—All Four One, Capitol	16	11	11	ASIA—Only Time Will Tell, Geffen
17	NEW ENTRY		ROBERT PLANT—Pictures At Eleven, Swan Song	17	12	7	707—Megaforce, Boardwalk (12 inch)
18	20	4	GARY U.S. BONDS—On The Line, EMI-America	18	18	15	ASIA—Heat Of The Moment, Geffen
19	17	8	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	19	26	6	THE STEVE MILLER BAND—Abracadabra, Capitol
20	NEW ENTRY		CROSBY, STILLS AND NASH—Daylight Again, Atlantic	20	20	13	TOTO—Rosanna, Columbia
21	22	6	THE STEVE MILLER BAND—Abracadabra, Capitol	21	NEW ENTRY		ROBERT PLANT—Worse Than Detroit, Swan Song
22	24	7	707—Megaforce, Boardwalk	22	27	14	RAINBOW—Stone Cold, Mercury
23	19	8	QUEEN—Hot Space, Elektra	23	29	2	PETE TOWNSHEND—Face Dances II, Atco
24	15	15	SCORPIONS—Blackout, Mercury	24	NEW ENTRY		THE GO-GO'S—Vacation, I.R.S.
25	28	11	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	25	13	15	SCORPIONS—No One Like You, Mercury
26	16	6	HEART—Private Audition, Epic	26	44	8	SQUEEZE—Black Coffee In Bed, A&M
27	25	5	AXE—Offering, Atco	27	17	6	THE CLASH—Should I Stay Or Should I Go?, Epic
28	23	7	CHEAP TRICK—One On One, Epic (CBS)	28	24	3	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
29	30	4	JOHN WAITE—Ignition, Chrysalis	29	NEW ENTRY		ROBERT PLANT—Burning Down One Side, Swan Song
30	33	12	TOTO—Toto IV, Columbia	30	22	9	A FLOCK OF SEAGULLS—I Ran, Arista
31	34	7	THE MONROES—The Monroes, Alfa	31	NEW ENTRY		APRIL WINE—If You See Kay, Capitol
32	32	6	THE CLASH—Combat Rock, Epic	32	21	15	HUMAN LEAGUE—Don't You Want Me, A&M
33	31	9	THE SHERBS—Defying Gravity, Atco	33	NEW ENTRY		KANSAS—Right Away, Kirshner
34	29	10	PAUL McCARTNEY—Tug Of War, Columbia	34	48	15	ASIA—Sole Survivor, Geffen
35	26	6	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin	35	NEW ENTRY		REO SPEEDWAGON—Stillness Of The Night, Epic
36	38	5	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	36	41	4	JOHN WAITE—Change, Chrysalis
37	35	8	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol	37	31	2	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
38	36	23	ALDO NOVA—Aldo Nova, Portrait	38	33	2	DAVID JOHANSEN—Animals Medley, Blue Sky
39	41	2	THE GO-GO'S—Vacation, I.R.S. (12 inch)	39	NEW ENTRY		CROSBY, STILLS AND NASH—Southern Cross, Atlantic
40	39	5	SQUEEZE—Sweets From The Stranger, A&M	40	52	14	ASIA—Wildest Dreams, Geffen
41	46	2	MEN AT WORK—Business As Usual, Columbia	41	23	7	QUEEN—Put Out The Fire, Elektra
42	47	2	TED NUGENT—Nugent, Atlantic	42	54	7	THE MOTELS—Mission Of Mercy, Capitol
43	40	14	GREG KIHN—Kihntinued, Beserkley	43	39	4	AXE—Rock And Roll Party In The Streets, Atco
44	27	16	HUMAN LEAGUE—Dare, A&M	44	NEW ENTRY		PETE TOWNSHEND—Slit Skirts, Atco
45	NEW ENTRY		DAVID JOHANSEN—Live It Up, Blue Sky (Epic)	45	45	7	QUEEN—Calling All Girls, Elektra
46	NEW ENTRY		NAZARETH—2 X 5, A&M	46	NEW ENTRY		MEN AT WORK—Who Can It Be Now, Columbia
47	45	3	ROXY MUSIC—Avalon, Warner/EG	47	28	6	HEART—Cities Burning, Epic
48	48	4	HAIRCUT ONE HUNDRED—Pelican West, Arista	48	25	10	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
49	43	34	LOVERBOY—Get Lucky, Columbia	49	46	6	THE MONROES—What Do All The People Know, Alfa
50	42	24	SOFT CELL—Non-Stop Erotic Cabaret, Sire	50	34	6	THE SHERBS—We Ride Tonight, Atco
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5	THE CLOCKS—The Clocks, Boulevard						
6	EDDIE MONEY—No Control, Columbia						
7	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atlantic						
8	MEN AT WORK—Business As Usual, Columbia						
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A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

Radio

RADIO SPECIAL REVIEW

'Story Of Country Music': Informative, Entertaining

The Story Of Country Music. TM Programming, produced by Carl Goldman of Popular Media Productions; 48 hours, available currently.

This towering documentary is so informative that stations could log it to fill their educational programming requirements, if such requirements were still required by the FCC.

And that's not to say the program isn't entertaining. Its highly informative nature makes it one of the most appealing that's available through syndication or otherwise.

Anyone who has ever taken a slight interest in country or western music, for that matter, will appreciate the material here. From Eck Robertson's 1922 recording of "Sally Gooden" to Tom T. Hall's "Country Is," the program covers a lot of territory with brief and to-the-point commentary by Ray Willis. The territory includes more than 1,000 recordings, some of these featured only in excerpts.

All major artists are covered in depth with some unusual cuts included. For example, in the Kenny Rogers hour, there are excerpts of Rogers singing doowop with his early group known as the Scholars,

and then he's singing jazz along the lines of the Hi-Los with the Bobby Doyle Three.

Wisely, the show does not progress in strict chronological order. Crystal Gayle and contemporary country are the subject of hour eight, for example, which is followed by "The Road To Nashville," beginning with Robertson's "Sally Gooden."

The final hour is a recap of 96 excerpts of recordings. "A 60-year time wrap," host Willis calls it. The music covers a broad range, including Gid Tanner and Riley Puckett's "On Tanner's Farm," Vernon Dalhart's "The Prisoner's Song," Roy Rogers' "Happy Trails To You," Tex Ritter's "High Noon," Elvis Presley's "Heartbreak Hotel," Jerry Lee Lewis' "Whole Lot of Shakin'," Johnny Cash's "Folsom Prison Blues," Kenny Rogers' "Lucille," Johnny Lee's "Looking For Love," the Oak Ridge Boys' "Elvira," and the closing "Country Is" by Tom T. Hall.

It is a massive piece of programming that is just as massive in entertainment and informational value. It's a great show.

DOUGLAS E. HALL

Pro-Motions Strawberries Score At KOMO

Representatives of KOMO Seattle last week presented about 100 pounds of freshly picked strawberries to residents of the Renton Convalescent Center and the Orting Senior Home there as part of the station's Strawberry Grand Prix promotion.

Program manager Ken Kohn reports that several thousand listeners swamped Duris Farms in suburban Kent on June 19, where three different benefit races for adults and children under 12 encouraged participants to pick as many fresh strawberries as they could in a seven-minute period. The proceedings were anchored by station announcers Larry Nelson and Don Chapman.

"People are terribly into cooking and the in-house lifestyle," says Kohl, who designed the promotion in association with Seattle's King County Cooperative Extension, which provides information about farm products to Seattle consumers.

"The strawberry season is fairly short, and we saw the Grand Prix as a way to bring out a cross-section of the community. And, in fact, that's just what happened. Families turned out to pick berries for the senior citizens and then spent the rest of the day picking for themselves. It sounds a little hokey for the country's 12th largest market, but we're surrounded by agriculture here and it's one of the key elements of our environment."

Interest in the promotion was also generated by home economist Katherine Wise. The station broadcast the phone number of her Recipe Service several days before the event; a pre-recorded message offered tips on the preparation of such desserts as strawberry smoothies, strawberry shortcake and, of course, Strawberry jam.

★ ★ ★

In a follow-up to a recent story on the growing importance of college radio as an outlet for breaking new

music acts (Billboard, May 29), more than 4,300 people turned out to see the Jam perform May 26 at the Aragon in Chicago. The show was sponsored by WNUR-FM Evanston, the Northwestern University outlet that covers the entire Chicago market. WXRT-FM, a commercial AOR station there, also supported the date with advertising and promotional spots.

★ ★ ★

Pete Salant, operations and programming director for WYNY-FM New York, wrote to say that an article in Billboard June 19 incorrectly interpreted his perception of WYNY's format as jukebox-oriented. "Others have described our format as sounding like a jukebox," he states. "WYNY is anything but a jukebox. We employ personalities who are among the most appropriately compensated in the country, and make full use of their talents on the air."

LEO SACKS

Crossover Is Vital To KAFY

• Continued from page 22

Creedence Clearwater Revival is also receiving heavy airplay on the station. "They're very big in the southern valley," notes King. "They started out only about 20 miles from the station."

Playing this crossover material has allowed the station to keep many of its old listeners who were tuned into the adult contemporary sound, he believes.

KAFY also has used a bumper sticker campaign and a variety of mail-in contests to promote its new sound. An annual "home show" held in April that stresses home decorating ideas and exhibits drew 15,000 participants this year during its three-day run. That type of event is important promotion in a close-knit town like Bakersfield, King says.

SPRING ARBITRONS

KROQ Surge Stirs L.A. AOR Scene

• Continued from page 18

generally shows AORs with stronger numbers, lists WNEW-FM with a 3.7, up from 2.5 and 1.9.

Burkhart sees little opportunity for country in the New York market. "It's flat on a 12-plus basis. New York won't buy country." WHN has inched up to 2.7, the second book since p.d. Dene Hallam arrived at the station at a 2.1 Arbitron share. Viacom's WKHK, which has been trying for two years to get its country format rolling, is up to 1.7 from 1.5 in the winter and 1.0 a year ago. General manager Don Boyles denies the rumor that the station would be scheduled to change format if it didn't reach a 2.0 share in the current Arbitron. He is looking for a power increase in September to make a difference.

Curiously, the Birch Report shows WKHK gaining to a 2.4 in April/May, up from 1.7 in the two previous periods, while WHN is down to 1.3 from 2.2 and 2.3.

Adult contemporary WYNY is up in Arbitron to 4.7 from 4.6 in the winter (3.6 a year ago). MOR WNEW-AM has recovered to a 3.2 after slipping to 2.7 in the winter (3.7 a year ago). In Birch, WYNY has a 4.4, down from a 5.7 in the last two periods; WNEW-AM has a 2.9 up from 2.3 and 2.5.

In San Diego, lots of promotions have paid off for AOR-formatted KGB, where its 9.6 share makes it the market leader. It's left former

AOR powerhouse KPRI (4.4 for the spring) in the dust, although the latter station—which has been in decline since last summer, and has been through extensive staff changes—may be bottoming out. It took a 4.4 in the winter book, too, down from 4.8 a year ago.

And San Diego also seems to be one of the few West Coast markets where country works well. The two AM-FM country combinations together pulled an 11 share, but the KCBQ-AM-FM take of 5.4 combined is down from the winter's 6.4 (4.2 combined 12 months before).

KSON-AM-FM is having better luck with an older mix of country, gaining to 5.6 over winter's 4.7 and last year's 5.3.

Kent Burkhart points to Padres baseball as a major ingredient in pushing up A/C KFMB-AM to a 7.3 from 4.0 in the winter and 3.9 a year ago. But the FM side with like call letters, also known as B-100, is using a programming mix of AOR and top 40 that "obviously didn't work," the consultant says. The station is down to 2.5 from 4.0 in the winter and 3.9 a year ago.

Burkhart is impressed with the success of KOGO, which climbed to 4.3. "That's a big number for them." Noting both KFMB and KOGO are up on the AM dial, Burkhart offers, "That's a story. There's some sort of statement here for all of the guys who say you can't play music on AM."

Research Is Vital To WZZP's McKay

By JOHN MEHNO

CLEVELAND—A consistent application of extensively researched music, veteran personalities who fit the station's low-key approach and ongoing attitudinal research has been spelling success for program director John McKay at WZZP-FM here.

McKay believes he's given the station some stability since he arrived in 1979. Before then "there were a lot of program directors in a short period of time and a lot of different ideas," he says.

Now McKay leans heavily on research. "We ask perceptual questions about our station and the others," he says. "We try to find where our competitors have strength and where they might be vulnerable."

"The one thing that we found people thought was weak was the DJ

portion," says McKay. "The biggest negative was that the DJ talked too much or talked too loud or talked over the record. We wanted to sound different. We wanted people who could communicate and be informative without interfering with the music."

That means that McKay was looking for experienced personalities. Most of the current staff has a minimum of 10 years' experience and most are active in freelance work in the market, both in radio and television.

Ken Morgan works mornings, Ted Lux and Townsend Coleman split middays, Bruce Ryan handles afternoon drive, Bobby Thomas works evenings and Jack McMahon does the overnight show.

"We play a lot of music," says McKay. "There are probably 10 to 13 songs per hour so we're always looking for things to play. That's probably the biggest part of my job." McKay is aided by call out research, which he says has grown as the station has become more successful.

"We do research at a greater pace now," he says. "It's one thing to attract an audience quickly and another to maintain that audience. You start by playing the best 200 songs that you can. It's a little more complicated after that."

There is now a research director and four full-time staffers who place telephone calls both day and night. The results are reflected in the selection of the approximately 30 currents and the oldies.

Records fall into seven tiers of rotation, with currents assigned any one of three standard. McKay notes

Research: The Numbers Game

• Continued from page 23

off if they've never turned it on, and a small cume tells you that only a small amount of people ever sample that station during the week.) Given an adequate signal, a small cume signifies a need for outside promotion. But let's assume the cume is adequate. Now we'll compare it to the average quarter hour. The closer the quarter hour is to the cume, the longer an audience is listening, and a formula comparing the two will give you the amount of time an average listener is spending with a station. If they're only there a few minutes, a p.d. knows he better shape up his on-air sound, especially if the same listeners are spending hours with his competition.

But maybe that comparison is so one-sided that he feels it's too big to fight. He can then look at the numbers and see if another sex and age group is not being served as well in his market. Consider it this way: if Jane has five guys asking her to the prom and Mary is sitting at home, you've got a better chance of going to the prom if you ask Mary.

So if a p.d. is competing with five stations for the ears of a 30-year-old female, he may decide to appeal to a group less in demand. Then again, he may decide he's better off where he is. Either way the tools used in making that decision fall under the category of qualitative research, and we'll be discussing that next week

WJIT Seeking Broader Appeal In Latin Mart

By TONY SABOURNIN

NEW YORK—WJIT-AM retains its position as the top-rated Latin station in the New York market, according to the latest Arbitrons. For the spring survey, it took a 2.2 share, down from 2.3 in the winter book.

It may be too early to quantify the effect that the outlet's recent de-emphasis of salsa is having upon its ratings, although the spring figure is down from the 2.5 peak of last fall, when WJIT pulled ahead of WADO-AM. Many believe salsa was largely responsible for that victory; the music's downplaying has spurred much criticism of the station.

WJIT has been under new management, which includes New York Latin political leader Herman Badillo. Once owned by San Juan Racing Assn., the station (along with its disco sister, WKTU-FM) was sold to Infinity Broadcasting in November, 1981, after negotiations which lasted for more than a year.

Badillo, former New York City deputy mayor and member of WJIT

(Continued on page 57)

that WZZP probably has expanded rotation times by top 40 standards as a safeguard against records burning out prematurely.

Promotions selected by WZZP also fit the easy-going approach of the station. McKay notes that his station sponsors the Cleveland Marathon because it's not really a competition and it requires very little equipment or athletic ability to participate. The station has also been successful with a continuing cash call promotion.

The advertising slogan at WZZP is "Between a rock and a soft place."

Billboard TOP 50 Adult Contemporary

Survey For Week Ending 7/10/82

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.


This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	3
2	2	8	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
3	3	12	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
4	4	9	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
5	5	5	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
6	8	5	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
7	7	8	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
8	15	3	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
9	6	11	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)	
10	14	5	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
11	13	9	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
12	9	17	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	
13	23	3	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
14	17	3	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
15	11	14	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
16	29	2	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
17	22	5	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
18	19	8	ROSAANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)	
19	20	10	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)	
20	21	11	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
21	21	8	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)	
22	16	13	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)	
23	12	12	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)	
24	28	4	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra RCA 13219 (ASCAP/BMI)	
25	25	5	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
26	35	2	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
27	30	4	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)	
28	24	14	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)	
29	34	4	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
30	26	18	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertoones/Fox Fanfare/Carol Bayer Sayer BMI)	
31	18	7	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)	
32	37	2	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
33	27	15	RUN FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)	
34	33	9	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)	
35	NEW ENTRY		TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
36	39	2	AFTER THE GLITTER FADES Stevie Nicks, Modern 7405 (Atlantic) (Welsh Witch, BMI)	
37	36	16	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)	
38	NEW ENTRY		SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
39	32	7	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)	
40	NEW ENTRY		EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
41	31	19	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)	
42	38	9	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)	
43	40	16	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)	
44	42	6	THE OTHER WOMAN Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)	
45	43	10	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)	
46	45	19	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)	
47	41	4	I'LL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)	
48	44	10	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)	
49	47	12	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)	
50	48	13	ONE TO ONE Carole King, Atlantic 4026 (Etorac, ASCAP/Mann & Weil, BMI)	

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

JIM BELL at WPNX, Columbus, Georgia says: "We are

"JUST HOOKED ON COUNTRY"

... it's #1 this week!"



The Lowery Group

ATLANTA, GEORGIA

Classical

Harmonia Mundi Bows U.S. Arm Subsidiary Will Distribute French Firm's Product

By IS HOROWITZ

NEW YORK—Harmonia Mundi U.S. has been established in Los Angeles as a subsidiary of the French company to serve as the source of its product in the States, as well as of a number of other European labels.

The company, which gained an international reputation largely for its recordings of baroque and earlier music, will also produce recordings in this country.

Rene Goiffon, president of the new firm, says all 500 titles in the Harmonia Mundi (France) catalog are now available through his facility. The catalog was formerly handled by Brilly Imports, also of Los Angeles. There is no connection between the label and the German company which also bears the Harmonia Mundi name.

Distribution will be direct to a potential universe of 400 to 500 stores dealing in classics, says Goiffon. Company representatives will be used rather than distributors. Three reps have so far been named: Woody Bader in Los Angeles; Bill Kline in New York; and Dennis Miller in Boston.

Artists featured on Harmonia Mundi include the Deller Consort, the Clemencic Consort, Les Arts Florissans led by harpsichordist William Christie, the Boston Cam-

arata directed by Joel Cohen, Concerto Vocale, and Les Musiciens. The latter group is engaged in recording the complete chamber music of Brahms.

Harmonia Mundi records, all imported pressings, list at \$11.98, says Goiffon, with dealer cost pegged at \$6.19. Other labels carried are tagged at \$7.98 to \$13.98.

Other labels handled by the company include RCA France, but only for titles not released here by RCA Records; the Swiss label Tudor, specializing in baroque and renaissance music; INA/GRM, a label sponsored by French Radio & Television focusing on electronic music; and the sister French labels of Solstice and FY, whose area of concentration is French repertoire of the

late 19th and early 20th centuries.

Goiffon notes that he will begin bringing in Chant du Monde material this month, starting with 25 titles and later expanding to the entire catalog of some 300 albums. After a recent reorganization, Chant du Monde is now being handled by Harmonia Mundi in France.

U.S. producer for Harmonia Mundi is Robina Young, who also serves the company as assistant to Goiffon. She says that discussions are already underway with a number of American artists active in early music and that domestic recordings should be undertaken shortly.

Harmonia Mundi is located at 2351 Westwood Boulevard, Los Angeles 90064, (213) 474-2139.



WOMEN & CHILDREN FIRST—Digitech artist Paul Schenly signs a copy of his debut solo album, Mussorgsky: "Pictures at an Exhibition," for one of his younger fans during a recent appearance at the Music Box in Cleveland. Schenly will be recording two more LPs for the digital division of Sine Qua Non.

'FALSTAFF' BROADCAST

Taping 'Advice' Stirs Row

NEW YORK—Advice to readers of recent Los Angeles Times article on how to manipulate three 60-minute blank cassettes to home tape a broadcast of Verdi's "Falstaff" has stirred a strong reaction in the recording community.

Culture columnist Marc Shulgold called attention to the broadcast over KUSC-FM and KCPB-FM of a performance of the opera taped live last April by a cast headed by Renato Bruson with the Los Angeles Philharmonic under Carlo Maria Giulini.

But that performance also was one of eight recorded live by Deutsche Grammophon during the

run of the opera in Los Angeles, from which they are preparing an album scheduled for release next January.

Shulgold's article makes mention of the DG release, but adds: "For those who choose not to wait until January, reliable information has it that three 60-minute cassettes—inverted at the conclusion of each scene—should suffice for home recording purposes."

In an open letter to Shulgold, Alison Ames, DG vice president, wonders if she should "be grateful" for the free publicity.

"I think not," she writes, "for you also advised home tapers to undercut (pre-cut?) an expensive undertaking of this company. . . . As your article points out, KUSC's broadcast was 'funded in large part by a grant from ARCO.' DG's recording should have been 'funded in part' by the future purchases of a few thousand record and tape buyers in the greater Los Angeles area, whose numbers will perhaps be reduced through your helpful advice."

"I certainly hope you are not one of those journalists who complain about the dwindling number of recording projects undertaken in this country. Are you?"

ing by Martha Argerich and the Bavarian Radio Symphony under Kirill Kondrashin of the Tchaikovsky Piano Concerto No. 1, is only one of a series of radio broadcast-derived albums with the late Russian conductor the label will issue. Rights to the Kondrashin broadcast tapes were won by Philips in spirited bidding with competitive labels. Upcoming soon will be a digital Franck Symphony in D Minor from this pool of material.

DG Tugging At Perlman

VIENNA—Competition for the recording services of top selling violinist Itzhak Perlman has sharpened with the disclosure that Deutsche Grammophon has begun a digitally produced cycle of the Mozart concertos with the artist.

The project will water down further the perception of exclusivity, at least for the major works in the violin repertoire, that Angel Records has sought to foster with respect to Perlman.

The first pair of Mozart concertos put on tape by Perlman include the Third in G Major, and the Fifth in A. Accompaniment is by the Vienna Philharmonic and James Levine, the latter until now identified as a conductor on the RCA Red Seal label.

Levine, who is musical director of the Metropolitan Opera, will also be used for other DG recording projects. He will be featured in a series of Mozart works, yet to be announced.

More Mozart on DG will also be coming from Perlman. An integral recording of all the Mozart violin and piano sonatas is planned with Daniel Barenboim as partner. Sessions for this project are due to commence early next year.

Classical Notes

Moss Music Group, which has rushed contest winners into recording studios before, will do the same with whoever places first in the International Violin Competition to be held in Indianapolis in September. Marvin Saines, executive vice president of Moss, expects to release the album by the time the winner makes his or her Carnegie Hall debut next spring, another of the prizes to be awarded.

The release this month by Philips of a record-

Survey For Week Ending 7/10/82

(Published Once A Month)

Billboard®

Best Selling
Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	135	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
2	1	21	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
3	7	335	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
4	2	34	BETHOVEN: Violin Concerto in D (Perlman, Guilini), Angel DS-37471
5	4	5	PLACIDO DOMINGO SINGS TANGOS: Placido Domingo DG Digital 2536 416
6	12	39	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
7	23	5	THE TANGO PROJECT: Schimmel Sahl Kurtis, Nonesuch Digital D-79030
8	9	5	GLASSWORKS: The Philip Glass Ensemble CBS FM-37265
9	11	61	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks IM 36692
10	5	13	A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414
11	18	9	THE BEST OF PAVAROTTI Luciano Pavarotti, London PAV 2009
12	13	30	HOLST: The Planets (Karajan), DG Digital 2532019
13	19	5	BOLLING: Concerto For Classical Guitar and Jazz Piano CBS FM-37264
14	NEW ENTRY		MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916
15	15	5	LUCIANO: Luciano Pavarotti London PAV 2013
16	NEW ENTRY		MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661
17	25	17	PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228
18	31	17	BRAVISSIMO DOMINGO Placido Domingo RCA CRL24199
19	NEW ENTRY		STRAVINSKY: The Rite Of Spring Detroit Symphony (Dorati), London LDR 71048 (Digital)
20	17	139	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
21	NEW ENTRY		MIRELLA FRENI AND LUCIANO PAVAROTTI Orchestra dell'Ater (Magiera), London JL 41009
22	8	113	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
23	14	13	BRAHMS: Violin Concerto Perlman, Angel 37286
24	37	9	BACH: The Brandenburg Concertos (Marriner) Philips 6769-058
25	30	9	COPLAND: Appalachian Spring Suite; El Salon Mexico; Fanfare For The Common Man; Danzon Cubano New York Philharmonic (Bernstein), CBS Masterworks MY-37257
26	39	5	HANDEL: Water Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500691
27	NEW ENTRY		HAYDN: Symphonies #6, 7 And 8 Academy of Saint Martin In The Fields (Marriner), Philips 6514 076 (Digital)
28	NEW ENTRY		TCHAIKOVSKY: 1812 Overture Chicago Symphony Orchestra (Barenboim), DG Digital 2532022
29	24	34	BOLLING: Toot Suite For Trumpet & Jazz Piano (Andre, Bolling), CBS SM 36731
30	40	5	STRAUSS: Alpin Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015
31	NEW ENTRY		VIVALDI: L'Estro Armonico Op. 3 Academy of Ancient Music, L'Oiseau Lyre D24502
32	33	5	HANDEL: Royal Fireworks Music Academy of Saint Martin-In-The-Fields (Marriner), Philips 9500768
33	3	48	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
34	NEW ENTRY		PIANO MUSIC OF CHOPIN Vladimir Ashkenazy, London CS 7210
35	NEW ENTRY		SIBELIUS: Symphony #1, Karelia Suite Berlin Philharmonic Orchestra (von Karajan), Angel DS-37811
36	32	174	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
37	NEW ENTRY		SCHUMANN: Symphonic Etudes Pogorelich DG Digital 2532036
38	21	9	JOHN GAY: The Beggar's Opera National Philharmonic Orchestra (Bonyng), London Digital LDR 72008
39	27	48	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
40	38	13	TCHAIKOVSKY: Trio Perlman, Ashkenazy, Harrell, Angel 37678

NEW MEDIA OUTLETS PROMISING

Country Music Video Clips Still Developing Gradually

By KIP KIRBY

NASHVILLE—After an initial period of “testing the video waters,” Nashville record divisions are still moving slowly in the field of promotional video production.

Projects focusing on country artists are still only a drop in the bucket of total video output from L.A. and New York. However, the past six months indicate the promise of more activity in this area by local labels.

Country music has not been offered the multiple exposure outlets of pop or rock video, nor have home offices been eager to allot sizable production budgets for such projects. But country has continued to hold a steady footing on pop and A/C charts, and as its artists gain increasing national media attention, it appears likely that there will be more emphasis on producing promotional video by local record divisions here.

Mercury Records, a division of PolyGram, made its first foray into country video production last week with a two-day location shoot fea-

turing the Statler Brothers in a concept-vignetted piece aimed at tying in with the group's new single, “Whatever,” from its just-released “The Legend Goes On” LP.

“We haven't gotten actively involved in video before,” explains Len Eband, vice president a&r for PolyGram Records. “It seemed that there was a real dearth of outlets to use country promotional clips. But now it seems more places are willing to expose country video on a national and regional level. And we're looking at this as a way of helping break the Statlers internationally.”

Warner Bros., another label which has maintained a cautious attitude toward country video, tends to use this medium for artists who are showing substantial crossover success, as in the case of T.G. Shepard's “Finally.”

CBS and RCA have led the pack in self-generated country video. More than that, though, they have been the most experimental in their use of conceptual video for promotional projects.

RCA Nashville recently did an

unusual two-song concept shoot on Razy Bailey in L.A., filming both sequences in 35mm and transferring to tape for a grainier mood suited to the individual spots. The purpose for the video, notes Randy Goodman, RCA's manager of merchandising, was to help counteract a stereotyped image problem for the artist.

“Razy needed more national tv exposure, but we found that people weren't aware of his musical versatility,” Goodman explains. “We decided to take advantage of his r&b influences through a concept piece highlighting ‘Night Life,’ and then balance it with a comic-relief number called ‘I've Had My Limit Of Two-Timing Women.’”

The label used a similar technique on a recent Ronnie Milsap shoot for his crossover hit, “Any Day Now,” which the label says is much more elaborate than an earlier video shot last year in Vegas during a Milsap concert there.

As a result of the label's mass mailing to cable, network and sub-

(Continued on page 47)



IT'S ALL IN THE GAME—The “game” of video retailing according to the Video Software Dealers Assn. is illustrated by a new board game on display at the organization's CES booth. Players choosing cards reading “DeConcini” or “Parris” pay less to rent or purchase video software and hardware; those choosing “Mathias” or “Edwards” cards pay royalties and other higher prices.

New Techniques At Nat'l Video Festival

By CARY DARLING

LOS ANGELES—New techniques in video shooting and editing, different approaches to video music as well as an appearance by the video-minded group Devo highlighted the 1982 National Video Festival sponsored by the American Film Institute. The festival attracted approximately 600 over its four-day run June 24-27 here at the AFL campus. A similar event was sponsored in Washington D.C. in June.

At the film/video session, which included Zoetrope Electronic Cinema division manager Michael Lehmann, Lucasfilm Ltd. editing project head Ralph Guggenheim, Sundance Productions and Acme Cartoons Co. president Rush Beesley, video artist Shirley Clarke, Metromedia Producers Corp. senior vice president Ethel Winant and technological consultant/writer Mark Schubert, making video as accessible as film was a common theme.

Beesley showcased work done with his firm's EmulsiFilter, a digital computer system which processes videotape to lend the look of film. The process costs \$77 per minute with a seven-minute minimum required so that an hour show would cost approximately \$4,500. Clarke was not overawed by the new system. “There is a quality and fluidity in video that doesn't exist in 24-single frames per second. No one wants film to look like theatre so we shouldn't want video to look like film,” she reasoned.

Guggenheim, from Lucasfilm, talked of the strides his firm is making in developing a video editor which has the time-saving qualities of a film editor. Lucasfilm, which intends to license the process to a manufacturer and make it available to the industry at large, is working on using optical plastic videodisks and computers in the editing process. “We don't foresee the situation where it's the video engineer who runs the equipment while the artist can't do anything. We're doing this for the artist,” he emphasized.

In a session devoted totally to them, Jerry Casale and Mark Mothersbaugh of Devo showed five of their videos and discussed their video/musical philosophy. “We've been lumped in with all the other promo films,” said Casale. “That's disheartening. The others are baby pictures for the record company. We design the music and video together.

Most groups do it as an afterthought. Devo was never really just a musical group. Our goal is to make a feature length film and show what we're all about.”

Casale stated that many of Devo's more experimental adventures in music and video may be made available through Club Devo, the Devo fan club.

Ethan Russell and choreographer Toni Basil, video music directors on the camera performance panel, explored their various techniques. Russell, who is known for his Emmylou Harris “Sandman” and Rickie Lee Jones’ “Coolsville” videos, said “I like going into the music and seeing if there is a narrative there. Now, Emmylou's not a writer but we extrapolated two tracks from the album with a narrative.”

Toni Basil's “Crosseyed And Painless,” video, for the Talking Heads, doesn't feature the band. “David Byrne told me not to follow any story I'd picked up from the lyrics and Talking Heads chose not to be in it,” she stated. “He did ask for a certain style of dance. I got together a group of dancers and in one day of improvisation they chose their own parts. The piece started to make itself but I didn't shoot until everything was all down on paper.”

Other sessions in the festival include: a showing of the Archives of Music Preservation reel, a lecture by author Gene Youngblood on the future of technology, a Jimi Hendrix videogram with Hendrix's music used as a soundtrack for various computer animation techniques, a teletext demonstration, selected pop promo clips, “Piano Players Rarely Ever Play Together,” a documentary on blues piano players Professor Longhair, Allen Toussaint and Tuts Washington; as well as various video showings and discussions on theatre, dance and film.

Chevy Mapping Yet Another Event

NEW YORK—Bernard Chevy has organized yet another programming convention. The man who brought you VIDCOM, MIDEM and MIF-TV plans AMIP (American Market for International Programs) for November, 1983 in Miami Beach.

TRIBUTE DAY AT MAGIC MOUNTAIN

Fox Video Sets Bruce Lee Promo

By JIM McCULLAUGH

LOS ANGELES—Video retailers have been grousing about lack of manufacturer support almost from the inception of the industry.

“Give us more advertising, more promotions and more in-store merchandising materials” has been a common dealer anthem. Because the industry is still so young, however, most video software suppliers have been paralyzed with organizational, policy, distribution and programming concerns.

But as the market matures, more and more videocassette and videodisk marketers have begun to address the need for dealer stimulus.

One striking example of that in the Southern California market has been 20th Century-Fox Video's recent efforts under the direction of its local district manager Jim Brown.

Coming off the heels of a Marilyn Monroe lookalike contest design to help promote Fox titles featuring the late actress, Brown has organized a major co-promotion with theme park Six Flags Magic Mountain for a July 11 “Tribute To Bruce Lee Day.” Recently 20th Century-Fox

Video issued four Bruce Lee films on videocassette—“Fist Of Fury,” “Return Of The Dragon,” “Chinese Connection” and “Game Of Death.”

An ad will break in the L.A. Times July 7 announcing the event and 100 dealers will be tagged. Two days later, a similar ad will break in the Daily News with approximately 30-35 dealers tagged.

Brown has obtained 20,000 discount admission passes to Magic Mountain which will be spread evenly over participating dealers.

Interested consumers, notes Brown, will be stimulated to go into their local video stores prior to the event for coupons and should be stimulated after the event.

“Naturally,” says Brown, “the idea is to help sell or rent our Bruce Lee product but a promotion of this kind has a far greater impact. Customers will go into video stores and walk out with other product as well.”

The Bruce Lee day at Magic Mountain will be unique also in the respect that it will bring together several of the world's top martial arts practitioners for demonstrations. Appearing are Dan Inosanto,

Hawkins Cheung and Daniel Durby. Inosanto was a close personal friend of Lee and is internationally known as the foremost exponent of Bruce Lee's art of jeet kune do. He is also a teacher of the Filipino martial arts of Kali, arnis and escrima. Durby will demonstrate French Savate, rarely performed in the U.S.

There will be four shows at the park's 3,500 seat amphitheatre, adds Brown, who also points out that many of Southern California's estimated 250,000 martial arts enthusiasts should be drawn to the event. Souvenir photos of Lee will be given away also.

Brown organized a Marilyn Monroe lookalike contest—“Gentlemen Prefer Blondes”—last May. (A similar promotion was held recently at New York's Sam Goody.) Brown will now take that promotion one step farther. During the July 31 weekend, a few days before the Aug. 5 20th anniversary of Monroe's death, Gaylynn Monroe, winner of the contest, will make in-store appearances at local video software stores. Newspaper ads will also be utilized to stimulate the event. A limousine will take Monroe to participating stores where customers can also have their pictures taken with her.

Other recent promotions Brown has organized included an L.A. Dodger baseball ticket giveaway with participating dealers wherein a customer obtained a ticket after buying or renting three Fox titles.

And at the opening of a new Video Concepts store here last week (25), Brown had Lord Darth Vader (in the person of one of the three individuals authorized by George Lucas to impersonate him) appear in store for customers photo sessions. 20th Century-Fox Video recently issued “Star Wars” as a rental cassette.

“We are trying to stimulate store traffic,” Brown reiterates. “The consumer may be drawn by the promotion but will realize that we have a complete library of product.”

Retailers And Sales Reps Win Vestron Video Prizes

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

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

First prize winner was Gary Gloss of Channel 4 Home Video Center in Canton, Ohio and sales rep Phil Heiser of Commtron. Gloss designed a large wall poster with Chuck Norris' face. (Norris is the movie's star.) The

display also included “Loving Couples,” for which a second piece of original art was designed.

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

In third place was Gary Dodd of Future Vision, Middletown, N.Y. and sales rep Dianne Dunnigan of Commtron. Dodd mounted Vestron posters in a triangular arrangement.

New Video Releases

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

CARNIVAL OF BLOOD
Burt Young
Beta & VHS Wizard Video 043

DR. MINX
Edy Williams
Beta & VHS Wizard Video 044

THE DRILLER KILLER
Carolyn Marz, Jimmy Laine, Baybi Day
Beta & VHS Wizard Video 041

DRIVE-IN MASSACRE
Jake Barnes, Adam Lawrence, Douglas
Gudbye
Beta & VHS Cultvideo C7

FAMOUST AND A
Beta & VHS Cultvideo C8

FEMALE TROUBLE
Divine, David Lochary, Mary Vivian
Pearce, Mink Stole
Beta & VHS Wizard Video 039

THE GLADIATORS
Beta & VHS Wizard Video 042

MAKING LOVE
Michael Ontkean, Kate Jackson, Harry
Hamlin, Wendy Hiller, Arthur Hill
Beta & VHS 20th Century-Fox Video \$69.95

MISSING
Jack Lemmon, Sissy Spacek, John Shea
Beta & VHS MCA Videocassette \$85.20

**MONTY PYTHON MEETS BEYOND THE
FRINGE**
Beta & VHS Wizard Video 040

NFL '81
Beta & VHS NFL Films Video \$49.95

THE PINK PANTHER STRIKES AGAIN
Peter Sellers, Herbert Lom
Beta & VHS 20th Century-Fox Video \$69.95

SECRET SQUIRREL
Beta & VHS Worldvision 1008

SCOOBY GOES HOLLYWOOD
Beta & VHS Worldvision 1001
(Also Available In Spanish)

SCOOBY & SCRAPPY DOO
Beta & VHS Worldvision 1006

SHE DEVILS IN CHAINS
Phyllis Davis
Beta & VHS Cultvideo C9

THEY LIVE BY NIGHT
Cathy O'Donnell, Farley Granger,
Howard da Silva, Jay C. Flippen, Helen
Craig
Beta & VHS Budget9 Video \$59.95

THIRST
Chantal Contouri, David Hemmings,
Henry Silva
Beta & VHS Cultvideo C10

TOP CAT
Beta & VHS Worldvision 1003
(Also Available in Spanish)

THE TUTTLES OF TAHITI
Charles Laughton, Jon Hall, Peggy
Drake, Victor Francen, Gene Reynolds,
Florence Bates
Beta & VHS Budget Video \$59.95

THE WHITE TOWER
Glenn Ford, Valli, Claude Rains, Sir
Cedric Hardwicke, Oscar Homolka,
Lloyd Bridges
(Beta & VHS Budget Video \$59.95)

THE WORLD OF MARTIAL ARTS
Al Thomas, Chuck Norris, Benny "The
Jet" Urquidez
Beta & VHS MCA Videocassette \$60.50

YOU'LL FIND OUT
Kay Kyser, Boris Karloff, Peter Lorre,
Bela Lugosi Dennis O'Keefe, Helen
Parrish
Beta & VHS Budget Video \$59.95

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

THE HITS ARE HERE.



COLUMBIA PICTURES

HOME ENTERTAINMENT

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Longer Better, PD Magnetics Is Convinced

NEW YORK—PD Magnetics believes longer is better. The company has a prototype of a nine-hour VHS videocassette, and will be marketing eight-hour VHS and five-hour Beta tapes beginning in the third quarter.

The nine-hour T-180 was demonstrated at the Consumer Electronics Show in Chicago—the first time a manufacturer has publicly exhibited a cassette of that length. According to product manager Robert Baer, "We have no immediate plans to market a nine-hour cassette, but we felt this demonstration would be of general interest.

The eight-hour T-160 and five-hour L-830 were also introduced at CES. For two years, PD Magnetics has been supplying tape to N.V. Philips of the Netherlands for its eight-hour VCC 480 cassettes used in the Video 2000 system marketed by Philips and Grundig in Europe. The new tapes are chrome.

New merchandising aids from PD Magnetics include a 48-unit countertop display, new hanging package and consumer advertising program.

2 Camera Makers Leap Into Market

LOS ANGELES—Two major camera manufacturers—Canon and Pentax—are now in the home video hardware market.

Pentax, with U.S. headquarters in Englewood, Colo., is offering the PV-R020A recorder at \$1,269; the PV-U020A tuner at \$530; and the PC-K003A video camera at \$1,069.

The new video division of Lake Success, N.Y.-based Canon is offering a new color video sound camera, VHS recorder and accessory equipment.

Andre Blay Moves Into Music

By LAURA FOTI

NEW YORK—As expected, music is becoming an increasingly important part of the mix at the Andre Blay Corp., a recently formed video software firm headed by the former chief of Magnetic Video.

The company recently signed a deal with Premiere Programming (Billboard, July 3) for the production of six music programs to be produced by the team of video directors Brian Grant, David Mallet and Russell Mulcahy.

The three have an exclusive contract with Premiere Programming, headed by Scott Millaney and Des Brown.

The \$3 million deal involves a series of 60 or 90-minute programs,

costing between \$250,000 and \$750,000 apiece, on musical acts to be announced. It's believed that negotiations are taking place with some of the best known and best selling acts in the recording industry.

Blay explains that while it's unlikely most of the programs will have theatrical play, the possibility is not being ruled out "depending on the act and the type of program we develop."

Blay's company will provide financing and will have worldwide videocassette and videodisk rights, and television syndication and cable tv rights.

For programming that does not play theatrically, Blay says he is unsure what the release pattern will be. "My first reaction is to say

home video comes first because of the problem of home taping." But another option is to open with a single large pay cable showing, he says. Results depend on type of financing and program.

Each program will be an original idea created by Premiere's production team. According to Blay senior vice president Alan Kaupe, "The programs we are co-producing with Des Brown, Scott Millaney and Premiere artists and directors are being given total freedom to create."

Although Blay points out "It's not the main reason for the deal," the programs will constitute a "product line" of musical programming not unlike Blay's "New Look" men's magazine on videocassette.

Children's Programs Bustling

• Continued from page 4

Willenson says.

RCA is also exploring a number of original programs, and has begun a merchandising program called "Kid's Stuff" to promote the SelectaVision system for children. The program includes advertising, posters and display. "Outside movies and music, children's programming is the most important area for home video," Willenson asserts.

Nostalgia Merchant, the videocassette supplier offering classic movies, has packaged 55 titles into a unit for merchandising purposes. Examples of titles include "Gulliver's Travels" by Max Fleischer, "Black Beauty," programming featuring Lassie and the Lone Ranger, Laurel and Hardy movies, Roy Rogers and Gene Autry westerns and cartoons, along with old-time serials such as "Captain Marvel" and "Zorro's Black Whip."

Nostalgia Merchant president Nick Draklich says the titles sell at \$40 each to dealers, \$59.95 list price. The children's library titles, however, are being offered with a special built-in discount.

Draklich sees not only strong sellers among his titles, but strong renters as well. "The children's library could become a primary rental property if it's prominently featured. That would allow parents to preview the movies," Draklich points out. "The classics are strong sale items, but also rental."

"Most stores highlight hit movies

with a short shelf life," Draklich continues. "They don't pay enough attention to the classics."

MCA Videocassette also offers a series of children's titles around the \$60 price point. The company is re-releasing a continuing series of shows put on by the Children's Theater and School of Minneapolis. So far, "The Marvelous Land Of Oz" has been released; upcoming are "Puss 'n Boots" and "Alice In Wonderland."

MCA also offers a number of cartoons, and is working with Woody Woodpecker creator Wallter Lantz on some more. Child-oriented movies include "Buck Rogers In The 25th Century" and "The Incredible Shrinking Women."

The company has run special merchandising campaigns around some children's titles, such as giving away child-sized t-shirts with "The Marvelous Land Of Oz." Says an MCA spokesman, "They do require special attention."

And of course when one thinks of children's programming, one has to think of Disney. Jim Jimirro, head of Walt Disney Home Video, is excited about this area. He says the company is at work on a very special made-for-home-video production.

"We're very interested in two-way delivery systems," Jimirro adds. "We're eager to do interactive programming. 'Kidisc' was a wonderful show. We have a lot of ideas using our own characters that we'll be developing."

He believes. "Kids tend to watch things over and over again, so these are strong sale items, although they rent well also." He points out there is currently a baby boom on in the U.S., from which Disney certainly stands to benefit.

L.A. based Video Gems is also quite active in the children's video market, offering a catalog of children's programming and gearing up for original children's productions.

And recently Vestron acquired "Benji," expected to be a big hit in the children's home video market.

French Hardware Tax Spurs Buying Spree

PARIS—The French public is clamoring to buy video hardware following the Government's announcement of its proposal to introduce a 350 franc tax (about \$60) on such equipment.

The announcement, by Prime Minister Pierre Mauray, triggered panic-buying some months ago, but this seems to be reaching its apex. Retailers are drastically increasing their orders and manufacturers have been unable to meet demand for some time. Delivery delay currently stands at four months.

The increasing theft of video equipment in bulk reflects the situation too, and even delivery lorries have been abducted by professional thieves.

Projected demand for video recorders in France this year stands at about 400,000—against 266,000 in 1981—but fears are that sales will be reduced to a trickle if the tax is imposed.

Warner Ties In On U.K. Talkback

LONDON—Warner Home Video has established a U.K. production source in partnership with Talkback Productions. It aims to produce programs for television, film, cable and video.

Talkback is run by Pete Brown together with Mel Smith and Griff Rhys Jones, both stars of the popular television comedy series "Not The Nine O'Clock News."

WEA managing director Charles Levison said the move was consistent with Warner Communications policy of seeking creative entrepreneurs and supplying them with financial, administrative and distribution services.

Videocassette Top 40

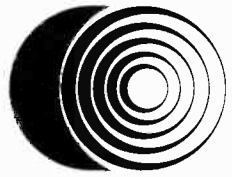
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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	6	ON GOLDEN POND	20th Century Fox Video 9037
2	5	9	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
3	3	8	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
4	4	9	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
5	2	5	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
6	6	5	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
7	8	7	ROCKY II	20th Century Fox Video 4565
8	7	13	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
9	10	6	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000
10	12	12	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
11	26	3	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
12	11	26	CLASH OF THE TITANS	MGM/CBS Home Video 700074
13	9	15	AEROBICISE	Paramount Pictures, Paramount Home Video
14	16	9	MODERN PROBLEMS	20th Century-Fox Video 1129
15	35	2	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
16	17	18	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
17	18	15	DUMBO	Walt Disney Home Video 24
18	NEW ENTRY		HAIR	20th Century Fox Video 4593
19	13	14	ONLY WHEN I LAUGH	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10452
20	28	20	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
21	24	6	SO FINE	Warner Brothers Pictures, Warner Home Video 11143
22	NEW ENTRY		A NIGHT AT THE MOVIES—DIAL M FOR MURDER	Warner Brothers Pictures, Warner Home Video 11156
23	15	3	GAME OF DEATH	20th Century Fox Video 6124
24	14	16	THE HOWLING	20th Century-Fox Video 4075
25	34	2	THE CHANGELING	Vestron VA-6006
26	33	22	TEXAS CHAINSAW MASSACRE (ITA)	Wizard Video 034
27	21	20	FORT APACHE, THE BRONX (ITA)	Vestron VA-6000
28	27	4	HARDCORE	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250
29	30	20	CANNONBALL RUN (ITA)	Vestron VA-6001
30	31	2	CASABLANCA	United Artists, 20th Century Fox Video 4514
31	32	35	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
32	19	8	GALLIPOLLI	Paramount Pictures, Paramount Home Video 1504
33	20	30	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
34	22	7	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
35	NEW ENTRY		MICHAEL NESMITH IN "ELEPHANT PARTS"	Pacific Arts Video Records 529
36	NEW ENTRY		TRIBUTE	Vestron VA-6003
37	23	3	KEY LARGO	20th Century Fox Video 4594
38	25	19	LORD OF THE RINGS	Thorn 605 (EMI)
39	29	4	BOB & CAROL & TED & ALICE	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10027
40	37	7	7TH VOYAGE OF SINBAD	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

JULY 10, 1982, BILLBOARD



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Billboard® TOP LPs & TAPE®

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☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
1	★	15	★	1	15	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA
3	★	17	●	3	17	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS
4	★	20	●	4	20	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA
5	★	12	●	5	12	TOTO Toto IV Columbia FC 37728	CBS
6	★	3	●	6	3	ROLLING STONES Still Life Rolling Stones Records COC 39113	WEA
6	★	2	●	6	2	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS
8	★	10	●	8	10	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL
8	★	7	●	8	7	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA
10	★	35	●	10	35	LDVERBOY Get Lucky Columbia FC 37638	CBS
11	★	37	●	11	37	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS
12	★	7	●	12	7	.38 SPECIAL Special Forces A&M SP-4888	RCA
12	★	9	●	12	9	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamil 6002TL2	IND
13	★	6	●	13	6	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND
15	★	15	●	15	15	THE DAZZ BAND Keep It Alive Motown 6004ML	IND
15	★	21	●	15	21	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS
16	★	13	●	16	13	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND
16	★	10	●	16	10	VAN HALEN ...and the Beat Goes On Warner Bros. BSK 3677	WEA
71	★	72	★	71	72	GENESIS Three Sides Live Atlantic SD 2-2000	WEA
73	★	73	★	73	73	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP
74	★	77	★	74	77	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
76	★	65	★	76	65	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
76	★	84	★	76	84	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
77	★	39	★	77	39	GENESIS Abacab Atlantic SD 19313	WEA
79	★	76	★	79	76	AIR SUPPLY Now And Forever Arista AL 9587	IND
81	★	81	★	81	81	POLICE Ghost In The Machine A&M SP-3730	RCA
82	★	82	★	82	82	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND
83	★	67	★	83	67	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA
85	★	85	★	85	85	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA
86	★	86	★	86	86	ATLANTIC STARR Brilliance A&M SP 4883	RCA
86	★	55	★	86	55	MARSHALL CRENSHAW Marshall Crenshaw Capitol ST 12207	CAP
86	★	51	★	86	51	THE J. GEILS BAND Freeze-Frame EMI-America S00-17062	CAP
87	★	5	★	87	5	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS
88	★	4	★	88	4	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA
88	★	4	★	88	4	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA
89	★	3	★	89	3	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS
90	★	3	★	90	3	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA
91	★	3	★	91	3	TOTO Toto IV Columbia FC 37728	CBS
92	★	3	★	92	3	ROLLING STONES Still Life Rolling Stones Records COC 39113	WEA
93	★	3	★	93	3	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS
94	★	3	★	94	3	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	POL
95	★	3	★	95	3	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA
96	★	3	★	96	3	LDVERBOY Get Lucky Columbia FC 37638	CBS
97	★	3	★	97	3	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS
98	★	3	★	98	3	.38 SPECIAL Special Forces A&M SP-4888	RCA
99	★	3	★	99	3	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamil 6002TL2	IND
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103	★	3	★	103	3	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND
104	★	3	★	104	3	VAN HALEN ...and the Beat Goes On Warner Bros. BSK 3677	WEA
105	★	3	★	105	3	GENESIS Three Sides Live Atlantic SD 2-2000	WEA
106	★	3	★	106	3	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP
107	★	3	★	107	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
108	★	3	★	108	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
109	★	3	★	109	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
110	★	3	★	110	3	GENESIS Abacab Atlantic SD 19313	WEA
111	★	3	★	111	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
112	★	3	★	112	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
113	★	3	★	113	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
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115	★	3	★	115	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
116	★	3	★	116	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
117	★	3	★	117	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
118	★	3	★	118	3	GENESIS Abacab Atlantic SD 19313	WEA
119	★	3	★	119	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
120	★	3	★	120	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
121	★	3	★	121	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
122	★	3	★	122	3	GENESIS Abacab Atlantic SD 19313	WEA
123	★	3	★	123	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
124	★	3	★	124	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
125	★	3	★	125	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
126	★	3	★	126	3	GENESIS Abacab Atlantic SD 19313	WEA
127	★	3	★	127	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
128	★	3	★	128	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
129	★	3	★	129	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
130	★	3	★	130	3	GENESIS Abacab Atlantic SD 19313	WEA
131	★	3	★	131	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
132	★	3	★	132	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
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139	★	3	★	139	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
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141	★	3	★	141	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
142	★	3	★	142	3	GENESIS Abacab Atlantic SD 19313	WEA
143	★	3	★	143	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
144	★	3	★	144	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
145	★	3	★	145	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
146	★	3	★	146	3	GENESIS Abacab Atlantic SD 19313	WEA
147	★	3	★	147	3	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND
148	★	3	★	148	3	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin PW 38066 (CBS)	CBS
149	★	3	★	149	3	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS
150	★	3	★	150	3	GENESIS Abacab Atlantic SD 19313	WEA



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WHAT'S AVAILABLE?

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

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

POP ALBUMS

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

SOUL (RHYTHM & BLUES) ALBUMS

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

ADULT CONTEMPORARY SINGLES

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

CLASSICAL ALBUMS

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

JAZZ ALBUMS

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

***GOSPEL ALBUMS (Spiritual & Inspirational) NEW ITEM**

- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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- J Top 1000 Greatest Hits of All Time, 1956-1977 (1978-Present Top 100 Included) 75.00
- L Yearend Issue—"Talent In Action" (Limited Stock Available) 7.00
- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.

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By IRV LICHTMAN

A Billboard Spotlight

✓ f the music industry's path to consumer acceptance "starts with a song," this is true, too, of economic confrontations within the industry that have seen publishers and record manufacturers lock horns in often rancorous debate.

But, then, there are issues that can unite both factions. This past year has witnessed a remarkable coincidence of events that prove the point.

Let Leonard Feist, president of the National Music Publishers' Assn., set the scene: "Last October, a day or two before the Copyright Royalty Tribunal issued its final decision on the mechanical royalty rate (raising it from 2 3/4 cents to 4 cents, effective last July 1), the 9th Circuit Court in San Francisco handed down its decision in the Betamax case. Thus, just as we were completing one extraordinary important undertaking, we were embarked upon another—the legislative solution to the dire problem of home taping."

The federal court had, in effect, made home taping of video a violation of copyright, and legislators in both the House and Senate speedily moved in to take the consumer's side: exempt video home taping from Copyright Law. Quickly, an amendment was added that would legalize audio home taping, but with an all-important proviso that includes a levy on blank tape and hardware to be shared by copyright owners.

Thus, the issue of home taping—said to siphon off more than \$1 billion in music industry income—became a dramatic issue uniting publishers and record companies. Both industries are now vocal partners in the broad "Save America's Music" program, which, of course, includes the Recording Industry Assn. of America.

At this writing, the home taping prob-

MUSIC PUBLISHERS

Challenging A Changing Market



lem remains legislatively unresolved, but to Feist home taping is "only one, although by far the most grievous, of the problems which beset the industry. During a recession, infringements proliferate. The promise of new technologies has not yet been realized to any significant degree, yet there is a clear confidence within the industry that, on the other hand, we shall continue to make progress against illicit use of our copyrights and, on the other hand, we shall develop innovative approaches to the new technologies."

With possible legislative support and mechanical royalty battles behind them, many music publishers declare that home taping remedies dominate their thinking—after the daily task of getting copyrights off the ground, of course.

Chuck Kaye, president of Warner Bros. Music sees the home taping issue in an interesting light: it ultimately hurts the very consumer who may be engaging in the practice. "Eventually, the consumer will suffer if there is no support for some type of levy. Without it, it will inhibit a more varied and creative selection of music."

While Mike Stewart, president of CBS Songs, regards home taping as the "most important problem facing the music industry today, without question," yet he suggests that legislative remedies will fall short of their goal. "Even if Congress gives us some relief in the form of a royalty or levy, on both blank tape and hardware, the income will not compensate us for our losses."

The new mechanical rate, which can add about \$1.5 million to \$20 million to publisher-writer coffers in its first year—is not completely viewed as a triumph by publishers, interim rate adjustments notwithstanding.

Charlie Koppelman, who with Marty Bandier operates The Entertainment Co., a major publishing house that also is a key

user of copyrights through its star-studded artist production roster, feels the rate is still "too low."

"Although artist and song are about equally important to the making of a hit record," explains Koppelman, "the songwriter and publisher split only 40 cents on each album sold, while the artist share is more than double that amount." Adds Bandier, "Companies that merely collect catalogs will be too encumbered by their own enormity. Music publishing is still an entrepreneurial, people business."

To Sam Trust, president of ATV Music in the U.S. and Canada, the new mechanical rate represents a positive trade-off so far when viewed in the light of industry economic doldrums.

"While unit sales, overall, have appeared to drop, particularly with respect to singles and LPs, we are finding that most record companies are making an effort to adhere to the increased rate. Naturally, we have our accountants checking statements to insure the new payment, but overall the increased rates seem to have offset the unit reduction."

Within the publishing community itself, the past year offered some dramatic indication of what a catalog-rich publishing firm is worth.

In the fall, ATV Music was apparently put on the block for a fee—including the Lennon & McCartney material contained in Northern Songs—that approached \$25 million. While new management of ATV's parent company, Associated Communications Corp., later said it had pulled the plug from a sell-off, more cynical observers thought that Sir Lew Grade, later

to leave as day-to-day chief of the company, had merely attempted to establish a market value for the publishing entity.

Yet, at this writing there was a serious offer to sell United Artists Music/Big 3 Music (print). Here, the figures reached an astounding \$80 million price tag—and few publishers considered the figure way out of line.

"It is our view," says Sid Herman, executive vice president of Famous Music, an oldline publishing affiliate of Paramount Pictures, "that these sales have resulted from special situations in the selling companies and do not herald an industry trend. Naturally, we're interested in examining any possible acquisitions, but only if the selling price is in keeping with our evaluation of actual value."

But, interestingly, The Entertainment Company's Koppelman, who made a drawn-out attempt to acquire Motown's Jobete Music, believes "the trend toward acquisition of major independent music publishers by large corporations will continue and this trend is basically unhealthy for the music industry."

Koppelman reasons that when a large catalog is absorbed by a corporation "the individual copyright is bound to suffer."

New technologies, particularly home video, are other major issues confronting publishers as they continue to iron out licensing deals with video producers that are designed to avoid precedent in anticipation of future growth of these developments.

Harold Seider, president of United Artists Music, holds "more strongly now than in a changing market recorded music must be more realistically viewed as only one of the configurations in a whole constellation of entertainment forms."

(Continued on page MP-4)

Irv Lichtman is Billboard's News Editor and Music Publishing Editor in New York.

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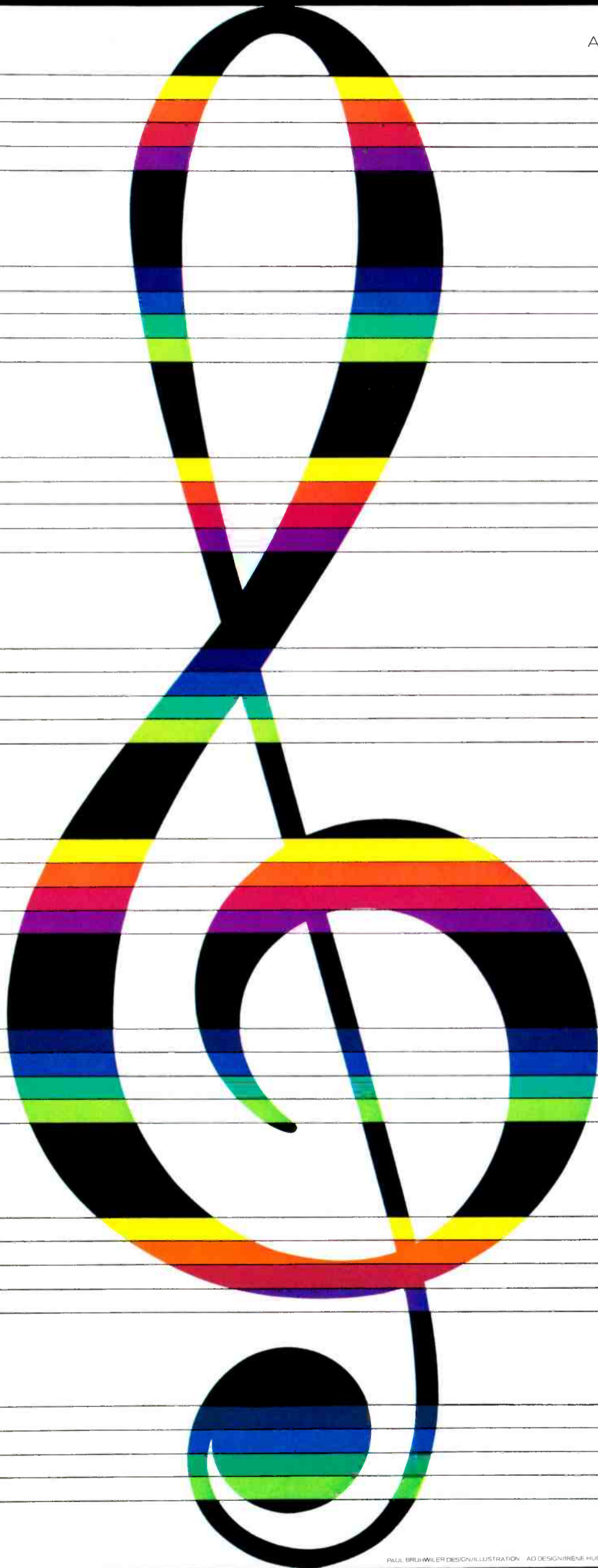
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ORGANIZATIONS BREAK GROUND FOR YEARNING CREATIVE TALENT

The rewards for a songwriter can be staggering, but the obstacles and frustration to financial and creative success can be equally so. There are, however, many organizations committed to helping songwriters achieve that success.

ASCAP (American Society of Composers, Authors and Publishers) is the largest performing rights organization. In 1930 ASCAP began its scholarships, awards, and grants programs for writers culminating five years ago with the creation of the ASCAP Foundation. As Foundation attorney Judith M. Saffer notes, "A principal purpose of the Foundation is to raise money and dispense it to the up-and-coming composers and lyricists."

Under the foundation program, Grants to Young Composers, ASCAP's president Hal David announced in May the American composers sharing the \$9,500 prize money. In April, two \$5,000 prizes were awarded under the Rudolf Nissim Composer Competition which honors living ASCAP composers of serious music. Another project funded by the Foundation is the Songwriter Workshop program. Conceived by Karen Sherry, national director of public relations, the workshop series covers all musical genres; musical theatre, jazz, country, pop, disco, symphony and concert, and film and tv scoring.

The Musical Theatre Workshop concluded its third season in January '82 and in association with the Dramatists Guild and Playwrights Horizons, several works first presented in the workshop have been chosen for further development. A traveling theatre workshop is in the planning stages. The workshop's director, Charles Strouse (composer of "Bye, Bye Birdie," "Annie") will visit college and university campuses throughout the U.S. and offer one-day mini workshops based on the New York theatre series. A pop workshop is in the planning stages and will be directed by Rupert Holmes ("Escape/ The Pina Colada Song," "Him"). ASCAP's coordinator of symphony and concert activities, Martin Bookspan, moderates the Symphonic and Concert Workshop which encourages the development of new classical or serious music. All ASCAP

By **GEORGINA CHALLIS**

workshops are free of charge and auditions are open to everyone.

In addition to these programs under the Foundation umbrella, other awards, grants and scholarships are given to lyricists and composers in an effort to infuse the industry with new talent.

BMI (Broadcast Music, Inc.) in 1951 invited a group of composers and educators to devise a plan which would encourage and aid young composers. The result of the meeting was the BMI Awards to Student Composers and last May 13, 17 young composers shared the \$15,000 prize money. The 1982

awards brought the number of young people to 275 who have been awarded almost \$300,000 in money to apply to their music education. Carl Haverlin, former BMI President, envisioned that the scholarships would bring a "national renaissance to the field of serious music." Since many serious or classical music composers are forced to supplement their income teaching or conducting, BMI offers subsidies to these composers. Current BMI president, Edward M. Cramer, explains, "We have a special payment system which guarantees these composers certain amounts of money each year. Without this, the music wouldn't be created." There are many writers who have worked their way into the successful pop medium while having their roots in serious music. John Williams, the conductor of the Boston Pops, is also the composer of the music for the motion picture "Star Wars." Lalo Schifrin is also a very broad artist, writing a variety of music, with a foundation in the classics.

BMI's Musical Theatre Workshop has been directed by the venerable Lehman Engel (a conductor of 170 musicals, composer for numerous dramatic plays and the author of seven

(Continued on page MP-4)



Georgina Challis is a Billboard contributor in New York.

MP-3
A Billboard Spotlight

JULY 10, 1982, BILLBOARD

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CALL OR WRITE

EUROPE RE-RECORDS HITS TO LEAP LANGUAGE BARRIER

By BRIAN OLIVER

The task faced by European publishers seeking to exploit their local copyrights in the U.S. and the U.K. has never been easy. But it is becoming increasingly more difficult because the various markets appear to be moving further apart, according to a number of continental publishers.

The language problem has always presented a formidable barrier, they say. But whereas in the past strong melodies—especially from Latin countries like France, Italy and Spain—have frequently won through in the end with good English lyrics, this is rarely the case today. Some of their product is unfairly viewed as "old fashioned," they claim.

As a result, some companies have had to reappraise their whole approach to exploiting their copyrights in English-speaking territories. And some publishers point a finger at British record companies in particular for not giving non-English language material a fair chance.

More European publishers are now recording their copyrights in English as well as their mother tongue. Some are sending their writers to London, New York or Los Angeles to "learn" about these markets afresh, and others are hitting back through their own homegrown new wave or heavy metal-

orientated talent.

"It is currently very difficult, in fact almost impossible for French songs to make it in Britain or the U.S.," says Claude Pascal, president of Paris-based Editions Claude Pascal. "There is really no way to solve the problem except by trying hard and hoping you might get lucky. But you do need an exceptional song."

Although some publishers, such as Rondor Music, try to treat Europe as one market, Pascal says that the language barrier is still a major problem: "In the past year, the creative side has really come up in France. There are now many good songs, good sounds and some very exciting productions. But French artists are not really very good at singing in English, so the problem of language remains."

Ron White, managing director of EMI Music Publishing, which has its own companies in most European territories, agrees that language is still a problem. He says it is essential for Continental songs to be recorded, or re-recorded in English for the U.S. and U.K. markets—even if they are huge hits in their own territories.

ABBA and "Europop" songwriter/producers (working with independent labels like Jupiter Records and Hansa Productions in Germany, or France's Carrere), have shown what can be achieved when Continental songs are recorded in English from their conception. And the success of material by Germany's Kraftwerk, France's Jean-Michel Jarre and Italy's En-

nio Morricone also emphasize the point that, when the language barrier is removed, continental material can score well.

"I don't think that the opportunities for continental repertoire are any worse now than they have ever been," says Ron White. "It has always been difficult—especially for songs from the Latin countries. Continental songs with a strong disco influence do stand a good chance though."

Historically, publishers in France, Spain, and Italy have always produced songs with strong melodies for which U.K. publishers would commission suitable English lyrics and go after covers with U.K. artists. English lyricists like Norman Newell and Peter Calledner built successful careers in this way in the 1960s and 1970s.

In fact, until the new-wave era of the mid-1970s this approach frequently led to international hits for major artists like Tom Jones or Shirley Bassey. But the formula no longer works, it seems.

Ron White explains that the potential for ballads and "easy listening" music is now much more restricted in the U.K.: "The traditionally strong melodies of the Latin countries just don't appeal to U.K. record buyers these days. They have always produced beautiful music which has strong broadcast potential, but, unfortunately, nobody buys it in record form."

"There are some wonderful melodies available from continental publishers," he adds "but even if they had been written in the U.K. they wouldn't be successful here. Certain territories certainly seem to be becoming isolated, although this could be only temporary."

Peter Kirsten, president of Munich-based Global Music, says that the European market as a whole is moving further away from what is happening in the U.S.

"New developments in the U.K. and Germany are encouraging these territories to move on musically, whereas the U.S. market seems to have stayed where it was years ago," says Kirsten. "The German public wants to hear something different these days. As a result, the U.K. and German markets in particular are now moving closer to each other."

Bruno Kretschmar, managing director of Intersong Music in the U.K., says that U.K. and continental song markets are currently "worlds apart"—although, like Peter Kirsten, he believes that the U.S. is now even further away musically from what is happening in Europe. This not only makes it more difficult for continental publishers to place material in North America, but it also means that U.S. catalogs are picked up less quickly, or less expensively, than before.

"The U.K. market is now generally very self-contained," says Kretschmar. "But it is still broad-based. New music, heavy rock and MOR all have a place—and there always seems to be an opportunity for the odd European song to come along and fill a void. There is usually at least one European-made hit ev-

(Continued on page MP-9)

Brian Oliver is a freelance writer based in London specializing in music publishing.



MUSIC PUBLISHING

CREATIVE TALENT

• Continued from page MP-3

books on the musical theatre) for 21 years. "A workshop is the future of the musical theatre," emphasizes Engel. The smash Broadway musical "9," hit of the 1981-82 season with music and lyrics by Maury Yeston, is a product of the Theatre Workshop. Another classic Broadway musical, "A Chorus Line," with lyrics by Edward Kleban, was first heard in the Workshop 16 years ago. Material from the Musical Theatre Workshop worthy of further development is showcased at the end of the Workshop season. BMI also sponsors the Los Angeles Songwriters Showcase. Operating now for seven years, the showcase offers songwriters the opportunity to play their songs to an audience of music publishers and recording companies. BMI is not a foundation and uses money from its general coffers to fund workshops, awards and showcases.

SESAC, the smallest of the performing rights associations, sees its size as a distinct advantage. Vice president Vincent Candilora explains, "Since our membership is not as large, we're in the position to offer a more personalized service." SESAC's smaller membership and targeted funds prohibit involvement with writer workshops and seminars but allow the group to concentrate and work with writers on a one-to-one basis. They feel it makes better sense to use their resources developing writers' talents, getting them in to see publishers, recording companies, and generally promoting the writers individually. However, for the past three years, SESAC and the American Society of University Composers have been partners in the selection of the ASUC Awards—given for excellence

in classical or serious music. In addition to providing the prize money, SESAC also finances the awards' promotion.

Candilora has recently been named adjunct professor in the music department of New York University. Along with SESAC, BMI and ASCAP are all very active sending their key personnel on the college and university lecture circuit. This academic environment is particularly rewarding since academia generally stresses music theory over music business practicalities. "This is not meant to minimize the importance of academic music training," cautions Candilora, "but these lecturing engagements fill a large void in practical business training." Six years ago, SESAC, BMI and ASCAP—joining with music publishers—sponsored the New York Songwriters Showcase. For 18 months, it brought together executive and composition elements and proved to be the breaking ground for a lot of new and creative talent.

AGAC/The Songwriters Guild (American Guild of Authors and Composers) exists solely to service songwriters' interests. Jonathan Holtzman, director of the Guild special projects division, feels that the two most important jobs of the songwriter are to develop his or her individual talents and to determine how these talents fit into the music business. As Holtzman says, "A writer may find he is more suited to writing commercials than writing three-minute songs of a specialized format. He may find that he writes one particular genre better than another." Helping writers do just this is the purpose behind the Guild's Ask-A-Pro series. Held every week in New York and monthly in Los Angeles and Nashville, people from radio and promotion, music

publishers and producers come to talk to the group to reaffirm that the music business is a series of working relationships. These working relationships are key to building a songwriter's career and once a writer has a song published or recorded, his job has just begun. Ask-A-Pro's basic premise is that the writer's craft is the writer's business.

Other projects of the special projects division are the weekly critique sessions. With the understanding that a writer doesn't ever stop learning, songwriters discuss their current projects and material to gain better direction. There is also the Hit Singles Workshop which explains to participants the ever-changing parameters of pop music. The Guild also runs the Craft of Lyric Writing Workshop and in July, Sandy Wilbur ("The Woman in Me"), who has three chart records and 18 releases in 1981 and is the writer of several Schlitz and Texaco commercials, will be conducting a jingle-writing workshop. All of these special projects are under the AGAC Foundation. President of the Foundation, Jack Lawrence, a producer as well as a songwriter ("Tenderly," "Anchors Away"), donated money to the Foundation and it is primarily from his donations that these Guild activities can continue.

NMPA's (National Music Publishers Association) president, Leonard Feist, comments that "Writers and publishers objectives are the same." Working together, writers and music publishers can achieve the maximum success for writers' works and the maximum economic benefit from that success." Feist goes on, "When publishers improve the climate and conditions under which they work, that improves the climate and conditions for songwriters."

NMPA helps to sponsor Music Publishing Forums in New York,

Los Angeles and Nashville where current problems and latest developments of the industry are discussed in open and candid roundtables. NMPA also sponsors songwriting awards in nine different categories of music including r&b, country, musical theatre, pop and movies.

NSAI (Nashville Songwriters Association, International), first chartered in 1967, has grown from an organization with one Nashville writer's workshop in 1978 to more than nine area workshops held throughout the country. The workshop critiques members' work, gives tips on collaboration, lead-sheet preparation and on a dozen other subjects of interest to writers by prominent industry figures. "The area workshops are particularly important since they bring the music industry into cities across the country outside of recording and

music publishing centers," explains executive director Maggie Cavender.

There are NSAI writing symposiums, songwriters showcases and summer and winter seminars. The one and two-day seminars cover eight different subjects in a classroom atmosphere. NSAI also sponsors programs designed to honor achievements in writing excellence. The Songwriter Achievement Awards and the Songwriter of the Year Award are annual events of recognition to writers by writers.

All of the organizations in this article are seriously committed to the songwriter's creative and financial success. Some of these groups have more funds available and can offer more projects but they all fund projects so that songwriters emerge, continue and flourish. Because, in the end, it's the songwriter who makes the music.

A CHANGING MARKET

• Continued from page MP-1

Building on this theme, Jimmy Gilmer, vice president of Nashville Operations and Danny Strick, vice president of West Coast creative affairs, have been directed by Seider with "more actively focusing on the selection and presentation of songs which have a strong visual appeal. We are also encouraging all of our staff songwriters to give the strongest consideration to the creative requirements of the new and developing media."

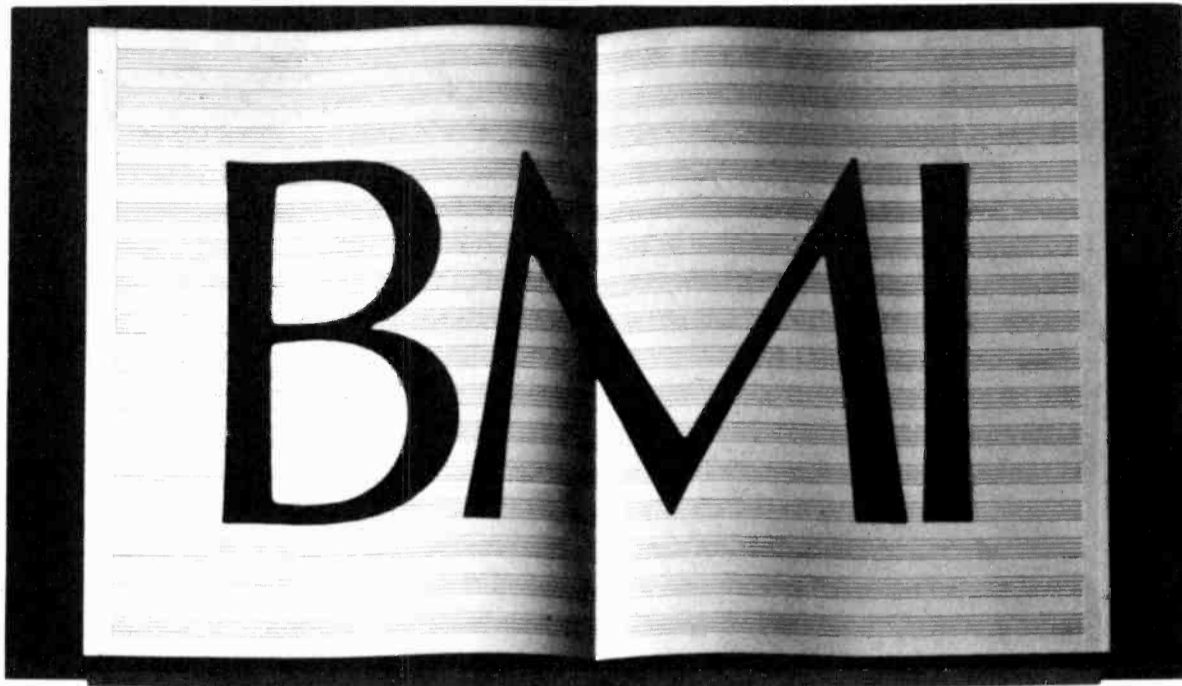
Comments Leeds Levy, president of MCA Music, "For better or worse, changes are taking place at an unprecedentedly rapid pace in all entertainment fields. In many respects the industry is going through a phase similar to one the music publishing business went through after World War II. Then, the new

technology was the LP and 45. It was coupled with a baby boom and . . . bang! . . . sheet music revenues dropped out of sight. So we publishers scrambled and retooled and survived."

All music publishing activities should, of course, make dollars and cents on the bottom line and here the industry reports a generally satisfying year, echoing Famous Music chief Marvin Cane's assessment that "our profit picture is on the upside with increased earnings from performances, motion pictures and tv revenues and other income areas including the use of Famous copyrights for jingles."

Comments NMPA's Feist, "On balance, with publishers' customary energy and inventiveness, together with the constant creativeness of writers, the near-term future looks good."

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TOP PUBLISHERS

The following charts of top pop (Hot 100), country and black publishers were compiled from Billboard's singles charts from the November 1981 through April 1982 time period. Publishers are listed in rank order based upon a cumulative total that accounts for each title's chart positions and the number of weeks it is on the charts. They are not ranked by the number of titles, which is the figure in parentheses following each publisher's name.

Pop

Pos. PUBLISHER (No. of Charted Titles)

- TITLE, Artist, Label
- CENTER CITY (2)**
CENTERFOLD, The J. Geils Band, EMI-America
FREEZE-FRAME, The J. Geils Band, EMI-America
 - APRIL (8)**
PHYSICAL, Olivia Newton-John, MCA
HARD TO SAY, Dan Fogelberg, Full Moon/Epic
SHE'S GOT A WAY, Billy Joel, Columbia
TWILIGHT, ELO, Jet
BET YOUR HEART ON ME, Johnny Lee, Full Moon/Asylum
LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
RUN FOR THE ROSES, Dan Fogelberg, Full Moon/Epic
WHEN IT'S OVER, Loverboy, Columbia
 - FINCHLEY (1)**
I LOVE ROCK 'N' ROLL, Joan Jett & The Blackhearts, Boardwalk
 - ATV (9)**
MY GIRL, Chilliwack, Millennium
WIRED FOR SOUND, Cliff Richard, EMI-America
SOMEWHERE DOWN THE ROAD, Barry Manilow, Arista
ALL OUR TOMORROWS, Eddie Schwartz, Atlantic
JUST ONCE, Quincy Jones Featuring James Ingram, A&M
FANTASY, Aldo Nova, Portrait
OVER THE LINE, Eddie Schwartz, Atco
YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
I BELIEVE, Chilliwack, Millennium
 - COLGEMS-EMI (4)**
START ME UP, The Rolling Stones, Rolling Stones
THE NIGHT OWLS, Little River Band, Capitol
HANG FIRE, The Rolling Stones, Rolling Stones
WAITING ON A FRIEND, The Rolling Stones, Rolling Stones
 - IOBETE (3)**
LADY YOU BRING ME UP, The Commodores, Motown

A Billboard Spotlight

JULY 10, 1982, BILLBOARD

JULY 10, 1982, BILLBOARD

- THAT GIRL, Stevie Wonder, Tamla
MY GUY, Sister Sledge, Cotillion
SUPER FREAK, Rick James, Gordy
I'LL TRY SOMETHING NEW, A Taste Of Honey, Capitol
STARS ON 45 III (A Tribute To Stevie Wonder), Stars On, Radio
BEECHWOOD 4-5789, The Carpenters, A&M
OH NO, The Commodores, Motown
WHY YOU WANNA TRY ME, The Commodores, Motown
- CHAPPELL (7)**
EVERY LITTLE THING SHE DOES IS MAGIC, The Poice, A&M
HOOKED ON CLASSICS, Royal Philharmonic Orch. Conducted By Louis Clark, RCA
ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
IF I HAD MY WISH TONIGHT, David Lasley, EMI-America
 - WARNER BROS. (13)**
I'LL FALL IN LOVE AGAIN, Sammy Hagar, Geffen
CHARIOTS OF FIRE, Vangelis, Polydor
POOR MAN'S SON, Survivor, Scotti Bros.
THE OLD SONGS, Barry Manilow, Arista
TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
LET THE FEELING FLOW, Peabo Bryson, Capitol
KEEPING OUR LOVE ALIVE, The Henry Paul Band, Atlantic
WHEN HE SHINES, Sheena Easton, EMI-America
THE VOICE, The Moody Blues, Threshold
I SURRENDER, Arlan Day, Pasha
SUMMER NIGHTS, Survivor, Scotti Bros.
FIND ANOTHER FOOL, Quarterflash, Geffen
HEAT OF THE MOMENT, Asia, Geffen
 - WEED HIGH NIGHTMARE (3)**
WHO'S CRYING NOW, Journey, Columbia
DON'T STOP BELIEVIN', Journey, Columbia
OPEN ARMS, Journey, Columbia
 - HOUSE OF GOLD (5)**
THE COWBOY & THE LADY, John Denver, RCA
BOBBIE SUE, Oak Ridge Boys, MCA
PLEASE DON'T STOP ME BABY, The Boys Band, Elektra
BLAZE OF GLORY, Kenny Rogers, Liberty
LOVE IN THE FIRST DEGREE, Alabama, RCA
 - SAGGIFIRE (2)**
PHYSICAL, Olivia Newton-John, MCA
WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia

- TERRY SHADDICK (1)**
PHYSICAL, Olivia Newton-John, MCA
- SCREEN GEMS-EMI (5)**
TAKE IT EASY ON ME, Little River Band, Capitol
NOBODY SAID IT WAS EASY, Le Roux, RCA
ALWAYS ON MY MIND, Willie Nelson, Columbia
LET'S HANG ON, Barry Manilow, Arista
MAN ON YOUR MIND, Little River Band, Capitol
- WELSH WITCH (2)**
LEATHER & LACE, Stevie Nicks with Don Henley, Modern
EDGE OF SEVENTEEN, Stevie Nicks, Modern
- WEB IV (2)**
COOL NIGHT, Paul Davis, Arista
'65 LOVE AFFAIR, Paul Davis, Arista
- ALL IN ALL (1)**
SWEET DREAMS, Air Supply, Arista
- QUEEN OF HEARTS (1)**
KEY LARGO, Bertie Higgins, Kat Family
- BLACKWOOD (6)**
WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros.
SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia
IF I WERE YOU, Lulu, Alfa
HOLD ON TIGHT, ELO, Jet
EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
NEVER GIVE UP ON A GOOD THING, George Benson.
- FUST BUZZA (2)**
PRIVATE EYES, Daryl Hall & John Oates, RCA
I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
- HOT CHA (2)**
PRIVATE EYES, Daryl Hall & John Oates, RCA
I CAN'T GO FOR THAT (NO CAN DO), Daryl Hall & John Oates, RCA
- NOW SOUND (1)**
TROUBLE, Lindsey Buckingham, Elektra
- B G O (1)**
PAC-MAN FEVER, Buckner & Garcia, Columbia
- PATRICIA (1)**
WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- VIRGIN (4)**
EVERY LITTLE THING SHE DOES IS MAGIC, The Poice, A&M
SPIRITS IN THE MATERIAL WORLD, The Poice, A&M
DON'T YOU WANT ME, The Human League, A&M
SECRET JOURNEY, The Poice, A&M
- SOMERSET (2)**
WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
JUKE BOX HERO, Foreigner, Atlantic

- DEALING WITH THE DEVIL**, Merle Haggard, MCA
A LITTLE BIT CRAZY, Eddy Raven, Elektra
- SHADE TREE (2)**
MY FAVORITE MEMORY, Merle Haggard, Epic
BIG CITY, Merle Haggard, Epic
- PI-GEM (3)**
RAINBOW RIDER/HEART ON THE MEND, Sylvia, RCA
DOWN & OUT, George Strait, MCA
ALL ROADS LEAD TO YOU, Steve Wariner, RCA
- BIBO (5)**
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD, Ed Bruce, MCA
ALL I'M MISSING IS YOU, Eddy Arnold, RCA
YOU'LL BE BACK, Statter Brothers, Mercury
I'LL NEED SOMEONE TO HOLD ME WHEN I CRY, Janie Fricke, Columbia
YOU SURE KNOW YOUR WAY AROUND MY HEART, Louise Mandrell, RCA
- BOCEPHUS (2)**
ALL MY ROWDY FRIENDS, Hank Williams Jr., Elektra/Curb
A COUNTRY BOY CAN SURVIVE, Hank Williams Jr., Elektra/Curb
- WELK (6)**
DO ME WITH LOVE, Janie Fricke, Columbia
IF YOU'RE THINKING YOU WANT A STRANGER, George Strait, MCA
ALL I'M MISSING IS YOU, Eddy Arnold, RCA
TEARS OF THE LDNELY, Mickey Gilley, Epic
TAKE ME TO THE COUNTRY, Mel McDaniel, Capitol
YOU SURE KNOW YOUR WAY AROUND MY HEART, Louise Mandrell, RCA
- SOUTHERN NIGHTS (5)**
ONE NIGHT FEVER, Mel Tillis, Elektra
STUCK RIGHT IN THE MIDDLE OF YOUR LOVE, Billy Swan, Epic
LOVING YOU IS ALWAYS ON MY MIND, Terry Dale, Lane Dale
YOU WERE THERE, Freddie Hart, Sunbird
LOVE NEVER COMES EASY, Helen Cornelius, Elektra
- LARRY GATLIN (2)**
WHAT ARE WE DOING LONESOME, Larry Gatlin & The Gatlin Brothers Band, Columbia
IN LIKE WITH EACH OTHER, Larry Gatlin & The Gatlin Brothers Band, Columbia
- SABAL (2)**
LORD, I HOPE THIS DAY IS GOOD, Don Williams, MCA
EVERYONE KNOWS I'M YOURS, The Corbin/Hanner Band, Alfa
- MALL-CLEMENT (7)**
TEACH ME TO CHEAT, The Kendalls, Mercury
WISH YOU WERE HERE, Barbara Mandrell, MCA
I'LL NEED SOMEONE TO HOLD ME WHEN I CRY, Janie Fricke, Columbia
INTIMATE STRANGERS, Terry Dale, Lane Dale
RIGHT IN THE PALM OF YOUR HAND, Mel McDonald, Capitol
IF YOU'RE WAITING ON ME, The Kendalls, Mercury
EVERYBODY LOVES A WINNER, Dickey Lee, Mercury
- ATLANTIC (6)**
BLUE MOON WITH HEARTACHE, Rosanne Cash, Columbia
SHE BELONGS TO EVERYONE BUT ME, Burrito Brothers, Curb
LET THE GOOD TIMES ROLL, Jon & Lynn, Soundwaves
WHISKEY MADE ME STUMBLE, Bill Anderson, MCA
IF SOMETHING SHOULD COME BETWEEN US, Burrito Brothers, Curb
CLOSER TO YOU, Burrito Brothers, Curb
- TOM COLLINS (2)**
SWEET YESTERDAY, Sylvia, RCA
KANSAS CITY LIGHTS, Steve Wariner, RCA
- WARNER-TAMERLANE (5)**
TENNESSEE ROSE, Emmylou Harris, Warner Bros.
RED NECKIN' LIVE MAKIN' NIGHT, Conway Twitty, MCA
TIL SOMETHING BETTER COMES ALONG, R.C. Bannon, RCA
THE REVEREND MR. BLACK/CHATTANOOGA CITY
LIMIT SIGN, Johnny Cash, Columbia
DON'T LOOK BACK, Gary Morris, Warner Bros.
- GM (2)**
THERE'S NO ME WITHOUT YOU, Sue Powell, RCA
I WOULDN'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- WAYLON JENNINGS (2)**
SHINE, Waylon Jennings, RCA
HOLDIN' DN, Jessi Colter, Capitol
- PESO (4)**
THROUGH THE YEARS, Kenny Rogers, Liberty
LEFTY, David Frizzell, Warner/Viva
LAST OF THE SILVER SCREEN COWBOYS, Rex Allen Jr., Warner Bros.
ANOTHER HONKY TONK NIGHT ON BROADWAY, David Frizzell & Shelley West, Warner/Viva
- EASY LISTENING (4)**
TELL ME WHY, Earl Thomas Conley, RCA
WHEN YOU WERE BLUE & I WAS GREEN, Kin Vassy, Liberty
I NEVER KNEW THE DEVILS EYES WERE BLUE, Terry Gregory, Handshake
AFTER THE LOVE SLIPS AWAY SMOKEY MOUNTAIN MEMORY, Earl Thomas Conley, RCA
- ALGEE (7)**
TAKIN' IT EASY, Lacy J. Dalton, Columbia
NEVER BEEN SO LOVED, Charley Pride, RCA
SLEEPIN' WITH THE RADIO ON, Charly McClain, Epic
A WHOLE LOT OF CHEATIN', Jimmi Cannon, Warner Bros.
NO WAY OUT, Johnny Paycheck, Epic
FEEDIN' THE FIRE, Zella Lehr, Columbia
WILD TURKEY/EVERYONE MAKES MISTAKES, Lacy J. Dalton, Columbia
- CHERRY LANE (1)**
FOURTEEN KARAT MIND, Gene Watson, MCA

- SUPER FREAK**, Rick James, Gordy
GIGOLETTE, Ozone, Motown
MY GUY, Sister Sledge, Cotillion
I'LL TRY SOMETHING NEW, A Taste Of Honey, Capitol
TRY JAH LOVE, Third World, Columbia
STARS ON 45 III (A Tribute To Stevie Wonder), Stars On, Radio
THAT GIRL, Stevie Wonder, Tamla
OH NO, The Commodores, Motown
I WANNA BE WHERE YOU ARE, Jose Feliciano, Motown
WHY YOU WANNA TRY ME, The Commodores, Motown
I DO LOVE YOU, Switch, Gordy
GHETTO LIFE, Rick James, Gordy
PORTUGUESE LOVE, Teena Marie, Gordy
CALL ON ME, Switch, Gordy
STANDING ON THE TOP, The Temptations featuring Rick James, Gordy
- MIGHTY THREE (8)**
I CAN'T LIVE WITHOUT YOUR LOVE, Teddy Pendergrass, PIR
LA LA MEANS I LOVE YOU, Tierra, Boardwalk
LET'S STAND TOGETHER, Melba Moore, EMI-America
LOVE DON'T LOVE NOBODY, Jean Carn, TSOP
I FOUND THAT MAN OF MINE, The Jones Girls, PIR
YOU'RE MY LATEST, MY GREATEST INSPIRATION, Teddy Pendergrass, PIR
NIGHT OVER EGYPT, The Jones Girls, PIR
I JUST WANT TO SATISFY YOU, The O'Jays, PIR
- BLACK BULL (3)**
THAT GIRL, Stevie Wonder, Tamla
TRY JAH LOVE, Third World, Columbia
STARS ON 45 III (A Tribute To Stevie Wonder), Stars On, Radio
- YOU GOULEJ (2)**
LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- SAGGIFIRE (2)**
LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
WANNA BE WITH YOU, Earth, Wind & Fire, ARC/Columbia
- ONE TO ONE (2)**
CALL ME, Skyy, Salsoul
CAN YOU SEE THE LIGHT, Brass Construction, Liberty
- DELIGHTFUL (3)**
TAKE MY HEART, Kool & The Gang, De-Lite
STEPPIN' DUT, Kool & The Gang, De-Lite
GET DOWN ON IT, Kool & The Gang, De-Lite
- BLACK STALLION (3)**
HIT & RUN, Bar-Kays, Mercury
I'M JUST TOO SHY, Jermaine Jackson, Motown
PARADISE IN YOUR EYES, Jermaine Jackson, Motown
- ALMO (8)**
MANHATTAN MELODY, Herb Alpert, A&M
IF I HAD THE CHANCE, Chuck Cissel & Marva King, Arista
MEANT FOR YOU, Debra Laws, Elektra
LITE ME UP, Herbie Hancock, Columbia
I BELIEVE IN LOVE, Rockie Robbins, A&M
KICKIN' BACK, LTO, A&M
APRIL LOVE, LTO, A&M
CIRCLES, Atlantic Starr, A&M
- SPECTRUM VII (6)**
THIS KING OF LOVIN', The Whispers, Solar
IN THE RAW, The Whispers, Solar
SWEETER AS THE DAY GOES BY, Shalamar, Solar
LOVE IN THE FAST LANE, Dynasty, Solar
WE WANT YOU, Lakeside, Solar
A NIGHT TO REMEMBER, Shalamar, Solar
- TIOMBA (2)**
GET IT UP, The Time, Warner Bros.
COOL PART I, The Time, Warner Bros.
- UNCLE RONNIE'S (3)**
NEVER TOO MUCH, Luther Vandross, Epic
DON'T YOU KNOW THAT, Luther Vandross, Epic
SUGAR & SPICE, Luther Vandross, Epic
- METERED (3)**
GENIUS OF LOVE, Tom Tom Club, Sire
IT'S NASTY, Grandmaster Flash & The Furious Five, Sugarhill
GENIUS RAP, Dr. Jeckyll & Mr. Hyde, Profile
- CHARMAX (3)**
TELL ME TOMORROW, Smokey Robinson, Tamla
NOTHIN' BUT A FOOL, Natalie Cole, Capitol
OLD FASHIONED LOVE, Smokey Robinson, Tamla
- GARDEN RAKE (2)**
TURN YOUR LOVE AROUND, George Benson, Warner Bros.
FRIENDS IN LOVE, Dionne Warwick & Johnny Mathis, Arista
- STONE AGATE (2)**
I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros.
STARS ON 45 III (A Tribute To Stevie Wonder), Stars On, Radio
- SUGAR HILL (4)**
DISCO DREAM, Mean Machine, Sugarhill
COUNT ON ME, Candi Staton, Sugarhill
APACHE, The Sugarhill Gang, Sugarhill
GOT TO GIVE IT UP, West Street Mob, Sugarhill
- DUCHESS (2)**
I WANT TO HOLD YOUR HAND, Lakeside, Solar
SPIRIT OF THE DANCER, Evelyn King, RCA
- JARDINE (1)**
IF YOU THINK YOU'RE LONELY, Bobby Womack, Beverly Glen
- PATRICIA (1)**
WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- ECNRP (1)**
CONTROVERSY, Prince, Warner Bros.
- WARNER BROS. (6)**
LET THE FEELING FLOW, Peabo Bryson, Capitol
WIDE OPEN, Brick, Bang
GLAD TO KNOW YOU, Chas Jankel, A&M
THE OLD SONG, Frederick Knight, Juana
THE VERY BEST IN YOU, Change, Atlantic
THERE'S NO GUARANTEE, Peabo Bryson, Capitol
- TRUMAR (2)**
LOVE FEVER, Gayle Adams, Prelude
YOU'RE THE ONE FOR ME, D Train, Prelude
- CENTRAL LINE MUSIC (1)**
WALKING INTO SUNSHINE, Central Line, Mercury
- PERIS (2)**
PULL FANCY DANCER PULL, One Way, MCA
WHO'S FOOLIN' WHO, One Way, MCA

Country

Pos. PUBLISHER (No. of Charted Titles)

- TITLE, Artist, Label
- HOUSE OF GOLD (13)**
MIDNIGHT HAULER/SCRATCH MY BACK, Razzy Bailey, RCA
BOBBIE SUE, Oak Ridge Boys, MCA
BLAZE OF GLORY, Kenny Rogers, Liberty
THE ROUND-UP SALDON, Bobby Goldsboro, Curb
JUST ENOUGH LOVE, Bobby Smith, Liberty
A LITTLE BIT CRAZY, Amarillo, WSD
LOVE IN THE FIRST DEGREE/RIDE THE TRAIN, Alabama, RCA
SHE'S GOT A DRINKING PROBLEM, Gary Stewart, RCA
THE COWBOY & THE LADY, John Denver, RCA
SHE LEFT LOVE ALL OVER ME, Razzy Bailey, RCA
EVERYTIME YOU CROSS MY MIND, Razzy Bailey, RCA
AND THEN SOME, Bobby Smith, Liberty
LUCY & THE STRANGER, Bobby Goldsboro, Curb
 - TREE (27)**
WHEN YOU'RE IN LOVE EVERYTHING'S A WALTZ, Ed Bruce, MCA
WATCHIN' GIRLS GO BY, Ronnie McDowell, Epic
FAMILY MAN, Wright Brothers, Warner Bros.
HUSBANDS & WIVES/YOURS FOR THE ASKING, David Frizzell & Shelly West, Warner/Viva
LADY LAY DOWN, Tom Jones, Mercury
HEARTACHES OF A FOOL, Willie Nelson, Columbia
HOLED UP IN SOME HONKY TONK, Joe Sun, Elektra
HEARTS, Susie Allanson, Liberty
I WISH YOU COULD HAVE TURNED MY HEAD, Peggy Forman, Dimension
BROTHERLY LOVE, Gary Stewart & Dean Dillon, RCA
THE FLAME, Rita Remington, Plantation
AFTER TEXAS, Roy Head, Churchill
SOMETIMES YOU WIN, SOMETIMES YOU LOSE, Drión, Sun
CATCHING FIRE, Angela Kaye, Yatahey
PARTY TIME, T.G. SHEPPARD, Warner/Curb
THE KING, Pete Willcox, M&M
A MARRIED MAN, Judy Taylor, Warner Bros.
FINALLY, T.G. Sheppard, Warner Bros.
WHEN YOU FIND HER, KEEP HER, The Wright Brothers, Warner Bros.
WOULD YOU CATCH A FALLING STAR, John Anderson, Warner Bros.
WHY AM I DOING WITHOUT, Wayne Kemp, Mercury
MISS EMILY'S PICTURE, John Conlee, MCA
FROM LEVI'S TO CALVIN KLEIN JEANS, Brenda Lee, MCA
BUSTED, John Conlee, MCA
RING ON HER FINGER, TIME ON HER HANDS, Lee Greenwood, MCA
LOVE'S FOUND YOU & ME, Ed Bruce, MCA
THE HIGHLIGHT OF '81, Johnny Paycheck, Columbia
 - CROSS KETS (8)**
EVERYONE GETS CRAZY NOW, Roger Miller, Elektra
ONLY ONE YOU, T.G. Sheppard, Warner/Curb
WHERE THERE'S SMOKE THERE'S FIRE, R.C. Bannon & Louise Mandrell, RCA
FROM LEVI'S TO CALVIN KLEIN JEANS, Brenda Lee, MCA
JUST ENOUGH LOVE, Bobby Smith, Liberty
THE ARMS OF A STRANGER, Tennessee Express, RCA
IT'S WHO YOU LOVE, Kieran Kane, Elektra
I FEEL IT WITH YOU, Kieran Kane, Elektra
 - CHAPPELL (7)**
NO RELIEF IN SIGHT, Con Hunley, Warner Bros.
ANOTHER SLEEPLESS NIGHT, Anne Murray, Capitol
BE THERE FOR ME BABY, Johnny Lee, Full Moon/Asylum
YOU SURE KNOW YOUR WAY AROUND MY HEART, Louise Mandrell, RCA
TOOK IT LIKE A MAN, CRIED LIKE A BABY, Cedar Creek, Moonshine
KEY LARGO, Bertie Higgins, Kat Family
ROUND THE CLOCK LOVIN', Gail Davies, Warner Bros.
 - CEDARWOOD (5)**
STILL DOIN' TIME, George Jones, Epic
DON'T COME KNOCKIN', Cindy Hurt, Churchill
SLOWLY, Kippi Brannon, MCA
YOUR DADDY DON'T LIVE IN HEAVEN, Michael Ballew, Liberty
CRYING MY HEART OUT OVER YOU, Ricky Skaggs, Epic
 - BLACKWOOD (7)**
LONELY NIGHTS, Mickey Gilley, Epic
PREACHING UP A STORM, Mel McDaniel, Capitol
IN LOVE WITH LOVING YOU, Keith Stegall, EMI-America
DON'T WE BELONG IN LOVE, Rita Remington, Plantation
HOW DID YOU GET SO GOOD, Denny Hilton, Rose Bridge
HURRICANE, Leon Everette, RCA
RUNNING ON LOVE, Don King, Epic
 - MILENE (4)**
WHO DO YOU KNOW IN CALIFORNIA, Eddy Raven, Elektra
CATCH ME IF YOU CAN, Tom Carlisle, Door Knob

Black

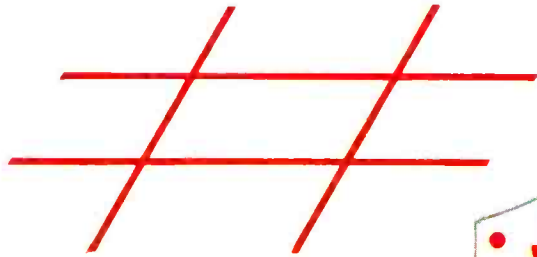
Pos. PUBLISHER (No. of Charted Titles)

- TITLE, Artist, Label
- IOBETE (17)**
QUICK SLICK, Syreeta, Tamla



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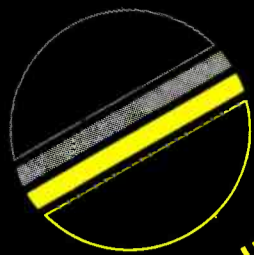
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EUROPE RE-RECORDS

• Continued from page MP-4

ery summer in the U.K." (Last year it was "The Birdie Song" which winged its way into the U.K. charts, stayed there for some six months and gathered a dozen cover versions).

John Brands, managing director of Intersong Music in Holland, does not agree that the various markets are moving apart: "There is maybe more new wave material originating from the U.K., but in general, a really big hit is still a hit all over the place. That hasn't changed at all. There is now no difference in the quality of the material. It is just a question of getting the right promotion."

Brands says that, in the past year, internationally orientated Dutch product has been very successful overseas—especially in the U.S.: "There are a lot of independent labels in the U.S. that are open to continental material. They often have a problem competing in the U.S. for local product, so they find it easier to acquire foreign material . . . and usually on better terms."

But Brands claims that British a&r men have "very little ear" for continental product. "Four or five U.K. record companies will usually turn a master down before the sixth goes on to have huge success with it," says Brands, who adds that CBS Records is one of the few exceptions. It has scored a number of hits in the past year by acquiring continental product. This includes the German Eurovision winner "A Little Peace" by Nicole, "Seven Tears" by the Goombay Dance Band, and the "Stars On 45" classic which sparked off a wave of medley singles last summer.

"British record companies generally don't have a sufficiently open ear for continental songs," adds Brands.

Placing local masters abroad is tough enough, he says, but securing U.K. or U.S. covers is even more difficult: "Record companies don't need 'B' sides or album tracks from us, so we've really got to come up with songs that their artists will think are 'A' sides."

Brands cites "Fantasy Island"—a huge success in the U.K. for Tight Fit—as a good example. "That is a Dutch copyright which was an obvious 'A' side from the start. It actually came second in the local Dutch Eurovision competition this year."

James Ware, managing director of April Music UK, which has affiliates in most European territories, feels that many a&r men and record producers are just not prepared to make the effort to listen properly to non-English language songs.

"Just because a song is performed in a foreign language, it seems to interfere with their judgment. It confuses them," says Ware.

Instead of the traditional method of adding English lyrics to foreign songs, April Music's new approach to the problem of exploiting its non-English speaking affiliates' catalogs is to encourage their writers to team up with English songwriters. In this way, the company claims new, truly international copyrights are created.

Spanish singer/songwriter Miguel Bose, who sells two to three million albums in Latin countries worldwide, was the first April writer to receive this treatment. "Because Miguel made the effort to come to London and record an album in English, CBS Records are now putting a lot of time and effort into

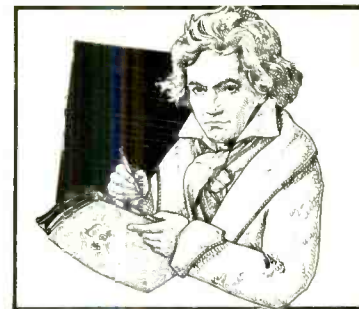
breaking him in Britain," explains Ware. "It's not just a case of another foreign-made album being put through CBS's international a&r department. We have worked closely with our Spanish and Italian affiliates to put it together."

Ware says that April is now encouraging more of its European

writers to come to London to make demos in English. "We are putting up the money for them to go into the demo studios here with U.K. writers," he says. "We believe this sort of cross-fertilization will get results—especially in the contemporary area where it is difficult for our affiliates' writers to get covers. It helps all of the writers to understand each other's markets. Songwriting fashions for contemporary

artists are changing rapidly all the time."

Instead of sitting back and bemoaning the fact that their traditional homegrown material is no longer acceptable in the U.K. or north America, many European publishers warn that they are now cultivating their own versions of new wave, heavy metal and AOR product . . . and they plan to soon start firing it back across the seas.



MP-9

A Billboard Spotlight

JULY 10, 1982, BILLBOARD

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HOME VIDEO NEGOTIATIONS STIR FUTURE EXCITEMENT



new product in the marketplace, especially one that has found remarkable marketing and sales dimensions—and promising more—is always a cause for enthusiastic reactions in the business community. Such is the case with the home videocassette and disk. And in the music industry, the rise of the so-called

"concert" video has caused a great deal of excitement, especially considering the concurrent boom in cable television, and satellite tv as well.

Both publishers and video companies (many of them divisions of record companies) have been very cautious about negotiations in licensing during the last few years, cautious be-

By **BILL HOLLAND**

cause the field is so new and seemingly wide-open. For both of them, miscalculations could mean setting precedents based on insufficient or outmoded data that could affect present profits, but more importantly, monies down the road a piece.

For the video companies producing the "concert" cassettes or disks, there is the worry that licensing costs might seriously undercut profits in their fledgling businesses, and perhaps cause prices to the consumer to rise. For the publishers, a nearsighted negotiation can mean perhaps an apparently adequate deal now, but too-little-too-late if the growth patterns of video software continue to open up into new areas.

As with many new products, oftentimes businessmen must invent an entirely new term to successfully negotiate licensing rights for use. Such is the case with the concert video product, which is neither a pure audio record or tape nor a standard film or tape. In fact, it is a bit of both, and that's why publishers began asking for royalties in terms of both antecedents. In licensing agreements, publishers asked for fees in terms of a mechanical royalty and a synchronization fee. (They are now also asking for a base rate figure, often expressed in terms of a percentage of retail or wholesale price). The new negotiation language was referred to as a three-tiered approach.

Here's the what and why. With copyrighted audio material—music—publishers seek a royalty fee from

record companies for the right to reproduce and use the songs on records and tapes. It is a compulsory license set up in the U.S. Copyright Law. Also, publishers have in the past always secured synchronization fees from movie and video companies for the right of reproduction for the purpose of synchronization with a film or tape.

As a result, when "concert" video cassettes and disks appeared, publishers realized that the new product had the confusing appearance of both fish and fowl, so to speak, and began approaching video rights as both mechanical license and synchronization license terms. Needless to say, this dual approach did not make early negotiations any easier with the brand-new video producers and companies.

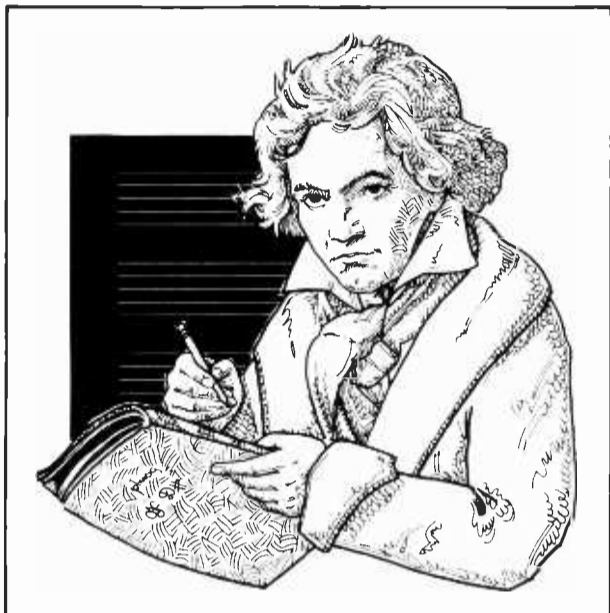
Because a synchronization right is "looser," that is, it can be negotiated, as opposed to the compulsory license of the mechanical as defined in the Copyright Act, which is not negotiable, some publishers began negotiating for a synch fee out front, with a mechanical royalty attached, on a per-song or percentage of retail or wholesale basis somewhere near the figure for the mechanical license for records, which was boosted to four cents per song last December by the Copyright Royalty Tribunal, and took effect last July 1 retroactively. Some have asked for 5% or even 10% of retail price, but have gotten a largely negative reaction from companies.

Al Berman, president of the Harry Fox Agency, now says that in the past year publishers and the video companies are beginning to "get used" to each other in the negotiations, and that the whole procedure is much "more codified" than the struggling negotiations of the recent past, when both sides were trying to test the parameters to see what the market could bear.

Berman says that publishers "are quoting a modest synchronization fee plus an 'x percent' of the retail or wholesale

(Continued on page MP-12)

A Billboard Spotlight



Bill Holland is Billboard's Washington Bureau Chief.



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PRINT MUSIC MAJORS DEVELOP GREATER YIELD PER PUBLICATION

By EDWARD MORRIS

This year is witnessing a delicate balance between cautious production and innovative marketing in print music. Publishers are less quick to issue new titles on the chance that they might take off. Instead, their most evident risk-taking is in the area of finding new consumer blocs.

After last year's across-the-board rise in single sheet price to \$2.50, the publishers surveyed say they see no more price jumps on the horizon. But they all leave the door open for that possibility should inflation continue.

"There's only so much market for the product—only so much that retailers can handle," says Cherry Lane's Steve Spooner. "One thing that's hurt the retail industry is the notion that the more product you have, the more you'll sell."

Acknowledging that Cherry Lane has acquired print rights for CBS Songs, Chrysalis and Walt Disney, Spooner still contends, "We'll always get our space on the racks because we're

for junior high school general music classes, and "Sesame Street Music Magazine," for preschool through second grade.

The magazines will be published monthly from October through May of each year and will contain songs, games, puzzles and interviews, in addition to standard instructional material. Each subscription brings a monthly package of 24 copies of the magazine, a companion seven-inch EP stereo record and a teacher's guide. Subscriptions are \$99 for "Music Alive" and \$110 for "Sesame Street Music Magazine."

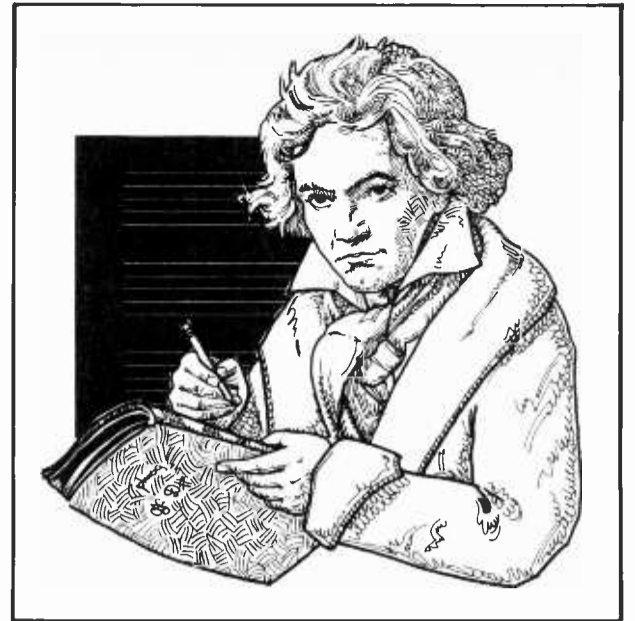


In early 1983, Cherry Lane will issue "The Muppet Music Dictionary," a compilation of more than 500 music terms and composer biographies. Terms are illustrated by pictures of the Muppets in action. Priced at \$9.95, the dictionary will be distributed through both music store and book store outlets.

The success of Cherry Lane's "Pocket" series ("Pocket Beatles" and "Pocket Guitar") has led to the publication of another collection this year in standard paperback book format: "John Denver Pocket Guitar," at \$3.95. These books go to retailers in their own counter-top display cases.

Spooner says that other best-selling folios for Cherry Lane are Dan Fogelberg's "The Innocent Age," at \$8.95, "The James Taylor Anthology," \$9.95 and "The Billy Joel Anthology," \$14.95.

Big 3 Music, the print arm of United Artists Music, is con-



ducting a major promotion for the print score of "Annie" via an exclusive agreement with composer Charles Strouse. Formats keyed to the musical include an "Annie" song folio, an easy piano collection, sheets, organ and guitar solos, chorals,



and band and orchestra publications.

The company also worked a tie-in promotion with "Sheet Music Magazine," which devotes its June-July issue to "Annie" (Continued on page MP-13)



not knocking on the door every 20 minutes."

Cherry Lane's big push nowadays is into the youth/educational market. Company president Lauren Keiser announces the launching of two magazines in this area: "Music Alive,"

Edward Morris is a Billboard contributor in Nashville specializing in publishing and gospel music.

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FUTURE

• Continued from page MP-10

selling price." He adds that they are also looking for a six cents per song fee, in some cases, "but no less than that."

Berman says that among publishers now, the video right is thought of as a synchronization right. "There's no question about that, but it's a question of the way you want to charge." To the publishers, aware that sales today could grow or continue in the years ahead, a renegotiable license of "three or five or even seven years" is a device, Berman says, "for protecting themselves for the future," because "there's no information as to what the ultimate market will be."

The experts in this new business are those who have had to negotiate when there were no ground rules. As Maxine Lang at Chappell Music says, "an evolution is occurring quickly" in negotiations because "we're beginning to understand their business more and they're beginning to understand ours. And when there is a communication there, the communication leads to a better negotiation, as in any good business deal." Lang thinks it's important to listen to the video distributors and their needs to arrive at a "fair compromise."

Trends, expressed in other areas of the business as taking place over a span of several years, are occurring in the publisher-video company/producer/distributor negotiations in aggregates of months—again, because the field is so new. Caution prevades. A music publishing source mentioned that deals including a pro-rata proposal on video cassette or disk wholesale price seem to be a new trend. Another cautioned in his agreement of that assessment that pro-rata on wholesale appeared to be a trend. "This is a very new business," he confides. "Sure, patterns are being set up, finally. But the technology is always changing, and so we have to change our perspective along with it."

(Continued on page MP-13)

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PRINT MUSIC MAJORS

• Continued from page MP-12

nie." The issue has an "Annie" cover, an interview with Strouse and three songs from the film. Big 3 announces its "Annie" products in a full-page ad. The magazine has a circulation of 200,000.

Summarizing Big 3's outlook as "more selective," acting general manager Russ Martens adds, "We have put a smaller number of publications into the market and have developed a greater yield per publication." Titles doing well for the company, Martens says, are "The Legit Professional Fake Book" (revised for 1982), the "Home Library Series," "The Howard Morgen Guitar Method" and "The Guitarist's Fake Book."

Columbia Pictures Publications, whose gross sales are up 25% over last year, according to president Frank J. Hackinson, has increased its output this year because of an increase in the number of publishers it represents. Columbia recently acquired Studio P/R to widen its share of the educational print market.

Hackinson says "Country music is selling beautifully," and cites fast-moving folios on Anne Murray, Willie Nelson and Dolly Parton as evidence. "We're putting out as many country folios as pop," he notes, "and they're selling as well." Other hot items include sheets for "Hill Street Blues," the "Motown Complete" folio and collections on Journey and the Rolling Stones.

Columbia is also predicting substantial sales on the music from "Star Trek II—The Wrath Of Khan." "Right now," Hackinson continues, "we're controlling perhaps 30% of the songs on Billboard's Hot 100 pop charts and 35% of the top country."

Characterizing the print music business as "a little soft," Herman Steiger, vice president of Warner Bros. Music, says, "We'll be putting out in volume this year, but we'll be highly selective." Like Columbia, Warner is high on country music.

In addition to distributing to full-line print music stores, Warner also sells through rack jobbers. Steiger

says sales through Pickwick and Stark are "holding up" but that activity in smaller record stores has "faded."

Hansen House is making its biggest impact through its "Best Of" series, which retails for from \$5.95 to \$14.95 per folio. "Best Of Country," for example, is tagged at \$6.95, while "Best Of Broadway" is

set at \$14.95. There are 16 titles in the series. It is offered to retailers at a 50% discount, plus a free spin rack.

Hansen's "Royal Wedding Book," keyed to the Prince Charles/Lady Diana pairing, is a combination photo and music folio. Gail Hopkins, sales rep for Hansen, says the collection has sold "very well" and that it will be kept in print and on the racks.

The "Maestro Package," is an

other Hansen special for retailers. According to Hopkins, it offers them \$100 worth of music, in various vocal and instrumental arrangements, for \$25. The company's "1,012 Jumbo Jazz Song Book" is back in print, Hopkins reports, and is retailing for \$29.95.

Sales at Acuff-Rose have vaulted by almost 100% over last year, says John R. Brown, "due mostly to the chart success of 'Elvira' and 'Crying.'" Brown adds that Hank Wil-

liams' songs continue to be steady sellers, notably "The Complete Works Of Hank Williams," 129 songs for \$12.95 and four other Williams folios priced at \$5.95 each.

Acuff-Rose has discontinued its connection with G. Schirmer, which formerly handled its educational department. The disposition of this activity, Brown says, will be decided this summer—as will other aspects of the print division.

MP-13

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FUTURE

• Continued from page MP-12

Many publishers are asking for a "floor" of at least four cents per song for music oriented video—and others at least six cents, as Berman said—for protection's sake. "Just in case the roof blows wide open" on video disks or cable, as one insider put it bluntly. "Nobody wants to end up with egg on their face."

Already, at least one video company-distributor, RCA Selectavision, has publicly stated that the company is offering 15-20% of actual wholesale receipts as its royalty rate on video projects, with a prorated 4% of wholesale with a four cents per song floor rate. At the Muscle Shoals Records and Producers Seminar held in May, Selectavision officials made it clear that "with this structure, publishers are guaranteed not to receive any less than four cents per song for any Selectavision video disk projects." That sort of announcement, spoken in the terms a publisher can understand, hopefully is an indication that both sides have taken a close look at this new pie, and have figured out a way to begin splitting it up fairly. Well, at least figured a way to haggle over splitting it up fairly.

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Cover and art, Mike Street.

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Nashville Office For Criterion

NASHVILLE—Criterion Music Corp. is opening Nashville offices which will be headed by Ted Barton as creative director.

Barton, formerly associate director of creative services for MCA Music in Nashville, will oversee Criterion's local songwriters Rodney Crowell (Cowell Music), Hugh Moffatt and Pebe Sebert (Boquillas Canyon), John Beland and Gib Guilbeau of the Burrito Brothers (Atlantic Music), and Larry Willoughby (Criterion/Goldline).

Among Criterion's current album/singles activity are Rodney Crowell's "Ain't No Money," recorded by Rosanne Cash; Alabama's "Words At 20 Paces" and Mel McDaniel's "When You Held Me In Your Arms," by Hugh Moffatt; and "How'd We Ever Get This Way," written and recorded by the Burrito Brothers. Criterion also published Rosanne Cash's two No. 1 singles, "Seven Year Ache" and "Blue Moon With Heartache," which Cash penned.

Criterion's office is located at 1025 17th Ave. South, Nashville, Tenn. 37203.

IN WEST GERMANY

Hardware Royalties Boost Rights Assn. \$

MUNICH—The sharp increase in audio hardware royalties from ZPU helped boost the revenues of Germany's neighboring rights society GVL. But, despite an offer of membership to some foreign artists, few non-Germans are applying for GVL membership.

GVL managing director Dr. Rolf Duennwald credits the recording hardware levy plus the start of commercial advertising on Hamburg's NDR stations for a 16 percent hike in collections. The DM 50.2 million (\$23 million) received in 1981 from German broadcast stations, public establishments and hardware manufacturers will be distributed to member artists, actors, recording and video companies.

From 1966 until last year, GVL limited membership to applicants residing in West Germany plus local record companies. With the sharp increase in video income from ZPU (now about equal to audio income), GVL last year opened membership to video firms. About 30 have since joined, according to Duennwald. The video firms subsequently pledged their share of recording hardware levy income to help fund the fight against video piracy (Billboard, April 10).

A more significant expansion of GVL membership, to all performing artists in other member nations of the European community was ordered two years ago by the European Commission. Duennwald emphasizes that citizenship, not residence, in an EC nation is the key to GVL eligibility.

GVL is challenging the commission order and has filed suit in the European Court of Justice to block foreign membership. But meanwhile, the order stands, and the society has been accepting applications from EC citizens.

Chappell, EMI In U.K. Tie

LONDON—In a unique alliance of music publishing rivals, PolyGram's Chappell Music and EMI Music Publishing have joined forces here to create a new company, International Music Publications, to market and distribute sheet music folios.

The two are the largest publishing groups in Britain, and IMP, due to begin operations Aug. 31, will become, according to EMI Music Publishing managing director Ron White, the biggest source of printed music in the country. As well as marketing catalog from both companies and others associated with them, IMP will actively negotiate further contracts for print distribution with third parties.

The move will mean a so far unspecified number of redundancies, and the closure both of EMI's Camberwell plant and Chappell's printing subsidiary Symphony Reproductions. Each employs around 20 staff, some of whom will transfer to IMP's new base in Chappell's Ilford premises.

Chappell Music managing director Jonathan Simon says negotiations are in progress with the National Graphical Assn., the union to which Symphony Reproductions' staff belong.

Neither Simon nor EMI Music Publishing director of publications Pat Howgill would speculate on who would be heading up the new operation.

The Rodgers Legacy Continues Performances, Theatrical Productions Still Abound

By IRV LICHMAN

NEW YORK—Richard Rodgers would have celebrated his 80th birthday with the happy knowledge that the world is still very much alive with the sound of his music.

Although it's the policy of ASCAP not to make public its top earners of performance income, Hal David, president of ASCAP, assures that Rodgers' melodies are among the top three money-makers at the performing rights group. Interestingly, Rodgers performance income also flows through BMI, since the score of Rodgers & Hart's first big hit, the first edition of "Garrick Gaities" (1925), is published by Marks Music, which switched from ASCAP to BMI many years ago. Rodgers became an ASCAP member in 1926.

At the Rodgers & Hammerstein office, Dick Lewine, a producer/songwriter who took over the day-to-day affairs of the company shortly after Rodgers' death in December, 1979, indicates that "first class," stock and amateur stage productions of Rodgers' works with Lorenz Hart and Oscar Hammerstein continue in high gear.

In 1981, notes Lewine, there were stock company productions of 89 shows with amateur rights given to a startling 2,150 productions. In professional productions, "South Pacific" leads the way, with "Oklahoma!" the top amateur choice.

In addition to looking after rights to stage productions, the Rodgers & Hammerstein office also operates Williamson Music, formed by Rodgers & Hammerstein (both their fathers were named William) and administered by Chappell Music. Also, the company operates Marlin Music, basically formed to recapture

copyrights in their 19 year term of extension. Further, the office also owns rights to two Rodgers & Hammerstein film versions of their big hits, "Oklahoma!" and "South Pacific," and owns the masters of several cast albums, including the "Sound Of Music."

Rodgers' widow, Dorothy, who maintains close ties with the office, notes that while her husband's music does earn an "enormous amount" of money via ASCAP, she modestly adds that "Dick lived at a time when communications burgeoned."

Rodgers' career also passed through vast changes in pop music styles, and some of his songs received what were perceived as novel treatments on records at the time—and they were big hits.

As for Peggy Lee's overdubbed version of Rodgers & Hart's "Lover" in the '50s, Dorothy Rodgers says, "Dick thought it was wild and wonderful. He didn't object at all. He was always open to completely new sounds." She also says Rodgers shared a similar feeling with the Marceles' doo-wop rock version of "Blue Moon," a No. 1 record in 1961.

Mrs. Rodgers remembers her husband's comment after hearing Peggy Lee's "Lover." He remarked, "I think it'll spring back to its natural shape after awhile."

Although many Rodgers & Ham-

merstein shows are revived in one form or another and there's continual interest in Rodgers & Hart's "Pal Joey," Mrs. Rodgers would like to see a revival of Rodgers & Hart's "The Boys From Syracuse," an Off-Broadway revival of which in 1963 had a bigger run than its original production in 1938 (502 versus 235 performances). She concedes "Babes In Arms," a 1937 Rodgers & Hart show, would require a strengthened book, but she pours with delight over its list of standards. They are "Where Or When," "My Funny Valentine," "The Lady Is A Tramp," "Johnny One Note" and "I Wish I Were In Love Again."

Mrs. Rodgers says she's hopeful her two grandchildren will take up a career in theatre music. The torch has already been passed on. Her daughter Mary has written a number of shows, including the successful "Once Upon A Mattress."

And to pay tribute to those writers who contributed mightily to the musical theatre, Mrs. Rodgers, in conjunction with the ASCAP Foundation, has established the Richard Rodgers/ASCAP Awards program, the first winners of which will be announced next year. The program will be funded initially with a \$50,000 donation from the Richard & Dorothy Rodgers Foundation Inc., matched by \$50,000 from the ASCAP Foundation.

AT NASHVILLE MEET

Print Execs Ask Label Aid

By CARTER MOODY

NASHVILLE—Speaking at a Nashville Music Publishers Forum meeting Tuesday (29), Lauren Keiser of Cherry Lane Print Publications and Herman Steiger of Warner Bros. Music Publications pointed to potential profits to be made by marketing print music to young buyers and by seeking cooperation from labels on having more advertising inserts and ordering addresses included with albums.

Keiser, emphasizing the latter possibility, believes LPs can garner significant sales for print, even with only small liner or sleeve notations explaining the availability of artists' folios or sheet music. But he cautioned the 60-plus publishing community members present that he has

noticed few open doors at labels for ideas as innovative as placing artists' music folios in record retail racks.

Although Keiser said "there is no demographic, this industry doesn't know exactly who buys its product," Steiger felt young music aficionados hold the greatest promise. Yet, at the meeting he warned that lyric printing dilutes sheet music sales, saying "youngsters can often learn arrangements by ear that are almost as good as from a sheet, and then fit them to the words."

Referring to a Billboard survey of record rental stores in California, Keiser noted that the perfection of photo-copying has already affected the print business in a way record renting is only beginning to hurt record manufacturers.



PARTON REASSIGNS CATALOG—Dolly Parton is the center of attention as she prepares to turn over her catalog administration to Tree International. Sharing the moment are, from left, Tree International's Roger Sovine, Buddy Killen and Donna Hilley.

Famous Plans Dance Thrust

NEW YORK—Famous Music plans further expansion into dance music activities following publishing association with a number of recordings in this field.

The company's recent dance recording cuts include "Keep In Touch Body To Body" by Shades of Love (Venture), arranged and produced by Patrick Adams; "Passion" by the Flirts (O Records) and Divine's "Native Love" (O Records), written and produced by Bobby Orlando; and "Hold On Tight" by Fantasy (Pavillion), written by Tony Vallor. O Records is distributed by Vanguard, while Pavillion is distributed by CBS.



MUSICAL INTERLUDE—Dick Lewine, general manager of the Rodgers & Hammerstein office, plays a Richard Rodgers' song as Dorothy Rodgers and Hal David listen.

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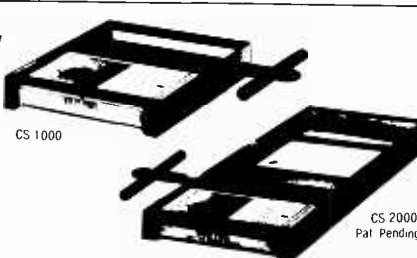
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FOR PRESSERS, DUPLICATORS

New NARM Questionnaire Keys On Cartons, Labels

NEW YORK—NARM is distributing a "Pre-recorded Music Carton Count & Label Placement" questionnaire to pressing and duplicating plants as a way of gathering information on the number of records and tapes packed in each carton, as well as to determine whether labels are affixed to cartons in any standard manner.

The trade association says a previous "informal" review of carton counts and carton label placement indicated "such diversity among pressing plants and tape duplicators

that a more complete study of the present situation was needed before recommendations could be made on the feasibility and ultimate effectiveness of standardization in these two areas."

NARM expresses further hope that a final presentation to record and tape manufacturers will point to the cost-efficiencies which could be realized by all levels of the industry if each carton of the same configuration held the same number of pieces, and if labels were consistently placed in the same position. Standardization of shipping labels, in NARM's view, should become part of the over-all industry effort to improve communications via the use of NARM-proposed standard purchase orders, invoices, packing slips, requests for return authorizations.

Amplifying the intent of the questionnaire, Joe Cohen, NARM executive director, regards standard carton size and label placement as decreasing labor and freight costs and cutting down human error.

"Label placement is so chaotic now," adds Cohen, "that the affixing of UPC/bar coding in a standard position presents a real problem to an industry which is slowly but surely headed toward 100% bar coding of its product."

Record pressing plants and tape duplicating facilities which have not received the questionnaire can participate in the survey by contacting Cohen at NARM, 1008-F Astoria Blvd., Cherry Hill, N.J. 08034 or by calling him at (609) 424-7404.

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• Continued from page 10

them are dead already," Rosselli says. The eight-parter has aired in six U.S. markets including Chicago where it was simulcast with WXRT-FM. (Chicago has no cable; several over-air subscription services flourish, however.)

Cable distribution windows are generally three or six months. Rosselli says a flat rate is negotiated covering a fixed number of plays—generally three—within the time frame. Some 1982 productions are being pre-sold, says Rosselli, who moves between artist managers and cable systems in running negotiations. "If you're spending half a million you've got to have some surety," he explains.

Music clearances can be difficult, as every copyright must be researched. "The blues thing is a mess," Rosselli confides. "Four guys claim they wrote one song. We found the looseness caused us some delay. We retained a clearinghouse for some of the songs."

Having one publisher control all the rights, however, is a mixed blessing. "That helps and hurts cause they've got you over the barrel," Rosselli, however, came to workable terms with EMI/Screen Gems, publisher of most Cheap Trick material.

Mutual Radio's WCFL-AM is apparently set to drop its music format though no announcement has been made. **John Bibbs**, general manager of the floundering 50,000 watt station, has been replaced by **William O'Donnell**. O'Donnell until recently was head man at the leading all-talk outlet in Chicago. CBS' WBBM-AM, and engineered the

General News

SIR Legal Action Is Latest Chapter In Air Supply Story

By JOHN SIPPEL

LOS ANGELES—Suits and counter-suits ranging from Australia to local Superior Court pit the group, Air Supply, against their managers, Bestall & Reynolds, over who did what to whom.

In the latest legal development, Studio Instruments Rental here is asking local Superior Court to determine what it should do with assorted instruments and sound equipment stored with the plaintiff. In its complaint, Studio Instrument Rentals hints of trouble between the act and its mentors, noting that it wants the court to determine to whom the stored goods should go.

In the latest chapter in the local litigation instituted in March, Fred Bestall and Lance Reynolds, who signed Air Supply in early 1977, cross complain, naming as co-defendants the group: Greenwood Music; Arista Records; Careers Music; Arista's publishing wing; group road manager Henry Neuman; personal manager Don Arden and Billy Meshel. Arista Music publishing honcho, Studio Instruments Rental is also a cross-defendant.

According to the court dossier, the first suits were filed March 4, 1982, by the managers in the Supreme Court of New South Wales. One suit by the managers sought validation of the September, 1978 recording agreement Air Supply members signed with Big Time Phonograph Record Co., the managers' record production firm. The second Australian suit wanted the court to clar-

ify rights in the 1981 contract clauses.

Filed simultaneously March 17, 1982, were the Superior Court suit here, in which Russell Hitchcock, Graham Russell, Graham Russell Publishing, David Moyle, Rex Goh, Ralph Cooper, David Green and Frank Esler-Smith of Air Supply sued the managers, Arista and Careers and a petition by Criston Barker, former group member, with the Industrial Arbitration Commission in Sydney. Barker wants approximately \$330,000, charging the Big Time binder was "harsh and unconscionable."

Complaints in the Australian litigations are not available, but Gregory McGregor, counsel for the managers, contends the original complaints encompass virtually all matters covered in the U.S. briefs. In a petition in Superior here, the managers contend the U.S. suits are redundant, and ask dismissal of the local suit, claiming all contracts involved in the suit were made in Australia by Aussies. Too, they claim the matter will be heard within a year in a down-under court, while here most calendared suits take four to five years before they are heard.

The group's attorneys counter that all litigants now spend most of their time in the U.S. and that their two booking offices, ICM and William Morris, are here.

The members of Air Supply allege that the managers told them signing

(Continued on page 62)

Heartland Beat

CBS station's switch to all-news in 1968. . . . Elektra/Curb Records group the **Bellamy Brothers** headlines a day of free country music entertainment at Lambs Farm in Libertyville, Ill. It's the eighth annual concert sponsored by WMAQ-AM to benefit the home for mentally retarded adults. . . . WNUR-FM is sending two listeners to Jamaica in a Reggae Sunsplash Festival (Aug. 3-7) promotion. The Northwestern

Univ. station's weekly "Reggae On Radio" is one of the Heartland's hottest outlets for the Jamaican beat. . . . Five leading male vocal groups are featured as "Soundstage" celebrates the doowop revival next season. The PBS series' new line-up also includes a New Orleans musical tribute with singer **Etta James** plus **Dr. John** and **Allen Toussaint**. Featured in the doowop taping were the **Jive Five**, **the Capris**, **the Harptones**, **the Mystics** and **Randy & the Rainbows**.

Finally, here are details on the staging of John Cage's "A Dip In The Lake," the kick-off of "New Music America '82," (Billboard, June 26). We quote directly from the WFMT-FM press release:

"One-hundred local dancers will participate in 'A Dip In The Lake,' which was created especially for Chicago by **John Cage**. The dancers, attired in multi-colored costumes, will begin at various points on the map of Chicago which served as Cage's score for the piece, and move through the streets in patterns created by choreographer **Jackie Radis**. Carrying Walkman cassette players equipped with tapes of Cage's music, all 100 dancers will converge on Oak Street beach at noon for a grand finale which will lead them up to their knees in Lake Michigan. WFMT will broadcast this grand finale live, and invite the public to attend and to bring along portable radios tuned to the station. The audience will thus have an opportunity to be part of the orchestra for the event."

Dealers Divided On Ticket Sales

• Continued from page 17

After two years of not selling tickets, Bob Burke, manager of the Music Box, Charlotte, N.C., is eager to get the service going again. Formerly Ernie's Record Shop and an active ticket outlet, the store discontinued ticket sales when the new owners took over.

Burke says he considers that switch a mistake and has already resumed selling tickets on a limited basis. "It lets people know who you are and where you are. Just getting our name out on the street is important."

However, Bob Stewart, manager of Raspberry Records & Tapes, Salt Lake City, argue that advertising benefits are overstated. "I wonder if anybody really listens to those tags on the radio ads for concerts. We haven't sold tickets for about a year and a half, but we still get 10 or 20 calls a day asking about them." He also thinks that traffic-building just resulted in more traffic. "About 99% of the time, people would come in, buy their tickets and leave."

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

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Advertising Brings Results

18	20	49	JOURNEY Escape Columbia TC 37408	CBS	▲
19	17	16	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFLI-4125	RCA	▲
20	23	7	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS	NEW ENTRY
21	24	12	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	▲
22	24	12	THE MOTELS All Four One Capitol ST-12177	CAP	▲
23	26	8	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	▲
24	27	5	THE CLASH Combat Rock Epic FE 37689	CBS	▲
25	25	5	HEART Private Audition Epic FE 38049	CBS	▲
26	28	24	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA	▲
27	30	5	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲
28	31	16	SCORPIONS Blackout Mercury SRM-1-4039	POL	▲
29	29	9	BLUE OYSTER CULT Extraterrestrial Live Columbia AG 37946	CBS	▲
30	44	4	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	▲
31	33	18	ALABAMA Mountain Music RCA AFLI-4279	RCA	▲
32	34	7	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA	▲
33	35	4	BLONDIE The Hunter Chrysalis 1384	IND	▲
34	39	4	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFLI-4343	RCA	▲
35	38	8	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	▲

54	14	11	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA	▲
55	19	11	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND	▲
56	22	7	QUEEN Hot Space Elektra EI-60128	WEA	▲
57	61	4	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA	▲
58	32	39	VANGELIS Charlotts Of Fire Polydor PD-1-6335 (Polygram)	POL	▲
59	63	15	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS	▲
60	56	10	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL	▲
61	53	13	DENIECE WILLIAMS Necy ARC/Columbia 37952	CBS	▲
62	40	7	CHEAP TRICK One On One Epic 38021	CBS	▲
63	47	48	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲
64	64	8	PAT METHENY GROUP Off Ramp ECW ECM-1-1216 (Warner Bros.)	WEA	▲
65	71	4	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	▲
66	57	20	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS	▲
67	59	34	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲
68	62	30	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND	▲
69	91	2	SOUNDTRACK E.T. MCA MCA 6109	MCA	▲
70	70	37	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲

88	89	18	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 28SK 3654	WEA	●
89	68	23	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS	●
90	90	10	JUNIOR Junior Mercury SRM-1-4043 (Polygram)	POL	●
91	100	9	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	●
92	93	47	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS	●
93	93	47	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●
94	69	10	SPLIT ENZ Time And Tide A&M SP 4894	RCA	●
95	97	14	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP	●
96	74	14	KROKUS One Vice At A Time Arista AL 9591	IND	●
97	75	67	QUINCY JONES The Dude A&M SP-3721	RCA	●
98	78	14	CHARLENE I've Never Been To Me Motown 6009 ML	IND	●
99	79	11	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND	●
100	102	65	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 3681Z (Epic)	CBS	●
101	109	6	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND	●
102	80	14	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL	●
103	103	42	DARYL HALL AND JOHN OATES Private Eyes RCA AFLI-4028	RCA	●
104	104	37	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	●

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FAMED COLUMBIA FACILITY

Nashville Bids Studio 'Farewell'

By KIP KIRBY

NASHVILLE—This music community bid farewell to a longtime friend on Wednesday (30) when Columbia Recording Studios shut down its machines along Music Row for the last time.

A legend among Nashville facilities since first opening in the early 1950s, Columbia's Studio B was the site of countless historic sessions, and had become—along with its upgraded partner, Studio A—a popular drawing card for acts in pop, rock and country.



Photo courtesy of the Country Music Foundation
HISTORIC SESSION—Warner Bros. artist John Anderson creates history as the last act to record a master session at Columbia Recording Studios in Nashville. The facility officially closed June 30 with an industry open house.

The decision to close Columbia was a business decision made by CBS in New York, according to Norm Anderson. Anderson has served as manager of studio operations and sales for 10 years; when he came to Columbia in 1972, the record label was still running facilities in Chicago, San Francisco, Los Angeles, Nashville and New York. Today, only New York remains as a functioning facility.

Columbia was the last local studio still under union requirements, and although Studio A was completely renovated and expanded in 1979 with state of the art equipment, the original Studio B room had not been given a major upgrading in years.

"It's difficult to remain state of the art these days, with the increase in technology and the uncertainty of tomorrow's recording standards," Anderson reflects. "Despite its fame and history, Studio B needed to be upgraded. After we modernized Studio A, people realized that history wasn't everything. It became much more obvious that B needed work, yet the cost would have been prohibitive."

Though Studio B had been adapted to accommodate 24-track sessions within recent years, its control room still relied on its original CBS-designed console which was neither automated nor computerized.

The majority of equipment removed from the vacated studios will be distributed to CBS' remaining New York and overseas recording facilities. But the original console and certain key items are being do-

(Continued on page 46)

Valley Audio Cuts Ties With Valley People

NASHVILLE—Valley Audio, a supplier of professional sound equipment since 1974, is again an independent corporation, breaking in June its two-year connection with Valley People Inc., the Nashville-based equipment manufacturer and wholesaler, as that company's retail and sales division.

Bob Todrank is owner and president of the new venture, having managed Valley Audio in its subsidiary form. Over the past six months, he has overseen the operation's move into the industrial multimedia field as a facility design consulting service, its development of recording and demonstration facilities in Nashville and its recent launch of the computer-based keyboard instrument McLevyier in the southeast audio retail market.

The company is exhibiting the McLevyier at the Chicago Conservatory of Music this week, and in Nashville is holding seminars for producers and engineers interested in the instrument, which can score music as it is played on the keyboard. Todrank says Valley Audio is also arranging a rental service for the instrument.

In making the operation independent of Valley People Inc., Todrank bought one of the corporation's six buildings. The two-year merger between the two companies was designed to facilitate operations and strengthen their wholesale and retail operations, he says, explaining that instead the Valley combo had difficulty in coordinating management, personnel and finances.

CARTER MOODY

Record Turnout At APRS '82 Exhibition

LONDON — Despite London's transport strikes, attendance at the Assn. of Professional Recording Studios' annual exhibition, APRS '82, was the highest to date, with many foreign attendees and, for the first time, significant representation from the video industry.

Held June 23-25 in the Kensington Exhibition Centre, the event also attracted more exhibitors than before, 94 in 124 booths. All, with the exception of Atari (Japan), FM Acoustics (Switzerland) and King Instruments (Japan), were U.K.-based, though many represent foreign manufacturers.

Few signs of the recessionary squeeze currently hitting recording studios were evident, and salesmen reported more serious enquiries than in recent years, with overseas terri-

ories like Nigeria among the keenest buyers. Berlin-based Hansa Studios' \$275,000 order for a 56-channel Solid State Logic desk was one of the largest noted.

Digital equipment continues to make inroads, despite the reservations still voiced over cost and operating difficulties.

Sony's new PCM 3324 tape machine was a center of attention, as was the company's compact PCM-FI digital sound processor, priced around \$1,800 and likely to supersede the studio role of high quality stereo tape recorders in the future.

But notwithstanding Sony's claim to have rendered even the most advanced analog machines obsolete, attendees showed plenty of interest in the wide range of up-to-date conventional equipment on show.

Kendun In Suit Over Fees For Russia Studio Time

By JOHN SIPPEL

LOS ANGELES — Kendun Recorders, Burbank studio, is hassling with former employee John Stronach, an engineer/producer; and Jim Rissmiller, a local concert promoter/personal manager. At issue is who owes what in regard to 1980-81 series of sessions by the group Russia.

In a Superior Court action instituted earlier this year by Kendun, the plaintiff sought to determine who will pay approximately \$55,000 still due for the sessions after Warner Bros. Records dropped the project. Kendun's complaint alleges that Warner's Roy Shank notified Kendun the label had paid \$125,000 in a lump sum to Rissmiller for the recording budget.

Executive vice president William Rogers of Kendun contends he then contacted Neil Levin, Rissmiller's accountant. Levin told Rogers to send invoices to Surias Inc., which, according to court records, is the business name for the firm Russia formed to handle its moneys.

Rissmiller argues that Surias is the debtor; Surias is listed as a defendant. At one point, Rissmiller said he offered Kendun \$19,000 to completely settle the matter because he felt an obligation to his group. Kendun refused that deal.

In October, 1980, Warner indicated it thought the contracted studio rate was too high, according to the contract Stronach said he'd negotiate with the label and Rissmiller. At one point, the court record indicates Rissmiller provided a \$36,000 advance for sessions by the group.

The plaintiff states that Rissmiller actually personally supervised some sessions. When the sessions were completed, Stronach questioned \$14,000 in charges. In filings, Rissmiller and Stronach claim Kendun would not supply worksheets to support the controversial charges. Stronach alleges he quit Kendun when the studio's action "jeopardized" his career. Stronach

(Continued on opposite page)

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Studio Track

The emphasis this week is on West Coast recording activity, with a great number of studios reporting from that area.

In Santa Monica, at **Santa Monica Sound Recorders**, **Petula Clark** is being produced by **Tony Scotti** for Scotti Bros. Records with **Tony Papa** engineering and **Jamey Dell** assisting. Other projects for the same label include **John Schneider** produced by **Scotti** and **John D'Andrea**, **Susan Anton** produced by **D'Andrea**, **Lorenzo Lamas** produced by **D'Andrea**, and **Fred Knoblock** produced by **James Stroud**. The engineering team is the same for all projects. Also there: **Sylvie Vartan** for RCA, produced by **Eddie Vartan**, and **William Katt** for MCA, produced by **Papa**.

At **Dirk Dalton Recorders** in Santa Monica, **Dirk Dalton** is working with **Brian Neary** on the third **Jim Photoglo** album on PolyGram. The New York rock group **Stone** is cutting tracks with producers **Ken** and **Steve Johnson**, engineer **David Epstein** and executive producer **Sherman Hemsley**.

Kendun Suit

• Continued from previous page

claims he eventually got the worksheets which he says confirmed his suspicions about overcharges. At a personal meeting, **Stronach** claimed **Rogers** and **Duncan** could not explain the discrepancies.

Kendun has entered as evidence a binder in which **Stronach** as producer confirms he will personally guarantee studio fees. **Stronach** says **Duncan** forced him to sign the paper without proper consideration. **Stronach** says industry tradition never holds the engineer/producer responsible for session costs.

In Hollywood: **Rusk Sound Studios** has **Steel Breeze** at work with producer **Kim Fowley** on an album for **Wiser Entertainment**. Engineers are **Taavi Mote** and **John Kovarek**.

At **City Recorders**, **Denny Dias** is at work on a self-produced project with engineer **Jeff Vaughn**, **David Garfield** is producing **Karizma** with **Eric Westfall** engineering.

Producers **Barney Perkins** and **Tony Coleman**

are at **Spindletop Recording Studios** at work on the debut album for **Gangs Back** to be released on **Handshake**. **Craig Burbidge** is engineering with **Steve Thume** assisting.

Bob Dylan is at **Gold Star Studios** producing vocalist **Clyde King** with engineer **Ed Epstein**.

Saxophonist **Peter Christlieb** is recording for **Bosco Records** with engineers **Jim Hughart** and **Andy D'Addario**, at **Group IV Recording**.

Recent activity at **United/Western Studios** includes **Barry Manilow** producing his "Live In London" LP with **Michael Delugg** engineering and **Gary Boatner** assisting. **Mike Chapman** mixed down the new **Blondie** LP for **Chrysalis** with **Doug Schwartz** engineering. **Peter Solley** is producing the **Busboys** for **Arista** with engineers **Steve Klein** and **David Ahlert**. **Albert Lee**, on **PolyGram**, is being produced by **Rodney Crowell**,

and mixed by **Brad Hartman** with assistance from **Boatner**.

Moses Tyson, an **EMI/Liberty** artist, is at **Paramount Recording Studio** at work on an album with producer **Richard Evans** and engineering by **Kirk Butler**, with **John Pooley** assisting. **Billy Preston**, **Phil Perry** and **James Ingram** have made guest appearances.

(Continued on page 45)

THE CLASSIC REFINED



New Products



MIX IT UP—The M1532 is the newest professional sound mixer in the Yamaha line of mixers intended for fixed or portable sound reinforcement. The \$18,000 unit has 32 inputs and is designed not only for recording studios but live performances and broadcasts.



NEW SIZE—Ampex half-inch pro audio tape is now available in 3,750-foot lengths for 25 minutes of running time.

New Ampex Tape

LOS ANGELES—Ampex Corp. has added a new, 3,750 foot length and 1 1/2-inch diameter reel to its line of 1/2-inch wide 456 professional audio mastering tape, according to **Donald F. Bogue**, audio tape business manager.

Ampex indicates that the new configuration should satisfy recording studio demand for 1/2-inch mastering tape that meets the special size requirements of the **Studer A-80** recorder. The reels provide tape running time of 25 minutes at 30 i.p.s.

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Pro Equipment & Services



LE RUSH JOB—The group Rush is back at Le Studio in Morin Heights to record a follow-up to "Exit... Stage Left," which was digitally mixed there. Engineer Paul Northfield (right) is using 48-track recording and digital mixing on the current project. Also shown: producer Terry Brown and group members Geddy Lee and Alex Lifeson.

Sony Digital Unit Gets Sept. Bow Razor Editing, Video Compatibility Are Key Features

By JIM McCULLAUGH

LOS ANGELES — Production models of Sony's PCM3324 24-track digital audio recorder will be available to the world recording trade in September. Pricing of the unit will be \$150,000, according to Rick Plushner, head of Sony's professional digital audio division headquartered here.

A key feature of the multi-track is the ability to razor edit (on vertical or diagonal cut). While the unit will offer digital audio specifications, the machine will also offer many operational features producers and engineers are used to from analog multi-track tape recorders—such as the ability to punch in and punch out,

and bounce tracks. The unit also has an adjustable cross fade capability for smooth punch-ins.

Additionally, the unit interfaces with video and film equipment, offering full synchronization to other machines. New analog-to-digital and digital-to-analog LSI's will also be in the production units.

Standard broadcast videotape is employed. Plushner adds that tape (which will be distributed through Sony's digital division) will cost \$100 for 36 minutes and \$200 for just over one hour. Other major tape manufacturers such as Ampex and 3M are expected to make their tape stock available in compatible configurations.

A pre-production model of the PCM3324 has been available in this country since March, being evaluated by interested studios and producers. Its itinerary has included: Ocean Way Studios here with producer Bruce Botnick and artist Kenny Loggins; the SPARS digital presentation at United Western Studios here; the 20th Century-Fox film studio lot here; CBS recording studios, N.Y.; the N.Y. Record Plant; the Bee Gees Middle Ear studios, Miami; the L.A. Record Plant; and New York's Sigma Sound.

It will soon be evaluated by Motown/Hitsville studios, artist Stevie Wonder and AIR Studios Montserrat.

Despite the flat economy and the

still struggling record business, Plushner says he expects to sell 12-15 units the first year out.

Three week-long demonstrations are being planned, adds Plushner, in the three major U.S. recording centers—L.A., N.Y. and Nashville. Producers, engineers and studio owners in each city will be invited to evaluate the machine and its features on a "hands-on" basis.

"Studio owners," says Plushner, "should personally evaluate digital equipment from all the manufacturers. In order to be able to make an intelligent decision about the future, they need to become involved and educated."

While the PCM3324 interfaces with existing analog consoles, Plushner adds that Sony is gearing up for the digital age and expects to have digital consoles available in several years, as well as digital microphones, digital outboard gear, digital speakers and digital microphones.

While the PCM3324 will be manufactured in Tokyo and inventoried for the U.S. market in L.A. and New York, Sony/MCI in Ft. Lauderdale is also gearing up for the digital age. Recently Sony acquired MCI, a major U.S.-based manufacturer of recording consoles and multi-tracks.

Sony/MCI should eventually begin producing digital audio equipment while keeping its analog base as well.

Studio Track

• Continued from page 43

Skip Drinkwater has been producing the Rubber City Rebels for Elektra/Asylum with Ed Thacker and Pooley engineering. Sparrow Records' Keith Green has completed work on his latest album with Bill Maxwell producing, Gordon Shryock and Peter Haden engineering.

At Wizard, Joey Carbone and Richie Zito are producing John D'Banion for Elektra with Kent Nebergall at the board and Joey Wolpert assisting. The group Balance is at work with producer Emilio Castillo and engineers Lee Kiefer and Glen Holguin.

In Los Angeles: the Grass Roots have just finished their latest album for MCA at Music Grinder with Evan Pace producing. Gary Skardina, John Kovarek and Robert Feist shared engineering duties. The Catholic Girls are starting their debut MCA Album with Pace producing and Skardina engineering.

Skip Saylor is engineering PolyGram's Maria Conchita with Ian Ainsworth, at Skip Saylor Recording.

Trumpeter Paul Cacia has been recording two self-produced albums at Digital Sound Recording with engineer Van Webster. Webster served as producer/engineer on the Lienkes' album on Digi-Comm Records. Recent singles include the Toasters' "Japanese Cars" with Mark Lee pro-

ducing and Mariellen Urbin engineering; two country singles for Mike Jones with Ray Hunton producing and Webster engineering and two Mel Stuart singles.

Stanley Clarke is at Larrabee Sound, being produced by Rodney Franklin for CBS. Erik Zobler is engineering with assistance from Judy Clapp. Also there: Klymaxx on Solar Records with co-producers Dtis Stokes, Steve Shockley and William Shelby and engineer Steve Hodge. David Egerton is assisting. Randy Tominaga has engineered a Paul Jabara single, co-produced by Jabara and Bob Esty.

Sky, on Salsoul, is being produced by Randy Muller and engineered by Jim Shifflett at Studio Masters.

Charles Fox has concluded the soundtrack album for the Avco-Embassy film "Zapped" at Evergreen Recording Studios in Burbank. Engineer was Rick Riccio.

In Glendale, at Monterey Sound, Lee Ritenour is overdubbing his new Elektra album and Jim Messina is recording the soundtrack for the Warner Bros. film "Independence Day." Don Murray is engineering both projects, assisted by Dan Haverth and Rick Clifford.

At Rumbo Recorders in Canoga Park, the Beach Boys have been working on a single for Brother Records engineered by Greg Edward.

Tom Petty and the Heartbreakers are working on overdubs, produced by Jimmy Iovine and engineered by Shelly Yakus, Don Smith and Hill Swimmer. Don Felder is mixing a soundtrack for Irving Azoff Productions, engineered by Joel Moss. And Supertramp is working on overdubs for an upcoming album engineered by Peter Henderson and Norman Hall.

Farther North, in San Rafael, Corasound Recording has completed a soundtrack for Jack Morton Productions. Stephen Hart is mixing dance records for Moby Dick Records, and Norman Salant has been working on a single with Mikey Razor engineering.



MIDNIGHT JAM—The Solar group Midnight Star is recording at Fifth Floor Studios in Cincinnati. Shown are group members Bo Watson, Belinda Lipscomb and Melvin Gentry.

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Pro Equipment & Services

Nashville Bids 'Farewell' To Famed Columbia Studio

• Continued from page 42

nated to the Country Music Hall of Fame Museum in Nashville, which plans to re-create a replica of Studio

B's control room as a permanent historical exhibit. The label's local record division will then convert the former studio space into additional

offices for its marketing, art and publicity departments now housed in a separate building.

Often referred to as "the Quonset

Hut" because of its distinctive quonset facade, the studio was first opened, by producer Owen Bradley as a film facility. For several years, it

was the site of a tv series called "Grand Ole Opry Time." Eventually, of course, Columbia evolved into an audio recording center, a magnet for classic sessions which gave the charts some of their most potent hits: "I'm Sorry" by a teenaged Brenda Lee. . . . "Big Bad John" by Jimmy Dean. . . . "North To Alaska" by Johnny Horton. . . . "Teen Angel" by Mark Dinning. . . . "Town Without Pity" by Gene Pitney. . . . "It's Only Make Believe" by Conway Twitty. . . . "Crazy" by Patsy Cline. . . . "King Of The Road" by Roger Miller. . . . "Ring Of Fire" by Johnny Cash. . . . "El Paso" by Marty Robbins. . . . "Stand By Your Man" by Tammy Wynette. . . . "Roses Are Red" by Bobby Vinton. . . . "Honey" by Bobby Goldsboro. . . . "Behind Closed Doors" by Charlie Rich.

One of the studio's biggest smashes (a "crossover" hit before that word took on increased magnitude in Nashville industry jargon) was a single called "Please Come To Boston" by then unknown singer/songwriter Dave Loggins. Soon Columbia began to find itself visited by performers as disparate as Mitch Miller, Andy Williams, Trini Lopez, Simon and Garfunkel, Peter, Paul & Mary, REO Speedwagon, Peaches and Herb, Edgar and Johnny Winter, Ferrante and Teicher, Dan Fogelberg and Pete Fountain. Bob Dylan cut "Nashville Skyline" at Columbia, while Elvis Costello did the same last year with his English tribute to country, "Almost Blue." and the studio has been the home of nearly all of George Jones' recording.

Fittingly enough, the last master session to be held in Columbia Recording Studios was by John Anderson, a young country traditionalist, who completed an upcoming Warner Bros. album with producer/label chief Frank Jones (once an in-house CBS staff producer).

At one time, the operation retained a full complement of 14 engineers. At the time of its closing, it still employed 10 staff engineers and oversaw an in-house mastering lab.

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ON VIDEO PROJECTS

Labels Go Slow But Steady

• Continued from page 31

scription channels around the country, Bailey's promo video is now being used in such formats as On TV. RCA has a personalized Dolly Parton tv spot in which the singer talks about her "Heartbreak Express" album, and it's also getting mileage out of a three-song concert set shot live in stereo during an Alabama show in North Carolina."

CBS has produced concept video on Calamity Jane's "I've Just Seen A Face," as well as a new Merle Haggard "lifestyle" segment combining the singer's live footage and conceptual art inserts such as Norman Rockwell paintings to focus on his "Are The Good Times Really Gone." The label has previously done video clips for Ricky Skaggs, Larry Gatlin and the Gatlin Brothers, Charly McClain and Moe Bandy.

"We're having no difficulty using our video on more outlets these days," reflects Mary Ann McCready, director of artist development, CBS Nashville. "There seems to be a growing demand for them by commercial tv, pay tv, satellite, syndications and live clubs."

Even in the area of consumer video for home play, country is struggling to secure a toehold. RCA SelectaVision taped RCA's two-hour country Fan Fair show at the Nashville Fairgrounds recently. This concert, which included performances by Charley Pride, Razy Bailey, Sylvia and Earl Thomas Conley as well as additional "color

footage" of other label acts, will be edited down for a consumer videodisk, a pay tv/cable special, and even a possible videocassette. This project marked the entrance of SelectaVision into country production.

Warner Bros. is putting together a special "concept/concert" project with Emmylou Harris, available at the end of the year as a 60-minute home video for retail consumption, according to its vice president of artist development, Bob Regehr.

Next year, Nashville's first self-originated cable channel—the Nashville Network—will take to the airwaves with a variety of programming utilizing country video clips.

And Atlanta's Video Music Channel, offering up to eight hours of programming daily in selected markets, is extremely receptive to country video, often mixing in back-to-back clips of a Rick James with a Ronnie Milsap or Moe Bandy.

"We aren't a radio station in video format," claims the firm's Indianapolis-based president, Bob Mertzman. "We provide entertainment; and country music is certainly entertainment. The only trouble is, we can't get enough good country video to program. We wish there were more clips available."

Mertzman is enthusiastic about Nashville video and believes other entertainment cable operators will be moving in this direction. Video Music Channel maintains its own 740-seat tv production studio in Atlanta where Mertzman hopes to be producing video for country acts that can be used on his channel.



RECORD RUSH—The Oak Ridge Boys display the gold and platinum record-sales awards presented to them at their Fan Fair appearance on the MCA show. From left to right are Joe Bonsall, Duane Allen, William Golden and Richard Sterban.

KITTY WELLS HONORED

Smithsonian Concludes 10th Season

NASHVILLE—The Smithsonian Institution's American Country Music Series has concluded its 10th season of concerts, with Kitty Wells being the most recent honoree of the program, which is designed to recognize outstanding achievements in American performing arts. Wells, along with her husband Johnny Wright and the Tennessee Mountain Boys, played in the 600-seat Baird Auditorium of Smithsonian's Museum of Natural History last month.

This 10th season has featured shows by Gov. Jimmie Davis & The Chuck Wagon Gang in October of 1981, the Original Texas Playboys in November, Don Reno, Ralph Stanley & the Clinch Mountain Boys in February, and Grandpa Jones in March. In the past, a variety of landmark artists ranging from the Sons of the Pioneers to Roger Miller have been a part of the series.

"The theme is history," says Harold Closter, director of the series and of the Smithsonian's division of performing arts. "We've selected those artists with a major impact, and we've tried to illustrate the wide variety of the music form. Its uniqueness has made it a vital force in American culture."

All of the shows this season sold out within a few weeks of each announcement, according to Closter. Ticket prices were \$10.50, with discounts available to students, senior citizens and Smithsonian members.

Also in commemoration of the series' 10th anniversary, an album of songs by many of the acts appearing in the concerts was prepared, called "The Smithsonian Collection of Classic Country Music." The eight-record set includes a 50-page booklet, and is sold at the museums and by mail order. It was nominated for a 1982 Grammy Award.

More Errors In Awards

NASHVILLE—For the second time in as many weeks, an error has been found resulting from the June 7 Music City News Country Awards Show.

Following on the heels of Music City News' announcement that the award for Best Album of the Year should have gone to Alabama rather than the Statler Brothers (Billboard, June 26), a subsequent auditing tabulation of all categories has revealed that the trophy for Best Comedy Act of the Year was mistakenly given to Barbara Mandrell and the Mandrell Sisters instead of the Statler Brothers.

Multimedia, Inc., which owns the Music City News in Nashville, attributes both errors to a mix-up in verbal communications given to the publication's staff artist who engraved the trophies.

Band 'Battle' Underway

NASHVILLE—The second annual International Battle of the Bands, sponsored by Seagram's 7 Crown, got underway here recently with the first round of local contests.

Jerry Free, president of the promotion, predicts that 3,000 amateur bands will have competed for the cash and recording contract prizes by the time the contest yields its final winners in October. Last year's event attracted more than 1,500 entrants. The Norris Treat Band, representing New York City was top winner.

Bands will be screened by sponsoring clubs and radio stations from June through August. Each local winner will receive a cash prize of \$1,000 and a chance to enter the semifinals. The semifinals and finals will be held in Nashville at the Tennessee Performing Arts Center, Oct. 19-23.

The top band will receive the title of "Seagram's 7 International Band Of The Year," a record contract with Shelby Singleton, and a cash award of \$2,500. The award will be doubled, Free says, if one of the winning band's original songs mentions Seagram's 7 Crown.

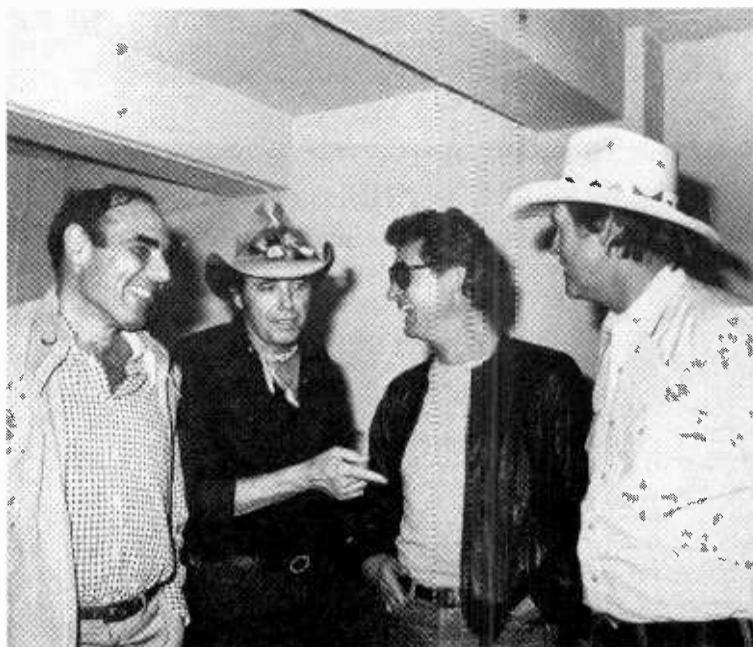
WJRB is sponsoring the contest for the Nashville area region with competition held locally at the Cannery on successive Monday nights. Winners are selected by audience response.

Skaggs Doing Promos During Concert Tour

NASHVILLE—Epic Records artist Ricky Skaggs is touring the West this month, combining concert dates with visits to radio stations and retailers.

Cities covered in the tour include Denver and Telluride, Colo., Phoenix, Tucson, San Diego, Seattle, San Jose, Fresno, San Francisco, Torrance, Calif., Spokane, Los Angeles, Boulder, Rapid City, Minot, N.D., Billings, Mont., Salt Lake City and Decatur, Ill.

Advance interviews are being scheduled for some of the destinations and special tour press kits are being serviced in all the markets on the itinerary.



CBS DUO—Columbia singer/songwriters Eobay Bare, second from left, and Bill Joe Shaver, right, meet backstage after Bare's performance at New York's Lone Star club. Joining them are from left, Dick Asher, deputy president and chief operating officer, CBS Records Group, and Ray Anderson, vice president promotion, Columbia Records. Shaver has recently received a BMI Pop Award for his "I'm Just An Old Chunk Of Coal... But I'm Gonna Be A Diamond Someday."

Opry Showcase Lineup Announced

NASHVILLE — Ernest Tubb, Grandpa Jones, Roy Acuff and Hank Snow, all members of the Country Music Hall of Fame, were the first performers on the Opry Star Showcase, a midsummer concert series which began June 14 as part of the Opryland U.S.A. entertainment package.

The Opry Star Showcase features a different member of the Grand Ole Opry in two one-hour concerts Monday through Thursday from June 14-Aug. 12. The performances will be given in the Grand Ole Opry House, which seats 4,400, and will be included in Opryland's regular admission price of \$11.50.

The line-up for the month of June will be Tubb, Grandpa Jones with Bill Carlisle and the Carlises, Acuff, Snow, Jeanne Pruett, Jim Ed Brown, Jimmy C. Newman, Bill Monroe, Del Reeves, Bill Anderson and Marty Robbins. The schedule for July includes Tom T. Hall, Loretta Lynn, Roy Acuff, Charlie Louvin and Jim & Jesse, Porter Wagoner, Billy Walker, George Hamilton IV and Jerry Clower, Boxcar Willie,

Roy Drusky and Wilma Lee Cooper and Stonewall Jackson.

The line-up for the final three weeks of the Opry Star Showcase, July 26-Aug. 12 will be announced later in the summer.

DeWitt Retires From Statlers

STAUNTON, Va.—Statler Brother member Lew DeWitt has announced his permanent retirement from the PolyGram recording group for medical reasons. DeWitt, who sings tenor with the Statlers, suffers from a regional enteritis disease which necessitated hospitalization last November and a subsequent six-month hiatus from recording and performing. After a brief return to the band, he has undergone a relapse.

Jimmy Fortune, DeWitt's replacement during his surgery and recovery, will take over in his place. This represents the first personnel change within the Statler Brothers since the group was formed 18 years ago.



BURRITO BROADCAST—Burrto Brothers John Beland, left, and Gib Guilbeau cut loose during a recent performance in Nashville for Radio Luxembourg. Beland is seen wearing a guitar strap given to him by Lefty Frizzell's wife for the Burrto's effort to have her late husband inducted into the Country Music Hall Of Fame.

Billboard® Hot Country Singles™

Survey For Week Ending 7/10/82

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee: Label & Number (Dist. Label)
1	2	10	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	35	42	4	SHE'S PLAYING HARD TO FORGET —Eddie Raven (J. Bowen) K. Steagall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	69	82	2	TAKE THE MEMORY WHEN YOU GO —Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colgems/EMI, ASCAP; Asylum 47468
2	4	12	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	37	40	7	RODEO CLOWN —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)	70	72	4	KEEPING ME WARM FOR YOU —Brenda Lee (R. Chaney) K. Goell, J. Christopher; Great Foreign/Skin Deep, ASCAP, BMI; MCA 52060
3	6	11	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	38	41	8	TONIGHT I'M FEELING YOU ALL OVER AGAIN —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-We's 81000 (MCA)	71	81	3	STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, M. Chinn; Chinnichap, BMI; Jaroco 51282
4	5	7	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Dove 'N Dixie, BMI; RCA 13210	39	49	4	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	72	87	2	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chaney) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076
5	8	9	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver) —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	40	43	6	CHEATER'S PRAYER —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)	73	78	3	IT'S HARD TO BE THE DREAMER —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Galeon, ASCAP/Algee, BMI; RCA 13624
6	7	13	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	41	55	3	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	74	75	8	SUNDAY GO TO CHEATIN' CLOTHES —Darlene Austin (B. Strange) D. Heavener; I.S.P.D., ASCAP; Myrtle 1002 (NSD)
7	11	6	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI, Elektra/Curb 47462	42	46	5	TALK TO ME LONELINESS —Cindy Hurt (J. B. Barnhill) J. Gully; Leona, ASCAP; Churchill 94004 (MCA)	75	76	3	DREAMIN' —John Schneider (F. Scotti, J. D'Andrea) B. Devorzon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)
8	1	11	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	43	47	7	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938	76	77	3	WE'VE GOT TO START MEETING LIKE THIS —John Wesley Ryles (R. Oats, J. W. Ryles) T. Skinner, K. Bell, J. L. Wallis; Hall/Clement, BMI; Primero 1004 (PAID)
9	12	7	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	44	48	6	THE HIGH COST OF LOVING —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057	77	86	2	I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovanni) B. A. Downing, L. Quinn; Metaphone, BMI; Team 1001
10	16	7	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	45	30	8	LOVE'S BEEN A LITTLE BIT HARD ON ME —Juice Newton (R. Landis, D. Young) G. Burr; Bobby Goldsboro/House Of Gold, ASCAP/BMI; Capitol 5120	78	79	15	SHE IS THE WOMAN —Super Grit Cowboy Band (C. Matlocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005
11	20	7	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	46	10	16	RING ON HER FINGER, TIME ON HER HANDS —Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	79	80	16	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967
12	12	3	LISTEN TO THE RADIO —Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	47	28	11	ASHES TO ASHES —Terri Gibbs (E. Penny) E. Penny, J. McBe; Chiplin, ASCAP; MCA 52040	80	81	2	COWBOY IN A THREE PIECE BUSINESS SUIT —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968
13	14	11	SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	48	29	16	JUST GIVE ME WHAT YOU THINK IS FAIR —Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	82	82	2	HONKY TONK HEAVEN/MORNING, NOON AND NIGHT —Orion (B. Smith) L. Henley, B. Burnette/J. Ward; House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI; Sun 1175
14	15	9	WHEN YOU FALL IN LOVE —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	49	67	2	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	83	83	2	YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (NSD)
15	18	8	OH, GIRL —Con Hunley (S. Dorff) E. Record, Six Continents, Unichappell, BMI; Warner Bros. 50058	50	35	14	I DON'T KNOW WHERE TO START —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debbave, BMI; Elektra 47435	84	84	17	TEARS OF THE LONELY —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774
16	19	10	I JUST CUT MYSELF —Ronnie McDowell (B. Kilien) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	51	44	16	FOR ALL THE WRONG REASONS —The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	85	85	16	EVERLOVIN' WOMAN —Marlow Tackett (H. Shedd) D. Linde, D. Devaux; Combine, BMI/Music City, ASCAP; RCA 13255
17	17	11	I THINK ABOUT YOUR LOVIN —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	52	75	2	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	86	86	16	ANOTHER CHANCE —Tammy Wynette (G. Richey) B. Dravdy, J. Taylor, D. Knutson; First Lady/Sylvia's Mother, BMI; Epic 14-02770
18	21	7	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coochwell/Granite, ASCAP; Columbia 18-02937	53	60	3	I'M TAKIN' A HEART BREAK —Terry Gregory (M. Sherrill) M. Sherrill, L. Kimball, J. Whitmore; Easy Listening, ASCAP/Algee, BMI/MI Galico; Handshake 02959	87	87	2	I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478
19	25	7	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	54	61	4	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	88	88	4	AFTER THE GLITTER FADES —Stevie Nicks (J. Iovine) S. Nicks; Welsh Witch, BMI; Modern 7045 (Atco)
20	23	7	SHE USED TO SING ON SUNDAY —Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910	55	59	5	FIRST TIME AROUND —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116	89	89	15	FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031
21	24	8	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield; House Of Gold, BMI; Columbia 18-02854	56	73	2	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	90	90	2	WE MADE MEMORIES —Boyzar Willie & Penny DeHaven (J. Martin) J. Hudson, K. Seratt; Column 11/Sage Hen, BMI; Mainstreet 952 (Capitol)
22	22	6	SO FINE —The Oak Ridge Boys (R. Chaney) J. Otis; Eldorado, BMI; MCA 52065	57	65	2	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	91	91	4	PLAY THIS OLD WORKING DAY AWAY —Dean Dillon (E. Kilroy) R. Lane; Tree, BMI; RCA 13208
23	27	6	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	58	63	4	FRAULEIN —Joe Sun (B. Fisher) L. Williams; Unart, BMI; Elektra 47467	92	92	9	PARADISE KNIFE AND GUN CLUB —Roy Clark; (R. Clark, R. Lay) C. Rains; Unichappell, Bordin, BMI; Churchill 94002 (MCA)
24	26	6	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowtail, ASCAP; Mercury 76157 (Polygram)	59	62	6	NORTHWIND —Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfrimmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)	93	93	18	JUST TO SATISFY YOU —Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073
25	31	4	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believers/Welback, ASCAP; MCA 52066	60	71	3	DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/Olyric, BMI; Primero/Curb 1007 (PAID)	94	94	18	YOU'LL BE BACK —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142
26	13	12	LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	61	66	5	PEPSI MAN —Bobby Mackey (A. Dimartino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007	95	95	13	THE MAN WITH THE GOLDEN THUMB —Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081
27	38	3	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	62	69	4	WALKIN' AFTER MIDNIGHT —Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958	96	96	17	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791
28	34	5	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Liffon, G. Henserson; Blue Moon/Meritark/April, ASCAP; RCA 13246	63	37	7	THE ONE THAT GOT AWAY —Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453	97	97	11	(Who's Gonna Sing) THE LAST COUNTRY SONG —Billy Parker and Friend (J. Gibson) W.C. Brack Jr.; Hittit, BMI; Soundwaves 4670 (NSD)
29	32	6	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681	64	52	19	ALWAYS ON MY MIND —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741	98	98	5	PULL MY STRING —Rich Landers (M. Radford) R. Landers; Escrow, BMI; AMI 13053 (NSD)
30	9	12	SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443	65	54	6	I FALL TO PIECES —Patsy Cline/Jim Reeves (D. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052	99	99	2	THINGS THAT SONGS ARE MADE OF —Ray Griff (R. Griff) R. Griff; Blue Echo, ASCAP; Vision 442
31	33	7	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose) —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	66	56	6	OUR WEDDING BAND/JUST MARRIED —Louise Mandress & R. C. Bannon (T. Collins) C. Quillen, D. Pfrimmer; Jack and Bill, ASCAP/Hall-Clement, BMI; RCA 13095	100	100	3	DESIGNER JEANS —Glen Bailey (The Genera) B. Keith, E. Michaels; Friends Of The General, BMI; Yatahey 823024
32	36	5	I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tommy and the Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461	67	50	14	EVERYTIME YOU CROSS MY MIND (You Break My Heart) —Razy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House Of Gold, BMI RCA-13084				
33	39	4	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	68							
34	45	3	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barwood, BMI; Epic 14-02975								

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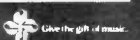
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JULY 24, 1982 — MEDFORD, OR
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AUG 5, 1982 — CASPER, WY
AUG 7, 1982 — SYDNEY, MT
AUG 9, 1982 — MILWAUKEE, WI
AUG 12, 1982 — WILLMAR, MN
AUG 22, 1982 — HOFFMAN ESTATES, IL
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WITH MERLE HAGGARD



Country

Nashville Scene

By KIP KIRBY

If they had called themselves "the Williams Brothers," people would have thought they were related to Don. So they changed their stage name to "the Younger Brothers," and now James and Michael Williams are the newest country group to splash along the chart from a major label. The Younger Brothers have their second MCA single out, a Ron Chancey-produced record called "Nothing But The Radio On." (Which in itself is interesting, since Don Williams is just coming off his latest single, entitled "Listen To The Radio." . . . but enough of parallels.)

The Younger Brothers aren't exactly new to the business; in 1966, they were signed to Columbia as "Playboys of Edinburg." (They dropped the "h" from Edinburg, feeling that it wouldn't be proper for two Texas-reared brothers to pass themselves off as Scotsmen.) Bobby Vee had a modest pop hit with a song written by James Williams (alias Younger; are you keeping this all straight?) called "Look At Me, Girl." Then in 1979, teenpopper idol Leif Garrett cut another of their tunes, "When I Think Of You."

Some people think that song titles with the word "radio" in them have a sort of built-in automatic appeal to radio stations. True, perhaps; but the Younger Brothers and MCA aren't taking anything for granted. With Ron Chancey's help, James and Mike have been in the studio personalizing more than 150 different versions of the single for country reporting stations. Not just personalizing one line of one lyric, either, but everywhere the name of an individual station can be inserted throughout the verses. Some stations apparently think it makes a nice jingle for themselves, as well as a nice record for the Younger Brothers. No matter what, it's an attention-getter.

Scene's Soapbox: The on-again, off-again project to turn **Hank Williams Jr.'s** marvelous autobiography, "Living Proof," into network tv fare by actor Richard Thomas is now on again. It's true that a talented actor (which Thomas certainly is) can do amazing things with makeup and character development. But we find ourselves skeptical of Thomas' ability to bring Hank Williams Jr. to the small screen with any kind of credibility. For one thing, there is absolutely no physical resemblance whatsoever in height, weight, build or voice. Then there is the small matter of singing: From what we read, Thomas isn't planning to do his own vocals for this tv film. In many ways, the key to Hank Jr.'s charisma and career impact following the tragic mountain accident is inescapably tied to his vocal sound. If Thomas plans to lip-synch the tracks, how realistic can it be? And who will do the real singing?

Few people would have envisioned beforehand a film version of **Loretta Lynn's** life turning into such an award-winning box office smash. Obviously, Sissy Spacek was the catalyst that effectively blurred the lines between Hollywood screen performance and real life. Spacek immersed herself into Lynn's character and with a very credible voice herself, carried off all the soundtrack work. "Living Proof" is an autobiography of an unusual talent's unusual life story; we hope his made-for-tv dramatization won't be undermined by unlikely casting and corner-cutting on accuracy.



Speaking of Sissy Spacek, she has now signed with Atlantic Records and will be produced by **Rodney Crowell**. They've already cut some tracks in L.A., but Spacek's taken a breather, awaiting the birth of her first baby (officially due July 7). It looks definite that Atlantic (a powerhouse label in r&b and rock) is moving into country again: its roster includes Spacek, **Lynn Anderson** and **Glen Campbell**, who's just finished his LP with producer Jerry Fuller. Atlantic declines to confirm rumors that it will be opening a Nashville office, but we have heard that one superstar country headliner under consideration by Atlantic is insisting a local Atlantic base here would be a major factor in the signing decision.

Congratulations to **Janie Fricke** who has coupled her first No. 1 country single, "Don't Worry About Me Baby" with an engagement to her longtime manager, Randy Jackson of Chardon, Inc. in Dallas. September's the date for bells.

Oops, we goofed. In all the confusion of the recent Music City News Awards mix-ups, we noted in last week's column that the **Statlers** had lost "Best Vocal Group of the Year" honors to **Alabama** in a recount audit. What they lost was "Best Album of the Year" to Alabama. (Then, in case you've misplaced your scorecard, they **WON** "Best Comedy Act of the Year" from the **Mandrells**.) We've even got a new idea for a category description: "Comedy Category Ceases To Be Funny." Why? Well, besides the error with the Mandrells winning the Statlers' award, another error was printed in this year's Music City News Awards Show souvenir program. According to Music City News, the Statler Brothers won the "Best Comedy Act of the Year" honor in 1979, where in fact, it was Jerry Clower who won (and he has the trophy to prove it).

Mack and Sherry Sanders, owners of Nashville's WJRB radio, recently hosted an intimate open house for 200 or more of Nashville's finest, to announce their plans to bring another FM

country station on the air this month. The station will be WJKZ and billed as "KZ Country." The Sanders live in the old Hank Williams house, so the occasion held past memories as well as future dreams.

Although a news service reported that **Dolly Parton** had cancelled her World's Fair concert this month and that the **Osmonds** had cancelled an entire tour, neither story checks out to be true. Dolly is under intense pressure from scheduling commitments surrounding the national and regional premieres of her movie, "Best Little Whorehouse in Texas," and asked to postpone her Fair appearance until later in the summer. Meanwhile, the Osmonds did cut out four dates on their tour, but added four more. These were due also to scheduling conflicts.

Lima Being: Willie Nelson is playing a July 30 concert in the economically depressed town of Lima, Ohio (population: 48,000) as part of the burg's annual Square Fair. Willie is donating his performance to benefit the town, which was written up in a March 3 "Wall Street Journal" article that compared Lima's woes with the comparative prosperity of similarly-sized San Angelo, Texas. As a result of the Wall Street Journal, officials of Lima and San Angelo became friends, and Lima made its appeal to Nelson through its new acquaintance.

Wasn't it something to pop the champagne corks over when 52 out of 102 BMI "Pop Awards" presented at the annual tribute dinner in New York went to country publishers and songwriters???? Nashville has been buzzing about this one ever since and vowing next year's total will be even higher. . . .

The **Oak Ridge Boys** have raised more than \$400,000 in the past five years through its annual Stars For Children crusade and concert in Dallas, an accomplishment they're deservedly proud of. . . . **Asleep At the Wheel**, out of the news for a while since leaving MCA, is at work on a new album being cut at **Willie Nelson's** Perdenales Studio just outside Austin.

Chart Fax

Carefree Fricke Jingles Her Way To First Topper

By ROBYN WELLS

Janie Fricke nails down her first solo topper this week with "Don't Worry About Me Baby," making her the third female to strike the summit so far this year. She's also the fifth artist to attain the premier country position for the first time this year, following **Juice Newton**, **Ed Bruce**, **Gene Watson** and **Ricky Skaggs**.

Technically, Fricke reached the No. 1 spot in 1978 as the featured singer on **Charlie Rich's** last topper, "On My Knees." Fricke, who has done jingles for Coca Cola, United Airlines, RC Cola, 7-Up, Coors Beer and Pizza Hut, first hit the chart in 1977 with "What're You Doing Tonight," which peaked at 21.

"Don't Worry About Me Baby" is penned by **Bruce Channel**, **Deborah Allen** and **Kieran Kane**. Kane bows this week at starred 87 with his latest Elektra release, "I'll Be Your Man Around."

The Nipper has four acts in the top 10 this week, including four starred contenders—**Charley Pride**, **Alabama** and **Dolly Parton**. Pride and Alabama are both looking for their second topper of the year, while Parton is hoping to attain her first since "But You Know I Love You."

And two country veterans—**Donna Fargo** and **Marlow Tackett**—make their debut on RCA this week with "It's Hard To Be The Dreamer" and "Everlovin' Woman," respectively. Fargo was on the MCA label most recently, while Tackett was recording for Kari.

Kenny's Back: **Kenny Rogers** hasn't seen the top of the country chart since "I Don't Need You" hit

the top in August last year, but he sizzles on at superstar 36 this week with "Love Will Turn You Around," the title cut from his forthcoming album. The single marks Rogers' first pairing with producer **David Malloy**, who also works with **Eddie Rabbitt**. Rogers shares writing credits on the tune with **Even Stevens**, **Tom Schuyler** and Malloy, all who are in Rabbitt's Debdave/Briarpatch fold.

Ironically, "Love Will Turn You Around" debuts at a higher spot than the peak position of "Ruby, Don't Take Your Love To Town," the first Rogers' single to chart country. Recorded with the **First Edition**, "Ruby" peaked at 30 on the country chart in 1969.

McClain, Stegall Join Kool Tour

NASHVILLE — Artists Charly McClain and Keith Stegall are set to headline a 20-date tour of military bases sponsored as part of the Kool second annual Country Military Base Tour beginning Aug. 22.

The choice of military bases included on the schedule was determined by total on-site population and routing ease, according to Steve Schildmeyer of Festival Productions Inc., the Cincinnati company which handles Brown & Williamson Tobacco's production events and Kool music fests.

All military personnel will see the concerts free during the cross-country month-long tour.

Billboard® Hot Country LPs

Survey For Week Ending 7/10/82

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	17	MOUNTAIN MUSIC Alabama, RCA 841 4224	40	41	68	JUICE ▲ Juice Newton, Capitol ST 12136
2	2	16	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	41	43	14	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)
3	3	36	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	42	44	30	CIMARRON Emmylou Harris, Warner Bros. BSK 3603
4	4	12	HIGH NOTES Hank Williams Jr., Elektra/Curb EI-60100 (Elektra)	43	45	9	AMAZING GRACE Cristy Lane, Liberty 51117
5	6	18	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247	44	40	32	STILL THE SAME OLE ME George Jones, Epic FE 37106
6	5	12	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	45	47	4	PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH-5003
7	7	11	LISTEN TO THE RADIO Don Williams, MC 5306	46	37	5	I'M GOIN' HURTIN' Joe Stampley, Epic FE-37927
8	8	6	QUIET LIES Juice Newton, Capitol ST-12210	★	53	3	LOVE TO BURN Ronnie McDowell, Epic FE-38017
★	9	7	IN BLACK & WHITE Barbara Mandrell, MCA 5295	48	49	88	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150
★	11	35	BIG CITY Merle Haggard, Epic FE 37593	49	48	53	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108
11	12	22	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005	50	51	93	I AM WHAT I AM ● George Jones, Epic FE 36586
12	13	20	BOBBIE SUE Oak Ridge Boys, MCA 5294	51	46	8	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315
13	10	13	CHARLEY SINGS EVERYBODY'S CHOICE Pride, RCA AHL1-4287	52	55	167	GREATEST HITS ▲ Waylon Jennings, RCA AAL1 3378
14	14	10	INSIDE AND OUT Lee Greenwood, MCA 5305	53	54	52	YEARS AGO The Statler Brothers, Mercury SRM 16002
15	15	69	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	54	57	93	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
16	17	11	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb EI-60099	55	50	12	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961
17	18	42	GREATEST HITS Willie Nelson, Columbia KC2 37542	56	58	68	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
18	19	45	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb SE 535	57	59	13	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
★	21	3	INSIDE Ronnie Milsap, RCA AHL1 4311	★	61	91	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772
20	16	15	WINDOWS The Charlie Daniels Band, Epic FE 37694	59	52	8	TAKE ME TO THE COUNTRY Mel McDaniel, Capitol 12208
★	29	2	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570	★	63	36	DESPERATE DREAMS Eddy Raven, Elektra SE 545
22	22	10	BUSTED John Conlee, MCA 5310	61	60	47	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
23	23	7	BROTHERLY LOVE Gary Stewart and Dean Dillon, RCA AHL-1-4310	62	56	37	LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra SE 542
24	20	7	NUMBER ONES Conway Twitty, MCA 5318	63	65	218	STARDUST ▲ Willie Nelson, Columbia JC 35305
25	24	23	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	64	62	11	ITS A LONG WAY TO DAYTONA Mel Tillis, Elektra EI-60016
26	25	14	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 17712 (CBS)	★	NEW ENTRY		FAMILY AND FRIENDS Ricky Skaggs, Rounder 0151
27	27	109	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	66	67	75	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
28	28	16	SEASONS OF THE HEART John Denver, PCA AHL1 4256	67	68	36	GREATEST HITS Charley Pride, RCA AHL1 4151
★	38	4	JUST SYLVIA Sylvia, RCA AHL-1 4263	68	69	21	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228
30	30	12	AIN'T GOT NOthin' TO LOSE Bobby Bare, Columbia FC 37719	69	71	59	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
31	31	90	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	70	72	139	WHISKEY BENT AND HELL BOUND ● Hank Williams Jr., Elektra/Curb 6E-237
32	26	22	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	71	74	139	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
33	34	46	STEP BY STEP ● Eddie Rabbitt, Elektra SE 532	72	64	44	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060
34	35	4	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009	73	70	42	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
35	32	57	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	74	73	18	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
36	33	6	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315	75	66	42	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
37	36	38	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541				
★	42	4	SOFT TOUCH Tammy Wynette, Epic 37980				
39	39	41	STRAIT COUNTRY George Strait, MCA 5248				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ☆ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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Billboard Talent Forum Gets Facelift

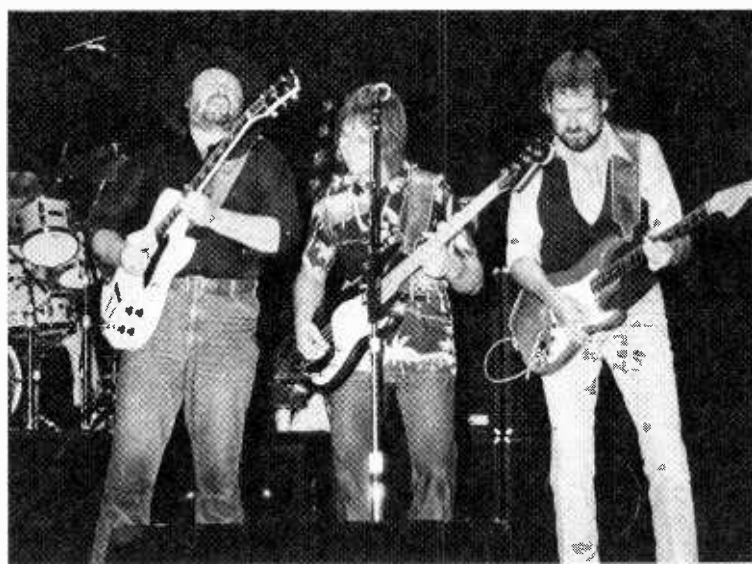
NEW YORK—The eighth annual Billboard Talent Forum, scheduled for Sept. 8-10 at the Newporter Hotel in Newport Beach, Calif., will have a new look and concept. Instead of the usual panel discussions, this year there will be debates, with prominent industry members taking sides on controversial issues.

According to Tom Noonan, associate publisher of Billboard and Talent Forum coordinator, the changes result from a poll of last year's Forum attendees, who also preferred a location away from the big cities to insure full participation by those in attendance.

Other changes include a special financial planning session, more audience participation, showcases limited to two acts per night, and the elimination of about 20 Talent Forum awards, leaving only those awards based on reported boxoffice grosses.

Among projected topics for debate are: record company tour support, relationships between labels and promoters, attorney-management relationships, agencies and national promoters, new and alternative markets, the value of clubs, the impact and value of video, cable tv, and black promoters and artists.

This year there will be no increase in registration fees for the Forum, Noonan promises. For further information, contact Kris Sofley, Billboard Conference Bureau, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210; (213) 859-5319.



Billboard photo by Chuck Pulin
TUCKER DATE—The Marshall Tucker Band plays the Palladium in New York as part of a Northeastern tour.

Disconet DeeJay Service Adds Rock To Its Menu

By ROMAN KOZAK

NEW YORK — Adapting to changing tastes on the dance floor, Disconet, the service company which specializes in repackaging and remixing dance tracks on its own non-commercial 12-inch disks for distribution to deejays at discos and other venues, is spicing its menu with more rock-oriented music.

Recently finding their way into Disconet mixes have been such titles as "Don't You Want Me" by the Human League and "Cat People (Putting Out The Fire)" by David Bowie.

Songs selected by Disconet are sent to about 1,500 club deejays and

record pools as two-record sets 13 times a year, for which the company charges \$300, says president Michael Wilkinson.

According to Wilkinson, Disconet songs are selected from major and minor label releases, imports and even demo tapes. Being a service directed toward club deejays, Disconet attempts to be ahead of the trends, says Wilkinson.

"We present an opportunity to test new material in the real world," says Wilkinson. "Deejays in clubs are very hard to hype. The crowd on the dance floor either likes it or not. Sometimes we remix records for the clubs, as we did with Human League, Abba and a few others, and sometimes we don't. Sometimes we even bring in extra musicians, and it may cost us more than the original record."

Disconet started in 1977, at the height of the disco boom, which, says Wilkinson, was not as big as it was then hyped. But when the fad went down, it did not go as far down as many said it did.

"Recently the disco scene has been pretty steady," says Wilkinson. "The big change has been in the music. A lot of the clubs that folded in the last year have had as a common denominator the fact that they were stuck in the 1977 sound of pure disco music. But as crowds changed, people started wanting different types of music."

However, there is still a demand for high energy disco music, and when the U.S. record companies stopped releasing it two years ago, Disconet started its own label, Importe 12, which has released product by such acts as Amy Boulton, Tantra, Midnight Powers, Risque, Sugar-scoop, Bang Gang, Matrix and Plastic Bertrand. The label's product is sold through independent distributors.

Wilkinson says his biggest disappointment has been the attitude of club owners to the music they feature.

"When I started I thought club owners were rational people, who would look at this as an inexpensive supplement to their other sources of records," he says. "I had no idea that they were not interested in the music. They were in it for the skin, and they put a very low value on the artistic and business contributions of the deejays. They didn't care about the music, and that hasn't changed much."

Fairmont Chain Plans Jazz, A/C Thrust

By JACK McDONOUGH

SAN FRANCISCO—The Fairmont Hotel chain is updating its booking policy to emphasize more jazz and adult contemporary artists at its three supper-club venues (the Venetian Rooms at the San Francisco and Dallas Fairmonts, and the Blue Room in New Orleans), says assistant managing director Rick Swig, who oversees booking for all three rooms.

Representative of the changes are such artists as Oscar Peterson, Rita Coolidge, Tina Turner, Judy Collins and—in the most dramatic departure to date—James Brown, who is scheduled to play San Francisco in September.

Swig, whose plan is geared to capturing the 30- to 40-year-old nightclubbers in addition to the 40-plus crowd the Fairmonts have traditionally drawn, notes that "no one like Oscar Peterson had ever played our rooms," yet the jazz pianist sold out a number of his performances during a recent two-week engagement.

"I went down one night to look at the crowd," says Swig, "and over half of the people were under 35. Increasingly, these are the people with the bucks."

Patron affluence is a factor at the Fairmont venues, which Swig notes are "the last three remaining dining and dancing hotel supper clubs in the U.S., outside of the gambling locations. They're anachronistic in that sense."

"We're not changing our philosophy of an elegant, full-service supper club with top-name entertainment. But the top-name entertainment is changing as our audiences are evolving and changing. We're trying to develop new audiences as we are developing new clients, and as we recognize that the strength of the economy is now with the 30-to-40 group as well as the 40-plus group as it has been in the past."

"So we're trying new and different styles rather than the traditional straight-ahead supper club singers like Tony Bennett and Vic Damone. We're also trying to find those who will be the new supper club entertainers of the future, artists like Rita Coolidge. We're skewing our artists in that direction without closing the doors on our original clients."

Swig emphasizes that he is making his appeal not only to fresh audiences but to artists and agents who may remain hesitant about the value

of the more contemporary artist performer playing such tradition-bound rooms.

"One of the challenges," acknowledges Swig, "is finding the entertainers. Many artists are not oriented to our style of room. They're used to concerts and rock clubs. Their ques-

(Continued on page 52)

Alexander To Resume As A Bandleader

LOS ANGELES—Veteran maestro, arranger and composer Van Alexander returns to his home bailiwick July 19 to conduct the massive New York Radio City Music Hall orchestra as that renowned venue celebrates its 50th anniversary.

A graduate of Manhattan's George Washington High School, Alexander for 10 years served as musical director for Dean Martin in Los Angeles and was nominated for Emmy awards three times.

Alexander also is diligently building a new chart book with an eye toward returning to the dance band field next fall in Southern California. As a young musician, he composed "A-Tisket, A-Tasket" for Ella Fitzgerald and the Chick Webb Orchestra in New York in 1938 and clefted most of the arrangements performed by the late drummer's Savoy Ballroom band.

"I've had calls recently," Alexander notes, "to form a new band and work jobs in California and Nevada. Times are tough for the big bands but several are making it on the West Coast. With Dean Martin virtually inactive, I believe I have the opportunity to get back into the music I most admire."

Alexander recorded a number of big band albums for Capitol in the 1950s and is confident he can catch on, in 1982, with Capitol or another label.

With his wife Beth, two daughters and four grandchildren, Alexander will be cruising the Caribbean starting July 9 before he arrives in New York for the coveted Music Hall assignments.

DAVE DEXTER JR.

Boston's CityArts Program Plans Common Concerts

By RADCLIFFE JOE

BOSTON—In an innovative attempt to restore money for arts funding lost through Federal cutbacks, the city of Boston, through its CityArts program, will sponsor a series of summer concerts on the Boston Common, beginning Monday (5).

The concerts will be co-sponsored by WBZ Radio & TV, along with the R.J. Reynolds Tobacco Co. They will span rock, pop, classics and jazz, and will feature such artists as Peter, Paul & Mary, Juice Newton, Miles Davis, Pat Metheny, Andy Williams, Ella Fitzgerald, Charlie Daniels, Air Supply, Bonnie Raitt, Al Jarreau, George Benson, Santana and the National Symphony with Aaron

Copeland conducting.

According to Lisa Lefer of Boston CityArts, WBZ and R.J. Reynolds have put up the seed money for the project, which will span about 18 concerts that will run through the end of August.

With this startup money, Boston CityArts will erect a temporary pavillion on Boston Common to accommodate 10,000 people at each concert. All seats will be reserved and will range in price from \$9 to \$15.50.

Lefer promises that the facility will be dismantled at the end of the series, and the Common will be restored to its original state.

(Continued on page 53)

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JULY 10, 1982, BILLBOARD

Survey For Week Ending 7/10/82

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **JOURNEY, SANTANA, TOTO, GAMMA, THE TUBES—\$957,851, 57,500**, \$17.50 & \$16.50, Bill Graham Presents, Oakland (Calif.) Stadium, sellout, June 26.
- **FOREIGNER, LOVERBOY, TRIUMPH, DONNIE IRIS—\$615,850, 40,670**, (45,000 capacity), \$17.50 & \$15, Belkin Prods., Toledo (Ohio) Speedway, June 27.
- **STEVIE WONDER, QUINCY JONES, ARETHA FRANKLIN, PATTI AUSTIN, JAMES INGRAM, MAZE W/FRANKIE BEVERLY, ASHFORD & SIMPSON, SKYY—\$607,320, 35,207 (62,000)**, \$25-\$12.50, Michael A. Rosenberg Presents, Cotton Bowl, Dallas, "Budweiser Superfest," June.
- **ELTON JOHN, QUARTERFLASH—\$547,303, 38,862**, \$18.50, \$15 & \$12.50, Avalon Attractions, Hollywood (Calif.) Bowl, three sellouts, June 25-17.
- **WILLIE NELSON & FAMILY, DELBERT MCCLINTON, RICKY SKAGGS—\$314,548, 22,784 (27,000)**, \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheatre, Denver, three shows, one sellout, June 24-26.
- **RAINBOW, SCORPIONS, RIOT—\$200,753, 17,102**, \$12.50 & \$10.50, Monarch Entertainment Bureau/Cedric Kushner Presents, Madison Square Garden, New York City, sellout, June 19.
- **CLASH, ENGLISH BEAT—\$178,593, 16,950**, \$12 & \$10.50, Bill Graham Presents, San Francisco Civic Arena, two sellouts, June 22-23.
- **JOHN DENVER—\$175,942, 18,585 (19,095)**, \$15, \$12.50 & \$10, Jerry Weintraub-Concerts West, Reunion Arena, Dallas, June 24.
- **ASIA, CHRIS BLISS—\$129,561, 14,800**, \$9.59, \$8.50 & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, June 22.
- **JIMMY BUFFETT—\$113,836, 9,000**, \$12.50 & \$11.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, June 23.
- **LOVERBOY, HUEY LEWIS & THE NEWS—\$96,690, 9,669**, \$10, Mid-South Concerts, Knoxville (Tenn.) Civic Center, sellout, June 23.
- **.38 SPECIAL, POINT BLANK, FRANKIE MILLER—\$93,862, 9,000**, \$10.50 & \$9.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, June 27.
- **.38 SPECIAL, ALDO NOVA, FRANKIE MILLER—\$90,456, 9,119 (10,000)**, \$10 & \$9, Schon Prods., Met Center, Minneapolis, June 23.
- **RODNEY DANGERFIELD, JIM CARREY—\$89,856 (Canadian), 4,949**, \$18.50 & \$16.50, Concert Prods., Int'l, Massey Hall, Toronto, two sellouts, June 19.
- **LOVERBOY, HUEY LEWIS & THE NEWS—\$89,031, 7,278 (8,500)**, \$10.50 & \$9.50, Sunshine Promotions, Mesker Music Theater, Evansville, Ind., June 22.
- **LOVERBOY, HUEY LEWIS & THE NEWS—\$88,658, 9,800**, \$10 & \$9, Sunshine Promotions, Ft. Wayne (Ind.) Coliseum, sellout, June 26.
- **AL JARREAU—\$87,391, 7,134 (8,000)**, \$12.25, Marquee Entertainment, Sunrise (Fla.) Musical Theatre, two shows, June 27.
- **RAINBOW, SCORPIONS, RIOT—\$83,643, 9,184 (13,349)**, \$9.50 & \$8.50, Frank J. Russo, Providence (R.I.) Civic Center, June 25.
- **RAINBOW, SCORPIONS, RIOT—\$81,747, 9,014 (18,706)**, \$9.50, \$8.50 & \$7.50, Electric Factory Concerts, Spectrum, Philadelphia, June 27.
- **RICK SPRINGFIELD, GREG KINN BAND, THE MONROES—\$78,157, 6,800**, \$12.50, \$11.50 & \$10.50, Endless Entertainment, Amphitheater, Cal State Univ. Fresno, Calif., sellout, June 27.
- **RICK JAMES, ONE WAY, DAZZ BAND—\$73,800, 6,624 (8,000)**, \$11.50 & \$10.50, Fantasma Prods., Tallahassee (Fla.) Leon County Civic Center, June 27.
- **OZZY OSBOURNE, AXE—\$67,495, 5,535 (8,800)**, \$12.50 & \$10.50, Avalon Attractions/Marc Berman Presents, San Diego (Calif.) Sports Arena, June 24.
- **.38 SPECIAL, IRON MAIDEN, POINT BLANK—\$66,284, 7,476 (8,500)**, \$9 & \$8, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., June 15.
- **LOVERBOY, ALLIANCE—\$64,669, 6,965**, \$10 & \$9, Sunshine Promotions, Freedom Hall, Johnson City, Tenn., sellout, June 25.
- **MARSHALL TUCKER BAND, GARY U.S. BONDS—\$61,613, 6,007 (10,000)**, \$10.50, \$9.50 & \$8.50, Cross Country Concerts, New Haven (Conn.) Coliseum, June 24.
- **CHEAP TRICK, KROKUS, SAXON—\$57,732, 6,296 (10,000)**, \$11 & \$9, Western Prods., State Park Speedway, Wausau, Wis., June 18.
- **RAINBOW, SCORPIONS, RIOT—\$49,313, 4,700 (7,200)**, \$11.50 & \$10.50, Don Law Co., Cape Cod (Mass.) Coliseum, June 26.
- **JANE OLIVOR—\$46,030, 3,706 (4,716)**, \$14, \$12 & \$8, Minn. Orchestral Assn., Orchestra Hall, Minneapolis, two shows, June 6-7.
- **ASIA, CHRIS BLISS—\$45,519, 5,728**, \$8.50 & \$7.50, Sunshine Promotions, Charleston, (W.Va.) Civic Center, sellout, June 26.
- **MAZE W/FRANKIE BEVERLY, PATRICE RUSHEN—\$40,721, 3,617**, \$11.75, Di Cesare Engler Prods., Stanley Theater, Pittsburgh, sellout, June 25.
- **SPARKS, GUN CLUB—\$33,230, 3,500**, \$10.75 & \$9.75, Avalon Attractions, Santa Monica (Calif.) Civic Auditorium, sellout, June 26.
- **TONY BENNETT—\$31,557, 1,994 (4,316)**, \$20, \$15, 50 & \$13.50, Non-Stop Entertainment, Neil Blaisdell Concert Theater, Honolulu, two shows, June 12.
- **JOHN MAYALL'S ORIGINAL BLUESBREAKERS—\$29,658, 2,492**, \$12.50 & \$10.50, Monarch Entertainment Bureau, Beacon Theatre, New York City, sellout, June 19.
- **JERRY GARCIA—\$26,995, 2,600**, \$10-50, Don Law Co./Monarch Entertainment Bureau, Orpheum Theater, Boston, sellout, June 28.
- **JOHN MAYALL'S ORIGINAL BLUESBREAKERS—\$24,145, 2,314 (3,347)**, \$10.50 & \$9.50, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., June 18.
- **CHEAP TRICK, KROKUS, SAXON—\$23,771, 2,599 (3,000)**, \$10 & \$9, Schon Prods., Met Center, Minneapolis, June 20.
- **JOE COCKER, BRENT SHINDEL—\$22,872 (Can.), 1,906**, \$12, Perry Scope Concerts, Commodore Ballroom, Vancouver, B.C., two sellouts, June 22-23.
- **TEMPTATION, BOB McDONALD—\$21,893, 2,200**, \$10.50 & \$9.50, Cloud 9 Prods., Madison (Wis.) Civic Center, "Reunion Tour," sellout, June 24.
- **JANE OLIVOR—\$18,448, 1,634 (3,200)**, \$11.50 & \$10.50, Frank J. Russo/Ron Delsener Prods., Ocean State Performing Arts Center, Providence, R.I., June 24.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Venues

Talent In Action

KOOL JAZZ FESTIVAL 1982

Atlanta Stadium, Atlanta
Tickets: \$17.50, \$14.50, \$11

For the local and largely out-of-town jazz enthusiasts who attended the June 25 show of the eight-day Atlanta Kool Jazz Festival, it was a five-hour sprint through a variety of fresh contemporary works.

The audience was alienated by the 52,000-plus capacity stadium and the stages located 75 yards from the front row. This lack of intimacy—which was slightly remedied by the use of four rear-projection screens surrounding the stages to magnify the performers—was even more sharply noticeable because only 8,900 turned out for the show.

At 8 p.m., Miles Davis sneaked onstage with no advance introduction for a 50-minute set featuring his free style jazz compositions. The crowd's reception was a bit lackluster, as they obviously were awaiting the George Benson set.

Fairmont Chain Sets New Thrust

• Continued from page 51

tions are not monetary, since they can make good money. Their questions are, "Why do I want to play this stuffy old room?" They don't think their fans will come out to see them. But they're wrong. Once we get the right performers in those rooms, they pack 'em in."

Swig also acknowledges that there are regional differences to look at among the three cities. "San Francisco is a very cosmopolitan society where the variety of taste is broader than in Dallas and where you might get more cult reaction to something. Doug Kershaw would do well in Dallas but not in San Francisco. In New Orleans, jazz and r&b can do better than in Dallas. Jerry Butler wouldn't mean anything in Dallas or San Francisco, but can make some money in New Orleans."

The New Orleans penchant for jazz will be tested soon, says Swig. "We're taking a big step in New Orleans because the entire summer, from the end of June until the end of August, will be jazz, including major names like Flora Purim & Airtio, George Shearing, Les McCann and Joe Pass."

Despite the regional differences, says Swig, "30% to 40% of our clients can play all three rooms." Those clients include the Spinners, the Temptations, Lola Falana and Rita Coolidge.

The three Fairmont venues each have a capacity of "about 400, although the San Francisco is a bit larger," with cover prices "ranging from \$8 to \$17."

Herbie Hancock's 45 minutes of carefully executed piano work was well received, particularly the song "Dolphin Dance."

Without much hesitation, David Sanborn kicked off his regrettably short 30-minute set with gutsy sax solos and a precise back-up band. Bassist Marcus Miller's "Over And Over" excelled with a clean-cut guitar and sax duet.

The All-Star Jam portion of the concert was a collaboration of such jazz greats as Wynton Marsalis, Joe Henderson, Herbie Hancock, Eddie Gomez, Tony Williams, Bobby McFerrin and George Benson. The set was highlighted with an electrifying jam by Hancock and bassist Gomez. Benson closed the intriguing hour-and-a-half set with "Breezin'," followed by a rousing and fresh rendition of "On Broadway."

Curiously, Spyro Gyra was chosen to close the show, and their smooth, colorful arrangements brought out the most exciting and emotional playing of the evening. The energetic jazz fusion sextet combined old songs with those off the forthcoming album, "Last Exit." Percussionist Gerardo Velez's acrobatic antics subsided only long enough for him to display his talents on an array of instruments. The backbone of Spyro Gyra's varied repertoire lies in their use of strong recurring themes. The audience responded emphatically to Spyro Gyra's closing number, "Morning Dance," although, unfortu-

nately, many had already left the stadium due to the late hour.

Although the benefit of two stages added to the continuity of the show, a more intimate venue might have better showcased this evening's multi-talented line-up, especially with the disappointingly small Atlanta turnout.

JOSEF AUKEE
ERIN MORRIS

ASHFORD & SIMPSON PATRICE RUSHEN

Radio City Music Hall, New York
Admission: \$17.50, \$15.50, \$12.50

At the first of two sold out shows here June 24, Nick Ashford and Valerie Simpson turned in one of their trademark slick pop-soul performances. They skillfully mixed material from their current Capitol release, "Street Opera," with songs from their recordings for Warner Bros. and written during their tenure as Motown staff writers.

As performers, this husband and wife team is quite theatrical, with each move seemingly choreographed to the last drop of sweat. But their great gift is making even the most blatantly calculated gesture or stage patter appear improvised. Moreover, they have fun on stage and

(Continued on opposite page)

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ALBUM SERIES REVIEW

Deluxe Label Lacks Firm Focus

LOS ANGELES—It seems almost churlish to offer anything but praise for Atlantic's new Deluxe line of historical compilations: after years of musings by various writers and trade veterans about that seminal rhythm & blues, jazz and rock source point and the lack of a systematic reactivation of its most influential music, the arrival of the first four titles in this lavishly presented new line would seem to be the definitive answer.

Atlantic's conservatism in recycling its treasures has constrained it to only limited forays beyond the conventional "best of" and "greatest hits" couplings for its best-known artists. The label's last significant historical series came a decade ago, marking its 25th anniversary, when multiple disk sets summarizing its long shadow over jazz and r&b were compiled. Its "Blues Originals" line of twofers, a limited but rich series of generically packaged reviews of its very earliest masters, was another '70s venture signifying the com-

pany's understandable pride at its role in American pop's postwar sea-change from sharply segregated musical cultures into a heady new era of creative synthesis. A jazz line was also debuted earlier this year.

Otherwise, though, Atlantic has confined its repackaging to the survival of some of its better selling catalog chestnuts, a tack somewhat undercut (at least as far as its '60s soul legacy is concerned) when the Stax vaults were acquired by Fantasy/Prestige/Milestone, which has since begun reissuing that material regularly.

Yet Atlantic/Deluxe—at least when evaluated on the strength of two-disk anthologies by Albert King, Professor Longhair and the Coasters and a five-disk boxed set showcasing Ray Charles—already raises some ticklish questions about the series' goals and the wisdom of its repertorial focus. Ironically, the problem rests not with economic shortcuts or indifferent re-gurgitation by a new generation of

label executives that might be unaware of the company's rich history: in fact, it's arguably the very excess of reverence, coupled with the introduction of an outside entrepreneur to oversee the mission, that appears to be responsible for the blurred vision offered here.

Atlantic brought aboard Kevin Eggers, a versatile multi-media maverick with a career spanning music, film and tv, to oversee the project. And it's here that the Deluxe line's potential seems to have veered onto some surprising rails.

Albert King's "Masterworks" focuses as much on the blues master's post-Atlantic output for Eggers' Poppy and Tomato labels as it does on the Atlantic/Stax masters that would seem to be the appropriate topic. King's studio collaborations with producers Don Davis, Bert de Couteaux and Allen Toussaint are indeed more sympathetic than many of the ill-advised crossover strategies devised for many of his peers following the British blues-rock boom of the late '60s. But superfluous females choruses, disco inflections and other chart-minded modifications seem a poor substitute for a broader view of King's more elemental work.

The Longhair set is more forgiveable but likewise derived from sessions cut long after the venerable New Orleans pianist, songwriter and singer left Atlantic, for whom he recorded under several names, including his given moniker, Roy Byrd. The outcome of his last Mardi Gras club dates at Tipitina's—hence its title, "The Last Mardi Gras"—the package is the lone record production by author Albert Goldman. The producer is clearly more reverent toward Longhair than he was toward Elvis Presley, but it's again

(Continued on page 64)

Malaco Establishes London Office

LONDON—U.S. independent Malaco Records is now operating a London office. Debut product here is Z.Z. Hill's "Down Home" album, whose U.S. sales are reportedly now in excess of 200,000 units.

Peter Felstead and Amanda Scott, responsible for running the U.K. operation, say back catalog will sustain the label initially, but report good advance orders on the new Latimore album, "Singing In The Key Of Love."

Distribution is through Pinnacle Records, whose managing director Tony Berry says: "For some time, we have wanted an American soul label to handle in the U.K., and Malaco is one that we have admired since licensing a batch of Peggy Scott material several years ago."

Beside new albums by Power and Latimore, Malaco Via Pinnacle has the Duncans' "Gonna Stay In Love" and has just re-released Dorothy Moore's classic single, "Misty Blue."

The Malaco launch coincides with management changes at Pinnacle designed to increase sales penetration. A new computer system due on line in August will eventually provide all sales reps with hand-held terminals.

The Rhythm & The Blues

• Continued from page 10

"into film and television." Weintraub feels "Rick has established himself in the record industry, so now is the time to make him important in other areas of entertainment." James claims to have written a script for a film musical about "sex, and funk'n'roll" in which he hopes to star. Weintraub says it's "very possible" that James' next album will be matched with the release of a video cassette of the album.

Slick Rick just started a national tour with 40 dates so far confirmed, but many more expected to be added. Last summer's tour, bolstered by the multi-platinum "Street Songs" album, attracted two million patrons and made \$10 million. A James spokesman anticipates \$15 million in revenues with \$8 million alone expected from James' outdoor appearances. Teena Marie, who has toured with James in the past, is not booked on any of the first 40 dates. One Way featuring Al Hudson will open the bulk of the shows, with Maze featuring Frankie Beverly, Cameo, and the Dazz Band to appear in some cities.

★ ★ ★

Short Stuff: Norby Walters has signed the Dazz Band and Bootsy Collins for agency representation. ... Major Lance's "I Want To Go Home" on Kat Family Records is a pleasant surprise. The singer of great r&b oldies like "The Monkey Time" and "Um Um Um Um Um"

sings honestly about his recent stint in prison over an easygoing mid-tempo track. Coming off the success of "Key Largo," Kat Family may have another hit with a record that has black, pop, and adult/contemporary appeal. ... Recent black shows at Radio City Music Hall have been some of the best run in memory. They start on time, are well lighted, the sound system is adequate, the hall well policed, and the classy Radio City atmosphere adds to listening experience. ... Oui magazine has caused quite a stir at Arista Records with its nude spread of singer Phyllis Hyman. Seems some higher ups at the New York indie are disturbed by it. Oui is also planning a shooting of Rick James and female companions in the near future. ... Ace session and jingle singer Fonzi Thornton has been signed by black a&r head Robert Wright to RCA Records. ... Kashif, the young producer/writer responsible for Evelyn King's "I'm In Love" and Howard Johnson's current single "So Fine" on A&M, has contracted as a solo act to Arista. Along with partners Morrie Brown and Lawrence Jones, Kashif is preparing his debut album for fall release. ... Jim Fishel, former Billboard staffer, is producing the second James "Blood" Ulmer album for Columbia. This one sounds more accessible than the guitarist-singer's previous "Freelancing." ... A&M has made a solid offer to a prominent member of Columbia's black a&r staff. ... Though Maze featur-

ing Frankie Beverly will be touring this summer. Capitol isn't expecting a new album from them until September. ... Drummer/singer Steve Arrington has split from Slave to go solo with an album called "Steve Arrington's Hall of Fame." Meanwhile, Slave and producer Jimmy Douglass are cutting a new album utilizing a new lead vocalist and drummer. Douglass has also been working with GQ. ... George Clinton, alias Dr. Funkenstein, is at it again. Out in Detroit, he has been recording a P-Funk All-Stars album to be distributed on indie label, Hump Records. Reportedly some of the material is in a mellower, more musically diverse vein than his trademark funk sound. ... Con Funk Shun has re-signed with PolyGram. ... The Commodores are recording in Los Angeles, while at the same time Lionel Richie is working on his long awaited solo album. James Anthony is assisting on both projects. ... New Birth, who had several hits with RCA in the early '70s, have re-joined the label. A single, "Kute Girls," is upcoming. ... "Take It To The Hoop—L.A. Lakers" by Mighty Fire, a tribute to the NBA champions by the Elektra group that has been popular on the West Coast, is receiving some limited national airplay. ... Solid Platinum Records, formerly based in Boston, has shifted operations to New York. The new address is 127 East 59th Street, New York, N.Y. 10022. The label's current release is "Video Freak (Defend It)" by Trigger Finger.

Billboard			Survey For Week Ending 7/10/82				
Black LPs			Black LPs				
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	4	GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram)	39	37	7	LITE ME UP Herbie Hancock, Columbia FC 37928
2	3	6	THROWIN' DOWN Rick James, Gordy 6005GL (Motown)	40	45	2	HOT SPACE Queen, Elektra E1-60128
3	2	7	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)	41	46	4	TRUST ME Jean Carn, Motown 6010ML
4	4	16	KEEP IT LIVE Dazz Band, Motown 6004ML	42	42	5	SOUP FOR ONE Soundtrack, Mirage WTG 19353 (Atlantic)
5	7	6	STREET OPERA Ashford & Simpson, Capitol ST-12207	43	43	21	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)
6	6	16	BRILLIANCE Atlantic Starr, A&M SP-4883	44	43	67	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297
7	5	12	STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015	45	36	67	THE DUDE Quincy Jones, A&M SP 3721
8	10	4	JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896	46	NEW ENTRY	NEW ENTRY	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
9	9	9	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)	47	53	2	HAPPY TOGETHER Odyssey, RCA AFL1-4240
10	8	11	REUNION The Temptations, Gordy 6008GL (Motown)	48	48	11	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173
11	16	8	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.)	49	55	2	WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
12	12	16	WHO'S FOOLIN' WHO One Way, MCA MCA 5279	50	40	5	NEW DIMENSIONS The Dramatics, Capitol ST-12205
13	13	10	THE OTHER WOMAN Ray Parker, Jr., Arista AL 9590	51	58	2	CURRENT Heatwave, Epic FE 38065
14	11	9	TUG OF WAR Paul McCartney, Columbia TC 37462	52	NEW ENTRY	NEW ENTRY	WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic)
15	15	10	JI Junior, Mercury SRM-1-4043 (Polygram)	53	44	17	YOU'VE GOT THE POWER Third World, Columbia FC 37744
16	17	12	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)	54	NEW ENTRY	NEW ENTRY	ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram)
17	21	17	OUTLAW War, RCA AF1-4208	55	49	6	OFFRAMP Pat Metheny Group, ECM ECM-1 1216 (Warner Bros.)
18	19	8	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667	56	NEW ENTRY	NEW ENTRY	THE BEST Quincy Jones, A&M SP-3200
19	22	6	STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic)	57	47	63	STREET SONGS Rick James, Gordy G8-1002M1 (Motown)
20	20	4	I'M THE ONE Roberta Flack, Atlantic SD 19354	58	51	8	HOT AND NASTY St. Trapes, Destiny DLA-10004
21	25	12	D TRAIN D Train, Prelude PRL 14105	59	NEW ENTRY	NEW ENTRY	WAVES Shock, Fantasy F-9619
22	18	13	NICEY Deniece Williams, ARC/Columbia FC 37952	60	62	31	COME MORNING Grover Washington, Jr., Elektra 5E-562
23	23	21	FRIENDS Shalamar, Solar S-28 (Elektra)	61	61	3	LOVE CHANGES O.C. Smith, Motown M6019
24	24	22	DOWN HOME Z.Z. Hill, Malaco MAL 7406	62	52	10	FRIEND IN LOVE Donne Warwick, Arista AL 9585
25	14	10	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342	63	54	47	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576
26	27	20	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249	64	57	10	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
27	26	11	ATTITUDES Brass Construction, Liberty LT-51121	65	65	9	LOVE HAS FOUND ITS WAY Dennis Brown, A&M SP-4886
28	28	24	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra)	66	69	11	LOVE ME TENDER B.B. King, MCA MCA 5307
29	34	3	SOONER OR LATER Larry Graham, Warner Bros. BSK 3668	67	56	14	POINT OF PLEASURE Xavier, Liberty LT-51116
30	30	6	CONFIDENCE Narada Michael Walden, Atlantic SD 19351	68	63	12	CARRY ON Bobby Caldwell, Polydor PD-1-6347 (Polygram)
31	39	3	WINDSONG Randy Crawford, Warner Bros. 1 23587	69	59	35	THE POET Bobby Womack, Beverly Glen BG 10000
32	29	15	DOIN' ALRIGHT O'Bryan, Capitol ST-12192	70	60	12	GIVE IT UP Pleasure, RCA AFL1-4209
33	33	38	SOMETHING SPECIAL Kool & The Gang, De Lite OSR 8502 (Polygram)	71	71	43	NEVER TOO MUCH Luther Vandross, Epic FE 37451
34	32	13	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660	72	50	5	STRONGER THAN EVER Rose Royce, Epic FE 37939
35	31	29	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)	73	68	19	PURE AND NATURAL T-Connection, Capitol ST-12191
36	35	18	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)	74	66	34	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)
37	41	5	I'LL DO MY BEST Ritche Family, RCA AFL1-4323	75	64	6	KEEP IT UP B.T. Express, Coast To Coast FZ 38001 (Epic)
38	38	34	SKYYLINE Skyy, Salsoul SA-8548 (RCA)				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales for 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

DESPITE TROUBLED ECONOMY

Mexican Trade Weathering Storm

MEXICO CITY—Hurt but undefeated, the Mexican record industry is weathering the effects of last February's 40% devaluation of the peso.

A 20% drop in catalog sales, the drop in profitability of the Mexican subsidiaries of the multinationals, and the fear of another devaluation are being offset by a consistent flow of hit product, optimism about continuing growth for the Mexican-dominated Latin market, and hopes of a positive policy change by next year's new Mexican government.

In the meantime, the devaluation has been reported to affect the U.S. Latin market, intimately bound to Mexico, worsening a situation already ailing from the effects of tough immigration policies and the overall American economy (Billboard, June 26).

Rene Leon, head of WEA Mexico, estimates that his company has fallen from fifth to 10th place in profitability for parent WEA International. He says his company is raising wholesale prices by 25%, according to government guidelines, but is quick to add that record prices in Mexico are still cheaper in dollars than anywhere in the world.

Fritz Hentschell, CBS director of marketing for Latin American oper-

ations, points out that Mexican sales have increased in spite of the higher prices, citing the 200,000 units sold in that country of the new Jose Luis Rodriguez LP released last April. On an optimistic note, Hentschell adds that in Mexico records are the last item affected by a recession and the first to come out of it.

WEA's Leon estimates the current Mexican inflation rate at 70% and expects to see further price increases due to a rise in manufacturing costs caused by the purchase of foreign materials. In addition, WEA has raised salaries from 10% to 30%, also following government guidelines.

RCA Records International had declined to comment on the effects of the Mexican devaluation, but Caytronics Corp., which holds the license for RCA's Mexican product, has revealed one of the side effects of the devaluation on the U.S. Latin market: U.S. retailers have sent back inventory at \$3 per unit, crossed the border to Mexico and bought the same items at \$1.90 per. According to Caytronics president Joe Cayre, \$3 million to \$4 million dollars worth of business has been transacted in this perfectly legal maneuver.

The increasingly popular chil-

dren's music genre is accounting for some blockbuster sales in the Mexican market, these apparently unaffected by the economic upsets. Musart's sales head Francisco Llopis predicts that a potpourri of children's music titled "Jugamos a Cantar" will exceed 500,000 units by the end of this month. Other children's LPs are reported doing well; most industryites agree that children's music will dominate the Mexican market for the remainder of the year. Also selling are records by top Mexican artists like Vicente Fernandez and Emmanuel and international bestsellers like Paul McCartney.

The new government, which is the tradition of Mexican one-party government will take power effortlessly next year, is seen as a positive factor in the future of the industry. Traditionally, new governments put the brakes on spending until they have taken stock of the situation. This year, however, the old and new governments are working together to achieve an even smoother transition which will obviate the need for a stop in government spending, and its negative effect on the Mexican economy. In general, however, it is felt that the future of the peso depends greatly on the future of the world economy.

Venezuelan Industry Festival Set
Event Offers Educational Exhibits, Talent Showcases

By TONY SABOURNIN

CARACAS—The First International Festival of the Venezuelan Record and Music Industry will take place July 9-18 in the Pro-Venezuelan Assn. Building in Caracas. According to the president of the organizing committee, Simon Dario Mendoza, the main purpose of this event is "to let the world know about the developments and achievements of the Venezuelan music industry during the past 20 years."

The festival, Mendoza elaborated, will also give the general public the opportunity to learn the different phases of the business, from the recording and pressing stages to the eventual distribution to the consumer. Furthermore, there will be numerous stands exhibiting the latest in sound equipment and musical instruments. In addition, record companies are expected to showcase new talent, the most recent recordings of their established artists, as well as announce their future plans

for the Venezuelan market.

Among the Venezuelan record companies that have confirmed their participation in the festival are Sonorotin, Beta Records, Corpodiscos and Disqueras Unidas. The multinationals will be represented by PolyGram and CBS Columbia, among others. Venezuelan laws do not allow foreign companies to have majority ownership in Venezuelan companies.

Mendoza estimates that between 10,000 to 15,000 spectators will walk through the doors of the Pro-Venezuelan Assn. Building every day. Throughout the duration of the festival, these crowds will also have a chance to buy records at a discount price. In addition, from 7:00 p.m. to 10:00 p.m. every night, there will be live presentations of different national and international artists. Among the national luminaries expected to appear are Jose Luis ("El Puma") Rodriguez, Mirla Castellanos, Hilda Murillo and Mirta Perez. Other Spanish-speaking international stars also scheduled are Soledad Bravo, the SAR All Stars, Frankie Hernandez, Machito and his Afro-Cubans, and Tito Puente and his orchestra. There are also several other American and European artists who intend to appear in the festival; however, confirmation of their arrival has not been issued yet by their respective record companies.

The organizing committee in charge of this event is composed of members of the entertainment media, musicians as well as record companies executives. "I feel this festival," concluded Mendoza, "will give the Venezuelan music industry, one whose development has been the most significant in Latin America, an international outlook. Moreover, our situation ought to get even better since we are free of import taxes. This means that we will have the opportunity to bring the best available international talent to this country."

CBS Peru Taking 'Quiet' Approach

LIMA—"We're entering Peru quietly," insists Augusto Sarria Jr., the newly appointed head of CBS Peru, the major's most recent Latin American subsidiary, which has sold 19,000 LPs and 50,000 singles since it began operations in the third week of May.

The Peruvian office has concentrated its efforts on a massive campaign for newly signed international balladeer Jose Luis Rodriguez's first CBS LP, "Dueno de nada," which has already sold 13,000 units. Television, an essential aspect of any

record campaign in the Latin world, is being handled through Panamerica, the country's largest tv company. Promotional efforts will be boosted by the Venezuelan crooner's performance at the Miss Universe pageant to be held in Lima on July 26.

By the end of the year CBS Peru plans to start producing local Peruvian artists, at least one folk music group to be released internationally, and pop artist to be released in Latin America and the U.S. Latin market.



FUN IN ACAPULCO—Alejandro Parodi, general director of PolyGram Mexico, left, shares a laugh with Mexican journalists invited by the label to an Acapulco junket to promote its roster, headed by singer Fernando Riba.

DEBUTS WITH FELICIANO LP

Motown Enters Latin Mart

NEW YORK—An all-Spanish album by Jose Feliciano will launch Motown's incursion into the Latin market. Art Brambila, head of Motown Latino, has announced July 17 as the release date for the Feliciano LP, which is being accompanied by an LP by ranchero singer Pedro Montero and a Spanish-language cover of the oldie "Angel Baby," titled "Angelito" and performed by newcomer Isela Sotelo.

Brambila, who besides serving as advisor for Capitol Records has produced the chicano group Tierra and the L.A. TV show "Mean Salsa Machine," was picked for the label's Latin venture, which will include

music targeted at the Latin population of the Western states: ranchero, Tex-Mex, and ballads. Though Motown has no immediate plans to produce salsa, the music favored by U.S. Latins in the Northeast and, to some extent, Florida, Brambila admitted he will be looking for hot salsa acts in the near future.

Motown Latino will be distributed through independent distributors specializing in the Latin market and through Motown's regular channels. "Motown is a natural to get involved in the Latin field because they know the sensitivity of ethnic markets," explained Brambila.

MARKS FIRST ANNIVERSARY

Mexican One-Stop Launches Radio-Print Promo Push

MEXICO—The largest one-stop in the Latin world, Mexico City's Feria del Disco, is celebrating its first anniversary with a 10 million peso (\$200,000) radio and print promotional campaign. The promotion, which will run through November, includes 10 daily spots in 11 radio stations in Mexico City, plus similar exposure via radio outlets in the interior, and ads in the city's five major dailies.

Feria del Disco occupies 4,500 square meters in the city's heavily populated Tepito neighborhood. Fifteen Mexican subsidiaries and independents are represented, as well as around 30 smaller labels from the city and provinces, with some labels renting space to display their merchandise. Shoppers fill supermarket carts with the minimum 500 pesos worth of LPs, singles, cassettes and

cartridges, aided by attendants on roller skates.

A privately owned family business, Feria del Disco has been managed until recently by the owner's daughter, 19-year-old Catalina Garduno. She has returned to continue her university studies and the general director's position has been filled by veteran executive Hector Mendoza, formerly with Ariola and EMI/Capitol.

Feria del Disco, which last year won an editors' award from Billboard en Espanol for innovation in wholesale, has begun announcing daily specials and top hits on an electrical marquee within the store. Future plans for the huge one-stop include a cafeteria and a 250-seat mini-auditorium for live presentations.

Notas

By ENRIQUE FERNANDEZ

Many of the Latin musicians Billboard has talked to for the past two years have agreed that we're living a privileged moment for Latin music. And from the record industry offices a note of optimism manages to overwhelm the gloom generated by the precarious economy of Latin America and its dependence on the equally, though less dramatically, precarious world economy. The feeling is that in spite of signs of political and economic mayhem, the Latin world is moving ahead with inexorable force.

In post-melting pot U.S., Latins, the country's fastest growing minority—and market—insist on maintaining their cultural ties with the rest of the Latin world. You are what you party, and in the U.S., Latins party Latin. What this means is that the large segment of the U.S. record business has more in common with markets in Mexico, Spain and Latin America than with the rest of the U.S.

Increasingly, the record business is a global affair. The case of a Julio Iglesias recording in a multiplicity of languages for a multinational company, CBS, is paradigmatic. The Latin market is in itself multinational; an artist that triumphs in it is bound to feel the urge to keep crossing frontiers, something that Julio, the master of the syncromesh crossover, has done with extreme finesse. Rather than think of the U.S. Latin market as a minority market, it may pay to regard it as part of

a vast international market.

Billboard Publications Inc. entered the Latin area two years ago with the international monthly Billboard en Espanol, now changed to a quarterly. However, as the U.S. Latin market grew and grew, it became apparent that there was a need to cover it as a vital part of both the Hispanic international and the U.S. record business. Thus, this renewed Latin section in Billboard en Ingles and these *Notas* from high over La Plaza de los Tiempos in Nueva York. We'll cover trade news that affect the U.S. Latin market, from stateside, Mexico, the Caribbean, Central and South American and Spain.

★ ★ ★

The other night at a pleasantly rowdy downtown party, a couple of the revelers began to sing Yuri's hit song, "El Osito Panda de Chapultepec" (Gamma). What better sign of a song's success that when it blossoms spontaneously in the heart of rowdiness? ... Panamanian songwriter/singer Ruben Blades' relationship with salsa label Fania has been tense, to say the least; nonetheless, the salsa star has teamed up with Fania president Jerry Masucci to make his acting debut in a film produced by Masucci and directed by Fred Williamson. Title is "The Last Fight," with Ruben playing boxer/singer Kid Clave. According to the Panamanian, who's working

(Continued on opposite page)

CBS Chile Bows Economy Line

SANTIAGO — Chile's difficult economic situation, which has resulted in a 40% drop in sales, has prompted CBS Chile to launch an economy line which will make top name artists available to the general public, according to the label's finance manager, Ramon Munnoz. The general economic recovery of the past two years is now seen as backsliding, worsened by unchecked piracy.

Last year's closing of the country's only pressing plant, belonging to EMI-Odeon, is seen as a sign of the difficult times the Chilean recording industry is going through. The independent label Alerce announced a 40% reduction in production plans for 1982, while the SYM label, headed by Miriam von Schrebler, complains of problems with distributors and of a slowdown in billing.

Most labels are cutting down on production costs and developing marketing ideas to cope with the crisis, which has plunged the Chilean industry back to the bleak days of 1980, before there were signs of economic recovery.

Iglesias Faces Hard Choice

MIAMI—Ebony or ivory? That's the choice of partners for Julio Iglesias' forthcoming English language LP on CBS. Will he record one of the cuts with Diana Ross or Barbra Streisand?

Last month Iglesias met with Ross in Las Vegas to discuss this possibility. And last week, publisher/producer Charlie Koppelman, who brought about Streisand's collaborations with artists like Donna Summer and Barry Gibb, was in Miami, where the Spanish balladeer lives and records, to discuss the project.

It's felt that a collaboration with either artist would aid Iglesias' penetration of the U.S. market, where he is still relatively unknown. On the other hand, his blockbuster international sales would boost the careers of either American star.

Iglesias will go into Miami's Criteria Studio in September to record the yet-untitled LP, which will include English language versions of some of his international hits like "Abrazame" (Embrace Me) and a song writ-

ten specially for the album with words by Carole Bayer Sager and melody by Iglesias and Burt Bacharach.

The Koppelman/Iglesias meeting reportedly concentrated on the search for the ideal material for the Stresand collaboration, and observers report that there was optimism on the feasibility of the project. In the meantime, there are reports of recent calls to Iglesias by Diana Ross to discuss the likelihood of that project. It has been noted that the Streisand project would avoid label negotiations since she is already a CBS artist, while Ross is signed to RCA nationally and Capitol internationally.

Either choice is expected to increase the Spanish balladeer's market range, already capped this year by his penetration of German, Japan, Brazil and the U.K. His latest Spanish language LP will be released internationally, including the U.S. Latin market, the first week of September.

ENRIQUE FERNANDEZ

Tampa's WAMA Offering Mix Of Music And Talk

By ARTURO FERNANDEZ

TAMPA—A new Spanish-language station, WAMA, began broadcasting in May to the quarter-million Spanish speaking population of the Tampa Bay area, with "programming aimed at the middle class," according to its general director Victor Lanz. WAMA broadcasts from 6 a.m. to midnight, while its sole Hispanic competitor, WYOU, only offers daytime programming.

WAMA's owner, Puerto Rican radio entrepreneur Efrain Archilla, claims to have invested \$1.25 million in the hope of capturing a market not reached by other Hispanic media. Though it is likely that 24-hour Spanish language tv will soon reach Tampa, the area presently lacks both television and a daily newspaper in that language. Thus, according to Lanz, "radio can reach an extraordinary penetration."

The programming includes news, interviews and radio soap operas. The music programs are manned by DJs Ramon Ramos, Georgy Morales, Tony del Rosario, and Edwin Nunez.

Though WAMA programs some salsa, in order to reach the Latin youth market which favors those hot dance rhythms, its offerings lean heavily toward oldies, romantic ballads, and folk music "which can be enjoyed and accepted by people of all ages," according to Lanz. "Besides," adds WAMA's director, "salsa is already WYOU's forte."

The Latin population of Tampa is a mixture of Spaniards and Cuban Americans who moved to the area at least three generations ago during the city's cigar industry boom, plus the Cubans who have migrated to Florida fleeing the Castro government. Traditionally, their musical tastes run toward nostalgia items from the Latin catalog—old Cuban and Mexican dance tunes, Argentine tangos, Spanish ballads—and the softer contemporary pop tunes.

WYOU's director, Tampa radio personality Woody Garcia, points to his station's first place in the ratings, but Archilla is quick to point out that it's too early to speak of ratings since his stations only started broadcasting May 10.

WJIT Seeks Broader Mart Appeal

• Continued from page 29

Inc., Infinity Broadcasting's operating entity for the station, explains, "Before we took over, we had meetings with almost every Hispanic community leader in the city, and heard their suggestions." The executive adds that WJIT is sponsoring a voter registration campaign to make the community aware of the new ownership and new goals.

The station is trying to identify its market, he says, which is a mixture of many groups: New York-born Puerto Ricans, South and Central Americans, the new wave of Puerto Ricans coming as a result of the island's economic crisis, and the unknown number of illegal aliens. "The census is no real help and we have not found an agency that can give us the figures. From our point

of view, it doesn't make a difference if the people are here legally or illegally. They are still people who listen, who need to be entertained and need to be serviced."

Badillo is also fighting Arbitron, which he says "doesn't include a large enough percentage of Hispanics in its polling samples." Nevertheless, WJIT fares much better in Arbitron than in the Birch Report, the April/May survey of which puts the outlet at a 1.8 share, behind WADO's 2.6

As to programming, new p.d. Rafael Pineda states that his first goal upon taking over his position was the "enlargement of the audience through more varied musical programming." Although Pineda acknowledges that WJIT's present audience was primarily built through its salsa programming, he argues

that the station can't neglect that segment of the public which enjoys ballads and folk music. To this effect, the new programming includes Latin pop music and samples of the typical rhythms of the different Latin American countries.

Moreover, Pineda, in direct contrast to the approach of his predecessor, programs instrumental, Latin-jazz compositions as well as international hits like "Hooked On Classics." According to the p.d., the critics of WJIT's move away from salsa constitute a minority of his listeners.

Pineda has also worked on establishing closer ties with the Hispanic community by programming prime time public service programs and taking the station to the community with a series of block parties for live transmissions from the chosen site.

Notas

• Continued from opposite page

on original material for an English language LP, his partnership with bandleader Willie Colon, who also acts in the film, will end this summer.

Austerity is the note among the multinationals in Mexico, due to the devaluation of the peso. Will their pulling back mean a break for the Mexican independents? Carlos Davila of the new Dimension Golden label thinks so and is expanding his pressing operations and tape facilities. Just signed ranchero singer Macaria. . . . One multinational's way of coping with the devaluation is to invest the peso in national promotion. At least, that's how Alejandro Parodi of PolyGram Mexico sees his company's decision to risk a million and a half pesos (over \$30,000) in a press-radio junket to Acapulco on behalf of artists like Fernando Riba. The label's new worldwide head, Jan Timmer, made his first visit ever to Mexico this week.

McCartney's "Tug Of War" and the "Ebony And Ivory" single are up there on the charts in Spain, along with hot British dance music, Latin

pop ballad and new Spanish rock groups like Mecano (CBS) and Alaska y los Pegamoides (Hispanovox) who play club music and dress the part. . . . Celia Cruz, the queen of the rumba, and Grammy award winner Eddie Palmieri will not record their announced Barbaro label (Fania) LP. Disagreement over top billing. Celia is the sole female superstar in salsa. In Mexico the situation is quite different: women are having their day and the labels are rushing to launch female stars. Peerless is promoting Prisma, Anamia and Carmen Cardenal with a \$100,000 plus campaign, a large sum for an independent in this country, while CBS is banking on established artists Vikki Carr and Manoella Torres (who celebrates her career's 10th anniversary with a new LP) to grab the market opening for female singers.

A&M's Lani Hall is releasing a Spanish-language LP on the Ariola label featuring a duet with Mexico's Jose Jose. . . . Miami Sound Machine (CBS), on the playlists of Latin radio station in L.A., San Francisco and Fresno, will appear in Expo '83 in L.A. this September. . . . Jose Luis Rodriguez, whose last New York ap-

pearance drew favorable reviews from the N.Y. Times, will return to the city in September for two concerts at Radio City Music Hall. . . . Ray Barretto has been signed by Mingo-Jones Advertising Inc. as spokesman for Kentucky Fried Chicken in a series of Spanish language New York radio commercials, featuring a full Latin orchestra and singers, with plans to expand into print, subway posters and eventually other U.S. cities with large Hispanic populations.

Mexican executive changes: Herbe Pompeyo, Pepe Nava and Pascual Ortiz move from Melody to WEA. Pompeyo to head international promotion and publicity, taking over the spot left by Arturo Valdez de la Pena's move from WEA to EMI/Capitol as new commercial director; Nava moves in as press coordinator, taking over the post from Jose Antonio Aedo, who will be set up in the artistic division; Ortiz to handle radio promotion. . . . Miguel Reyes, after 17 years with EMI/Capitol, moves to CBS as head of artistic division. . . . Carlos Carrango joins Melody's press division. . . . Cuco Estevez has resigned as press chief of RCA Mexico.

Survey For Week Ending 7/10/82

Billboard® Hot Latin LPs™

Special Survey

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FLORIDA (POP)		CALIFORNIA (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301	1	JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301
2	ROCIO JURADO Como una ola, RCA 401	2	LUIS MIGUEL Uno mas uno igual a dos enamorados, Odeon 73189
3	ROCIO DURCAL La gata bajo la lluvia, Pronto 1099	3	EMMANUEL Tu y yo, RCA 400
4	ROBERTO CARLOS Cama y mesa, CBS 12315	4	RAPHAEL 15 eternos exitos, CBS 80345
5	LUPITA D'ALESSIO Ni loca, Orfeon 5298	5	JUAN GABRIEL Cosas de enamorados, Pronto 0702
6	LUISA MARIA GUELL Murio nuestro amor de verano, Compas 7015	6	JULIA PALMA Alhambra 58105
7	RAPHAEL 15 eternos exitos, CBS 80345	7	LA MIGRA Carrusel, Mar Int'l 133
8	AMANDA MIGUEL El me mintio, Profono 3049	8	LOS BONDADOSOS Todo me gusta de ti, Profono 3071
9	ESTELA RAVAL Y LA PEQUENA COMPANIA Alhambra 80101	9	LOS MUECAS Empate de amor, CBS 20583
10	MIAMI SOUND MACHINE CBS 10320	10	RICCHIE E POVERI Musart 14525
11	EMMANUEL Tu y yo, 400	11	RIGO TOVAR Con trio, Profono 3077
12	CAMILO SESTO Mas y mas, Pronto 0700	12	LOS BUKIS Profono 3078
13	NAPOLEON 15 exitos, Profono 1503	13	RENACIMIENTO 74 Quisiera ser, Ramex 1070
14	ANDY MONTANEZ Para ustedes, LAR 364	14	TROPICAL DEL BRAVO Se tambalea, Cara 034
15	HANSEL Y RAUL TH 2169	15	CAMILO SESTO Mas y mas, Pronto 700
16	PLACIDO DOMINGO Canciones mexicanas, CBS 10326	16	JULIA PALMA Alhambra 58105
17	VIKKI CARR CBS 20560	17	RAMON AYALA Que va, Freddy 1225
18	MILLIE Y LOS VECINOS Fiesta, Algar 30	18	ROCIO DURCAL Confidencias, Pronto 1099
19	DANNY DANIEL El amor, CBS 10325	19	LOS FREDDYS Primer tonto, Peerless 10059
20	PERICO ORTIZ Sabroso, Perico Records 320	20	GRUPO VENUS Vida mia, Arriba 6016
21	BLAS DIEGO Difre 447	21	ARIANNA Borrare tu nombre, Odeon 73194
22	TOMMY OLIVENCIA Un triangulo de triunfo, TH 2171	22	PLACIDO DOMINGO Tangos, Deutsche 2536416
23	JEANETTE Corazon de poeta, RCA 7004	23	JAVIER PASOS Anoche me enamore, Compas 5020
24	EL GRAN COMBO Nuestro aniversario, Combo 2026	24	LOS CUADROS A la ru ru ru, Musart 14523
25	SOPHY Un amante asi, Velvet 6011	25	LOS BRIOS Grandes exitos, Odeon 70127

JULY 10, 1982, BILLBOARD

THAI PIRACY IFPI Campaign Termed A Success As Many Pirates 'Go Legitimate'

BANGKOK—The IFPI anti-piracy campaign in Thailand, stepped up for maximum action over the past year, has proved "a resounding success." The organization claims illegal activity is now down to a very low level, and sales of international repertoire in this territory are up by 500% over the last six months.

Analyzing how the war is being won, IFPI says the first step was taken in March, 1981, when some of the bigger pirate operators and distributors were offered a chance to "go legitimate."

Four out of five major Thailand pirates ceased their illegal activities and entered into custom duplication and distribution pacts with local representatives of the multinational companies. This, says IFPI in a new statement, helped break up the previously powerful pirate association and deprived the key operators of

most of their income.

Continues IFPI: "The extra duplication capacity and wider distribution network gave the legitimate companies a much better opportunity of covering the whole country. Agreement was reached whereby the custom duplicators and distributors withdrew all pirate product from the marketplace in stages."

So, by October last year, there was just one pirate manufacturer operating at any "key" level and anyway IFPI has started building a case against him.

The next phase of the Thailand action was a campaign against retailers in Bangkok. Some 60 shops and stalls were raided by law enforcers and IFPI inside two months. And by the end of 1981, pirate cassettes in the Thailand capital accounted for less than 15% of the total market.

IFPI cites as "significant" the financial benefits derived by the international record companies from their investment in the anti-piracy

campaign. Total cost of the action was just \$10,000. "But as a result of the raids, sales of international repertoire in Bangkok jumped by about \$280,000, from 10,000 units a month to 50,000," claims the Federation.

In January of this year IFPI decided to save money by cutting back on the number of raids made. By mid-March, however, it was clear the pirates were taking advantage of the slow-down, building sales of illegal product and forcing the organization to step up the campaign again. IFPI is also now spreading its anti-piracy efforts to suburban towns.

A key development in this country has been the formation of a new record industry association, initially comprising the six companies representing international labels, alongside three local companies.

The former Record-Tape Association (RAT) had, according to IFPI, lost the confidence of the legitimate recording industry and was rated "ineffective."

New Presidents At CBS Units

NEW YORK—CBS Records International has new presidents for two of its affiliates. At CBS Columbia Internacional S.A., the label's Mexican affiliate, Armando de Llano has been appointed president, succeeding Manuel Villarreal, who has retired. de Llano will continue as general manager for the affiliate.



de Llano

Lopez

At CBS Records Argentina, Roberto O. Lopez has been named president and general manager. He succeeds Hecio Cuomo, who has retired.

de Llano joined Columbia Internacional S.A. in 1947 and was named general manager in 1964. Lopez joined CBS Argentina in 1962, leaving in 1973 to serve as operations director for EMI. Prior to his rejoining CBS, Lopez was managing director of Phonogram in Buenos Aires.

Cover Artwork Is The Key To CBS/Sony Lee Promo

By SHIG FUJITA

TOKYO—CBS/Sony here is using a bright red, blue and orange jacket illustration by Eijin Suzuki to sell the new Larry Lee LP, "Maarooned," released in Japan in late June, rather than stressing the artist himself or his music.

Suzuki's artistic reputation soared when he handled the sleeve illustration for Tatsuro Yamashita's "For You" hit album two years ago and young record-buyers here are instantly recognizing the Lee LP design as Suzuki's handiwork.

Says Toshikazu Kikuno, Columbia product manager in CBS/Sony's international repertoire division: "Record retailers here are also familiar with Suzuki's work and happy with its sales appeal. That 'For You' album was a hit very largely because of the eye-catching appeal of his design."

The original jacket design for the Lee package was mostly in a brown

tint, but CBS/Sony demanded a switch to brighter, more summery colors. The artist obliged with a bright red car, blue skies and green traffic signs, aimed at the mass of young Japanese music fans who are car crazy and insist on music while driving around.

The sleeve design has triggered a major all-around campaign for the album. Three hundred copies of a three minute videotape have been made, showcasing landmarks of Santa Monica and Beverly Hills, for in-store and disk jockey promotions, along with television. Then there are car bumper stickers in the same colors, and sets of greeting cards featuring the sleeve illustration.

WHITE BAND GETS BLACK PLAY

South African Act 'Crosses Over'

By SUZANNE BRENNER

JOHANNESBURG — A white South African rock band has achieved an unusual crossover in this color-conscious country.

Hotline, a four-strong group fronted by PJ Powers, a hard-hitting female singer, has charted top 10 on a local black radio station, Radio Sesotho, with "You're So Good To Me," written by Powers.

The station, governed by a statutory body, is one of seven black ethnic language stations. It is beamed out in the Transvaal area. Continuity and broadcasting is in the Sotho tongue, but foreign (mainly U.S.) English-language groups continue to be popular and cut right across the language barrier.

While local black groups have held top chart spots regularly, David Olivier, the white head of the stations record library, can't track down another instance of a local white group gaining top 10 status.

According to Olivier, Radio Sesotho is one of the few stations to compile its chart according to sales in the broadcasting area, the statistics obtained from select record bars.

Since the black record-buying population far outnumbers the white equivalent, it is the unrequited dream of the white-controlled music

industry effectively to cross over, white to black.

Mike Fuller, the group's manager, says his initial reaction was that the chart entry was a fluke. But when the single started moving, he realized it was more than that and then personally tried to analyze the

Interdisc Label Launched In U.K.

LONDON—Carol Wilson, former Virgin executive, has set up a new independent record company, Interdisc, and publishing company Internote. Her partner in the project is Paul Adams, head of the U.K. indie label Happy Birthday Records, now inactive.

Interdisc has just finalized a long-term deal with Virgin Records for sales and distribution in the U.K., and licensing in all overseas territories. First signing—for the U.K. only—is Telex, whose single, "Haven't We Met Somewhere Before?" was released July 2 here. The act, described by Wilson as an "avant-garde electronic disco band," remains with Ariola for all other territories. Negotiations are in progress to sign three further acts for the world, with debut product expected by the end of the summer.

group's appeal enabling it to cross the racial barrier. "The group is a rock'n'roll band, but PJ Powers has soul appeal, too."

And this assessment is shared by Solly Nkutha, a black promoter, who resides in Soweto, a black location that also happens to be one of South Africa's largest residential areas.

He says: "Powers' stage presentation is appealing. She has that sense of deep feeling, like Janis Joplin, the kind of power that most white vocalists lack."

He adds that the interesting aspect of Hotline's success in the black market is that the band first gained popularity as a live group and only later built a following on disk.

Having played a distinctly "white" show on the tour of this country by America, Hotline was booked just a month later for a Millie Jackson tour, by Ronnie Quibell, the impresario responsible for both packages.

Quibell elaborates that he checked out the band's unique popularity in black townships and was suitably convinced the team had appeal for this lucrative market. His view was confirmed by reaction at the Hotline earlier gigs in Soweto and other essentially black townships.



COMPACT FUTURE—Conductor Herbert von Karajan, left, shows the first compact disk to PolyGram's Jan Timmer. Von Karajan's Foundation sponsored the first European presentation of the compact disk digital audio system.

Karajan Honored With CD

HAMBURG—Herbert von Karajan was presented by PolyGram here with the first industrially produced Compact Disc, featuring the Deutsche Grammophon digital recording of Richard Strauss's "An Alpine Symphony," performed by the conductor with the Berlin Philharmonic.

The presentation was made by Jan Timmer, PolyGram executive vice president. Under the direction of Hermann Franz, PolyGram technical activities vice president, the group record companies, with the DG, Archiv Produktion, Philips, Polydor and Metronome labels, are into large scale production of the new soundcarrier in a factory specially constructed in Hanover for this purpose.

The initial CD catalog will encompass around 200 titles from the classical and pop sector when full market introduction starts in early 1983. CD players are expected to be on the market as from December this year.

Herbert von Karajan emphasized here that he'd always taken a special interest in the inter-relationship between the musical experience and optimal sound reproduction and added: "I've closely followed the development of digital music recording in particular."

He opened the digital era on Deutsche Grammophon in 1980 with his recording of "The Magic Flute."

And it was at the invitation of the Herbert von Karajan Foundation that the Compact Disc digital audio system was first presented to the European public, April 1981, by Philips, Sony and PolyGram at the Salzburg Festival. Now PolyGram executives believe there could be around 600 titles available from the group's record companies by the end of next year.

Elvis Club Demise Tied To Bootlegs

AMSTERDAM—The Official Elvis Presley Fan Club in the Netherlands has finally closed down, the main reason being FBI activity in the U.S. against record bootleggers who'd previously provided Dutch fans with illegal Presley product.

The club had collected a "substantial sum" of money and sent it off to the bootleg dealers. But the FBI moved in to make a series of ar-

rests and the result was the fan club lost its money and decided to stop operating as an organized unit.

But there were, anyway, signs that interest in Presley, who died in August, 1977, was on the wane. Membership has dipped in the past year or so and club officials admit that a scheduled Presley get-together set for Rotterdam had to be cancelled because of lack of interest.

Philippine Assn. Elects New President

MANILA—Philippine record industry body association PARI has elected as its new president OctoArts International chief Orlando Ilacad. His predecessor, Danilo Olivares, is to take up the newly created post of director-general.

The Assn.'s annual elections were held here June 5, and saw a number of organizational changes designed to improve the group's efficiency. The new director-general will be responsible for implementing policies emanating from the president. In addition, the roles of first and second vice president have been separated from the duties of the two vice

presidents for internal and international affairs.

Buddy De Vera of Alpha Records becomes first vice president, Ramon Chuaying of WEA Philippines second vice president. Vic Del Rosario Jr. of Vicor Group of Companies is vice president for internal affairs while Dyna Products' James Dy will look after international affairs.

Other elected officers include Teodoro Valencia as chairman, and Nonoy Balboa as treasurer.

Meanwhile, the Assn. has transferred its offices to the National Press Club Building in Magallanes Drive, Intramuros, Manila.

JAPANESE REJECT COMPROMISE

German Tax Encountering Woes

• Continued from page 3

price of recording equipment, to compensate German copyright and neighboring right holders. But the boom in home taping following development of the musicassette made the modest hardware levy compensation inadequate, and the exact rate was left to negotiation.

Japanese manufacturers distributing their own products here have been in mediation with ZPU through the German Patent Office over the rate of payments on video recorders. Since 1977, when the previous rate payment agreement expired, the Japanese have paid 30 marks per unit pending settlement of the dispute.

On April 26, the Patent Office suggested a rate of 3.8% of manufacturer domestic wholesale net on consumer video recorders, and 2.8% on semi-professional units. ZPU accepted this proposal.

But the Japanese rejected the rates because independent importers dealing directly with Japan were

basing their payments on a lower computation of wholesale net (the price in Japan). Besides, the Japanese feel the levy should be at a flat rate, because an expensive recorder has the same copyright infringement potential as a cheap one.

ZPU expects the mediators at the Patent Office will now order the Japanese to pay the proposed rate, and that the 3.8% will become a standard for all manufacturers (European firms are locked in separate mediation with ZPU).

The Japanese hope the mediators will conduct further negotiations before issuing any order. Both sides concede, however, that German legislators must soon intervene to bring clarity to this area of rights protection and compensation.

A copyright law revision is now being prepared, but there is no consensus on when it might take effect. Speculation is that the new law will impose a somewhat higher hardware fee plus a tape levy of about 60 pfennigs (25 cents) per tape.

From the beginning, ZPU has had difficulty getting adequate information from hardware manufacturers. A protected complaint against an association representing 21 German manufacturers ended last year with a technical victory for the association. ZPU then brought suit against several of the individual firms leading to collection of some of last year's back payments.

Some major companies, faced with bankruptcy in recent years, have simply refused to pay ZPU. Dual, the troubled electronics firm, reportedly owes ZPU over one million marks.

The agency also has gone to court against Telefunken, which insisted on paying a reduced rate on imported equipment carrying the Telefunken name. An initial court decision in Frankfurt went in ZPU's favor. But given the instability of parent AEG-Telefunken, it is questionable whether rights holders will see payments from this company in the near future.

PIRATED PRODUCT

Greece Takes Swift Action In Imported Cassette Case

ATHENS—Timely and concerted action by the Greek record industry has for the first time cleared up a serious instance of foreign-based piracy, involving stocks of imported cassettes bearing an IBM logo which appeared unexpectedly in Athens record stores during early May.

The tapes, which reproduced existing international repertoire releases, were mistaken for genuine product even by experienced buyers, and sold for about 60% of the legitimate retail price.

But now, according to CBS managing director Sol Rabinowitz, the local IFPI leader who coordinated the industry counterattack, all the bogus cassettes have been cleared off the shelves.

Early suspicion centered on Athens-based retailer and wholesaler Yannis Polydoros, who readily admitted importing 17,000 "IBM" cassettes from Singapore, but claimed the trade was legal. His Singapore suppliers, he claimed,

had already paid artist royalties. The IBM corporation is now taking legal action over the misuse of its logo.

Despite Polydoros's protestations, major record companies here immediately warned dealers they would halt supplies of legitimate product to any found selling the pirate product, and the threat apparently worked. Rabinowitz says that when he visited retailers one day after the crack-down, no pirate stocks were to be found.

Polydoros, who pleaded to be allowed to sell the tapes in his own store, now says he has re-exported them to North Africa, though he still maintains he has broken no law and that all his import documentation is in order.

But what pleases local industry chiefs most is the speed with which they were able to force the pirate tapes out of the shops. Local piracy, they feel, is enough of a problem, without foreign suppliers muscling in.

JOHN CARR

U.K. Platinum Rose In '81

LONDON—A total 41 albums were certified platinum by British Phonographic Industry in 1981, a figure well up on the 26 awarded in the previous year but well down on the all-time high of 54 for 1979.

Sales of 300,000 albums qualify for platinum, 100,000 for gold and 60,000 for silver. In 1981, there were 95 gold LPs, compared with 93 for 1980 and 109 in 1979. Last year produced 109 silver LP awards, compared with 104 in 1980 and 105 in 1979.

There was just one platinum single last year, John Lennon's "Imagine" (Parlophone), compared with two in 1980 and three in 1979. BPI qualifications for singles are one million sales for platinum, 500,000 for gold and 250,000 for silver.

In 1981, there were 27 gold singles, compared with 18 for 1980 and 30 in 1979 and 98 silver singles, as against 87 for 1980 and 112 in 1979.

German TV Is Rock Stronghold 'Rockpalast,' 'Rock-Pop' Cover European Market

By JIM SAMPSON

MUNICH—West Germany is becoming Europe's primary source of televised rock concerts. Following the international success of ARD-TV's "Rockpalast," state-chartered competitor ZDF-TV is exporting its "Rock-Pop In Concert" throughout the content.

As can be seen on the next "Rock-Pop In Concert," airing this Saturday (10) in a half dozen countries, there are significant differences between the two shows. "Rockpalast" is live, with two or three acts each given 60-90 minutes on stage. While many star artists have appeared, the producers assert commercial popularity has no impact on their choice of guests.

ZDF tapes "Rock-Pop In Concert" one month in advance, then assembles a four hour package that's faster-paced than "Rockpalast." Artist selection is more commercial.

On the coming show, ZZ Top, Jethro Tull, Status Quo, Saxon, Heart, and Joan Jett and the Blackhearts each get 35-50 minute segments.

"They look at the charts before they put a program together," explains program host Fritz Egner. ZDF uses a more elaborate light show than ARD and can boast superior mono sound quality, although "Rockpalast" offers stereo simulcast in several markets. One further difference: ARD controls all aspects of "Rockpalast" whereas Mama Concerts organizes the "Rock-Pop" concerts for ZDF.

Both shows claim unusually large audiences for their near midnight starting times. ZDF reported nearly 12 million domestic viewers for its last "Rock-Pop" with Foreigner, while "Rockpalast" last fall reached over 1.5 million German households, many with parties arranged for the concert, thus significantly boosting per-set viewers.

International exposure then doubles or triples the German numbers. This Saturday, "Rock-Pop In Concert" will be carried simultaneously in three foreign countries, with taped delay confirmed in another six. The more established "Rockpalast" averages even more foreign viewers.

Both stations plan to continue these rock series next year, despite a wave of budget cuts. Indeed, these relatively inexpensive shows (on a cost-per-broadcast-minute basis) are "among the few German programs exported to numerous foreign countries," according to a member of the "Rockpalast" production team at WDR-TV in Cologne. At present, this popularity brings prestige but not money (Eurovision and Intervention member stations get the shows without any payment to WDR, ARD or ZDF, although WDR is trying to sell "Rockpalast" outside of Europe).

Limited Editions Aid PolyGram LP Sales

TORONTO—During the past year, PolyGram is acknowledged to have been both innovative and successful with 12-inch singles, EPs and 10-inch singles, breaking several acts in the process.

Now the label is releasing another round of limited edition pressings to help boost sales of a number of albums in the marketplace.

Most prominent is the Jon & Vangelis single "I'll Find My Way Home," released last week in a picture sleeve, with "Beside" on the B side, culled from the "Friends Of Mr. Cairo" album.

The reissue of "Short Stories" will be clearly stickered, and will include the new single inserted as a 12-inch in a single sleeve jacket, selling for the same price as the original album.

Soft Cell's "Non Stop Erotic Cabaret" is another platinum-plus album in this market, the lion's share

of sales generated earlier in the year when "Tainted Love" peaked as a No. 1 single. However, an earlier 12-inch EP used to launch the album included the segue cut "Where Did Our Love Go," which was never included on the album.

PolyGram has now come out with a six-song EP entitled "Non Stop Erotic Dancing" which features a revised version of the EP segue cut, plus the unreleased-in-Canada track, "Memorabilia"; the act's latest 12-inch U.K. single, "What"; plus a reworking of "Sex Dwarf" and two new tracks, "Insecure Me" and "A Man Could Get Lost."

Beyond these two releases, PolyGram has just issued a 10-inch of "Ball & Chain" by XTC, selling for the same price as a regular seven-inch, plus a 12-inch single of "Open Your Heart" by Human League.

U.S. RELEASE FOR ROBERTS

Signing Of Local Act Is Unusual Step For WEA

TORONTO—WEA Canada has made a rare excursion into the local talent stakes, with the release of the debut album by singer/songwriter David Roberts. Furthermore, it's reportedly received a commitment from Elektra U.S. to issue the LP, "All Dressed Up," in that market.

Roberts, 23, was discovered in a homegrown talent contest, organized by AM station CFTR in this city. As winner, he got to record several sides in a professional sound studio here. More by accident than design, WEA Canada a&r director Jim Campbell heard the tape, expressed interest in the songs and contacted Roberts about doing some further demo tapes in the studio.

As material for the album progressed, local producer Bob Ezrin chanced to hear several of the songs,

and played a tape to Gene Simmons of Kiss, who, in turn, passed it to Diana Ross.

With approval from WEA Canada, Roberts was dispatched to Los Angeles to record his album, with Toto backing him. Diana Ross, meanwhile, has recorded "Anywhere You Run To," a track included on Roberts' LP. He has also signed to Chappell Music in the U.S. as a staff writer.

WEA's reluctance to sign domestic talent seems to have resulted from a feeling that Canadian talent doesn't pay the bills. For many years, record companies, both major and independent, invested substantial funds into Canadian a&r projects, only to see them founder in the red.

Loverboy Gets TV-FM Hookup

TORONTO—Loverboy scored a coup of sorts in this market via a syndicated one-hour concert special, aired by close to a dozen television stations nationally June 26, with stereo broadcasts picked up by four FM stations in key markets.

The program was originally offered to the Canadian Broadcasting Corp., but was turned down, apparently on the grounds that the demographics of the group did not suit the network's own image.

Instead, the footage, shot on the band's final Canadian concert date in hometown Vancouver, May 21, was syndicated regionally, carried by television stations in Vancouver, Calgary, Edmonton, Saskatoon, Winnipeg, Toronto, Montreal and Newfoundland.

FM stations carrying the simulcast included CFOX in Vancouver, CJAY in Calgary, Q-107 in Toronto and OZ in Newfoundland.

This is the first time that a regionally syndicated tv show has attracted FM attention. Last year, the CBC aired an April Wine special and coordinated limited FM airplay through a web of AOR stations across the country.

Loverboy's debut album, self titled, has reportedly sold in excess of 500,000 copies in Canada; the latest, "Get Lucky," has sold in excess of 150,000 copies. A spokesman for

CBS in CBS in Canada reports U.S. sales on the first album are in the region of 1.5 million.

PolyGram Has Odyssey II Vid Game Line

TORONTO—PolyGram Canada is acting as subdistributor for the Phillips Odyssey II video game line, but national advertising is not kicking in until Sept. 3 when Edmonton Oilers hockey superstar Wayne Gretzky appears on purchased spots endorsing the products.

PolyGram's national sales staff has started selling the line to a select number of accounts already. About 20 stores have accepted shipments from the catalog of 45 cartridge titles.

The company is trying to sell the line in pre-packs, and while conditions and terms have not been made public for the trade, it is known that no returns or exchanges are counted in.

Hardware is expected to retail for anywhere between \$299 and \$349. The average tag of the software programs is \$41.95 (suggested list).

JULY 10, 1982, BILLBOARD

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BRITAIN

(Courtesy of Music Week)
As of 7/3/82

SINGLES	
This Week	Last Week
1	33
2	1
3	7
4	12
5	31
6	4
7	8
8	5
9	2
10	18
11	19
12	3
13	NEW
14	16
15	9
16	13
17	25
18	6
19	10
20	37
21	28
22	22
23	15
24	14
25	NEW
26	38
27	15
28	NEW
29	20
30	39
31	23
32	26
33	24
34	29
35	27
26	17
37	21
38	40
39	29
40	36
1	NEW
2	1
3	3
4	5
5	4
6	7
7	6
8	2
9	8
10	NEW
11	10
12	12
13	9
14	13
15	11
16	19
17	NEW
18	40
19	14
20	16
21	20
22	21
23	23
24	17
25	15
26	18
27	30
28	NEW
29	30
30	23

29	NEW
30	24
31	28
32	NEW
33	26
34	29
35	NEW
36	33
37	25
38	NEW
39	NEW
40	22

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/28/82

SINGLES	
This Week	Last Week
1	2
2	1
3	4
4	7
5	3
6	5
7	8
8	6
9	9
10	11
11	18
12	12
13	14
14	10
15	16
16	13
17	17
18	NEW
19	19
20	NEW
1	1
2	2
3	3
4	4
5	5
6	6
7	NEW
8	8
9	NEW
10	9

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/5/82

SINGLES	
This Week	Last Week
1	1
2	7
3	2
4	3
5	4
6	8
7	6
8	5
9	NEW
10	11
11	19
12	10
13	20
14	14
15	13
16	9
17	26
18	12
19	15
20	23

21	16
22	29
23	25
24	22
25	30
26	21
27	NEW
28	17
29	NEW
30	NEW

ALBUMS

1	2
2	3
3	1
4	6
5	7
6	4
7	5
8	11
9	12
10	NEW
11	14
12	NEW
13	13
14	15
15	NEW
16	8
17	10
18	NEW
19	16
20	NEW

ITALY

(Courtesy Germano Ruscitto)
As of 7/1/82

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	NEW
8	8
9	NEW
10	9
11	NEW
12	NEW
13	6
14	14
15	18
16	NEW
17	13
18	11
19	15
20	NEW

New Apparatus Will Monitor Popularity

PARIS—A new device designed to monitor the popularity of French radio and television broadcasts, which holds out the prospect of instant and comprehensive audience feedback, has been tested here.

Invented by engineer Denis Muzet and produced by specially formed company Mediascopie, the apparatus will be built into tv receivers and linked by computer and telephone lines to a central reception center.

Early experiments with programs on French tv channel TFI revealed, for instance, that during a debate with a mass audience, many viewers switched off during the more rambling speeches.

International



CONTINENTAL MEETING—Dr. Luigi Conte, president of SIAE, the Italian performing rights society, confers with Elizabeth Granville of BMI during her recent visit to Rome.

JAPANESE LABEL

VAP Acts Seeking Global Bite

By SHIG FUJITA

TOKYO—The Japanese music industry should exert greater efforts to promote its acts abroad, according to Taka Ide, international manager of local VAP Records. Admittedly, he has an ulterior motive: the company is looking to place Japanese groups Pink Cloud and Bow Wow (not to be confused with Britain's Bow Wow Wow) in foreign territories, particularly the U.S. and the U.K.

Bow Wow is playing dates in Hong Kong July 8-9, then performing at the Montreux Festival July 13. The band then moves to London for four weeks of recording at the Matrix Studio, and appearances at the Marquee Club and the Reading Festival, latter on Aug. 29.

"We're hoping that Bow Wow can match the international sales of the Yellow Magic Orchestra," says Ide. The promotion campaign is being

coordinated here by Kyodo Tokyo and Taiyo Music.

Alongside its international promotion activities, VAP is working on a policy of signing acts in other territories on a master basis, as it did in the company's early days with Nico Ramsden.

Pink Cloud is a rock band comprising Johnny, Louis and Char, the stage names of drummer Nobuki Yoshinaga, bassist Masayoshi Kabe and guitarist Naoto Takenaka. Its first album for VAP, released mid-May, was "Kut Kloud," plus a debut single, "Every Day, Every Night."

Bow Wow is a hard rock group, formed six years ago, featuring guitarists Kyoji Yamamoto and Mitsuhiro Saito, Kenji Sano (bass) and Toshihiro Miimi (drums). Its 11th album, "Asian Volcano," was released mid-May by VAP.

Seek Compromise In U.K. Electronic Music Protest

LONDON—Neil Lancaster, British singer-musician and a key figure in the Musicians' Union move to "outlaw" synthesizers and other electronic music machines, reckons session musicians here could be losing up to a third of their potential earnings because of the widespread use of this range of instrumentation.

Romanian Firm Inks Import Pact

BUCHAREST—Romanian import/export company ILEXIM, which specializes in disks, has signed a deal with EMI India to release around 30 titles by major artists, some of whom have never been available to the country's record-buyers before.

Included are John Lennon's "Imagine," Olivia Newton-John's "Physical," Neil Diamond's "The Jazz Singer," AC/DC's "Back In Black," Police with "Ghost In The Machine," the Carpenters with "Made In America," and Diana Ross with "Why Do Fools Fall In Love." Other titles feature Cliff Richard, Blondie, Duran Duran, Kraftwerk, Sheena Easton, Linda Ronstadt and more.

Around 200,000 units will be on sale in all, retailing in specialist stores at 75 lei (about \$17). By comparison, local releases cost about \$6, and imports from East European countries around \$9.50.

And he adds to back up his anti-synthesizer campaign (Billboard, June 5, 26): "Some professional and experienced musicians are not working at all because of the electronic music boom."

Lancaster is saxist and keyboard player and works regularly as a session musician and music director. As previously noted, the Barry Manilow tour of the U.K. earlier this year sparked his protest. "He used a rhythm section and machines synthesizing string sections, yet on his previous visit was backed by a full orchestra.

"But what makes the situation that much worse is that the savings made by not employing musicians is not passed on to the consumer, say by way of cheaper records or lower-priced concert tickets. And that saving for sure isn't ploughed back into the music business."

However, Lancaster insists that his motion, passed by the London branch of the Musicians Union, in which is urged a strict control on the growing use of synthesizer-type equipment, is not directed against new bands who base their sound on electronics.

"But the whole point of union document is an effort to halt the slide towards substituting musicians with machines. Now we've brought the whole thing into the open and stimulated discussion my hope is that we can reach some kind of compromise to sort out the problem."

FRANCO-AMERICAN OPERATION

Transmusic Expands Global Rep Network

PARIS—Miami-based Franco-American independent production company Transmusic International has, over the past nine months, substantially expanded its network of representatives through many European territories and is now advancing in Japan and elsewhere in the Pacific, as well as in Latin America.

Phil and Frank Lesry, directors of the Paris-based operational end of the outfit, a duo with years of industry experience in the U.S., have such acts as David Christie, Ronnie Specator, Genya Ravan, Fay Ray, Carol Douglas and Wox under license in most territories outside the U.S.

A key focus of Transmusic International workings, and of its newborn video division, Transvideo International, is that product is offered in most territories on an option basis to a multinational and to a strong local independent for its two labels, rock-orientated Savoir Faire Records and its disco log, MTM Records.

Transmusic has administrative offices in Miami, headed by company president Richard Baron, while vice presidents Phil and Frank Lesry lead the production end from Paris, working closely with New York music lawyer company Bob Urband Assoc.

So far, the Lesry brothers have signed their two labels to Carrere, RCA and Polydor in France, Belgium and Switzerland; WEA and PolyGram in Italy; Polydor (and a second, soon to be named) in Ger-

many; CNR in the Netherlands; Polydor and Edixa in Spain; Polydor in Japan; Melody and Peerless in Mexico; and Continental in Brazil. Product is still being negotiated on a disk-by-disk basis in the U.K.

At the same time, Transmusic has appointed label managers in the U.K. and Japan, financed by the company, mainly to handle promotional matters.

Vespa Unhappy With Aspects Of Stones Linkup

PARIS—Vespa Scooters, the company which sponsored the Rolling Stones' concert at the Auteuil race-course here, is griping about some aspects of the way the publicity for the event was handled.

Corporate viewpoint is that it didn't spend "vast" but unspecified sums of money just to help entertain the French public but looked for value-for-money publicity by way of return.

Vespa claims that, while the company name was printed on the concert tickets, promoter Bill Graham had removed illuminated "images" of scooters from some prominent sites and from the state at the show. And a dirigible, bannered with the Vespa trademark, was banned from soaring over the race-course by the police for safety reasons.

SOUTH AFRICAN INDIE

Moonshine Seeking U.S. Tie

JOHANNESBURG — Demand for African music in the U.S. may now be strong enough to warrant an exclusive distribution label. Ian Fuhr, boss of one of South Africa's biggest independent labels, Moonshine Records, is currently in the States to check out the possibilities.

"It seems to be the right time," says Fuhr. "And not only would it be an incentive to South Africa-based artists, but we would also consider representing anyone from Africa with a specifically African sound, regardless whether they live here or not."

Already three major expatriate South African artists—Hugh Masakela, Leita M'bula and Caiphus Semenya—have signed to the Johannesburg company.

Moonshine recently hosted a

launch party for Masakela's first release on the label at which the artist was represented by his American producer, Stewart Levine. Masakela has not been back to South Africa for nearly 20 years. From New York he says: "Moonshine is beginning to open the doors. There are far more talented people than me back home—it's just that I have had the opportunities. Now a lot more artists will have the same chances."

While in the country, Levine will be producing local black vocal trio Joy, an act with whom Masakela's South African manager Ian Bernhardt have long been involved.

Meanwhile, Moonshine is enjoying success with "Listen To The Wind," Caiphus Semenya's debut album for the label, currently one of South Africa's top-selling releases.

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HOLLAND

As of 6/26/82
SINGLES

This Week	Last Week	Title	Label
1	1	STILL LIFE, Rolling Stones, Rolling Stones	Rolling Stones
2	3	AVALON, Roxy Music, EG	Roxy Music
3	6	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy	Doe Maar
4	2	TUG OF WAR, Paul McCartney, Odeon	Paul McCartney
5	4	EYE IN THE SKY, Alan Parsons Project, Arista	Alan Parsons Project
6	5	SELECT, Kim Wilde, EMI	Kim Wilde
7	9	ANIMATION, Jon Anderson, Polydor	Jon Anderson
8	7	HOT SPACE, Queen, EMI	Queen
9	NEW	THREE SIDES LIVE, Genesis, Charisma	Genesis
10	8	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor	Jarre

ALBUMS

1	3	I WILL FOLLOW HIM, Jose Carrere	Carrere
2	1	CAN'T TAKE MY EYES OFF OF YOU, Boys Town Gang, Rams Horn	Boys Town Gang
3	6	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Records	June Lodge & Prince Mohammed
4	5	GOING TO A GO GO, Rolling Stones, Rolling Stones	Rolling Stones
5	10	FREEZE FRAME, The J. Geils Band, EMI	The J. Geils Band
6	2	GIRL CRAZY, Hot Chocolate, Rak	Hot Chocolate
7	NEW	DA DA DA I DON'T LOVE YOU, Love Trio, Mercury	Love Trio
8	NEW	GOODY TWO SHOES, Adam Ant, CBS	Adam Ant
9	NEW	IS DIT ALLES, Doe Maar, Killroy	Doe Maar
10	4	SEVEN TEARS, Goombay Dance Band, CBS	Goombay Dance Band

JAPAN

(Courtesy Music Labo)
As of 7/5/82
SINGLES

This Week	Last Week	Title	Label
1	1	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Geiel)	Hiromi Iwasaki
2	2	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)	Takashi Hosokawa
3	3	SEKIDOLOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)	Kumiko Yamashita
4	NEW	HYAKUMANDORU BABY, Johnny, King (Crazy Rider)	Johnny
5	6	NATSU NO HEROINE, Naoko Kawai, Nippon Columbia (Geiel)	Naoko Kawai
6	4	OMAENI CHECK IN, Kenji Sawada, Polydor (Watanabe)	Kenji Sawada
7	9	YES-YES-YES, Oif Course, Toshiba EMI (Fairway/PMP)	Oif Course
8	5	OTOKONO KUNSHO, Daisuki E Shima, King (NTV/Crazy Rider)	Daisuki E Shima
9	7	SILHOUETTE ROMANCE, Junko Chashi, Nippon Phonogram (Kitajima/Geiel)	Junko Chashi
10	8	NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun)	Seiko Matsuda
11	NEW	SEI SHOJO, Hideki Saljo, RVC (Geiel)	Hideki Saljo
12	12	ON THE MACHINE, Tetta Sugimoto, Nippon Columbia, (Office)	Tetta Sugimoto
13	11	AMAKU KIKENNA KAORI, Tatsuro Yamashita, RVC (Nichion)	Tatsuro Yamashita
14	14	NIJIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)	Southern All Stars
15	15	LA SAISON, Ann Louis, Victor (Watanabe)	Ann Louis
16	NEW	SUMMER TOUR, RC Succession, London (Nakayoshi)	RC Succession

17	13	YUWAKU, Miyuki Nakajima, Canyon (Yamaha)	Miyuki Nakajima
18	10	HARAJUKU KISS, Toshihiko Tahara, Canyon (Janny's)	Toshihiko Tahara
19	17	TEREBI NO KUNIKARA, Iyo Matsumoto, Victor (Bond/Nichion)	Iyo Matsumoto
20	19	SHIAWASENITSUITE, Masashi Sada, Freelflight (Masashi)	Masashi Sada

ALBUMS

1	NEW	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI	Matsutoya Yumi
2	1	PINEAPPLE, Seiko Matsuda, BCS/Sony	Seiko Matsuda
3	5	NOW AND FOREVER, Air Supply, Nippon Phonogram	Air Supply
4	3	SOMEDAY, Motoharu Sano, Epic/Sony	Motoharu Sano
5	2	CHINARU AIYO YEMEYO, Chiharu Matsuyama, News	Chiharu Matsuyama
6	4	TUG OF WAR, Paul McCartney, Toshiba-EMI	Paul McCartney
7	6	BIOGRAPHY II (Two), Takao Kisugi, Ki Kitty	Takao Kisugi
8	12	CENTRAL PARK CONCERTS, Simon & Garfunkel, CBS/Sony	Simon & Garfunkel
9	8	KANSUIGYO, Miyuki Nakajima, Canyon	Miyuki Nakajima
10	11	FOR YOU, Tatsuro Yamashita, RVC	Tatsuro Yamashita
11	7	NIAGARA TRIANGLE Vol. 2, Various, CBS/Sony	Various
12	NEW	FULL SAIL, Yuko Ishikawa, RVC	Yuko Ishikawa
13	NEW	STILL LIFE, Rolling Stones, Toshiba-EMI	Rolling Stones
14	14	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony	Bertie Higgins
15	9	DIKISHIMETE ONLY YOU, Kumiko Yamashita, Nippon Columbia	Kumiko Yamashita
16	10	NIAGARA SONG BOOK, Eichi Ohotaki, CBS/Sony	Eichi Ohotaki
17	13	DAISUKE INOCHI, Daisuke Shima, Victor	Daisuke Shima
18	15	MINDS, Junko Ohashi, Nippon Phonogram	Junko Ohashi
19	NEW	CELILE, Yoshimi Iwasaki, Canyon	Yoshimi Iwasaki
20	17	ASIA, Asia, CBS/Sony	Asia

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/5/82
SINGLES

This Week	Last Week	Title	Label
1	1	I'VE NEVER BEEN TO ME, Charlene, Molown	Charlene
2	3	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom	Split Enz
3	2	KEY LARGO, Bertie Higgins, Epic	Bertie Higgins
4	5	DON'T YOU WANT ME, Human League, Virgin	Human League
5	7	HUNGRY AS A WOLF, Duran Duran, EMI	Duran Duran
6	4	MICKEY, Tony Basil, Radialchoice	Tony Basil
7	10	MORE THAN THIS, Roxy Music, Polydor	Roxy Music
8	6	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis	Leo Sayer
9	12	VIEW FROM A BRIDGE, Kim Wilde, Rak	Kim Wilde
10	8	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation	Joan Jett & Blackhearts
11	NEW	I RAN, A Flock Of Seagulls, Jive	A Flock Of Seagulls
12	13	DON'T TALK TO STRANGERS, Rick Springfield, Wizard	Rick Springfield
13	17	PROMISED YOU A MIRACLE, Simple Minds, Virgin	Simple Minds
14	9	EBONY & IVORY, Paul McCartney, Parlophone	Paul McCartney
15	11	FREEZE FRAME, J. Geils Band, EMI America	J. Geils Band
16	14	LOVE PLUS ONE, Haircut One Hundred, Arista	Haircut One Hundred
17	15	CONTROVERSARY, Prince, Warner Bros.	Prince
18	18	TEMPORARY HEARTACHES, Swanee, WEA	Swanee
19	NEW	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury	Dr. Hook
20	16	ONE PERFECT DAY, Little Heroes, EMI	Little Heroes

This Week	Last Week	Title	Label
1	2	RIO, Duran Duran, EMI	Duran Duran
2	1	TIME & TIDE, Split Enz, Mushroom	Split Enz
3	10	AVALON, Roxy Music, Polydor	Roxy Music
4	3	DARE, Human League, Virgin	Human League
5	6	CHARIOTS OF FIRE, Vangelis, Polydor	Vangelis
6	5	TUG OF WAR, Paul McCartney, Parlophone	Paul McCartney
7	7	HOT AUGUST NIGHT, Neil Diamond, MCA	Neil Diamond
8	4	1982 WITH A BULLET, Various, EMI	Various
9	8	CIRCUS ANIMALS, Cold Chisel, WEA	Cold Chisel
10	14	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor	Jon & Vangelis
11	12	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown	Stevie Wonder
12	9	BUSINESS AS USUAL, Men At Work, CBS	Men At Work
13	16	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen	Simon & Garfunkel
14	17	WORLD RADIO, Leo Sayer, Chrysalis	Leo Sayer
15	15	ASIA, Geffen	Asia
16	13	DAYS OF INNOCENCE, Moving Pictures, WBE	Moving Pictures
17	11	HITWAVE '82, Various, Polystar	Various
18	NEW	TEMPORARY HEARTACHE, Swanee, WEA	Swanee
19	NEW	STILL LIFE, Rolling Stones, Rolling Stones	Rolling Stones
20	NEW	ALL FOUR ONE, Motels, Capitol	Motels

Philippine Industry Plans Record Archive

MANILA—The first recorded music archive to be set up in the Philippines is currently being planned by the Philippine Assn. of the Record Industry (PARI), in cooperation with the Cultural Center of the Philippines (CCP).

PARI action officer Danny Yson says the CCP, a semi-government institution, is donating library facilities through its director, Dean Lucecia Kasilag.

Don Manolo Villar, co-founder of the Mabuhay Record Company, which flourished in the '60s, and producer of some of the more definitive examples of traditional and contemporary Philippine music, has promised to donate records from his vast collection, and Yson says all other members of PARI have pledged their support.

The library is scheduled to be in operation within the next few months.

Italian, EMI Pact

MILAN—Bologna-based Italian Records has signed a distribution deal with EMI Italiana for some of its more recent product. Older material will stay with current distributor L'Orchestra.

To avoid confusion between the company's product and its two distributors, Italian Records will launch a new label soon for sole distribution by EMI Italiana.

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Spotlight



FLEETWOOD MAC—*Mirage*, Warner Bros. 23607-1. Produced by Lindsey Buckingham, Richard Dashut, Ken Caillat & Fleetwood Mac. The platinum quintet's first studio album since 1979's ambitious "Tusk" initially invites comparisons to "Rumours" for the newest songs' trim pop/rock arrangements and classic melodic flow. Subsequent listens should make it clear this is anything but a step backward, however: as the production credit reveals, principal "Tusk" architect Lindsey Buckingham shows his evolving skill as arranger and instrumentalist, especially in the gloriously lush vocal charts, which recall the Beach Boys at their most expansive. With "Hold Me" already climbing fast, followup singles futures are also bright, with Christine McVie, Buckingham and Stevie Nicks all contributing some of their strongest songs yet, and a major tour augurs added momentum for late summer and fall.



KENNY ROGERS—*Love Will Turn You Around*, Liberty LO51124. Produced by Kenny Rogers, Val Garay, David Malloy, Brent Maher, Randy Goodrum. Rogers produced eight of the tracks on his latest LP and did all of the vocal arrangements. As such this is somewhat less of a departure than had been initially suggested by his hookup with Val Garay, best know for Kim Carnes' "Bette Davis Eyes." Garay's cut, "I'll Take Care Of You," is a tame, soothing ballad which wouldn't intimidate any pop, AC or country programmer. This is a worthy followup to last year's top 10 "Share Your Love," produced by Lionel Richie. (In fact, the production assistant here is Lionel's wife Brenda Harvey Richie. Though Rogers has since signed with RCA, EMI will likely go all out on its top-selling act.

Pop

POINTER SISTERS—*So Excited*, Planet BXL 14355 (RCA). Produced by Richard Perry. Perry shifts the Pointers from Elektra/Asylum distribution to RCA with this well-crafted set of classy black pop. Parker McGee's "American Music," sung by Anita Pointer, is already moving up the Hot 100, and should be joined by several other cuts over the next few months. The Pointers' last LP, "Black And White" climbed to 12 on Billboard's album chart, and produced a string of hits, including the number two "Slow Hand."

JUDAS PRIEST—*Screaming For Vengeance*, Columbia FC 38160 (CBS). Produced by Tom Allom. The British quintet's past sales successes qualify them as comparative old-timers among the new generation of heavy metalurgists, and this latest exercise in advanced headbanging should only consolidate that position further. While the band's tried-and-true excesses—Rob Halford's typically throat-shredding vocals and the squealing twin guitars of Glenn Tipton and K. K. Downing—are in ample supply, they've clearly come to court AOR via relatively compact songs and enough borderline romantic angst under the echo laden melodrama to offset their more ghoulish ruminations.

ELVIS COSTELLO AND THE ATTRACTIONS—*Imperial Bedroom*, Columbia FC 38157 (CBS). Produced by Geoff Emerick. His first straightforward rock set since "Trust" recalls Costello's angrier origins in its song titles, LP art and arrangements, yet the choice of a new producer and the front man's comparatively gentle vocal delivery point up a virtual mellowing for this seminal new rock figure. Emerick's careful sonics and keyboard player Steve Nieve's string arrangements sound rather polite in the wake of the more urgent, often rough-edged rock Nick Lowe drew from the band, suggesting some older Costello loyalists will be divided as to whether the new songs signal new subtlety or merely a holding action.

Black

DEODATO—*Happy Hour*, Warner Bros. BSK 3669. Produced by Eumir Deodato. The arranger/composer/producer proved he can hit the target with contemporary black radio and retail through his work with Kool & The Gang, and this new album already looks poised to punctuate that achievement, thanks to fast response to the title song, out as a single. Deodato's formula is a familiar one, echoing disco's heyday in its sleek marriage of funky rhythm sections and crisp horns, synthesizers and vocals, the last element a first for the Brazilian veteran.

PIECES OF A DREAM—*We Are One*, Elektra 60142-1. Produced by Grover Washington Jr. POD debuted strongly with their late '81 self-titled LP and this followup should solidify their trio's claim to a present as well as a future. Though primarily instrumental, led by James Lloyd's keyboard command, Cedric Napoleon's vocals on "You Know I Want You" and "Please Don't Do This To Me" split their appeal nicely between jazz and soul. Grover Washington Jr., Herb Smith and Ralph MacDonald help flush out the satisfying sounds of a group on the rise.

Country

LACY J. DALTON—*16th Avenue*, Columbia 37975. Produced by Billy Sherrill. Although Dalton's blues-oriented vocal still gets mixed up front on a few of the 10 cuts here, notably on the Janis Joplin-like "Rained On," several tunes are in a calm, even reflective, style, perhaps befitting her tonal range and expressive ability. Musical support is clear and varied, blending best with the singer and material on the sax-inflected "Slow Down," philosophical "One Of The Un-

satisfied" and the title cut, a touching tribute to country music career-hopefuls.

GENE WATSON—*This Dream's On Me*, MCA 5302. Produced by Russ Reeder. With country constantly testing the perimeters of its possibilities, Watson remains as constant and comfortable as your favorite number on the corner jukebox. Eschewing modern production trappings which too often turn today's country into syrupy sentimentality, Reeder lets the instruments fit themselves to Watson's own style. It's a style that deals effectively with cheating and with yearning, and can make the unexpected hook of a song like "From Cotton To Satin" or "The Last Thing I Planned To Do Today Was Cheat" doubly meaningful.

VARIOUS—*60 Years Of Country Music*, RCA CPL2-4351. Any label would be proud to have a heritage stretching back six decades of recorded country music, and RCA has done it self proud with this anthology. It spans an era beginning in 1922 with "Arkansas Travel" by Eck Robertson and Henry Gilliland, encompasses the high spots of performances by Vernon Dalhart, Jimmie Rodgers, Carter Family, Montana Slim, and Milton Brown (with his Musical Brownies) straight through to Alabama's recent "Old Flame." The troops at Fort Nipper have come up with a valuable collector's item that is a masterpiece of selection and presentation. The liner notes shed additional light on little-known details of each included cut.

BRENDA LEE—*Greatest Country Hits*, MCA 5342. Produced by Ron Chancey, Owen Bradley. Capsuling the past decade of Lee's country career, these 10 tracks exhibit samples of the intimate, delicate tunes the singer is known for, plus a good mix of up-beat country and pop-styles tunes. Most of the older material stands the test of time, with recent songs such as "The Cowgirl And The Dandy" still fresh in memory. The album's standouts are the '50s pop-influenced "Sunday Sunrise," the solemn "Broken Trust" and "Big Four Poster Bed," on which her voice breaks at the perfect moments.

WILLIE NELSON & WEBB PIERCE—*In The Jailhouse Now*, Columbia PC38095. Produced by Willie Nelson and Chips Moman. This is a landmark album, combining as it does Pierce's biggest hits of the 1950s with Nelson and Moman's traditional country production. But what makes it really soar are the sage, but sassy, voices of these two old masters of hard times. In addition to trotting out that paragon of self-serving cheating songs, "Back Street Affair," the album also spotlights "Slowly" and "I Don't Care," classics recently revived (with skill and respect) by Kippi Brannon and Ricky Skaggs.

Gospel

MIGHTY CLOUDS OF JOY—*Request Line*, Myrrh 6712. Produced by Frank E. Wilson, David Crawford. Serving as a "most requested" collection, the eight cuts here should fulfill any demand with one hook following another on the soaring, yet gut-level, "Mighty Cloud of Joy," the Spinners-like "Time," "Look On The Bright Side" and "Like A Child." The career-crowning songs are excellently produced, balancing fiery vocals with imaginative varieties of horns, strings and acoustics.

NOEL PAUL STOOKEY—*Wait'll You Hear This*, NewPax 33120. Produced by Noel Paul Stookey, Bob Mackenzie, Warren Peterson. While the Peter, Paul & Mary harmonies were unforgettably pleasing walls of sound, Stookey as a solo artist digs deeper with singer/songwriter Karla Sarro to hit a more expressive vein in this live LP. Remarkably, he sets inspirational material within earthy, honest life stories, surpassing many Christian lyricists working today, especially on "(Peace) In The Valley," "Country Song" and "Rainbow Man."

DAVID MEECE—*Front Row*, Myrrh 6676. Produced by Brown Bannister and Michael Blanton. Recorded live, Meece and his back-up group work effectively together on fast, lyrically-positive pop numbers, while Meece takes charge on piano for some dramatic solo praise ballads. His vocal is the highlight—in the performance and the production—as he hits a range varying from Presley-like staccato rumbles in "Heaven Knows" to the soulful "Gospel Train."

Latin

JOSE LUIS RODRIGUEZ—*Duero de Nada*, CBS DIL 30331. Produced by Manuel Alejandro. By sheer pre-production drama this is the outstanding Latin album of the season: Will El Puma (as he's known from one of his successful tv roles) finally recorded with hot composer/arranger/producer (for Raphael among others) Manuel Alejandro? Will he sign with CBS? He did both and here's the result, a set of arrangements that highlights the Venezuelan balladeer's power and drama, an album cover that dresses his dangerous good looks in class threads, a treat for his (mostly female) admirers and for lovers of romantic Latin music. A nice surprise is the last cut, Jose Luis' own "Pajarillo," a bit of funky-up Venezuelan folk rhythm.

First Time Around

MARCY LEVY—*Marcella*, Epic ARE 37688 (CBS). Produced by John Boylan, and Frank Rand. Her years as backing vocalist with Eric Clapton gives singer/writer Levy the muscle to elevate this debut set beyond its cover girl graphic. If the material's predictable romantic obsessions (ranging from heart-break to come-hither in a canny balancing act between old-fashioned and liberated female roles) and radio-conscious arrangements reveal its frank commercialism, Levy's soaring voice sounds ready to compete seriously in rock's women's division, even if she flexes her dramatic falsetto transitions to diminishing effect.

KAREN BROOKS—*Walk On*, Warner Bros. 23676-1. Produced by Brian Ahern. This newcomer knows how to debut with class: borrow Ahern for production and the likes of Emmylou Harris, Jennifer Warnes, Bill Payne, John McFee and Emory Gordy for musical support. But the spotlight's on her, and she's a standout. Though she's along the lines of Rosanne Cash vocally and in her choice of material, Brooks still conveys her own off-the-beaten-track style through a voice both sensitive and melodic. Watch out for this lady—she's a safe bet for country-pop play. Highlights include title cut, "If That's What You're Thinking," "New Way Out" and "Shores Of White Sand."

POSITIVE NOISE—*Change Of Heart*, Sire 23690-1 (Warner Bros.). Produced by Nick Launay and John Walker. Club action on their U.K. singles has already garnered advance chart recognition for this latest British dance rock unit, which exemplifies the breezier side of the movement: to the familiar bedrock of synthesizers and percussion, the band adds syncopated funk basslines, horn choruses and occasional vocal chants to brighten their attack.

PRODIGAL—*Prodigal*, Heartland 101. Produced by Jon Phelps. Opening their debut LP with "Invisible Man," the strongest of the 12 cuts, this four-member band sets the tone for a well-crafted album highlighted by strong guitar and keyboards, highly varied male vocals and insightful lyrics. On the surface, the material reveals influences of the Who ("Invisible Man"), Chicago ("Easy Street") and the Eagles ("Fire With Fire"), but the production and subtly inspirational lyrics put Prodigal on their own original turf.

Billboard's Recommended LPs

pop

TORONTO—*Get It On Credit*, Network 60153-1 (Elektra/Asylum). Produced by Steve Smith. The hard rock quartet bounces back from its disappointing second album with this highly commercial foray into a more pointedly melodic style. Holly Woods' lead vocals and Scott Kreyer's new wave-tinged

keyboards underline that twin AOR and pop potential, and the switch to a new label could further boost the turnaround.

PAYOLAS—*No Stranger To Danger*, A&M/I.R.S. SP-6-4908. Produced by Mick Rouson. Former Bowie and Mott The Hoople guitarist Mick Ronson offers the first clue to this Canadian quartet's stance in his role as producer for their debut album, a confident and crisply rendered update of the same mix of droll vocals and invectious guitars that characterized Mott's best mid-'70s work.

BALANCE—*In For The Count*, Portrait ARR 38019 (CBS). Produced by Doug Katsaros, Bob Kulick, Peppy Castro & Tony Bongiovi. The second effort from this East Coast band proves well-positioned for radio's current mainstream rock needs: the hard edges and dynamics dictated by AOR are supplied by a high-octane keyboard/guitar focus, while the songs themselves offer enough melodic color to invite broader pop coverage. (Continued on page 65)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

Air Supply Equipment Suit

• Continued from page 40

with Big Time was a good deal, but the plaintiffs state they were naive in 1978 and didn't realize that Big Time would receive more than \$3 million from Arista, some of which it's alleged was not accounted for or properly paid to Air Supply. Russell Music also charges it has not received its proper 70% share of the more than \$1 million the managers received from Careers.

The group members contend that the managers took the Arista advance monies and bought out a Big Time co-owner from the \$500,000. The managers got 60% of all their performance and recording moneys, through the contract negotiated with immature performers. Air Supply states the managers discouraged getting outside legal advice. The group seeks more than \$30 million in various damages.

In the managers' cross-complaint, the two ask more than \$360 million in collective damages. They contend Big Time carried out its contractual obligations to Air Supply. Bestall & Reynolds allege Arista maligned them as did Neuman, whom they claim they fired when he was unable to account for funds. The suit claims that Arden offered the group money to break their link with B&R.

Barker's petition to the commission was to be heard May 29, but has been continued to later this summer. No information is available on calendaring of any of the other suits.



RICCARDO FOGLI
• **STORIE DI TUTTI I GIORNI**
CLAUDIA MORI
• **NON SUCCEDERA' PIU'**
LOREDANA BERTE'
• **NON SONO UNA SIGNORA**
GIANNI TOGNI
• **BOLLETTINO DEI NAVIGANTI**
GIUNI RUSSO
• **UN'ESTATE AL MARE**
UMBERTO TOZZI
• **EVA**



RICCARDO FOGLI • CLAUDIA MORI
GIANNI TOGNI • LOREDANA BERTE'
UMBERTO TOZZI • GIUNI RUSSO

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CGD MESSAGGERIE MUSICALI MILAN-ITALY



ANDERSON ABOARD—Ron and Barbara Sabol of the Record Wagon retail outlet in Linden, N.J. chat with Warner Bros. artist John Anderson during a recent party in Nashville to celebrate Anderson's re-signing to the label.

FOURTH CONSECUTIVE YEAR

Union Musicians' Wages Continued Decline In 1981

• Continued from page 1

that session wages dipped, reflecting a more cautious industry stance with respect to new acts, a greater reliance on product recycling (midlines, etc.), and fewer labels competing in the marketplace, among contributing factors.

Manufacturer contributions to the Special Payments Fund administered by the American Federation of Musicians also slid last year, a measure of soft market conditions. Label payments to the fund, based on a percentage of sales on recordings performed by AFM members, dropped by 8.6% last year.

Figures just tallied by the AFM's Pension & Welfare Fund place the 1981 session wages total at \$29,732,000. Of this amount, \$1,839,204 is accounted for by Canadian recording activity, reports Edward Peters, fund administrator. Combined session wages in 1980 for both AFM constituencies came to \$30,891,748.

Peters, who also administers the Special Payments Fund, says labels paid in \$15,918,708 for the fiscal year ending April 30. This compares to \$17,427,039 the year before.

The fund will distribute \$15,910,781 this year; a year earlier the amount was \$18,033,515. Checks will be going out on Aug. 1 to some 34,000 musicians who qualify for "royalty" participation based on their

having performed in one or more recording sessions during the past five years.

Payments will range from a low of "a few dollars" for someone who played in a single session in 1977 says Peters, "to more than \$60,000" to the still unidentified wind player/arranger/contractor who each year tops the list by virtue of the number of sessions he's credited with over the prior five-year period.

Many active sidemen in Los Angeles, Nashville and New York will earn more than \$20,000 in fund payments this year, says Peters. Manufacturers pay the fund about 0.5% of the list price of all records sold less deductions for free goods and packaging costs. As in the case of payments to the Music Performance Trust Fund, more liberal deductions allowed labels under the AFM's agreement with record companies will cut into contribution totals in the coming years (Billboard, June 12).

P&W statistics also disclose that wages paid AFM musicians for live casual and steady engagements totaled \$72.5 million in 1981; for radio, television and videotape \$16.5 million; for commercial jingles \$29.4 million; for motion picture scoring \$12 million; for tv film \$12.1 million; and for theatrical engagements (primarily Broadway shows) \$11.3 million.

Chartbeat

• Continued from page 6

The "new" music tag is apparently putting off some programmers, though all three of these records are so rooted in traditional pop radio hooks that that resistance is hard to understand.

★ ★ ★

Mighty Rock: CBS, which just a month ago accounted for five of Billboard's top 10 singles, this week looks up five of the top 10 LPs.

Willie Nelson's "Always On My Mind" moves up to number two. **"Toto IV"** jumps to four, **Paul McCartney's** former No. 1 "Tug Of War" slips to six, **Loverboy's "Get Lucky"** rebounds to nine and **Survivor's "Eye Of The Tiger"** leaps from 37 to 10.

All are on Columbia, except for the Survivor smash on Scotti Bros./Epic. (For more on the Survivor record, see the story on the year's surprise hits and misses, page 3).

And it doesn't take a genius to realize that by next week CBS could very easily have six albums in the top 10, since **REO Speedwagon's "Good Trouble"** (Epic) crashes onto the chart this week at number 20.

★ ★ ★

Half Time Score: On the Hot 100 this week, it's **Kansas** over **Alabama**, 17 to 18. (In charts, unlike football, low score wins.)

For The Record

RobChris Entertainment was incorrectly identified as Rob Curtis Entertainment in New Companies (Billboard, June 12). The firm's address is 5193 Xanoga Ave., Woodland Hills, Calif. 91364.

Capitol Hosts Awards Banquet

LOS ANGELES—Jack Reynolds of Detroit was named district manager of the year at the Capitol Record Group's recent awards banquet in Palm Springs. The event capped the company's annual sales and promotion conference, attended by key staffers from Capitol and EMI America/Liberty.

The Miami branch, managed by Vyto Lazauskas, was cited for best district performance to percent of quota. The award for best salesman performance to percent of quota

ALBUM SERIES REVIEW

Atlantic/Deluxe, Despite Flaws, Offers Fine Fare

• Continued from page 55

curious that Atlantic should choose this last, albeit lively, gasp over the masters in its vaults.

"Young Blood" by the Coasters does stick to the Atlantic oeuvre, and as such is indeed an essential package for any newly converted rock fan serious about investigating the genre's origins. Mastered in the original mono, these performances include all the expected highpoints of the group's fertile collaboration with Jerry Lieber and Mike Stoller, the producer/writers who made these and so many other seminal '50s recordings an intoxicating mix of roots fervor and underlying pop sophistication. The cool irony of so much recent rock sounds sophomoric alongside these sharp vignettes.

That leaves Ray Charles, whose inclusion in the opening volley is indeed logical. Yet the Charles boxed set, titled "A Life In Music," only serves to underline the somewhat elitist slant of the Deluxe project. The music included is terrific, its selection intelligently made and the packaging, again, beyond reproach, apart from some embarrassing inconsistencies in the booklet included. The \$39.98 list price, however, would seem to restrict the set's appeal to all but the most dedicated early Charles fans, and as such, the package simply preaches to those already converted.

That's a shame, since so much of Atlantic's early output stands up so well. Yet even the more modest two-disk packages seek a comparatively hefty ticket—they list for \$15.98

each—presumably on the rationale that plastic inner liners, laminated covers and recognizable bylines for the laudably extensive liner commentaries merit such an outlay. In a palmer economy, that line of reasoning might be acceptable, but with consumer price sensitivity on the rise, that approach would seem to limit Atlantic/Deluxe to a select audience of existing fans, instead of reaching for new generations that might delight at those great performances for the first time.

SAM SUTHERLAND

Arista, RCA Set Vid Pact

• Continued from page 3

it's now unlikely that will get off the ground. Willenson says negotiations are still underway with the Kinks' Ray Davies and manager Ron Abbott on a video project based on an original treatment by Davies.

Funding on joint projects is "essentially RCA's," according to Dobbin. Willenson adds, "In many cases we'll be putting developmental money into projects. Financing depends on a number of variables, though. If the show will end up on cable or network television, we would rely on pre-buys."

Willenson points out, "We want to develop new approaches to solving creative issues with record companies and artists. Business affairs issues are as difficult as creative issues, so by putting a framework around the business issues, we could concentrate on creative issues. This whole area is new and complex for the artist."

"Our goal is to sit with a record company, management, artist and so on and make decisions that will maximize an artist's position in this new market. It's another statement about our commitment to move into production."

All properties developed jointly by RCA and Arista will be released on SelectaVision disk. "Home video will be able to develop in a financially beneficial way—this is a way for us to give music a lead position," Willenson says.

Chart Sweepstakes Has Surprise Winners & Losers

• Continued from page 4

6. Dolly Parton's "Heartbreak Express," RCA. Aptly titled, Parton's followup to the number 11 "9 To 5 And Odd Jobs" didn't even crack the top 100. In fact, it's Parton's lowest-charting album since she launched her pop career with "New Harvest... First Gathering" five years ago.

7. Carole King's "One To One," Atlantic. When is a King not a queen? When she cuts a new (and strong) album for a new (and hot) label and then watches it die on the chart at 119. That's 15 points lower than King's Capitol flops "Welcome Home" and "Touch The Sky."

8. Kiss' "Music From 'The Elder,'" Casablanca. Here's a comeback album that didn't do as well as the album the group was trying to come back from. "Unmasked" peaked at 35 in 1980, but this followup petered out at 75 early this year. That's Kiss' worst showing since "Hotter Than Hell" eight years ago.

9. Frank Sinatra's "She Shot Me

Down," Reprise. How do you follow a classy triumph like "Trilogy"—gold, top 20 and the recipient of a carload of 1980 Grammy nominations? Not with this, which didn't even make the top 50.

10. Chic's "Take It Off," Atlantic. Chic's last album, "Real People," peaked at number 30, a startling comedown from the top five status of its predecessors, "C'Est Chic" and "Risqué." In retrospect, 30 doesn't seem so bad; this album stopped at 124 and the subsequent "Soup For One" soundtrack went cold at 199.

But all is not despair and gloom; there have also been numerous albums this year that have done much better than expected. Here they are, and not a moment too soon.

1. Joan Jett & the Blackhearts' "I Love Rock'N'Roll," Boardwalk. The only album on an indie label to go platinum in the first half of '82, this smash set peaked at number two in April. Jett had never previously cracked the top 150, either solo or in the Runaways.

2. Survivor's "Eye Of The Tiger,"

Scotti Bros./Epic. This shows what a (near-certain) No. 1 single can do. Survivor's last album, "Premonition," peaked at 82, and the one before that, "Survivor," crested at 169. This is a smashing rack breakthrough for the Scotti Bros. label, heretofore best known for the light pop of John Paul Young, Leif Garrett and John Schneider.

3. John Cougar's "American Fool," Riva/Mercury. Cougar jumps to number seven this week, a big improvement from the number 37 peak of his last album, "Nothin' Matters And What If It Did?" Not exactly hurting matters is the top three single, "Hurts So Good."

4. J. Geils Band's "Freeze-Frame," EMI America. Geils had only cracked the top 10 once (with "Bloodshot" in 1973) before this album sailed to No. 1 in February. It also made Geils the only act so far this year to collect two gold singles.

5. Toto's "IV," Columbia. Toto's debut album went top 10, but the next two did progressively worse:

"Hydra" peaked at 37, and "Turn Back" turned back at 41. The group's latest has reversed the slide; it jumps this week to number four. Alternate choice for comeback of the year honors: Chicago, which this week returns to the top 50 with its Full Moon/Warner debut, "16."

6. Bobby Womack's "The Poet," Beverly Glen. Womack hadn't cracked Billboard's top 200 pop chart for six years before this sleeper hit revived his career and showed the enduring appeal of traditional black music. "The Poet" peaked at number 29 in March, making it Womack's most successful album to date.

7. Placido Domingo's "Perhaps Love," Columbia. An opera star in the top 20? Whatever else this business may be, it isn't dull.

8. Scorpions' "Blackout," Mercury. This German group hit the 50s on the Billboard chart with "Love-drive" and "Animal Magnetism," and then made the big leap to the top 10 in May with this album. Alternate heavy metal pick: Sammy

Hagar, whose Geffen debut, "Standing Hampton," went top 30, higher than any of his Capitol solo albums or Warner LPs with Montrose.

9. Patrice Rushen's "Straight From The Heart," Elektra. Rushen went top 15 with this album, building on the success of her 1979 LP "Pizzazz." Several other albums by black music acts shot into the pop top 20 in the first half of '82. Among them: the Dazz Band's "Keep It Alive" (Motown), Sky's "Skyline" (Salsoul), Atlantic Starr's "Brilliance" (A&M) and Deniece Williams' "Niecey" (ARC/Columbia).

10. Motels' "All Four One," Capitol. This L.A. band was almost buried in the Knack backlash of late 1979; its debut album came and went on the national charts in two weeks. The followup, "Careful," peaked at 45 and this third effort is closing in on the top 20. Other strong new music candidates: Huey Lewis & the News' "Picture This" (Chrysalis), Tommy Tutone's "Tutone II" (Columbia) and "The Blasters" (Slash/Warner).

THE VALENTINE BROTHERS

FIRST TAKE

BR-101936

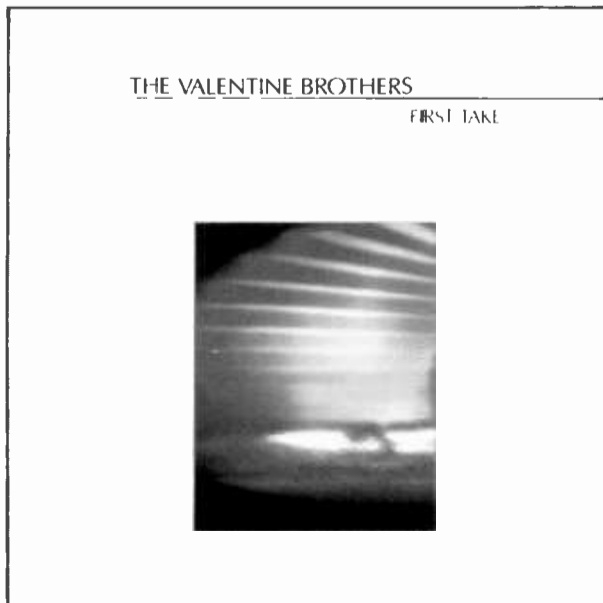


THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT



CO-PRODUCER: BOBBY LYLE



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BR-101936



ENGINEER: GERRY E. BROWN



PRODUCED BY THE VALENTINE BROTHERS, BOBBY LYLE & STANLEY BETHEL FOR JWS PRODUCTIONS

Senate Markup Meetings Are Expected On Tape Bill

• Continued from page 3

the fog surrounding the issue" (Billboard, June 26). He is not yet favoring the audio royalty amendment.

The music industry coalition

sources maintain that although official scheduling has not yet taken place, they have gotten assurances from the Hill that markup of the DeConcini-Mathias legislation is im-

minent and held to the dates they mentioned.

The forecasted Senate movement follows a House hearing on June 24, a follow-up hearing on the bill spon-

sored by Rep. Don Edwards (D-Calif.), which is similar to the Senate video/audio royalty legislation. Government witnesses were asked to testify at this hearing, and officials

from the Copyright Office, the Departments of Justice and Commerce, and the National Endowment for the Arts appeared.

David Ladd, Register of Copyrights, favored the proposal. However, Bernard Wonder, NTIA chief and Commerce Assistant Secretary, along with Jonathan Rose, an assistant attorney general, presented a much less committed Administration viewpoint, and confounded the Congressmen by their cautionary remarks.

At the hearing, both Wonder and Rose told Rep. Robert Kastenmeier, chairman of the Judiciary Committee's subcommittee on courts, civil liberties and the administration of justice which is handling the Edwards bill, that they did not want to interpret the legal issues of the "Betamax" case nor comment on the audio section until action had been taken by the Supreme Court, which on June 14 decided to review the so-called Sony Betamax case.

When Rep. Kastenmeier suggested that there were many other issues to be discussed beyond the scope of the court case, including the audio section, the Administration officials still declined to comment. Francis Modeoll of the National Endowment for the Arts also presented similar Administration wait-and-see testimony.

The reaction—or lack of action—on the part of Administration officials slows down hopes of passage of Edwards' bill in the House, at least this session; however, Hill sources were already aware that the second round of hearings to gain further testimony on the issue was in itself an indication that the House has chosen to move more slowly, even though Edwards, whose bill has more than 80 co-sponsors, had wanted to push for markup.

U.K. Acts Aid 'Charity' Album

LONDON — Cliff Richard, Sheena Easton, Leo Sayer and Bucks Fizz are among U.K. acts who have donated tracks to a special charity album titled "Good Times," which is hoped will raise money for youth facilities to offset the effects of unemployment.

The initiative was launched last month by BBC Radio One disk jockey Peter Powell, and is supported by former Polydor deputy managing director Tom Parkinson.

Set Distribution

• Continued from page 10

release in the fall. Each record will feature a guest star, according to Grief. Trumpeter Tom Browne will appear on Sample's album, and A Taste Of Honey will sing on Felder's record. Hooper's LP will feature a vocal by Jerry Butler.

The executive says that he is formulating plans for a September release through PolyGram's branch network and that he has yet to conclude an international distribution agreement for the label.

"We're looking at jazz-oriented product for the moment, but I see a time when we'll move into the pop area," he states. Tentative projects for the audiophile label include a Sample/Hubert Laws duet LP; a "keyboard band" album with Sample, Ramsey Lewis and Billy Preston; and a "Texas Tenor" disk with Felder, Arnett Cobb, David Newman and Ronnie Laws.

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart		
★	1	15	ASIA Asia Geffen CHR 2008 (Warner Bros.)	WEA	▲	8.98		★	60	3	GENESIS Three Sides Live Atlantic SD 2-2000	WEA		10.98		★	71	72	15	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	BLP 12	
★	3	17	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 2	★	48	3	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP		8.98		★	NEW ENTRY			SOUNDTRACK Rocky III Liberty LO 51130	CAP		8.98		
★	4	20	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA		6.98		★	42	7	SOUNDTRACK Annie Columbia JS 38000	CBS				★	73	73	39	GENESIS Abacab Atlantic SD 19313	WEA	▲	8.98		
★	5	12	TOTO Toto IV Columbia FC 37728	CBS				★	41	12	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND		6.98		★	74	77	35	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		
★	6	3	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		★	40	21	51 FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98		★	84	4	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 8		
★	6	2	9 PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS				★	43	7	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS				★	76	65	50	THE GO-GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)	RCA	▲	8.98		
★	8	10	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98		★	46	5	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS				★	87	5	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS					
★	8	7	10 VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98		★	58	3	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA		8.98		★	NEW ENTRY			APRIL WINE Power Play Capitol ST 12218	CAP		8.98		
★	10	35	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			★	52	4	AIR SUPPLY Now And Forever Arista AL 9587	IND		8.98		★	79	76	24	SAMMY HAGAR Standing Hampton Geffen GHS 2006 (Warner Bros.)	WEA		8.98		
★	37	3	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS				★	45	7	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP		8.98	BLP 5	★	112	2	KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98			
★	11	7	38 SPECIAL Special Forces A&M SP 4888	RCA		8.98		★	49	6	RICHARD SIMMONS Reach Elektra EI-60122	WEA		10.98		★	81	81	38	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98		
★	12	9	7 STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 60021L2	IND		13.98	BLP 3	★	47	36	10 ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		★	82	82	9	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND		8.98		
★	16	6	6 RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 2	★	50	7	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS				★	83	67	9	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98		
★	15	15	THE DAZZ BAND Keep It Alive Motown 6004ML	IND	●	8.98	BLP 4	★	54	12	RAY PARKER JR. The Other Woman Arista AL 9590	IND		8.98	BLP 13	★	94	3	GARY U.S. BONDS On The Line EMI-America SO 17068	CAP		8.98			
★	15	12	21 ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS	●			★	66	3	GLENN FREY No Fun Aloud Elektra EI-60129	WEA		8.98		★	85	85	27	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98		
★	16	13	20 HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND		8.98		★	51	51	35 THE J. GEILS BAND Freeze-Frame EMI-America SDO-17062	CAP		8.98		★	86	86	16	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 6	
★	18	5	5 KANSAS Vinyl Confessions Kirschner FZ 38002 (Epic)	CBS				★	55	7	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98		★	87	88	68	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 15	
★	20	49	JOURNEY Escape Columbia TC 37408	CBS	▲			★	NEW ENTRY					8.98		★	88	89	18	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. ZBSK 3654	WEA		14.98		
★	19	17	16 RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	▲	8.98		★	54	14	11 PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 7	★	89	68	23	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS				
★	NEW ENTRY							★	55	19	11 JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98		★	90	90	10	JUNIOR J Mercury SRM-1-4043 (Polygram)	POL		8.98	BLP 15	
★	21	7	7 JUICE NEWTON Quiet Lies Capitol ST-12210	CAP		8.98	CLP 8	★	56	22	7 QUEEN Hot Space Elektra EI-60128	WEA		8.98	BLP 40	★	91	100	9	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP		4.98		
★	24	12	12 THE MOTELS All Four One Capitol ST-12177	CAP		8.98		★	61	4	4 ROXY MUSIC Avalon Warner Bros. 1-23686	WEA		8.98		★	NEW ENTRY			ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS				
★	26	8	8 ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 11	★	58	32	39 VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98		★	93	93	47	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 63	
★	27	5	5 THE CLASH Combat Rock Epic FE 37689	CBS				★	63	15	15 KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS				★	94	69	10	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98		
★	25	5	5 HEART Private Audition Epic FE 38049	CBS				★	60	56	10 RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98		★	95	97	14	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP		8.98		
★	28	24	24 SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		★	61	53	13 DENIECE WILLIAMS Necy ARC/Columbia 37952	CBS			BLP 22	★	96	74	14	KROKUS One Vice At A Time Arista AL 9591	IND		8.98		
★	30	5	5 GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 1	★	62	40	7 CHEAP TRICK One On One Epic 38021	CBS				★	97	75	67	QUINCY JONES The Dude A&M SP-3721	RCA	▲	8.98	BLP 45	
★	31	16	16 SCORPIONS Blackout Mercury SRM-1-4039	POL		8.98		★	63	47	48 STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		8.98		★	98	78	14	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98		
★	29	9	9 BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS				★	64	64	8 PAT METHENY GROUP Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 55	★	99	79	11	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	BLP 10	
★	44	4	4 THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND		8.98		★	71	4	4 ROBERTA FLACK I'm The One Atlantic SD 19354	WEA		8.98	BLP 20	★	100	102	65	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98		
★	33	18	18 ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1	★	66	57	20 BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98		★	101	109	6	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98		
★	34	7	7 SQUEEZE Sweets From A Stranger A&M SP 4899	RCA		8.98		★	67	59	34 OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲			★	102	80	14	CAMEO Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 16	
★	35	4	4 BLONDIE The Hunter Chrysalis 1384	IND		8.98		★	68	62	30 JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243	IND		8.98		★	103	103	42	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA	▲	8.98		
★	39	4	4 LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA		8.98		★	91	2	2 SOUNDTRACK E.T. MCA MCA 6109	MCA		8.98		★	104	104	37	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA	▲	8.98		
★	38	8	8 A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		★	70	70	37 QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98											

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

JULY 10, 1982, BILLBOARD

See RCA Label Boost In Vid Deal Software, Marketing Impact From RCA-Col Pix Ties

• Continued from page 3

in the profits of a software company. Up until now, the RCA CED videodisk strategy has been to license product on a short term basis from the major film studios and distribute it through its Consumer Electronics Division's distributor network.

That strategy is already shifting as CBS/Fox and Paramount are gearing to distribute CED disks themselves. RCA has said they will begin custom pressing CED disks for studios in 1984. Given the acknowledged success of CED software in the marketplace thus far the major film studios should evolve into powerful CED distribution entities themselves.

The actual mechanics of the agreement call for the joint venture to have access to Columbia's library or some 1,500-2,000 motion pictures, as well as its television programs. Additionally, the joint venture will have access to future theatrical and television productions from Columbia. The venture also hopes to acquire programming for cassettes and disks.

RCA is said to have paid Columbia \$50 million as part of the deal. The pact last year between RCA and Columbia Pictures International saw RCA paying \$35 million to Columbia.

Columbia already has a home

video division, Columbia Pictures Home Entertainment, under its Pay Cable and Home Entertainment Group, which markets videocassettes and laser optical videodisks through a U.S. network of independent distributors.

RCA SelectaVision VideoDiscs services the RCA Consumer Electronics Division's distributor network with CED disks, which reaches some 5,000 dealers nationwide.

While there are no immediate plans to alter those distribution networks, some observers speculate that the joint venture may re-evaluate its distribution setup in order to maximize efficiency.

The joint venture also signals yet two more powerful entertainment-oriented companies linking resources in order to move more effectively in the home software field.

The CBS/Fox joint venture, formed by CBS Inc. and 20th Century Fox Film Corp., is expected to begin formal operations shortly.

IRS 'Cassingle' Test

• Continued from page 9

some residual misgivings about two-song cassettes arising from RCA's brief and unsuccessful foray into disco cassettes, which attempted to parlay extended 12-inch dance releases into tapes carrying a \$4.98 list.

While suggesting that the Atlanta test was not as long as might have been needed, Bolan claims 100 recorders from that region during the first 10 days at market, following an initial shipment of some 10,000 units. Los Angeles, New York and San Francisco all showed dealer interest after the news of the Atlanta test surfaced, and Bolan notes that some national accounts, notably Musicland, have likewise bought in.

Even so, Bolan says the \$2.98 list tapes are being produced cautiously to maximize the prospect of a clean sell-through.

Grasso notes that the early re-

sponse to the "cassingle" now has IRS mulling EP releases in cassette in addition to future singles. Future releases might carry unique, previously unreleased bonus tracks as an added lure.

• Continued from page 12

came preoccupied with personal problems, at the time going through divorce proceedings. Since then, he says, he has "regrouped," putting all aspects of his career under his own control.

Producing, says Nugent, is a "bigger burden than recording" and that was what kept him busy in the beginning of this year. Nugent is now producing his own video, and is rehearsing for a tour of mostly secondary markets that will begin in the middle of this month.

"You have a two-edged sword in my position, being my own manager," continues Nugent. "The big thing is that I must remain subjective and flow with the insanity of rock'n'roll. The other edge is that I must be extremely objective as producer and manager. I am confident that my experience has prepared me for that."

Wholesaler Suit

• Continued from page 3

tation, lost profits, and other damages suffered because of "the fraud and deceit of the third-party defendants." Hot Cakes asks for a judgment of \$2,500,000.

Plaintiffs in the original action against Hot Cakes, in addition to the Warner labels, are A&M Records, Capitol, CBS and Chrysalis.

Platinum Up In First Half Of '82 RIAA Gold Certifications Are Down From 1981 Figures

• Continued from page 3

only act to score two gold singles in this period. It's ironic because Geils had been around for more than a decade with relatively little singles exposure.

June also saw the industry's first RIAA-certified gold exercise album, Judi Sheppard Missett's "Jazzercise" on MCA.

While country may have peaked in terms of media exposure with the "Urban Cowboy" craze, its sales, if anything, are ahead of last year. There were eight platinum albums by country-based acts in the first six months of '82, compared with seven in all of '81.

Many of the albums to earn gold and platinum certification in the first half of '82 had been in the retail pipeline for a year or more. Crystal Gayle's platinum "When I Dream" was released in 1978, Creedence Clearwater Revival's gold "Chronicle" in 1976 and the Beach Boys' gold "Christmas Album" in '64.

The Beach Boys' 1964 single "I

Get Around" also went gold in the first half of '82. The 18 years that "Get Around" took between release and gold certification is a record for a pop-rock single, as stated in Billboard's April RIAA report.

But the previous record-holder was Ricky Nelson's "Travelin' Man," which took 16 years (April, 1961 to August, 1977), not Buddy Holly & the Crickets' "That'll Be The Day," which took 12 (August, 1957 to December, 1969), as previously reported.

Here's the complete list of June certifications:

Platinum Albums

Paul McCartney's "Tug Of War," Columbia. His seventh (counting Wings).

Willie Nelson's "Always On My Mind," Columbia. His fourth.

Willie Nelson's "Greatest Hits . . . And Some That Will Be," Columbia. His fifth.

Alabama's "My Home's In Alabama," RCA. Their third.

Ozzy Osbourne's "Blizzard Of

Oz," Jet/CBS. His second.

"Asia," Geffen. Their first.

Quarterflash, Geffen. Their first.

Gold Albums

Paul McCartney's "Tug Of War," Columbia. His 13th (counting Wings).

Ray Parker Jr.'s "The Other Woman," Arista. His fifth (counting Raydio).

Shalamar's "Friends," Solar/Elektra. Their third.

Toto's "IV," Columbia. Their third.

"Asia," Geffen. Their first.

Scorpions' "Blackout," Mercury. Their first.

Judi Sheppard Missett's "Jazzercise," MCA. Her first.

Triumph's "Allied Forces," RCA. Their first.

Gold Singles

Paul McCartney & Stevie Wonder's "Ebony & Ivory," Columbia. McCartney's 10th (counting Wings); Wonder's first.

J. Geils Band's "Freeze-Frame," EMI America. Their second.

Lifelines

Births

Girl, Mariana Carlota, to Adriana and Jorge Pino, June 25 in New York. Father is international director for RCA Records.

★ ★ ★

Boy, Xavier, to Millie and Ruben Rodriguez, June 14 in New York. Father is vice president of promotion for Boardwalk Records.

★ ★ ★

Girl, Angela Katharine, to Denise and Charles Comelli, June 13 in Encino, Calif. Father is manager of studio operations at Capitol Records, Los Angeles.

★ ★ ★

Girl, Sara Leslie, to Tommy and Lisa Mottola, June 25 in New York. Father is president of Champion Entertainment and manager of Hall & Oates.

★ ★ ★

Girl, Megan, to Jim and Judy Urie, June 30 in Stamford, Conn. Father is New York branch manager of CBS Records.

Marriages

Elektra artist Marie Osmond to professional basketball player Steve Craig, June 26 in Salt Lake City.

★ ★ ★

Hollace Ann Brown to Lewis Wallensky recently in Los Angeles. She is vice president of advertising and sales promotion for Paramount Home Video.

★ ★ ★

Joe Lala to Marjorie Beck, June 19 in Los Angeles. He is a veteran percussionist who has played with Crosby, Stills & Nash, Neil Young and the Bee Gees, among others.

Deaths

Harry F. Mills, 68, one of the Mills Brothers, of complications following abdominal surgery, June 28 in Los Angeles. A professional since he was 12, Mills was known as the "personality" kid of the family group and handled most of the solos on records. The group started recording in 1931, with hits including "Paper Doll," "Glow Worm," "Up The Lazy River," "Tiger Rag," "Yellow Bird," "Cab Driver" and their long-time theme, "Goodbye Blues." Survivors include his brothers Herbert and Donald.

★ ★ ★

David Rosen, 67, June 17 in Philadelphia. He was president and owner of David Rosen Inc., which had been one of the largest independent record distributors in the Philadelphia area for 40 years.

Bubbling Under The HOT 100

- 101—PLANET ROCK, Soul Sonic Force, Journey Bay 823
- 102—TOO LATE, Junior, Mercury 76150 (Polygram)
- 103—DON'T STOP WHEN YOU'RE HOT, Larry Graham, Warner Bros. 50056
- 104—BLACK COFFEE IN BED, Squeeze, A&M 2424 (RCA)
- 105—TAKE A CHANCE WITH ME, Roxy Music, Warner Bros. 7-29978
- 106—JUST AN ILLUSION, Imagination, MCA 52067
- 107—BIG BAND MEDLEY, Meco, Arista 8686
- 108—INTO MY LOVE, Greg Guitry, Columbia 18-02984
- 109—WHY, Carly Simon, Mirage 4051 (Atlantic)
- 110—IT'S ALRIGHT, Gino Soccio, Atlantic 4052

Bubbling Under The Top LPs

- 201—STEEL PULSE, True Democracy, Elektra EI-60113
- 202—BLOODSTONE, We Go A Long Way Back, T-Neck FZ 38115 (Epic)
- 203—BOB JAMES, Hands Down, Columbia FC 38067
- 204—VARIOUS ARTISTS, Reggae Sunsplash '81, Elektra EI-60035
- 205—SOUNDTRACK, Poltergeist, Mercury MG-1-5408
- 206—RIOT, Restless Breed, Elektra EI-60134
- 207—X, Under The Big Black Sun, Elektra EI-60150
- 208—GEORGE JONES, Still The Same Ole Me, Epic FE 37106
- 209—THE CRUSADERS, Royal Jam, MCA MCA 2-8017
- 210—CHERYL LYNN, Instant Love, Columbia FC 38057

'Demonic Message' Bill Is Introduced In Congress

By BILL HOLLAND

WASHINGTON—Just as the country was supposed to get used to the idea of government getting out of the regulation business, along comes a Congressman who is introducing a bill to put federal warning labels on rock'n'roll records that supposedly contain demonic messages when played backwards.

Rep. Robert K. Dornan (R-Calif.) announced Wednesday (30) that he has documents that indicate that rock and rollers such as Led Zeppelin, the Beatles, Styx, Kiss and the Rolling Stones have "backward masking" lyrics on their albums that are blasphemous, occult and Satan-worshipping in content, and that he is introducing a bill in Congress that would require a label on record albums that have such messages that would be similar to the warning on cigarette packages. Dornan's message, according to his office, would say: "Warning: This record contains background masking that makes a verbal statement which is audible when the record is played backwards."

Record companies could be liable for investigation from federal authorities if such backward-message albums were not labelled as such. "We want the bill to contain an element of intent," a staffer from Dornan's office said. "It would focus on

the chain of distribution."

Dornan's federal bill is an outgrowth of a March 15 California legislative proposal put forward by Assemblyman Phillip D. Wyman. Wyman's proposal stems from his research on "backmasking" that also mentions recording artists including Pink Floyd, Black Sabbath, Pete Townshend, Judas Priest, Blue Oyster Cult, Fleetwood Mac, Nazareth, AC/DC, Rush and the Eagles (Billboard, May 15).

Wyman's representatives said that the bill stemmed from a letter from a constituent who had heard about the backward demonic messages at a religious meeting. Rep. Dornan's office said a May visit with Wyman "spurred him to introduce a federal bill."

Officials from the RIAA were unavailable for comment, but Stan Cornyn, senior vice president of the WCI record group, comments: "I trust the gentleman's case will rise and fall on its own merits. Government undoubtedly is well equipped to detect backward messages. I predict," he continues, "that this publicity will stimulate a rash of new, backward message singles, created by independent labels... just what we need to fill the gap left by the picture disk. I shall intently follow this crusade."

Atari Vid Game Shipments Begun By WEA Branches

• Continued from page 1

brass and eight newly appointed branch sales managers/video products spent the week in Sunnyvale, Calif. with Harry Odeck, president of Atari's consumer electronics division; consumer electronics/domestic president Mike Moore; national sales manager Tom Boylan; and Ron Stringeri, vice president/marketing.

The Atari executives took the WEA video products group from research and development to the giant firm's latest marketing program.

The eight branch video executives are: Jim Fisher, Los Angeles; Bob Shaw, Chicago; Harvey Arnold, Cleveland; John Knight, Dallas; Alan Benjamin, Atlanta; Frank Krause, Philadelphia; Gary Rautenberg, New York; and Dennis

O'Malley, Boston.

These eight will head separate video product sales forces (Billboard, June 5). In smaller sales markets some video salespersons will carry both Atari and Warner Home Video in their bags, while in more concentrated populace areas, separate persons will represent each line.

Mount and Bach say each WEA branch now carries substantial inventories of Atari's approximately 50 cartridges and the firm's CX 2600 game. The WEA entourage saw actual cartridges or prototypes of nine new cartridges coming before 1983 from Atari. They include three upgraded sports titles; "Berzerk," a home unit of the successful arcade game; and "Raiders Of The Lost Ark," due late in the year. Atari cartridges list for from \$22.95 to \$39.95.



LIMITED EDITION—RCA's Don Wardell, right, presents Billboard's associate publisher Tom Noonan with "Oh Look At Me Now," a numbered 78 from the label's release of the entire Tommy Dorsey and Frank Sinatra sessions (Billboard, May 29). The sleeve of the 78 carries the original review of the record which appeared in Billboard, Feb. 1, 1941.

Inside Track

Backlash: A&M is countering RCA's recent controversial 4.2% price boost announcement, which shrank 50% under the fiery glare from U.S. accounts, with a 3% off-invoice discount through July 15 on 20 of its best-selling catalog LPs. No tape on the deal. And brass, making the phone announcement to the trade, say they want to know what it will take to keep their entries hot on the sales charts. Messrs. Moss and Alpert shepherded their lieges to the Century Plaza here a weekend ago where it was decided to fight fire with fire. A&M's pact with RCA gives them the right to set discount, dating, etc. . . . Steve Libman and his Joan renew their marital vows July 10 in Athens, Ga. after 25 years of wedded bliss, so don't bother the Nova Distributing Atlanta, boss that weekend.

If you have realtor friends, tip them that Mort Fink and his staff move Warner Home Video somewhere in Burbank from their present Gotham offices in the immediate future. According to Fink, his division has been reporting to Warner Bros. since June 1, when it was removed from WCI jurisdiction. About the relocation, Fink says, "We're working with people at the studio to evaluate it. It seems sensible."

NARM is in error in its announced lineup for the one-stop advisory committee. Mistakenly listed Lou Fogelman, a member of the NARM retail advisory group, defers to Pat Moreland, honcho of the powerful City 1-Stop link in Show Industries, in which Fogelman's Music Plus retail stores are encompassed. . . . Alan Mink has anked his longtime slot at BNB Management to open his own management office. He'll announce his act list soon.

Don't bother to call Elliot Blaine of the S.F. one-stop Music People around July 24. He'll be playing proud papa as son Jason, executive vice president at MP, ties the knot with Lora Miller. . . . WEA package shipments are being loaded with print material about how to help get anti-home taping legislation passed. . . . Track commends Detroit's Harmony House chain for a full-page ROP color ad it ran recently, using great color reductions of all albums in the sale. The Carl Thom chain proudly asserts "We match any price advertised in the metropolitan Detroit area on albums and tapes."

The Woodbridge, N.J. town council voted recently to ban stereo headsets after a jogger wearing a Walkman was almost killed. The state legislature in N.J. is considering a proposal to ban the headsets while driving. . . . Track just found out that the Record Bar Durham base has acquired its own Navajo six-passenger plane. . . . Our man Drew Gitlin, son of Warner Bros. Records bookkeeping boss Murray, extended second-seeded Jimmy Connors to four sets before he went down 7-5 at Wimbledon June 28. Not bad for a 24-year unknown ranked 185th.

The Peaches/Nei and Tom Heiman bankruptcy actions titillate Track. Correspondance from attorney Eliza Stewart discloses that during recent creditors' committees confabs, "a question was raised with respect to a claimed commitment of certain guaranteed creditors to give Tom Heiman \$200,000 of the proceeds of the sale of the Heiman residence in Beverly Hills." In a prior letter, the same attorney states that in a late April P/N creditors' conference, attendees discussed the possibility of CBS Records releasing the personal guarantee of Mr. and Mrs. Tom Heiman, to permit Tom Heiman to receive from his personal estate the westside condo occupied by his parents and \$200,000 in a "humanitarian commitment by CBS to help Mr. Heiman make a new start." Stewart warns that CBS will make the release only if Heiman benefits.

In yet another legal move in the P/N action, Trustee David Gill is petitioning the court to allow the estate to

sell free and clear of liens the Southern stores to United Record & Tape Industries. The May 25 petition states the estate received \$723,212.75 cash and a five-year promissory note for \$2,169,638.25 from the Alan Wolk-headed firm. . . . Pickwick's rackjobbing wing has closed its Atlanta warehousing facility with Somerset, Mass. and Dallas taking up the slack.

A number of West Coast-based labels are trimming staff rosters. Although Capitol remains mum on the extent of its cutbacks, up to 150 terminations have reportedly taken place over the past six weeks, involving both the U.S. and Canadian Capitol/EMI America/Liberty units. At Elektra/Asylum, at least two key execs were cut: Marty Schwartz as national album promo director and Marc Ratner as national secondaries director. The label would not confirm speculation of an imminent departure of a&r chief Ken Buttice. A rumored Chrysalis cut-back was said to be "slight," involving a few secretaries and the elimination of Linda Carhart's position as visual programming chief. Alfa Records' Bob Fead denies a dismantling of the Japanese-owned company, but admits a "significant" reduction in staff, now numbering a reported seven employees.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: An average of 4.2% of singles released in the first half of 1952 hit the charts, according to a Billboard survey. . . . Bill Loeb anked his post as head of MCA's Bev Hills act department to go in on his own as a personal manager. . . . Stuart Hamblen was nominated by the Prohibition Party as its presidential candidate. . . . Dick Biondi started as the late night DJ at KSYL, Alexandria, La. . . . Milt Buckner left Lionel Hampton's band to form an organ trio. . . . June Carter married Carl Smith.

20 years ago this week: A Federal Trade Commission complaint charged the Columbia Record Club and CBS with monopolistic practices. . . . Goldie Goldmark and Artie Ripp formed a publishing firm. . . . RKO bowed the nation's first tv cable in the Hartford area, with 300 subscribers. . . . RIAA exec Henry Brief warned the National Assn. of Music Merchants' convention about dreaming of the possibilities of audio/visual disks and concentrate on what they have to sell.

10 years ago this week: A Miami Federal District Judge ruled the Florida antipiracy statute unconstitutional. . . . Capitol and WEA upped \$5.98 album wholesale prices from \$2.80 to \$2.86 and \$2.82 to \$2.88, respectively. . . . A&M Records ran its first tv spots, supporting the release of a Carroll O'Connor album. . . . Don Ellis promoted to head of Epic a&r. Jack Woodman appointed advertising/sales promotion manager at GRT. Budd Dollinger named to head UA Records' tape wing. . . . National Tape Distributors, currently in a Chap. XI bankruptcy action, in which debts totalled more than \$4 million, was considering a takeover by NMC. Pickwick withdrew a takeover offer. Pickwick did acquire All-Tapes, the Kent Beauchamp/Eddie Yalowitz distribution network. . . . J.J. Jordan named national program director for the Starr Stations, Omaha. . . . George Hamilton IV resigned from The Grand Ole Opry to join Arthur Smith's tv entourage in Charlotte. . . . Elton Britt died.

EIA Strategy Hits Audio Royalty

• Continued from page 1

ever, industry sources expect markup meetings on the DeConcini/Mathias Bill to begin next week (separate story, page 3). Wayman insists, "It's a lot easier to block legislation than to get it passed." His remarks were made at a press conference in New York last Thursday (1).

"Once you get to the recess, you have until the new Congress comes in," Wayman says. "We think by telling our story, it can be blocked."

The story will be told by lobbyist Charles Ferris (former FCC head) and Marlow Cook (former senator from Kentucky) to key committee members in the House and Senate: Strom Thurmond, Charles Mathias, Joseph Biden, Dennis DeConcini, Peter Rodino, Robert Kastenmeier,

Thomas Foley and Tom Railsback, to name the primary targets. These are named in an advertisement the ARRC is asking trade publications to run for no charge.

The ad reads, in part, "Protect your audio business before it's too late. Oppose unfair taxes." Wayman claims 10 publications have agreed to run the ad. "We're trying to get a grass roots campaign going," he says. "We have to make up for a lot of lost time," he adds, referring to the strong campaign underway by the Coalition to Save America's Music.

That group has issued a statement regarding the ARRC's assertion that home taping has little to do with the decline in record sales. "The newly formed Coalition is composed of firms who profit handsomely from the practice of home taping," it reads in part. "We believe it is only fair for

these Japanese and American companies to help compensate those who created the music which gives value to their machines and blank tapes."

ARRC's Wayman admits, "We certainly agree there's been some loss to the recording industry from home taping." He estimates that only 25% of blank tape and equipment sold, however, is used to record copyrighted music.

Of the campaign by the record industry, Wayman says, "At first, audio was tagged onto video, but when that was blocked, the record industry decided to try 'Operation Desperation.' We decided to move in audio because the Supreme Court and Senate Judiciary won't do anything" to institute a videotape levy, and because of the increased pressure from the record industry for a blank audio tape levy, according to Wayman.

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Cincinnati	July 12-17
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Milwaukee	Aug. 11-15
Newport, R.I.	Aug. 21-22
Chicago	Aug. 30-Sept. 5
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