

# Billboard

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## Labels Hike Video Clip Production

By LAURA FOTI

This is the first of a two-part series examining the activities of record companies' video departments. Part one documents the increased use of video to promote records; part two will discuss a controversial issue: should cable and clubs pay to show the clips?

NEW YORK—Production and acquisition of promotional video clips by record companies in 1982 will add up to almost 100% more than in 1981. This year has seen a proliferation of outlets (cable tv channels and clubs) requesting clips, and some documentation exists to show that this wider exposure helps an act sell more records.

Executives from eight record companies surveyed indicate they've been paying more attention to how video fits into the marketing of an artist in general and an album specifically. The discussion of video projects almost always comes up

(Continued on page 29)

## Arbitrons Put Spotlight On AM Ratings Decline

By DOUGLAS E. HALL

NEW YORK—AM music radio is sinking into deeper trouble with each passing Arbitron. As more and more of the spring Arbitron books are issued it seems that no format offers security against fragmentation and FM erosion of once mighty AM stations.

Such legendary AM fortresses as WMAL Washington and WHK Cleveland suffered in the latest Arbitron ratings. Being an AM daytimer seems to have finally caught up with WEEP Pittsburgh, which plummeted. Other declines include WTAE Pittsburgh, WLW Cincinnati, KILT Houston, WCBM Baltimore, WPRO-AM and WBSM Providence. KULF Houston is a disaster as an adult contemporary station and is giving Hot 100 a try. The jury is out on WBAL Baltimore. A clearer pattern may emerge in the next Arbitron or two.

In Washington, a very adult

MOR WMAL is down to 7.5, which means the station has given up market leadership to beautiful music WGAY-FM with a 7.7. WMAL is down from 9.7 in the winter and 8.6 a year ago. A 10.6 in the fall is a reminder of double digit days the station used to enjoy.

In Cleveland, country WHK is stuck at the 4.8 level it hit in the winter, from 6.7 in the fall and 7.6 a year ago. In this case, part of the damage is being done by another AM, WWWE, which switched to country about six months ago in a survival move.

But 3-WE, as it is known, is not doing as well as when the station was AC. The station has a 4.5, up from 3.5 in the winter, but down from 5.7 a year ago.

In Pittsburgh, country daytimer WEEP is down to 2.8 from 3.4 in the winter, when it was broadcasting shorter hours. A year ago it had a relatively high

(Continued on page 18)

## Dealers Stress Potential For 'Classic' R&B Midlines

By NELSON GEORGE

NEW YORK—Black-oriented retailers and wholesalers are urging record labels to increase the number and variety of midline releases of classic r&b, soul and jazz repertoire.

Those surveyed contend that black consumers can and do buy catalog, but only when it's priced lower than current product. More-

over, they feel that several labels with historic black music in their vaults are missing profitable sales opportunities. Atlantic, Capitol/EMI and PolyGram are cited as among those yet to fully exploit vintage black product.

Among the performers for whom retailers claim a midline market exists are Otis Redding, Sam Cooke, Brook Benton and Al Green. Among labels praised for their efforts with this price configuration, Motown is singled out most often for its "Artists And Music That Started It All" midline.

Calvin Simpson, owner of several stores in the Detroit area, declares, "The more midline product available the better. The labels seem under the impression that black product doesn't sell at midline, but that is simply not true. What has happened in the past is that most black retail operations, being small in size and low on funds, have purchased hits first. That's where the cash flow was.

"But it is clear that you can sell the Temptations' 'Psychedelic Shack' at

(Continued on page 16)

## Disk Units Buoy Mall Developers

By EDWARD MORRIS

NASHVILLE—Despite reports of its ill-health, the much-worried-about record store continues to be a valued tenant by developers and managers of malls and strip shopping centers. Record stores are especially prized for building youth traffic and are recognized as a testing ground for the video software market.

Most developers admit a slight-to-strong preference for chain record stores over local ones, and they con-

(Continued on page 17)



They still make 'em like they used to. Only better. Sing along with NICOLETTE LARSON as she energizes the classic, "I Only Want To Be With You" (7-29948), already brightening up radio dials all across the country. Let Nicolette brighten up your day, too, with her latest LP, *All Dressed Up And No Place To Go* (BSK 3678). Produced by Andrew Gold. Executive producer: Ted Templeman. On Warner Bros. records & cassettes. (Advertisement)

## — Inside Billboard —

- **AOR STATIONS** operating the "SuperStars" format will be exposing new artists via special sampler disks distributed by the programming firm. The music is excerpted in montage form, which listeners like and can relate to, according to focus group research. Page 3.
- **BLACK RETAILERS** and wholesalers in the Midwest are working on the formation of a buying cooperative based out of Chicago and St. Louis. Prominent retailer Ted Hudson is involved, in conjunction with the Black Music Assn. Page 16.
- **VIDEO GAMES SOFTWARE** available through WEA is the subject of a new marketing policy devised by the major. Accounts are currently getting details of price categories, dating, minimum order requirements, returns and a late charge on past due invoices. Page 3.
- **LATIN PROGRAMMING** on the FM waveband in New York is non-commercial, and the stations are offering a music menu of surprising variety. There's also exposure for new artists, and tie-ins with live events. Page 53.
- **RECORD RENTAL** is apparently building around the U.S., but slowly, according to a Billboard survey of retailers. Many such outlets are in small markets, although one participant expects openings in New York City in the future. Page 8.
- **JAPANESE RENTAL CHAIN** Reikodo, the country's largest, is being sued by publishers and composers. Their society, JASRAC, believes that the practice infringes Japanese copyright law, and threatens the livelihood of musicians. Page 3.



Lewis Clark Conducts The Royal Philharmonic in the followup smash, "HOOKED ON CLASSICS II" (AFL1 4373), with a bountiful helping of wit and beat. "If You Knew Sousa," "Hooked On America," and "A Night At The Opera" are a few choice titles. Volume one is fast approaching, 2,500,000 units in the States and nine million worldwide. "HOOKED II" will top it! On RCA Records. (Advertisement)

(Advertisement)



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On MCA RECORDS  
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## 'SuperStars' Format Getting New Music

ATLANTA—In two moves that seem destined to get a wider variety of AOR music on radio, Burkhart/Abrams/Michaels/Douglas is about to introduce special sampler disks of new music on the 80 SuperStars stations across the country and introduce a new generation of "SuperStars" that will include older AOR music, some of which never found popularity when it came out.

Slated for a test on a limited number of stations (probably WSHE Ft. Lauderdale and WKLS-96 Rock-Atlanta) in the next couple of weeks, these samplers will introduce excerpts from three records blended in a montage. Lee Abrams explains such cuts will include artists "that usually take six to eight weeks to add."

If the "SuperStars" stations were playing such samplers now, Abrams

explains, recordings by such groups as X, Lords of the New Church and Thomas Dolby would be tested. Listener reaction will dictate which records will be added in their entirety. Abrams expects that 30% of the sampled records will get on the regular play list within five days. "I hope 30% could make it," he says. Each sampler will be aired every two hours for five to six days.

He maintains that focus group research has indicated that audiences can relate to and recognize songs from brief excerpts in samplers like Burkhart/Abrams is planning.

The second generation "SuperStars," appropriately called "SuperStars II," will debut the end of the month at a station, which, because no contracts have been signed, Abrams declined to disclose.

This format is designed for the 25-  
(Continued on page 18)

## WEA Sets Marketing Plan For Video Games, Disks

By JOHN SIPPEL

LOS ANGELES—In a letter being sent to accounts, WEA has established marketing policies for sale of its Atari cartridges and games and its first release of five RCA Selecta-Vision CED videodisks to record and video retailers.

The WEA software price list breaks down into six groupings: I, 9 cartridges, listing for \$12.95 and wholesaling at \$7.75; II, 18, \$22.95, \$14.50; III, 12, \$26.95, \$16.50; IV, 11, \$31.95, \$19.50; V, 6, \$37.95, \$23.00 and VI, 2, \$39.95, \$26.50.

According to the pricelist, the single piece of game hardware, CX2600, listing for \$199.95, in quantities from one to three runs \$141; 4 to 496 in multiples of 4, \$137 and over 500 units in multiples of 4, \$132.

Nine accessories are offered ranging from \$34.95 list to \$4.50 list.

An initial prepack containing 121 units of 25 different cartridges; four CX 2600 games and a selection of 30

units of eight accessories costs the dealer \$3,182.95. Dating on this package is October 10. Quantities in excess of the assortment placed as part of the same order qualify for the dating. The prepack program ends July 23.

WEA requires a minimum order of \$200 with freight prepaid. Terms are net 10th of the second month. Past due invoices will be assessed a 1.5% late charge monthly. Returns will be accepted only on products deemed "initially defective."

The July CED videodisk selection includes: "Superman," "10," "Blazing Saddles," "Dirty Harry" and a Bugs Bunny/Road Runner movie. Price range is from \$34.98 for "Superman" with a \$26.25 wholesale to the animated feature listing at \$19.98 wholesaling for \$15.

Video products national sales manager Dave Mount expects to release another 30 CED titles through early in 1983.

## WCI Reports Drop In Tape, Record Returns

By IS HOROWITZ

NEW YORK—Returns of records and tapes to Warner Communications Inc. labels worldwide continued to decline last year both in dollars and as a percentage of sales.

Although the dip was marginal as against 1980, it held steady the marked gains over the industry-wide returns debacle of 1979, which helped shape the more conservative current attitudes toward tonnage shipments and returns policies.

The 1982 WCI Financial Fact Book, just made available, shows returns for 1981 at \$128.3 million, or 16.6% of revenues of \$772.7 million for the year.

The percentage would be higher for domestic returns, say observers, since returns are severely restricted in some foreign markets. However, separate breakouts for U.S. returns are not given.

The fact book, which amplifies data given in the WCI annual report, shows \$128.9 million worth of worldwide returns credited in 1980, for 16.8% of the year's \$769.1 in sales.

The returns percentage in the watershed year of 1979, however, was 23.4, representing \$162.4 million in returns against \$694.3 million in sales.

Further evidence of more cautious safeguards on production are inventory analyses given in the fact book. These show record and tape inventory on hand at the end of 1981 valued at \$56.5 million, down from 1980's \$61.7 million and 1979's \$62.2 million. From 1972 to 1979 the figure rose each year.

Over and above the \$772.7 million in record and tape sales for the year, the WCI tally reports \$32.5 million in 1981 record sales by Franklin Mint Corp., the company's subsidiary that promotes special collectibles series via mail order.

Music publishing, broken out separately, garnered \$38.6 mil-  
(Continued on page 6)

## BPI Reports Single Sales Up, LPs Down

By NICK ROBERTSHAW

LONDON—Latest figures from the British Phonographic Industry covering sales in the first quarter of 1982 show a buoyant singles market despite substantial price rises, but an album sector that is steadily declining.

BPI director-general John Deacon accompanies news of a further 5% drop in album volume to under 12 million units with a warning that: "The combination of unemployment and cheap means of home copying is producing a generation of home tapers who will retain the habit for the rest of their lives. The absence of the help and protection that the industry needs and deserves is not just affecting the current level of sales—the potential to sell millions of LPs has been permanently removed."

Despite price increases of only 6% over the last year, album sales in the

first quarter were only 11.9 million, compared with 12.6 million in the same period last year, and the annual market is now running at below 64 million units.

Deacon comments: "The 26.7 million pounds (\$45.9 million) worth of sales in the first quarter brought the total for the last 12 months to just over 145 million pounds (\$249 million)."

"This means that there is no increase in sales value even though inflation is still running at around the 10% mark," he says.

The prerecorded cassette market presents a less gloomy picture, with unit sales holding their own at 6.01 million units for the first three months of the year, as against 5.97 million last year. Considerable increases in pricing, however, mean a

(Continued on page 54)

## Japanese Assn. Files Suit Against Disk Rental Chain

By SHIG FUJITA

TOKYO—Japanese composers' and publishers' society JASRAC has filed suit in the Tokyo District Court here against the Reikodo Company, Japan's biggest record rental chain, seeking an injunction to restrain rental trade which JASRAC believes threatens musicians' livelihoods and infringes the country's Copyright Law.

The action, taken July 1 by the 7,000-member society, follows the suit brought late last year in the same court by 13 of Japan's leading record companies against four rental chains: Ontsu of Kyoto, Joyful of Kobe, Yu & Ai of Musashino, and Reikodo itself.

Reikodo president Kiyokazu Ohura remains convinced that record rental is not illegal, however, and predicts that by the end of this year his company will be the largest outlet for disks in the whole of Japan, with double its present total of 105 stores.

In its suit, JASRAC contends the rental chain rents records knowing

they will in most cases be taped by their borrower, and that such action constitutes violation of the Copyright Law, itself designed to protect the livelihood of musicians.

JASRAC president Yasushi Akutagawa, a composer and conductor, says the Society has been considering legal action for some time, in view of the popularity of record rental shops with young people and the dangers to musicians of inaction.

The earlier suit filed by Victor Musical Industries, Nippon Columbia, King Records and 10 other companies last October also charged that  
(Continued on page 56)

## New Charts For Billboard

With this issue, Billboard introduces a midline product chart, and expands its existing Latin listings.

The former, which appears on page 17, reflects the vitality of this product configuration in today's marketplace. Midlines remain a key component of the music industry's drive for improved sales in a soft economy.

Appearing every other week, the 50-position chart will allow retailers and manufacturers to monitor progress of best-selling titles, with information on title, artist, label, catalog number and suggested list.

The Latin chart expansion, reflecting Billboard's increased coverage of this sector, sees the tracking of retail sales in the four major Latin U.S. markets: California, Florida, Texas and New York. The revamped listing will appear alternate weeks, in the magazine's new Latin department.

## Music City \$ Support 'Adequate' Some 'Belt-Tightening' Seen For Labels, Publishers

By EDWARD MORRIS

NASHVILLE—The generally tepid economy seems to be leading more toward cut corners than toward cutbacks among the music businesses here. Financial support is adequate and continuing for acts and songwriters that have proven themselves, but minute attention is being paid to where the money goes and how it is being used.

Manifestations of the belt-tightening are evident in publisher-songwriter relations, label attitude toward new talent, label demands for reduced mechanical rates and the use of recording studio time.

Kevin Garrett, a professional manager for the House Of Gold publishing company, reports that his firm is working more with writers on a song-by-song basis, rather than signing them to deals which would involve the payment of advances. "They really have to prove themselves to get on draw," Garrett explains.

Another economy move, Garrett adds, is a closer supervision of the company's demo studio. Instead of allowing writers to "play around" in the studio, the company is asking them to be sure their songs are "complete" before they book studio time.

Tree International is similarly circumspect with its studio use, asserts vice president Donna Hilley. "We're

demoing by songs rather than by writers," she says. A three-hour session, she explains, might involve several writers each demoing one of his or her best songs—instead of one writer demoing several songs, only one of which may be strong.

Hilley says the company is fine-tuning its budget to the point of  
(Continued on page 45)

## Benson Makes Staff Cuts In Economic 'Adjustment'

By CARTER MOODY

NASHVILLE—The Benson Co., parent corporation of 18 gospel record labels, has laid off an estimated 30% of its 180-member staff. Most of the dismissals came Friday, July 9 in a move Benson officials term an "adjustment" or "down-sizing" in response to economic pressures.

Positions both in the Nashville

headquarters and in the sales field were eliminated, including such key employees as advertising manager Paula Flautt, publicist Melanie Griffin, plus the in-house graphics department and two members of the radio division.

"We really hate to let some of these top people go," comments Don  
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## Mickey Addy Dies At 87; 68 Years In Industry

NEW YORK—Mickey J. "The Baron" Addy, a colorful music industry figure for almost 70 years, died here at age 87 Tuesday (13) after suffering a heart attack. Addy, most recently associated with Billboard Magazine, was a man of great humor and warmth and made his mark in music as a songplugger, piano accompanist, songwriter and label promotion executive.

Addy started in the music industry as a song plugger in 1914 in New York City where he was born and raised and resided most of his life. Addy was an accomplished pianist and "in those early days, when a song was accepted by a music publisher, it would then require in-person performance at music counters in the city," he recalled. "They also plugged songs from a horse driven wagon hitting the neighborhoods with the backboard down, and singers using rolled up copies of the sheet music as megaphones. Song pluggers had to be either "boomers" (loud-voiced singers) or pianists. The first song he ever plugged was the standard, "M-O-T-H-E-R."

In the mid-1920s, Addy played piano for some of the biggest names in show business that included Mae West, Sophie Tucker, Belle Baker, Harry Richman, Eddie Cantor and Al Jolson, and he was also the rehearsal pianist for the Mills Brothers when they performed with a kazoo.

Addy also was a songwriter, with several titles to his credit, most notable being "Remember When," a hit by the Platters, and "There's No Christmas Like A Home Christmas," written by Addy and co-writer Carl Sigman and recorded by Perry Como, a longtime Addy friend. A list of top recording artists who considered Addy their close friend would include Frank Sinatra, Pat Boone, the Hilltoppers, Tony Bennett, Lawrence Welk, Barbara Mandrell and Debbie Reynolds, as well as many song pluggers, and radio people that Addy promoted when he was Dot Records' East Coast manager in the late 1950s.

Another Addy trademark was his ability to speak in many dialects, and for many in the music

industry, Addy would call their children, act as Santa Claus, get their list of requests, pass it onto the parents and then come Christmas Day, sit in his home and call all the children back, instructing the parents to take photos of the kids when they actually were speaking to "Santa Claus."

Al Gallico of Gallico Music and a close friend of Addy's since Addy "broke me in as a counter-boy at a music publishing firm," stated, "There's only one Mickey Addy, there'll never be another and this industry has been blessed by his presence all these many years. He helped everybody, artists, songwriters, music publishers, promotion people and kept in close contact with, it seems, the entire world of music. He will be sorely missed by all but none more than myself. I loved the man."

After Dot Records changed hands, Addy joined Billboard in 1968 and remained with this publication since then in a sales capacity.

W. D. Littleford, chairman of the board of Billboard Publications Inc. stated "Mickey affected all at Billboard by his presence, advice, good humor and ideas and sense of history about this industry, many times tapped by our editors successfully. His value as a public relations expert at Billboard's forums was immeasurable as all those who attended IMIC and other events down through the years can attest. But, the warmth, and quality of the man cannot be measured. He will be sorely missed."

Says Ed Cramer, president of Broadcast Music, Inc. (BMI): "I've known Mickey for over 30 years... as a journalist, a music publisher with Al Porgie and as an ad salesman. I remember him when he as an integral part of the Brill Building. Mickey was far more than a colorful character. He was living history. We at BMI will miss him."

Addy is survived by his brother, Joseph Addiego, and sisters, Margaret Muir, Ann Bisland and Helen Del Percio, as well as many nieces and nephews.

Interment was at Calvary Cemetery here Saturday (17).

TOM NOONAN

## Gov't Austerity Moves Hurt French Trade

By MICHAEL WAY

PARIS—The French record industry is reeling under the double shock of an effective 8% franc devaluation against the dollar and a stringent four month freeze on prices.

The country's socialist government has imposed the austerity measures in an attempt to aid economic recovery. They have also been backed by a three months brake on salaries—perhaps the most worrying aspect for the record industry with its repercussions on spending power—and a halt on dividend increases.

As of July 7, the dollar was worth 6.87 francs against about 6.25 francs before the measures were introduced on June 11. This will effectively mean that U.S., U.K., German and Dutch owners of French record companies will have to sustain an 8% drop in income from the territory, an important factor here, where foreign product holds about 50% of the market.

And with the freeze on prices, certain French record companies which had planned price hikes for this month don't know if they will now be able to impose them.

The national software producers' association here, SNEPA (Syndicat National de l'Edition Phonographique), is studying the small print of the austerity measures before making any official comment, but industrywide the view is pessimistic, particularly on the limit on purchasing power resulting from the wage freeze.

French record companies have also been hit by the devaluation—notably CBS, WEA and local independent Disc 'AZ—which press in Holland and West Germany where

(Continued on page 54)

## PolyGram Sues Joyce Heiman

LOS ANGELES—PolyGram Distributing has instituted suit against Mrs. Tom (Joyce) Heiman, alleging the defendant owes the distribution wing \$1,705,155.38 in a Superior Court action here.

The plaintiff has attached to its complaint a copy of a security agreement between it and Heiman's Nehi Distributing, ostensibly signed by the defendant.

## Executive Turntable

Record Companies



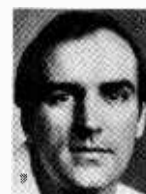
Fest



Harris



LeMel



Wissert

Reinhard Klaassen named president and Raymond P. Minshull named executive vice president of Decca International in London. The label became part of PolyGram Record Operations in 1980 and is the group's largest division.

Helmut Fest has been appointed a&r and marketing director for EMI Music Europe and International, while Kick Van Hengel succeeds Fest as general manager of the international division for Capitol/EMI America/Liberty Records. Both appointments are effective Oct. 1. Fest will be based in Gloucester Place; Van Hengel, who was most recently director of European promotion for the record groups, will be based in Los Angeles.

Ray Harris is named president of Solar Records and executive vice president of Dick Griffey Productions in Los Angeles. Griffey, who has been president of Solar since its inception in 1978, moves up to chairman of the board of the Griffey Group. Harris was with RCA Records, serving most recently as division vice president of black music.

Gary LeMel upped to senior vice president of Boardwalk Entertainment in Los Angeles. He will continue in his duties as vice president of a&r and publishing.

Joe Wissert joins MCA Records in Los Angeles as vice president of a&r. He was executive producer of a&r for Columbia. . . . Barry LeVine upped to associate director of college marketing for CBS Records in New York. He was manager of college marketing. . . . Robert Bean joins RCA Records as manager of sales in Detroit. He was with WEA in Detroit for 11 years.

PolyGram Records has realigned its marketing, merchandising and advertising services administration departments. . . . Lisa Failla has been named manager and Linda Asch named assistant manager of the newly formed marketing services in Sun Valley. The department will handle the administration of promotional mailings and the distribution of merchandising materials to PolyGram's branches and accounts. Lisa Biundo is appointed manager and Rudy De La Haya named assistant manager of advertising administration. The newly-formed department will handle the consolidated administration of all local and national advertising.

Diana Calthorpe joins Gramvision Records in New York as general manager, in charge of sales, distribution and production. She was an independent producer and promoter. . . . Tom Mazzetta named national promotion director for Jammin Records in Jupiter, Fla. He held a similar post for First American Records.

### Related Fields

Francis X. Carroll appointed vice president of administration for Sony Broadcast Products in New York. He was with RCA for 30 years, serving most recently as vice president of finance for its commercial communications division. . . . At JVC in Elmwood Park, N.J., Martin Homlish upped to national sales manager for the video department. He will continue as marketing manager for the VHD division. Also at JVC, William Kruger is named national planning manager for the video department. He was manager of the division.

William Chambers joins Altec Lansing in Anaheim as vice president of marketing and strategic planning. He was with Black and Decker. . . . Roger A. Stout named president and general manager of Audio-Video Resources in San Francisco. He was an independent producer and freelance engineer.

Mike Pontelle appointed national sales manager for James B. Lansing Sound's consumer division in Northridge, Calif. He was western regional sales manager for U.S. Pioneer. . . . John Baier upped to assistant manager of international sales for Shure Brothers in Evanston, Ill. He has been with the firm since 1978.



BACKROOM CHAT—Marshall Crenshaw, right, meets with Licorice Pizza staffers during a recent visit to the California chain's Glendale offices. Seen during Crenshaw's tour of the warehouse are, from left, distribution director Chris Sicillano, advertising director Rick Zeff and Crenshaw band members Mitchell Crenshaw and Chris Donato.

## PRS Urges Copyright Law Reform

By MIKE HENNESSEY

LONDON—A resolution calling upon the British government to take urgent action to reform the copyright law was passed unanimously by members at the annual meeting of the Performing Right Society here, July 8.

Criticism of the "negative" nature of the government consultative document (Green Paper) on reform of copyright legislation published a year ago was the main theme of the society's meeting.

In a hard-hitting speech underlining the inadequacies in the present law to cope with the multiplicity of technological innovations in the last 25 years, PRS chairman Richard Toeman said that the Green Paper not only took a negative attitude to some of the recommendations of the 1977 Whitford Report but has also introduced a number of

other recommendations whose implementation could further undermine the interests of copyright owners.

The resolution called upon the government to introduce legislation to reform the copyright law in view of the radical effects of technological advances in such areas as reprography, home audio and video recording, satellite broadcasting, cable diffusion and computers.

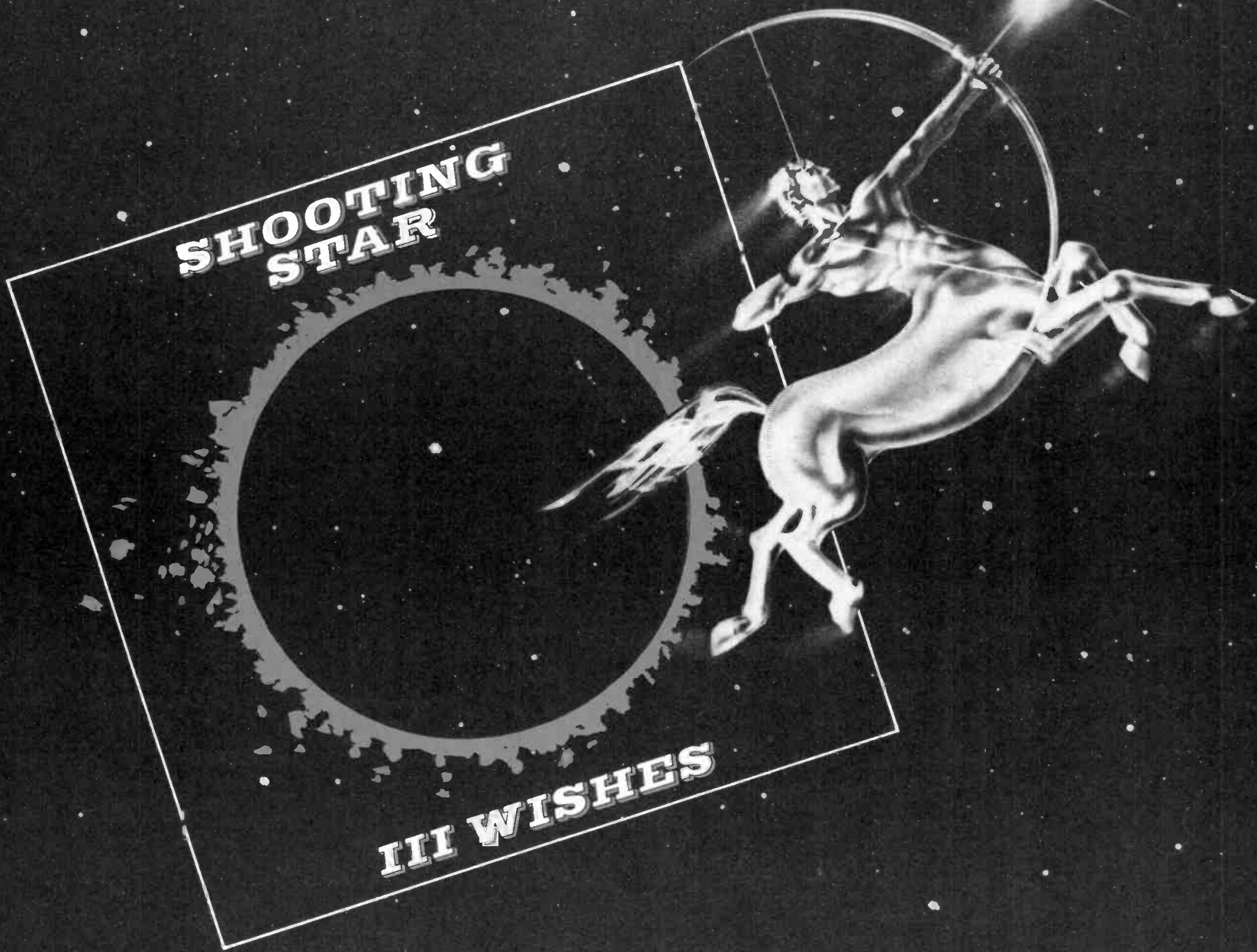
In a report on licensing agreements with broadcasting organizations, Robert Abrahams, the Society's director of external affairs, revealed that the contract with the BBC had been renewed for a further three years at the existing rate of 2% of the corporation's income from television licenses and the Government grant-in-aid. The 2% rate was originally set by the Performing Right Tribunal in 1972.

Abrahams also reported that the

PRS dispute with the Independent Broadcasting Authority concerning tv transmissions was expected to reach the High Court soon. The PRS is appealing against the Performing Right Tribunal's finding that it does have the jurisdiction to arbitrate on the rate of royalty IBA stations should pay. The PRS objection is that the matter was referred to the Tribunal by the Independent Companies' Assoc. Ltd. (ITCA) and Independent Television News Ltd. (ITN), neither of which actually broadcast within the meaning of the 1956 Copyright Act. The PRS claims that it is the IBA which carries out the act of broadcasting and which is therefore the proper body to make application to the Tribunal.

Marshall Lees, PRS director of operations, said the Society was stepping up its monitoring of Independent Local Radio stations in the

(Continued on page 10)



# THE SKY'S THE LIMIT!

One blazing success after another, that's been Shooting Star's story since they first appeared on the horizon. Their debut album was still getting extensive airplay when their second, "Hang On For Your Life," started lighting up switchboards at the major album stations in the country!

It was clear that Shooting Star was a group to look out for! "Flesh And Blood," "Hang On For Your Life" and "Hollywood" established a Top-40 base and a 10-month tour gave them an opportunity to pay their rock & roll dues. They were on their way!

Now, with sales of their first two albums continuing to build at a steady rate, they're back in orbit with "Ill Wishes," produced by Journey producer, Kevin Elson. The first single, "Where You Gonna Run," is being released with the album. It's everything you wished for and more!

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## AMENDS U.K. LAW

## Parliament Passes Interim Pirate Bill

LONDON—An amendment to the British 1956 Copyright Law, making the possession of copyright-infringing material by way of trade an offense, has been approved by Parliament here and now awaits only Royal Assent to become actual law.

The new legislation, initiated as a private bill by Lord Fletcher, is seen, industrywide, as a valuable interim measure against video piracy and it's been welcomed, as such, by the government.

Iain Sproat, under-secretary of state for trade, says: "There's no question that more must be done to reinforce the law as it stands with regard to video piracy."

"A situation in which more than 75% of the retail side of the trade is illegal is clearly intolerable. Pending a major reform in the Copyright Law itself, this amendment is a good step in the right direction."

However, unfortunately for both the video and music industries, all

indications here now are that the government intends to await a lead from the European Economic Community before proceeding further with copyright reform, despite the current "spate" of submissions to its year-old consultative document, the much-criticized Green Paper of 1981.

Answering questions in the House of Commons, Gerard Vaughan, minister for trade, said a deadline for submissions to the Green Paper has been set for the end of August, so that the government can enter subsequent negotiations within the EEC "with a full knowledge of U.K. interests."

But he added: "Because of these common market considerations, it's not yet possible to say when new copyright legislation can be introduced." The betting, however, is that no action will be taken within the life of the present parliament, which could be up to 1984, despite inces-

(Continued on page 70)

## ONE-STOP/RACK JOBBER

## Win Winning With Video Wares

By LAURA FOTI

LONG ISLAND CITY, N.Y.—Since Win Records was founded 28 years ago it has become a bastion of record distribution. Now the firm has moved heavily into video, and is urging record dealers to do the same. The one-stop/rack-jobber, now called Win Records and Video, carries prerecorded videotape, video games and records and tapes, in-

cluding the largest selection of oldies singles in the U.S.

President Sam Weiss says, "We weren't convinced videotape was a business, but now we are. It's doing quite well. We handle every label, either as a distributor or subdistributor." Adds Win's head of video Herb Goldfarb, "We're strongly in the video business, and dealers are starting to come in."

"Because of our record business,"

says Weiss, "we're inducing record stores to get into video. We've already sold them all the major game lines."

"The record industry used to be the number one form of home entertainment, but now it's more diverse, with video and games," says Goldfarb. "Dealers need a total distributor, and we're the only one in the Northeast. It's given us a healthy position—we've added 400 or 500 video dealers."

Weiss says he finally felt that video would be profitable when it was recognized that the business was 90% rental. "That made it profitable for the dealer. And with the thousands of VCRs being sold, the business will really explode."

One change needed in the video industry, Weiss feels, is a different attitude toward returns. "For the

(Continued on page 29)

## Court Upholds Decision On Glenn Miller Royalties

TRENTON, N.J.—Glenn Miller's two children are entitled to nearly \$800,000 in past royalties on recordings released after the band leader's death. They are also to receive all future royalties, according to a ruling issued Tuesday (13) by the New Jersey Supreme Court. Bruce Shoulson, an attorney for Miller's daughter, says the royalties will be a very significant amount of money.

The state's Supreme Court's decision upholds a lower court ruling that granted royalties earned since 1967 to the two Miller children, Steven Miller of Arcadia, Calif. and Joannie Dee Miller Soper of La Jolla, Calif. Court papers show that royalties on the Miller recordings are coming in at a rate of about \$300,000 a year now, up considerably from around \$14,000 a year in 1951. The court papers also show that the royalties in question, totaling at least \$790,000 are being held in a special bank account.

The 4-3 decision goes against the heirs of Miller's legal adviser David Mackey, who received one-third of the royalties under an agreement signed by Miller's widow, Helen. The case reached New Jersey courts because Mrs. Miller, who died in 1966, lived in Tenafly when her husband's airplane disappeared over the English Channel in 1944. Miller was on his way to France to set up a tour for the U.S. Army Air Force Band, which he led. The military declared him dead on Dec. 15, 1945.

Mackey's estate claimed that it was entitled to one-third of the royalties because Mackey had sold previously unreleased recordings to RCA beginning in 1951. The 429 recordings involved were actually "air checks" of Miller broadcasts. They were patched together to make complete album cuts that included such Miller standards as "String Of Pearls" and "In The Mood," according to court papers.

The court's majority opinion, written by Justice Robert Clifford, said that a series of agreements on record royalties between Mrs. Miller and Mackey ended on March 15, 1967. Justice Clifford also noted that

none of the agreements said the royalty split should last forever and that since Mackey was a lawyer, he could have included such specific language in the agreement.



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## WCI Reports Drop In Returns

• Continued from page 3

lion for the year, up from \$36.6 million in 1980 and \$31 million in 1979.

Despite a general impression that WCI, in common with other companies, had trimmed personnel along with other economies of operation, the number of employees engaged in recorded music and music publishing is given again as 2,600, exactly the same figure reported both in 1980 and in 1979.

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"BARTÔ GALENO" (ALBUM)



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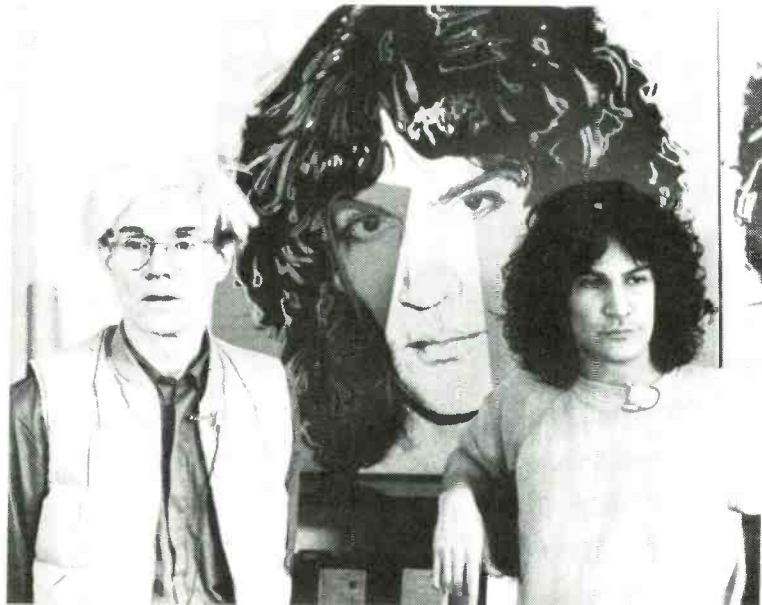
## Candy Stripe Wholesaler Files For Chapter XI

NEW YORK—Candy Stripe Entertainment Corp., 23-year-old wholesaler of records/tapes/accessories, has filed for reorganization under Chapter XI of the federal Bankruptcy Act.

The filing, first entered into a federal court branch in Freeport, L.I., the firm's headquarters, and transferred last week to Brooklyn Federal Court, lists assets of \$568,000 and creditors over \$592,361.

Key music industry creditors include RCA Records, \$50,775.85; Capitol Records, \$48,479.44; Maxell, \$40,023.44; MCA Records, \$40,000; CBS Records, \$30,346.28; Discwasher, \$22,932; BASF Systems, \$22,693.23; WEA, \$19,666.21; TDK, \$14,787; Memorex, \$9,610.62; and PolyGram, \$9,054.42.

According to the filing, the company's financial difficulties were aggravated by a heart attack suffered last January by Bernard Keil, owner and board chairman. During his absence, the filing states, Stanley Gecht, president, demanded a 50% proprietary ownership in the firm and when this was not forthcoming, he left the company. The filing also notes that after Gecht joined the company in 1977, Gecht expanded the company's volume by adding record accessories to the firm's inventory, but a change in policy from C.O.D. orders to credit increased payables and led to a "drastic decrease in a cash position."



**WORK OF ART**—Andy Warhol and Billy Squier stand in front of Squier's portrait. The portrait, painted by Warhol, is the album cover for Squier's forthcoming Capitol album, "Emotions In Motion."

## Geffen Putting Emphasis On Broadway Productions

By PAUL GREIN

LOS ANGELES—If his streak of luck at the box office holds up, David Geffen could have five shows running on and off Broadway by the end of the year, three of them musicals involving cast albums on his own Geffen Records: "Dreamgirls," which opened last December at the Imperial Theatre; "The Little Shop Of Horrors," set to open July 27 at the off-Broadway Orpheum; and

"Cats," due to begin previews in late September.

The other two outings are dramas: "Master Harold & The Boys," which bowed May 5 at the Lyceum Theatre, and "Good," due to open in October at the Booth Theatre. All five shows are co-produced by Geffen and the Shubert Organization, with Michael Bennett also listed as co-producer of

(Continued on page 68)

## Survey Finds LP Rentals Still Grow Slowly In U.S.

By JOHN SIPPPEL

LOS ANGELES—The rent-an-LP concept is building rather slowly in the U.S., according to the first phase of a Billboard study of the retail innovation.

Thus far, the LP-rental phenomenon in the continental U.S. is paced by four franchised Rena's Rent-A-Record stores and a pair of stores opened in Knoxville by John Duffell.

Rena's is the brainchild of David Nancoff, Toronto marketing executive, who claims he has about a dozen stores in North America. He states that most Dominion Rena's are located "in small towns you never heard of in places like Saskatchewan." Three are located in Toronto, he adds. Nancoff says John Emory III is opening the first of several stores in Cincinnati and he sees openings in the future in Ft. Wayne and New York City, where he expects several stores.

The oldest Rena's outlet in the U.S. has celebrated its first birthday, according to its owner, Stephan Boulanger, whose 700 square-footer caters to Providence College students in the Rhode Island city. "I've rented 20,000 LPs thus far," he estimates.

Rena's franchise sets a rental formula: one single-pocket LP, \$2.50; double-pocket LP, \$4 or five single-pocket LPs for \$10. The rental fee is for 36 hours, but most Rena proprietors volunteer they are lenient and will allow 48 hour rent-

als at the same charge if necessary. The deposit is up to the store owner. Ellen Katz of a suburban Atlanta Rena's gets \$5 each. Boulanger gets \$8 cash, a credit card charge or driver's license number. He finds the students favor the license number and reports no loss from such a deposit policy.

Nancoff, who has had Rena's publicity in Playboy, People and Entrepreneur magazines over the past year, said he asks \$27,500 from the franchisee for a turnkey type operation that includes about \$16,000 in LP inventory.

Newcomers to the industry, Boulanger and Katz are elated over their early Rena's experience. Cindy Gamble, another novice, opened her store in Baton Rouge in late February. It's about 500 square feet. She has about 400 titles in stock. Concert promoter Les Norton of Laredo, Texas opened in late March and finds the store "still taking off." He carries about 2,000 LPs. He immediately stocked imports and golden oldies, feeling it would attract his kind of patron.

Norton's store carries lots of alternative merchandise, too. He finds foreign music magazines are a good draw. For eight years, Norton did a three-hour Sunday night show on local KOYE-FM, which specialized in lesser-heard album product, which he now features in his inventory.

(Continued on page 70)

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Market Quotations

As of closing, July 8, 1982

Table with columns: Annual High, Annual Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various stocks like Altec Corporation, ABC, American Can, etc.

Table with columns: OVER THE COUNTER, Sales, Bid, Ask, and a second set of columns with the same headers. Lists companies like Abkco, Certron Corp., etc.

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

'Soft' Six Months Doesn't Dampen Print Firms' Spirit

By IRV LICHTMAN

NEW YORK—Major music print companies feel they weathered a soft half-year, but are bullish about prospects for the rest of 1982.

While firms report they met or exceeded sales projections, they nevertheless cite a lackluster economy, competition for the home entertainment dollar and sheet music/folio pricing as concerns.

product flow coming that does a good deal to create a climate of optimism.

Arnold Rosen, vice president and general manager of Warner Bros. Music Publications, says sales over the first six months of the year "were moderately ahead, but I'm concerned for the industry as a whole.

(Continued on page 33)

Atari Vid Game Wing Aids WCI Second Quarter \$\$

NEW YORK—Warner Communications Inc.'s booming Atari home video game unit contributed mightily to record second quarter revenues, net income and earnings per share, while declines are reported in both revenues and income for its record and music publishing operations.

According to chairman Steve Ross, Atari paced the Consumer Electronics division to another record quarter, with revenues increasing 127% to \$461.1 million, while operating income rose over 185% to \$111.8 million.

As for WCI's WEA labels and Warner Bros. Music publishing,

Ross says declines resulted from "continued softness in the worldwide music industry."

For the second quarter of 1982, income for the records and music publishing division declined to \$12,216 million from \$13,712 million. Revenues dropped to \$175,106 million from \$180,472 million.

The Atari-led Consumer Electronics division showed six months results of \$212,445 million from \$72,177 million in income and \$881,884 from \$353,538 million in revenues.

CBS Reports Revenue Drop In Second Quarter

NEW YORK—Although revenues for the CBS/Records Group declined 2% in the second quarter of this year, the Group operated on a profitable basis after having incurred a loss in the same period last year.

In its overall second quarter report, CBS Inc. says the division's revenues declined 2%. No further breakdown of the Group's financial standing is available.

The CBS/Records Group consists of CBS Records, CBS Records International, CBS Video Enterprises and Columbia House record club, and within the CBS Records division also falls the CBS Songs music publishing unit and pressing/duplication operations.

For CBS Inc. as a whole, second quarter net income and earnings per share declined slightly from the prior-year period, and revenues rose modestly to a record second quarter level, the company reports.

Second quarter net income and earnings per share were \$46.1 million and \$1.64 per share, a decline of 1% and 2%, respectively, from the 1981 period.

In the first six months of 1982, net income and earnings per share were \$58.3 million and \$2.08 per share, down 8% from the first six months of 1981 net income of \$63.6 million and \$2.27 per share.

RCA Corp. Boosted By Disk Division Performance

NEW YORK—A strong performance by RCA Records contributed to increased sales and earnings for the RCA Corporation in the second quarter of 1982.

The company said that while overall profits for its Consumer Electronics division declined, RCA Records "improved its share" of the domestic record market during the period.

Overall corporate earnings for the three months ended June 30 were \$60.5 million, up from \$59 million in the comparable 1981 period. Sales

for the quarter rose to \$2.06 billion from \$1.96 billion in the preceding year.

Net profit for the first six months of 1982 jumped to \$121 million from \$101 million in 1981. Sales also increased, rising to \$4.02 billion from \$3.90 billion.

RCA chairman Thornton F. Bradshaw said the Consumer Electronics division was hampered in the second quarter by "heavy inventories at the manufacturing level that stimulated severe competition in video products." The continuing cost of introducing its "Select-a-Vision" VideoDisc player was also blamed for the profit decline.

PolyGram Firms 20th Ownership

NEW YORK—PolyGram Records Inc., which earlier this year assumed "operational and managerial" control of 20th Century Fox Records (Billboard, April 10), is now the owner of the label's catalog.

According to Guenter Hensler, president and chief operating officer of PolyGram Records, all future 20th Century Fox recordings will be released on PolyGram's Casablanca label, with the exception of Carl Carlton for a "limited period," with his product continuing through RCA distribution.

Casablanca has just released Stephanie Mills' latest album, "Tantalizingly Hot!" along with a single, "Last Night." Under the soundtrack arrangement, Polydor Records has issued the 2-LP soundtrack of 20th's "The Pirate Movie" and a single, "How Can I Live Without Her?"

Casablanca will release product from other 20th artists such as James Photoglow, Leon Haywood, Dusty Springfield and Jill Colucci.

U.K. Copyright Reform Urged

Continued from page 4 light of considerable under-reporting of music use. He said all ILR stations are now required to give details of all locally recorded music, in line with the existing procedure followed by local BBC stations.

Richard Toeman, announcing the end of his term of office as chairman of the PRS general council, told the meeting that songwriter Roger Greenaway would be succeeding him as from Jan 1, 1983. John Gardener was appointed joint deputy chairman (publisher).

Advertisement for J&R Music World featuring various music equipment like video tapes, cartridges, and audio tapes with promotional text.

Advertisement for Divider Cards featuring Kenny Rogers and Gopher Products Corp.

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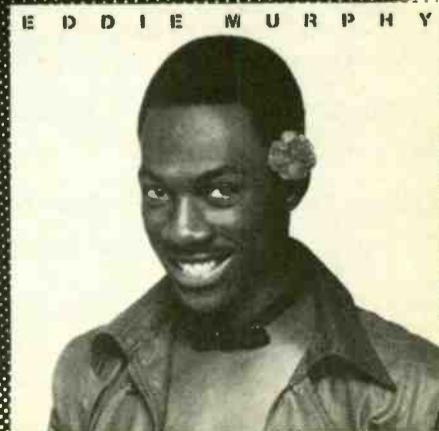
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Produced by Eddie Murphy and Robert Wachs. Music produced by David Wolfert for The Entertainment Co. Executive Producer, Charles Koppelman. Manager: Robert Wachs and Richard Jenkin, (212) 734-9361. "Columbia," "e" are trademarks of CBS Inc. © 1982 CBS Inc.



FC 38180

## The Rhythm & The Blues

### Earl Van Dyke Recalls The Early Motown Sound

By NELSON GEORGE

"The Motown sound" is one of the most easily identifiable in the world of popular music. The phrase evokes images of special records and performers, of an era and a success story that still amazes. You've heard all the names before and heard their stories. Or have you?

At 52, Earl Van Dyke is a grandfather, living in Detroit and performing around the city as a jazz pianist, playing the bebop music that inspired him as a young man. From 1962 to the early '70s, Van Dyke, however, didn't play much jazz. He was too busy at Motown's Detroit studio working as leader of the Motown house band, the musicians who made "the Motown sound" live.



"I was playing behind Aretha Franklin at the Apollo Theater when Mickey Stevenson, who was then in charge of Motown's a&r department, asked if I wanted to get off the road and come back home to work," says Van Dyke. "I said yea, if the money was right. Back then \$150 was the right money, though at first we were only taking home \$135. I'd been playing with Aretha and Lloyd Price before that and was anxious to stay nearer Detroit and my family.

"They already had a set group of musicians there, including Benny Benjamin on drums and James Jamerson on bass, but somehow I got put in charge of the musicians. It was really just keeping up with the guys. You see I had a band playing about 20 blocks from the studio at the Chit Chat Club every night, so I knew where most of them were. Benny, many times we'd go from sessions at 6 p.m. to the club and play until 2 a.m., and Berry or one of the other producers would have a brainstorm and we'd be back at the studio at 3 a.m.

"Berry Gordy was always fair to me, to all the musicians, and never let anybody bother us. You know, singers would have their tantrums. They'd always fall out with the musicians, especially with Benny 'cause he'd always give them lip. I'll never forget: he'd always stand behind the drums, didn't care who they were, and say, 'I've been down in this snakepit many a day, many a month, many a year. I've seen them come and I've seen them go and I'm still here!' And he was right.

"Benny was Berry's special case. He was a fantastic player, but he had a bad drinking problem. He was more than a drummer really, he was

(Continued on page 51)

## Chartbeat

### 'Dreamgirls' Brush 'Hair'; Willie Rides Country Wave

By PAUL GREIN

Geffen Records scores its first No. 1 black single this week with Jennifer Holliday's "And I'm Telling You I'm Not Going," the show-stopping second act-closer from "Dreamgirls." The single also vaults to number 41 on the pop chart, while the "Dreamgirls" cast album holds at a superstarred 21 on the pop album survey.

That makes "Dreamgirls" the highest-charting original cast album since RCA's "Hair," which was No. 1 for 13 straight weeks in 1969. The previous post-"Hair" record was held by Decca's "Jesus Christ: Superstar," which peaked at 31 in 1972. (The "Superstar" package which hit No. 1 in 1971 was not from a stage production.)

By comparison, Columbia's "A Chorus Line," the NARM winner for top-selling cast album for '76 and '77, peaked at number 98, while the same label's "Annie," NARM's top cast album for '78 and every year since, peaked at 81. Atlantic's "The Wiz," the NARM champ in '75, peaked at 43.

"Dreamgirls" is already the 10th highest-charting cast album of the past 20 years, ahead of such famed shows as "Mame," "Man Of La Mancha" and "Cabaret."

Here are the 20 most successful casters since '62, along with the year they first charted, their peak position and total weeks on chart.

1. "Hair," RCA Victor, 1968; 1-151.
2. "Hello Dolly!," RCA Victor, 1964, 1-90.
3. "Funny Girl," Capitol, 1964, 2-51.

4. "Stop The World—I Want To Get Off," London, 1962, 3-76.
5. "Oliver!," RCA Victor, 1962, 4-99.
6. "No Strings," Capitol, 1962, 5-62.
7. "Fiddler On The Roof," RCA Victor, 1964, 7-206.
8. "Mr. President," Columbia, 1962, 14-24.
9. "She Loves Me," MGM, 1963, 15-17.
10. "Dreamgirls," Geffen, 1982, 21-10, so far.
11. "All American," Columbia, 1962, 21-16.
12. "Mama," Columbia, 1966, 23-66.
13. "What Makes Sammy Run?," Columbia, 1964, 28-14.
14. "Man Of La Mancha," Kapp, 1966, 31-167.
15. "Jesus Christ: Superstar," Decca, 1972, 31-10.
16. "Girl Who Came To Supper," Columbia, 1964, 33-14.
17. "Godspell," Bell, 1971, 34-61.
18. "Golden Boy," Capitol, 1964, 36-16.
19. "Cabaret," Columbia, 1967, 37-39.
20. "110 In The Shade," RCA Victor, 1964, 37-15.

While Tony-winner Holliday can claim Geffen's first No. 1 black single, Donna Summer isn't far behind. Her "Love Is In Control" jumps to number 11 r&b this week, topping the 13 peak of her 1980 label debut, "The Wanderer."

\*\*\*

Willie & Friends: Willie Nelson's  
(Continued on page 58)

## Industry Events

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

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. 29-31, Video Software Dealers Assn. Conference, Fairmont Hotel, Dallas.

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

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

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

Sept. 18-26, Georgia Music Week Atlanta.

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

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

Sept. 30-Oct. 4, Videxpo '82, Sheraton Bal Harbour, Bal Harbour, Fla.

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

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

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

Oct. 15-20, VIDCOM, Cannes.

Oct. 23-27, Audio Engineering Society, Disneyland Hotel, Anaheim.

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

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

Nov. 9-12, ABC Radio Networks affiliates board meeting, Sheraton Plaza, Palm Springs.

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

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

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

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

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center.

Jan. 24-28, MIDEM, Palais des Festivals, Cannes.

April 10-14, National Assn. of Record Merchandisers, Fontainebleu Hilton, Miami Beach.

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

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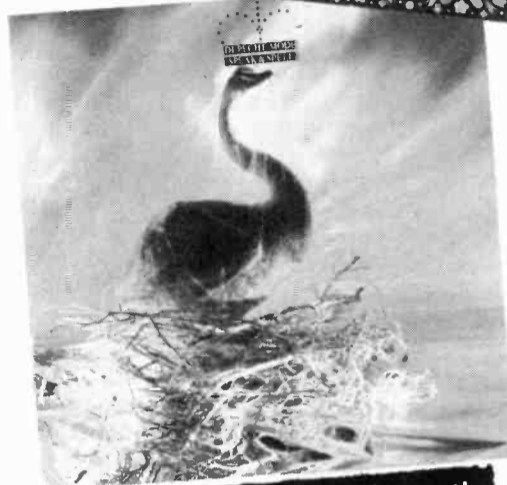
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# BREAKING BREAKING RECORD



On Sire Records

# Retailing

## Black Midline Needs Identified Redding, Cooke Among Acts With Strong Potential

• Continued from page 1

\$5.98 and do well with it, as Motown showed. But these records will only sell at prices significantly lower than that of current product. If you sell them at \$8.98, nothing is going to happen."

For that reason, Simpson refuses to stock any WEA midlines. "They increased midline prices after we got it started," observes Simpson. "This was stuff they couldn't give away before. Once it sold at \$5.98, they jumped it several dollars. That just hurts everyone."

Asked about the new Atlantic Deluxe series, Simpson replies, "How many times are you gonna repackage Ray Charles? You can get most of his best music as a cutout at \$1.99. Asking \$35 is too much, though I could sell a good Ray Charles album as a midline."

Skippy White, owner of two Boston retail outlets, claims, "There is a tremendous treasury of oldie product at WEA and Capitol that is being totally overlooked. There is such a demand for it that companies from Japan and Europe are bringing it into this country in huge numbers."

"The Atlantic/Atco line is an untapped jewel," White says. "Any one of Otis Redding's Volt albums in the original sleeve would be great. 'The Best of Joe Tex' is not available. The 'Best of Clarence Carter,' a man coming off a big record on Venture a year ago, is not available. What about original albums by Wilson Pickett, Ruth Brown, or Ivory Joe Hunter? Even a recent group like Blue Magic with an album like '13 Blue Magic Lane' would sell a regular 40 to 50 copies at my stores at \$5.98."

The inconsistency of catalog pricing irritates White. "PolyGram deleted Dinah Washington at \$8.98. But what about Dinah Washington at \$5.98? That would make a big difference. Capitol has some Bill Cosby albums available. They got a 'Best Of' at \$5.98 and the rest at \$8.98, yet

the same jokes that are on the 'Best Of' are on the other albums. When customers ask me about the difference in price, what am I supposed to say?"

White feels Capitol/EMI must be "ignorant of what they have, or they'd have a midline featuring Fats Domino, Charles Brown, Smiley Lewis, Shirley & Lee, and Amos Milburn. I'm buying all that material from Japan right now and doing well with it."

Three retailers, White, Sikulu Shange of Harlem's Sikulu Records, and Bruce Webb of Webb's Department Store in Philadelphia, all say there is a need for a Sam Cooke midline.

Webb opines, "You can't buy

anything on Sam Cooke from RCA. You can only get him on those 'funny labels' with poor quality. When I had his 'Live At the Copa' and his 'Best Of,' I'd sell 100 every three months nice and steady. To me, that would be pure gold as a midline."

Another artist for whom there is a steady demand is Al Green. "Since he turned to gospel music, his secular music has increased in value tremendously," says Shange.

At his 125th St. store, Shange is also often asked about midline jazz, which he sometimes finds difficult to acquire. For example, John Coltrane's music "is like a river that flows on and on, with both young and old people looking for it." When told that Fantasy has had several Coltrane midlines available, Shange replies, "People tell me these things after the fact. There is a gap between what these companies put out and what the little man hears about. Either they don't feel we can sell it, or they don't care enough about the music."

John Walsh, chief buyer for Douglass Stereo's four Washington/Baltimore area stores, says midlines "make up about 10% of our sales and much of that is Motown product." Old Temptations albums such as "In A Mellow Mood" and "Meet The Temptations" do "very well" says Walsh, as do Stevie Wonder and Supremes albums.

He agrees with his contemporaries that Atlantic/Atco product and Sam Cooke repertoire, such as the double album "This Is Sam Cooke," should be reissued as midlines.

Unlike many other retailers, Walsh is sympathetic to the variable pricing policy of the majors on catalog. "There are two different audiences for this music. Some come in and just want the cheap stuff. Others just want a particular record and don't care how much it costs. There should be room for both in the price structure."

## Peaches Outlet Claims Biggest Sales Day Yet

CHICAGO—Five Star Entertainment Corp.'s newest Peaches Records & Tapes outlet got off to a peachy start. The 11-store Midwest chain claims it notched the biggest single day in its sales history during the July 9-11 grand opening. The new store is at Sheffield and Diversey on Chicago's north side.

Five Star Entertainment, headed by Dave Neste and Vince Mauch, is less than a year old. The former Heiman corporate executives acquired 10 Great Lakes region stores in the Peaches bankruptcy reorganization.

Five Star intends to experiment with in-store clothing boutiques, the partners say. One of the recent introductions is a Peaches logo polo shirt selling for \$19.95.

The new Chicago store is managed by Jo Ann Feiser; it's the second Windy City Peaches. There is a \$40,000 prerecorded videocassette inventory, including X-rated, and a large game cartridges section.

## Black Cooperative Planned

NEW YORK—Twenty black retailers and one-stops from the Midwest were scheduled to meet July 17-18 to outline the structure of a record buying cooperative based out of St. Louis and Chicago. The meeting, organized by St. Louis retailer Ted Hudson, was expected to attract participants from a number of cities in the region.

According to Robert Rosenthal, Black Music Assn. advisor on retailing, "This is part of the BMA's effort to start a mechanism for making records more accessible to black retailers nationally. Last week, the BMA formalized an agreement with New Orleans retailers to form a quasi co-op in their area that will tie into this larger operation. So far we have been working with co-ops in major markets, like St. Louis, Washington D.C., and Chicago, where they already exist.

"Each co-op will operate itself, but be tied into the larger national network, in the manner of Century 21 real estate. Each store will have a co-op logo and will benefit from the marketing and advertising advantages of the co-op, but still be privately owned."

## New LP/Tape Releases

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

### POPULAR ARTISTS

**ALLEY CATS**  
Escape From The Planet Earth  
LP MCA-5333 ..... \$8.98  
CA MCAC-5333 ..... \$8.98

**BARRY SISTERS**  
New York Deli  
LP Picc-A-Dilly PIC-3416 ..... \$5.98

**BROOKS, KAREN**  
Walk On  
LP Warner Bros. 23676-1

**DEODATO**  
Happy Hour  
LP Warner Bros. BSK 3669 ..... \$8.98

**FLEETWOOD MAC**  
Mirage  
LP Warner Bros. 23607-1 ..... \$8.98

**HI-FI**  
Moods For Mallards  
LP First American FA-7795 ..... \$8.98  
CA 7795 ..... \$8.98

**HORTON, WALTER "SHAKY"**  
Looka Here  
LP Stony Plain SPL-1007 ..... \$8.98

**INFANTE, PEDRO**  
Homenaje En Los 25 Anos De Su Muerte  
LP Peerless EP15

**LEE, BRENDA**  
Greatest Country Hits  
LP MCA-5342 ..... \$8.98  
CA MCAC-5342 ..... \$8.98

**LUCAS, CARRIE**  
Still In Love  
LP Solar E1-60008 ..... \$8.98

McCOY, see Mark Pearson

**MEZA, LISANDRO**  
Cancion Para Una Muerte Anunciada  
LP Toboga TLP600

**MOORE, OSCAR, TRIO**  
After Glow  
LP Picc-A-Dilly PIC-3372 ..... \$5.98

**NOLAN, KENNY**  
Head To Toe  
LP MCA-5332 ..... \$8.98  
CA MCAC-5332 ..... \$8.98

**OLIVER**  
The Boss  
LP MCA-5325 ..... \$8.98  
CA MCAC-5325 ..... \$8.98

**PEARSON, MARK, & McCOY**  
Between Friends  
LP Music Is Medicine MIM-9053 ..... \$8.98

**PIECES OF A DREAM**  
We Are One  
LP Elektra 60142-1 ..... \$8.98

**PLUNKY & THE ONENESS OF JUJU**  
Every Way But Loose  
LP Sutra SUS1013

**POSITIVE NOISE**  
Change Of Heart  
LP Sire 23690-1

**PRODIGAL**  
Prodigal  
LP Heartland 101

**PRUETT, JEANNE**  
Star Studded Nights  
LP Audiograph 7771

REDPATH, JEAN, see listing under Classical Collections section

**RODRIGUEZ, JOSE LUIS**  
Duero de Nada  
LP CBS DIL 30331

**SHIRLEY, DON**  
Concert Series, Volume 4  
LP Picc-A-Dilly PIC-3393 ..... \$5.98

**SIMON, JOE**  
By Popular Demand / Joe Simon's  
Greatest Hits  
LP Posse POS 10003 ..... \$8.98

**STARGARD**  
Nine Lives  
LP MCA-5334 ..... \$8.98  
CA MCAC-5334 ..... \$8.98

**STARLING, JOHN**  
Waitin' On A Southern Train  
LP Sugar Hill 3724

**SWINGERS**  
Counting The Beat  
LP Backstreet BSR-5328 ..... \$8.98  
CA BSR-5328 ..... \$8.98

**TAYLOR, B. E., GROUP**  
Innermission  
LP MCA-5335 ..... \$8.98  
CA MCAC-5335 ..... \$8.98

**TORONTO**  
Get It On Credit  
LP Network 60153-1

**VARIOUS ARTISTS (DIONNE WARWICK, GENE PITNEY, B.J. THOMAS, SHIRELLES)**  
The Songs Of Burt Bacharach  
LP Picc-A-Dilly PIC-3353 ..... \$5.98

**VOICE**  
Talking Pictures  
LP MCA-5282 ..... \$8.98  
CA MCAC-5282 ..... \$8.98

**WARE, LEON**  
Leon Ware  
LP Elektra E1-60050 ..... \$8.98

**WATSON, GENE**  
This Dream's On Me  
LP MCA-5302 ..... \$8.98  
CA MCAC-5302 ..... \$8.98

**WOLFPACK**  
Wolfpack  
LP First American FA-7752 ..... \$8.98

**WRIGHT, GEORGE**  
Plays Organ Classics, Volume II  
LP Picc-A-Dilly PIC-3335 ..... \$5.98  
Plays Organ Classics, Volume V  
LP Picc-A-Dilly PIC-3338 ..... \$5.98

(Continued on page 63)

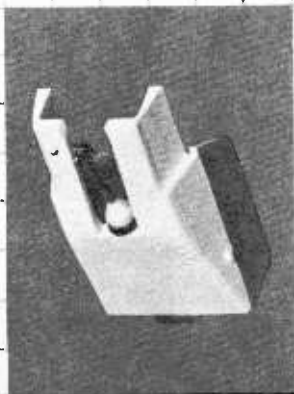
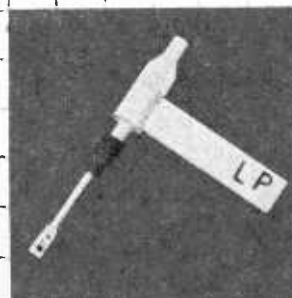
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# Retailing

## BOOTLEG CASE

### Minnesota Dealer Faces Sentencing

MINNEAPOLIS—George Lankford Powell Jr., owner of five retail locations in the Twin Cities, faces sentencing on three counts of illegally distributing bootleg albums and conspiracy thereto in Minneapolis Federal District Court (Billboard, July 17).

Powell, who operates three Hot

Licks Records & Stuff and two Harpo's Records & Stuff here, was originally indicted by a grand jury earlier in 1982.

Stipulated facts provided the court by Powell's counsel and the prosecution indicate the defendant bought bootleg albums from

(Continued on page 40)

### Disk Outlets Delight Developers Stores Are Seen As Prime Builders Of 'Youth Traffic'

• Continued from page 1

firm that both kinds now seek to make more use out of space available rather than look for larger spaces.

Their crowd-concentrating qualities make shopping centers top loca-

tions for stores, a condition evident in the fact that tenants not only pay stiff rental fees but also a percentage of their monthly profits. Use agreements specify in detail what a store may sell. Thus, a record store, for example, may add a video line only after approval by the center's management.

A sampling of developers listed in the National Mall Monitor's "Top 50" turns up none who think the record store's basic function and profitability have been seriously impaired by the current economy.

"The record business is soft—but it's not terribly soft," ventures Steve Bogden, vice president of leasing for Price Industries, Salt Lake City. His company manages more than 10 million square feet of retail space. Bogden says he believes record stores are being hurt less by the prevailing economy than by the advent of video diversions.

He maintains that the traditional store clientele is being chipped away at both its older and younger edges. "Kids 12 to 20 are spending their quarters on video games, not on records. And older people are buying Atari."

Bogden says that record stores in his centers (as well as book stores) are taking advantage of this trend by offering video sales and rentals. "Without question," he asserts, "the record store is a much-needed and very viable operation." He adds, though, that Price has no clear bias on chain vs. local operations. "We have two opinions: We have a lot of confidence in national chains. They have a stronger base, and we don't have to worry about their appearance or whether they will pay the rent. But we like locals because they're more in tune with what's going on locally." Most record stores are downsizing, Bogden estimates.

Dane Smith, national leasing director for the MaceRich Co., Santa Monica, agrees with Bogden that both local and chain stores can enrich a center. "We have both that do extremely well," he says. MaceRich manages 14 malls and 19 strips.

While record store size in the MaceRich network is "holding about even" at between 2,000 to 3,500 square feet, Smith says he notices less of a tendency to install two record stores in smaller malls. "Five years ago," he notes, "we were inclined to have two stores in 600,000-700,000 square foot malls."

Two stores or more are still the rule in larger centers, Smith reports, especially in areas with a large youth population. Smith says he is always

impressed by a record store's drawing power: "There always seems to be people in there."

"Record stores are asking for smaller spaces," confirms Ruby Kelly, p.r. director for the Edward J. DeBartolo company, Youngstown, Ohio, "but I think that's a trend for a lot of retailers." She says that there are two stores in most of DeBartolo's 53 properties.

Janice Olson, p.r. director for Homart Development, Chicago, says record stores have "not lost any importance at all" in the makeup of her company's 23 centers. (Homart, she adds, has developed more than 49 regional centers.)

She says that Homart maintains a "pretty good mix" of local and chain record stores. What counts, she explains, is a store's "existing ability to function well in that market—including its depth and breadth of merchandising experience and its professionalism in all areas of retailing."

With record stores, she says, "Our strongest markets, in general, are in high-income areas. This is not necessarily so with video, particularly where there's a rental demand."

"We are in an area of transition with video," she explains. "If there seems to be a high use for video, we'll probably discuss lease arrangements with stores that specialize in video retailing. But the markets for video vary in strength."

Homart centers, Olson reports, are likely to have two record stores or more in operations of more than a million square-feet of space and in high-income areas. She confirms that such stores are considered traffic builders, "specifically with youth."

"I review our sales figures regularly," says Jay Wiston, senior vice president of CBL & Assoc., Chattanooga, "and I don't find record store sales suffering any more than those of any other kinds of stores in this generally weak economy. All in all, they're holding up very well."

The Record Bar and Camelot chains rent CBL space. Wiston says the Record Bar size has gone up from about 1,200 to 1,300 square feet to 1,800 to 2,200. "Camelot," he adds, "has not scaled down."

In the CBL operations, a center of 600,000 square-feet or more warrants two record stores. Characterizing his company's developments as "basically middle market," Wiston says he has few calls for the installation of stores that deal exclusively in video material. CBL manages 15 malls.

# Billboard® Midline LPs™

Survey For Week Ending 7/24/82

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	-	1	<b>TAPESTRY</b> Carole King Epic PE 34946			26	-	1	<b>RUSH</b> Rush Polygram Mercury SRM-1-1011		5.98
2	-	1	<b>THE DOORS</b> The Doors Elektra EKS 74007		5.98	27	-	1	<b>AND THEN THERE WERE</b> Genesis Atlantic SD 19173		5.98
3	-	1	<b>SOUVENIRS</b> Dan Fogelberg Epic PE 33132			28	-	1	<b>IN SEARCH OF THE LOST CHORD</b> Moody Blues Polygram Deram DES 18017		5.98
4	-	1	<b>SO FAR</b> Crosby, Stills and Nash Atlantic SD 19119		5.98	29	-	1	<b>BLACK SABBATH</b> Black Sabbath Warner Bros. WS 1871		5.98
5	-	1	<b>NETHERLANDS</b> Dan Fogelberg Epic PE 34185			30	-	1	<b>MIND GAMES</b> John Lennon Capitol SN 16088		5.98
6	-	1	<b>PIANO MAN</b> Billy Joel Columbia PE 32544			31	-	1	<b>BEST OF GUESS WHO</b> Guess Who RCA AYL1-3662		5.98
7	-	1	<b>THE RISE AND FALL OF ZIGGY STARDUST &amp; THE SPIDERS FROM MARS</b> David Bowie RCA AY 3843		5.98	32	-	1	<b>A QUESTION OF BALANCE</b> Moody Blues Polygram Threshold THS 3		5.98
8	-	1	<b>SOFT PARADE</b> The Doors Elektra EKS 75005		5.98	33	-	1	<b>AGENTS OF FORTUNE</b> Blue Oyster Cult Columbia PC 34164		
9	-	1	<b>FRAGILE</b> Yes Atlantic SD 19132		5.98	34	-	1	<b>TRES HOMBRES</b> ZZ Top Warner Bros. BSK 3270		5.98
10	-	1	<b>ON THE BORDER</b> Eagles Elektra Asylum 7E 1004		5.98	35	-	1	<b>EVE</b> Alan Parsons Arista AMB 9504		5.98
11	-	1	<b>HOME FREE</b> Dan Fogelberg Columbia PC 31751			36	-	1	<b>YES</b> Yes Atlantic SD 8243		5.98
12	-	1	<b>WAITING FOR THE SUN</b> The Doors Elektra EKS 74024		5.98	37	-	1	<b>CELEBRATE ME HOME</b> Kenny Loggins Columbia PC 34655		
13	-	1	<b>BLOW BY BLOW</b> Jeff Beck Epic PE 33409			38	-	1	<b>LIVE AT FILLMORE EAST</b> Allman Bros. Polygram CPN 2 0131		9.98
14	-	1	<b>CAPTURED ANGEL</b> Dan Fogelberg Epic PE 33499			39	-	1	<b>MESOPOTAMIA</b> The B-52's Warner Bros. Mini 3641		5.98
15	-	1	<b>AXIS: BOLD AS LOVE</b> Jimi Hendrix Warner Bros. Reprise RS6281		5.98	40	-	1	<b>SABBATH, BLOODY SABBATH</b> Black Sabbath Warner Bros. BS 2695		5.98
16	-	1	<b>LOOK SHARP</b> Joe Jackson A&M 4743		5.98	41	-	1	<b>EAT A PEACH</b> Allman Bros. Polygram CPN 2 0101		9.98
17	-	1	<b>ROCK 'N' ROLL</b> John Lennon Capitol SN 16069		5.98	42	-	1	<b>THE MONKEES' GREATEST HITS</b> The Monkees Arista AMB 4089		5.98
18	-	1	<b>BEST OF FRIENDS</b> Loggins & Messina Columbia PC 34388			43	-	1	<b>TALKING HEADS '77</b> Talking Heads Warner Bros. Sire SR 6035		5.98
19	-	1	<b>MORE SONGS ABOUT BUILDINGS AND FOOD</b> Talking Heads Warner Bros. Sire Sir 6058		5.98	44	-	1	<b>TO OUR CHILDRENS . . .</b> Moody Blues Polygram Threshold THS 1		5.98
20	-	1	<b>ROCK 'N' ROLL, VOLUME 1</b> The Beatles Capitol SN 16020		5.98	45	-	1	<b>WORST OF JEFFERSON AIRPLANE</b> Jefferson Airplane RCA AYL1 3661		5.98
21	-	1	<b>ROCK 'N' ROLL, VOLUME 2</b> The Beatles Capitol SN 16021		5.98	46	-	1	<b>WIND AND WUTHERING</b> Genesis Atlantic Atco 38-100		5.98
22	-	1	<b>STRAIGHT SHOOTER</b> Three Is Bad Company Atlantic Swan Song SS 8502		5.98	47	-	1	<b>EXCITABLE BOY</b> Warren Zevon Elektra Asylum 6E-118		5.98
23	-	1	<b>THRESHOLD OF A DREAM</b> Moody Blues Polygram Deram DES 18025		5.98	48	-	1	<b>MASTER OF REALITY</b> Black Sabbath Warner Bros. BS 2562		5.98
24	-	1	<b>THE PRETENDERS</b> Pretenders Warner Bros. Sire Sir Mini 3563		5.98	49	-	1	<b>RIDING THE STORM</b> REO Speedwagon Epic PE 32378		
25	-	1	<b>THE ART OF TEA</b> Michael Franks Warner Bros. Reprise MS 2230		5.98	50	-	1	<b>NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS</b> Sex Pistols Warner Bros. B515 3147		5.98



CLASSICAL IN-STORE—Violinist Itzhak Perlman, signs autographs during a recent in-store appearance at Record and Tape Collector's Convention Center mall store in Baltimore.

JULY 24, 1982, BILLBOARD



**RABBITT RADIO HOP**—Eddie Rabbitt sits in on Joe Delaney's late night music/talk show broadcast live from the Tropicana Hotel on KDWN Las Vegas. Rabbitt was appearing at the MGM Grand.

## ANTI-CASTRO STATION

# 'Radio Marti' Plan Gets House Arm OK

By BILL HOLLAND

WASHINGTON—The House moved ahead Tuesday (13) toward the establishment of an Administration-approved, multi-million dollar, U.S. Spanish-speaking AM radio station in Florida beaming anti-Castro broadcasts to Cuba by approving the plan by a 24-18 vote in the House Energy and Commerce Committee, and U.S. broadcasters are worried about retaliatory Cuban interference.

The approval of the "Radio Marti" plan caught several broadcasting organizations by surprise, since they say they had thought their testimony before the House Subcommittee on Telecommunications two months ago (Billboard, May 22) had made it abundantly clear that U.S. broadcasters are very concerned about the possibility of massive interference throughout the country as a result of the Cubans jamming the broadcasts on 1040 kHz.

At the earlier subcommittee hearing, subcommittee member Thoems J. Tauke (R-Iowa), whose state's clear channel AM station in Des Moines, WHO, had also expressed concern that Cuban efforts to counter Radio Marti's transmission could completely wipe out the station's nighttime service, had reservations about Radio Marti's planned AM frequency.

An aide to Rep. Tauke says, however, that when the measure goes to the full House, perhaps as early as this week, both he and Telecommunications Subcommittee chairman Timothy E. Wirth (D-Colo) will attempt to "amend it on the floor."

That amendment, wrestled down

in the Committee markup, would put the choice of frequency allocation in the hands of the Federal Communications Commission rather than the Administration's National Telecommunications and Information Administration. The feeling from critics of the 1040 kHz, 500 kilowatt plan is that the FCC would choose another frequency which, if jammed by Castro, would not interrupt service on American stations.

Neither representatives of the National Assn. of Broadcasters (NAB) nor the National Radio Broadcasters Assn. (NRBA) were present at the meeting last Tuesday.

Just last month, the Radio Marti plan came under fire in the House Subcommittee on Communications. When it received authorization, it was only with an amendment prohibiting the use of the AM band. However, that amendment, spearheaded by Subcommittee Chairman Timothy E. Wirth (D-Colo), ranked both Administration officials at the NTIA and the State Department. Due to the fact that Wirth's subcommittee is charged only with investigating station operation plans, the State Department was able to put enough pressure on the amendment—which would have made Radio Marti a short wave operation—so that the plan was scrapped.

The turnaround of the full Committee members, according to insiders, is seen as an example of Administration clout. Speculation is that that the plan is being pushed possibly because of the number of new jobs the Radio Marti construction and operation plans would create. The two planned transmitters alone will cost about \$2 million, and proponents say 160 government-hired employees will be hired to run the station. There is also feeling that the Administration wants to placate the anti-Castro Cuban population in Florida by the establishment of the station.

A spokesperson for the NAB says that the organization "hasn't taken a position opposing Radio Marti, but in our testimony we wanted people connected with this (plan) to know about the possible connection of Cuban interference," making clear the distinction between opposition to an "international matter" of broadcasting to Cuba and the "national concern" of possible retaliatory interference to some 200 stations throughout the country.

The NAB official also says that when the plan goes to the Senate side, perhaps in the fall, "we will certainly testify at the hearings to let them know of the danger of possible interference."

# Arbitrons Showing Continued Downturn In AM Music Ratings

• Continued from page 1

4.2. It is apparently being hurt by country FM WDSY with a 2.3, up from 1.9 in the winter, but down from 2.5 a year ago.

AC WTAE is another AM under pressure from FM. The station is down to 5.5 from 6.7 in the winter and 6.6 a year ago. Only last fall it enjoyed an 8.2. It is being hammered by FM WBZZ, a Hot 100 formatted station with leanings to AC. WBZZ is up to 5.7 from 5.0 in the winter and 1.7 a year ago.

In Cincinnati, WLW proves that baseball can be a boon to AM, but the MOR outlet is not matching its peak of 14.5 when it was carrying the Cincinnati Reds in the 1980 season nor the 11.0 it held in the 1981 season. It is down to 10.2 for this season.

In Houston, country KILT-AM has a dreary 2.4, down from 2.7 in the winter and almost flat with a 2.5 of a year ago. The FM side with like call letters and similar format has an impressive 7.5, up from 6.9 in winter, but down from 8.6 a year ago. KULF, which recently changed from Hot 100 to AC, is down to 1.3 from 1.7 in the winter and 1.9 a year ago.

In Baltimore, consultant and Billboard ratings commentator Kent Burkhart finds the AM stations in that market "being blitzed" by FMs. MOR WCBM is down to 3.7 from 4.0 in the winter and 6.6 a year ago and AC WCAO is down to 2.4 from 2.6 and 3.4.

AC WYST, which used to be WLPL, is probably the FM hurting both of these AMs. WYST has a 3.2, off a bit from winter's 4.1, but way up from the 1.7 it had a year ago. WBAL is the market leader with a 10.0 share for its AC format, but the station is down for the second book in a row and time will tell if it can reverse this trend.

In Providence, MOR WBSM is down to 2.9 from 3.0 in the fall and 3.7 a year ago and AC WPRO is off to 7.6 from 8.6 in the fall and 8.4 a year ago. Sister station, Hot 100-formatted WPRO-FM is up to 9.2 from 8.6 in the fall, but off from 10.5 a year ago.

The real giants of the AM dial continue to survive: KDKA Pittsburgh is resting comfortably in first place of that market with a 20.2, up from 19.3 in the winter, but down from 22.3 a year ago. In Hartford, WTIC-AM has slipped to 21.7, down from 23.8 in the fall and 23.4 a

year ago. Burkhart dismisses the idea that the station is in trouble for the long haul. "Even if they drop to a 15 in five years the rest of the market will have fragmented proportionately."

But Burkhart finds the future basically lies in FM. He points to the success of Hot 100 formatted WKDD Akron, which just jumped to an 8.5 from a 1.9 in the fall and 2.4 a year ago. "It's another statement about being top fortyish on FM." Program director Nick Anthony converted the mellow rock station to Hot 100 the beginning of the year and developed a playlist from extensive use of focus groups and callout research.

Burkhart also finds that stations which offer extensive service and information on the AM dial resist the onslaught of FM. He points to Boston as an example where WBZ and WHDH are neck and neck for first place. These ACs have an 8.4 and 8.5 share respectively. WBZ is almost unchanged from winter's 8.5, but up from 6.7 a year ago. WHDH is up from 7.9 in the winter, but unchanged from a year ago.

In other developments in Washington, Doubleday's new ownership of WAVA is making a difference for the AOR outlet. The station is up to 4.1 from 2.8 in the winter, but it is still behind the 4.5 it had a year ago. AOR WWDC (DC-101) could be in for trouble with the departure of morning man Howard Stern (Billboard, July 10). Stern's final share is 7.1 versus an overall 4.5 for the station. Stern is up from 6.5 in the winter and 4.7 a year ago while the station is down from 4.7 in the winter and 6.0 a year ago. Management hopes the arrival of Greasman as Stern's successor and Adam Smasher in afternoon drive (Billboard, July 10) will turn the tide, but obviously they have big shoes to fill.

Country is a bit weak in the nation's capital with WMZQ down to 2.7 from 3.0 in the winter and 4.1 a year ago. Similarly formatted WPXX-AM-FM is flat from the winter with a combined 4.0 share, but down from 4.2 a year ago. There is also a sag in Hot 100 formats in Washington. WPGC-AM-FM is up to a combined share of 5.4 from 4.9 in the winter, but down from 7.3 a year ago. Similarly formatted WRQX is up to 4.9 from 4.2 in the winter, but off from 6.6 a year ago.

Arbitron's new methodology for

measuring black listenership (Billboard, July 17) is apparently pushing black listening shares up in Cleveland. Two black and two urban contemporary formats now have a combined share of 14.6 versus 9.6 a year ago. Strongest in this group is urban WDMT, with a 5.9, down from 9.7 in the winter, when the new methodology was introduced, but ahead of 2.8 a year ago.

Country listenership is off slightly now that three stations are vying for these listeners. WKSX is down to 2.6 from 3.7 in the winter and 3.4 a year ago. Performance by WHK and 3-WE are reported above.

(Continued on page 19)

## Programmers Named For New Music Panel

NEW YORK—An impressive group of radio programmers and record executives will take part in the New Music Seminar at the Sheraton Center Hotel here beginning today (19).

Some of the nation's foremost urban contemporary programmers will speak Tuesday (20) at 3:30 p.m. The panel will be moderated by Barry Mayo of WRKS-FM here, and will include Sonny Joe White of WXSX Boston; Joe Tamburro of WDAS-FM Philadelphia; Pam Wells of WGCI-FM Chicago; Carlos DeJesus of WKTU-FM here; Barry Richards of WAIL-FM New Orleans; and Steve Smith of KUKQ Phoenix. It will follow an urban contemporary promotion panel at 12 p.m., moderated by Juggy Gayles of Juggernaut.

A panel focusing on album radio features some top names in the AOR field. They include: Oedipus of WBCN-FM Boston; Rick Carroll of KROQ-FM Los Angeles; Dave Muni of WNEW-FM here; Jon Sinton of Burkhart Abrams Associates; and Dave Mariano of Sebastian, Casey & Associates.

The discussion is preceded by a promotion panel at 2 p.m. hosted by Jerry Jaffe of PolyGram.

Other panels will address college radio, video, talent and booking, DJs and clubs, distribution and marketing, artist management, retail, independent labels, press, publicity and A&R during the two-day meet.

## 'SUPERSTARS II' ALSO PLANNED

# 'SuperStars' Getting New Music

• Continued from page 3

to 34-year-old listener who "has AOR roots, is not ready for soft rock and can't listen to AC/DC or Styx," Abrams explains. Power groups for this format include Moody Blues, Cream, the Doors, Jimi Hendrix, Genesis, the Grateful Dead, the Beatles and the Police.

But before any critics accuse the new format of being centered on dinosaur rock, let it be noted that Abrams envisions a lot of new music being played that has not been aired before.

For example, Abrams has taken the top 20 records from British charts for the past seven years and tested them all with focus groups. He has found that "a lot of this material will work well. Some of it is too British, but 30% will work and a lot of

this music never happened here."

Abrams is also mixing in a number of groups that have been considered "too off the wall, such as Tangerine Dream." Abrams plans to include "even an occasional jazz cut" such as "Touch" by John Klemmer.

As for the power groups, they will be played in more depth than they are now being played. "The Doors recorded maybe 50 records, but only about seven are ever played on the air. We'll be playing eight to ten, maybe 12 additional cuts."

Abrams characterizes the format as a "return to progressive radio, but ultra disciplined throughout."

Abrams expects that like "SuperStars" and other AOR formats, the sex demographics will split 65 male/35 female. The service will be marketed only where Burkhart/Abrams

does not have a SuperStars client.

"It's geared for the bigger markets," Abrams says, "Detroit, San Francisco, New York." Abrams believes that the current SuperStars format might "evolve into 'SuperStars II'" with a number of current "SuperStars" clients switching to the new format. There are two reasons for this: The country is getting older and ad agencies are calling for older demographics in their buys. And "SuperStars II" is targeted at an older age group.

Abrams has been working on the new format since 1977. It was just about that time that the company experimented with "Soft SuperStars" on WKQB (now WJYN) Nashville when the station was owned by Billboard. "Soft SuperStars" never developed further.

## Vox Jox

## Sebastian Gets Century Stations

Rumors are circulating that Sebastian, Casey & Assoc. will be consulting all of Century Broadcasting's AOR stations. The Phoenix-based firm was recently inked to supervise Century's WABX Detroit.

John Sebastian has "no comment, yet" about the Century prospect, but says that his company has more AOR clients in top 20 markets than any other firm. Eight major market AOR stations are using Sebastian's services, including WLUP Chicago, WCOZ Boston, KLOL Houston, WMMS Cleveland and KZOK-FM

(Continued on page 26)

# Radio

## Spring Arbitrons Show AM Music Ratings Decline

• Continued from page 18

WZZP is coming on strong in the AC field. The station is up to 7.0 from 5.9 in the winter and 6.2 a year ago. In another case of an FM hurting an AM, WGAR is down to 3.7 from 5.2 in the winter and 5.1 a year ago. Also in this race, WWWM is up to 5.3 from 3.1 in the winter and a year ago.

SuperStars WMMS is way ahead in AOR race—8.2 to WLYT's 2.3, but the station is down from 8.3 in the winter and 10.5 a year ago. WLYT is down from 2.4 in the winter and 3.6 a year ago.

SuperStars WDVE Pittsburgh is also trending down, to 5.9 from 6.5 in the winter and 7.9 a year ago. Competition WYDD is uneven with a 3.0, down from 3.6 in the winter, but up from 2.2 a year ago.

Booth Broadcasting, which took over WSAI-AM-FM Cincinnati March 29, has its hands full with the country formats on these stations. The AM seems stuck in the upper 2s, while the FM which went country in February 1981, has not done nearly as well as when it was rocking. The station has a 1.9, unchanged from the fall, but below the pre-country books of 5.5 and 3.4.

In other Cincinnati developments, Hot 100 WKRQ is down to 8.0 from 8.3 in the fall and 9.6 a year ago. AC WKRC has recovered with an 8.2 from a 7.8 dip in the fall. It had a 9.2 in the spring. AC WYYS has a 4.3, off from 5.5 in the fall, but a solid move up from 2.5 in the spring. Mike Roberts' work with WBLZ/WCIN has paid off the black combination is up to 3.9 and 4.4 respectively. WBLZ is up from 2.4 and 2.2 and WCIN is up from 2.6, but off from 5.8 a year ago.

Urban contemporary is a strong format in Houston, Burkhart observes, with KRLY making inroads on KMJQ. KRLY is up to 6.5 from 5.3 in the winter and 4.3 a year ago, while KMJQ has a 9.1, up from winter's 8.1, but down from 13.2 a year ago.

Country KIKK-FM is showing a strong gain to 8.8 from 7.8 in the winter and 6.2 a year ago. The AM side, with like call letters, has won a 1.5 with an oldies country format. The station moves up from 0.9. Hot 100 KFMK has passed similarly formatted KRBE with a 6.5 share, up from 5.5 in the winter and 3.7 a year ago. KRBE is down to 5.7 from 6.0 in the winter, but ahead of 5.5 it had a year ago.

Hartford is a market where AOR is growing, Burkhart finds, at the expense of Hot 100 stations. "AOR has moved in on the top 40s. AOR SuperStars WHCN is up for the tenth straight book to 6.9 from 6.5 in the fall and 6.2 a year ago. Similarly formatted WCCC-FM is up to 5.0 from 4.9 in the fall and 3.6 a year ago. Hot 100 WDRC-FM is down to 3.2 from 5.3 in the fall and 4.0 a year ago. WTIC-FM is holding at 6.9 from 7.0 in the fall, but this is a good gain from last year's 4.7.

In Boston, WCOZ is recovering to a 7.4 from a 6.7 in the fall. A year ago the station had a 11.1. Similarly formatted WBCN is uneven with a 4.7, down from 5.9 in the winter, but up from 3.9 a year ago. Burkhart notes this rocker tends to program toward adults. AC WROR has slipped to 4.1 from 4.6 in the winter and 5.8 a year ago. "That's why they brought Gary Berkowitz back," comments Burkhart. Berkowitz returned to Boston after a stint at WPRO-AM-FM Providence (Billboard, June 26). WROR is being hurt by WMJX which is up to 5.3 from 3.5 in the winter and 0.7 a year ago.

WXKS-FM, which Burkhart calls "a very fine radio station" with an "urban 40" format, is up to 7.0 from 5.8 in the winter, but about even with 7.1 a year ago.

In Philadelphia, Burkhart finds the Mike Joseph's Hot Hits format on WCAU-FM "settling in after a nice debut." The station has a 6.4 after a 7.4 debut in the winter book. A

year ago the station had a 3.4. Looking at Hot 100 WIFI's dismal 1.6, down from 2.0 in the winter and 4.4 a year ago, Burkhart asks "Did Tom Bigby take the ratings with him?"

The former p.d. who is now at KFI Los Angeles says he didn't leave with the station's ratings, but he notes that WIFI has signal problems. (Continued on page 27)

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## Washington Roundup

### NAB Backs Common Ownership

By BILL HOLLAND

The National Assn. of Broadcasters filed an intervener brief in the U.S. Court of Appeals for the District of Columbia this past week defending the recent FCC decision approving common ownership of

AM and FM radio stations in the same market.

In its July 8 "Motion for Leave to Intervene," the NAB noted to the court that it had standing in the appeal because a review of the Commission ruling could have a substantial effect on NAB radio members.

The appeal, brought by the National Assn. for the Advancement of Colored People (NAACP), challenges the FCC decision to not move on an older rulemaking decision to break up existing AM-FM combos and forbidding new combinations.

The Commission, in dismissing the NAACP proposal last April, noted that recent regulatory reforms and rule-makings "could accomplish the same goals of increased diversity and competition as well as enhanced ownership opportunities for minorities and women" (Billboard, May 8). However, the NAACP sought to challenge the assumption of the Commission under the new chairmanship of Administration-appointed Mark S. Fowler and has brought the case to the appeals court.

In other NAB news, the organization's executive committee last week approved the formation of an NAB All Industry Cuban Interference Task Force, a new forum to consolidate a united lobbying effort to bring the problems of Cuban radio interference to the closer attention of the White House, Congress and the FCC.

### NPR Chief Hits Back At Report

National Public Radio president Frank Mankiewicz responded quickly to last week's report of the National Telecommunications and Information Administration (NTIA) that suggested that rather than continuing to fund public broadcasting, the Congress just might think about terminating any federal financial funding.

In responding to the report (Billboard, July 17) Mankiewicz says that NPR "is dismayed by NTIA's dissenting views," and that the report is "singularly at variance not only with the facts, but with the broad, bipartisan consensus" developed by the Temporary Commission on Alternative Financing for Public Telecommunications. The Temporary Commission, of which the NTIA statement was a part, concluded that Congress must continue to fund public broadcasting or else see it perish. Mankiewicz says the report, with the exception of the remarks of NTIA, is "a sound basis for the implementation of realistic policies to help public broadcasting survive its fiscal crisis."

### FCC Upholds KROQ Decision

The FCC this past Friday (9) upheld its review board action severing the consolidated case of the KROQ-AM and KROQ-FM, on appeal after losing their licenses.

It remanded the FM case back to the review board for further hearing.

In an initial Commission decision this past January, FCC administrative judge John H. Conlin had granted the application for the Burbank AM station to Royce International Broadcasting Co. and Baker-Smith Communications Inc., and the application for the Pasadena FM station to San Marco Broadcasting Co. and A.W.A.R.E. Communicators Inc. after finding George E. Cameron Jr. Communications Co., "unqualified to remain FCC licensees."

Also at issue in the now separate cases is San Marco's "basic qualifications" as a licensee, which are being studied in the expanded FM part of the appeal.

### IN MAJOR MART CATEGORY

## KFRC, Cagle Take Top Billboard Honors

NEW YORK—KFRC San Francisco is the Radio Station of the Year, and Gerry Cagle, p.d. of that station, is Program Director of the Year in the Hot 100/AC major market category in Billboard's 1981 Radio Competition.

Rick Dees, personality on KIIS Los Angeles, has been judged to be Air Personality of the Year for Major Markets in the Hot 100/AC category.

Cagle is marking his second year programming the RKO outlet in the Bay Area. He began his career by dropping out of law school because he found the work he was doing in radio at the time more to his liking. He has served as p.d. of WMFJ Daytona Beach, Fla., KRIZ Phoenix, WRKO Boston, WOR-FM New York (which he changed to WXLO, 99-X—now WRKS 98.7 Kiss), KHJ Los Angeles and KCBQ San Diego. He also served as chief of staff to the governor of Mississippi and finished fourth in a run for a seat in Congress from Mississippi. His first station was WRBC Jackson, Miss., where he worked up from "doing tapes on Sunday" to p.d.

Dees, who has been at KIIS for nine months, had been a jock on KHJ Los Angeles before the station went country. He formerly worked at WMPS and WHBQ Memphis.

While at WHBQ, he recorded the novelty hit "Disco Duck." Dees has done voiceovers, acted on tv and in films, co-hosted a tv show and written music, some of it for films. He was a Billboard DJ of the Year award winner in 1978.

WIVY Jacksonville is the Hot 100/AC Station of the Year for Medium Markets and its morning team, Bobby Mitchell and Dave Mann, are the Personalities of the Year. Y-103, as the station is known, is programmed by Robert John, who came to Jacksonville in mid-1981 from Golden West. He formerly programmed KROI Sacramento and has operated his own public relations firm.

Mann has been the sole morning man on the station since Bobby Mitchell left in December to do mornings at KBEQ (Q-104) Kansas City. Mann has been with the station since 1978, although he left briefly in 1980 to work at WOKY Milwaukee. He came to the station from WRBQ Tampa (Q-105).

Don Williams has been named Program Director of the Year for Medium Markets for his work at WFTL Ft. Lauderdale. He left the station in December to join WNWS Miami in sales, and is now leaving that post to join the Birch Report. He had been with WFTL for 10 years,

(Continued on page 27)

## New On The Charts



**JENNIFER HOLLIDAY**  
"And I'm Telling You I'm Not Going"—☆

Best known for her theater work, Holliday's "And I'm Telling You I'm Not Going," culled from the cast album to "Dreamgirls," is currently topping the black chart.

A Houston native, 21-year-old Holliday grew up singing in the church choir. She sang gospel on local television shows as a teenager. Although she considered becoming a lawyer, Holliday changed her plans when she landed a role in the Broadway production, "Your Arms Too Short To Box With God," when she was 18.

Ironically, Holliday almost did not appear in "Dreamgirls." After landing a role in the production, she left the cast over a disagreement with director Michael Bennett. Eventually, the two reconciled and Holliday rejoined the show.

For more information concerning Holliday, contact Liz Rosenberg, Warner Bros. Records, 3 E. 54th St., New York, N.Y. 10022; (212) 832-0950.

*This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs & Tape charts.*

## Out Of The Box

### HOT 100/AC

MONTEREY—KWAV-FM music director Steve Parlato thinks that **Roberta Flack's** "I'm The One" single (Atlantic) is a nice change of pace for the vocalist. "It's good to hear her singing with enthusiasm," he states. "It's an up tune, people at the station have taken an interest and we're getting requests." He notes that KWAV frequently programs jazz instrumentals and that **Larry Carlton's** "Song For Katie" (Warner Bros.) and Bob James' "It's Only Me" (Columbia/Tappan Zee) are current favorites. "The Carlton tune isn't too fused, so to speak, and if you know what a hook is, then the James cut should grab you right away."

### AOR

BOSTON—Ted Edwards loves **David Johanson's** joie de vivre, and the WCOZ-FM music director is enthusiastic about the singer's "Live It Up" LP (Blue Sky) and the Animals' medley that features "We Gotta Get Out of This Place," "Don't Bring Me Down," and "It's My Life." "It's a wonderful recording," he opines. "David has so much personality and he's such a consummate performer that a live record really captures the little things that the studio never brings out. It's like Bruce Springsteen. You have to see him live to understand what he's all about." Edwards also likes "That's The Way It Is," the new single from **Uriah Heep's** forthcoming "Abominog" LP (Mercury) and "Don't Run My Life," a cut from the self-titled **Spies** record for EMI America. Edwards surmises that the song might have something to do with the fact that the band features two former members of Foreigner.

### BLACK/URBAN

SAN ANTONIO—"We're mostly energy in the summertime," says Thomas Poe, the program-music director for KAPE, who added "Keep It Live" by **the Dazz Band** (Motown) last week "because it's got instinct. It makes you want to do something, like letting out your inhibitions or bringing the animal out in you. It's a good song for us." He likes **Rafael Cameron's** "classy soulful singing" on his new Salsoul single, "Desires," as well as **Midnight Star's** energetic "Hot Spot" (Solar) and **High Inergy's** "Wrong Man, Right Touch" (Motown), which Poe says is a big hit with women 18-35. Finally, he feels **Lattimore's** "Bad Risk" (Malaco) is one of the most sophisticated r&b records he has heard in some time.

### COUNTRY

WARRENTON, Mo.—One of the highlights of **Barbara Mandrell's** new "Black and White" LP (MCA) is her version of B.B. King's "The Thrill Is Gone," according to Doug Thomas, KWRE's afternoon air personality and interim music director. "It's definitely not country," he notes, "but with Barbara it's easy to cross-over. I think she does a fine job." Another cover song that impresses him is **Ray Stevens'** version of Dr. John's "Such A Night" from his "Don't Laugh Now" LP (RCA). "Ray means quality, as a funny man and a straight country artist, and this is one of the album's more polished, contemporary tracks." Thomas is also supporting "We're Just A Little Old Country Band" from the **Bellamy Brothers'** "When We Were Boys" disk (Elektra), and "Carolina Dreams" by **Ronnie Milsap** from his RCA record, "Inside Ronnie Milsap."

LEO SACKS

Survey For Week Ending 7/24/82

# Billboard Chart Breakouts

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**Country Hot 100**

- ★ **JOHN COUGAR**  
Jack and Diane, Riva/Mercury (Polygram)
- ★ **JERMAINE JACKSON**  
Let Me Tickle Your Fancy, Motown
- ★ **ROBERTA FLACK**  
I'm The One, Atlantic

**Black**

- ★ **LOUISE MANDRELL**  
Some Of My Best Friends Are Old Songs, RCA
- ★ **KAREN TAYLOR**  
Country Boy's Song, Mesa (NSD)
- ★ **BURRITO BROTHERS**  
I'm Drinkin' Canada Dry, Curb (CBS)

**A/C**

- ★ **JERMAINE JACKSON**  
Let Me Tickle Your Fancy, Motown
- ★ **MIDNIGHT STAR**  
Hot Spot, Solar (Elektra)
- ★ **GENERAL CAINE**  
Girls, Tabu (Epic)

- ★ **THE MOTELS**  
Only The Lonely, Capitol
- ★ **JOHN DENVER**  
Seasons Of The Heart, RCA
- ★ **CHRIS CHRISTIAN**  
Ain't Nothing Like The Real Thing/You're All I Need To Get By, Boardwalk

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

## Format Turntable Contemporary Country At KLPQ

KLPQ Little Rock has switched from Hot 100 to contemporary country. Calling itself K-FM 94, the station is running television spots and sending out direct mail pieces. The station is positioning itself as playing more country music, including playing 94 minute music sweeps.

KLPQ is also inviting listeners to take the "K-FM 94 Listener Test." Listeners may send in a post card listing four songs played in sequence on the station. A drawing will be held at the end of the month, with the winner receiving \$1,000.

New program director of K-FM 94 is Steve Howard, formerly at WJAI Dayton, who succeeds Steve Kelly. The station's new lineup features morning man Brian Chase, who was in the same shift on the sta-

tion's AM outlet, KAAV; Howard, middays; Tom Sleeker, former KAAV midday man, evenings; and Johnny Scott, formerly nights on KAAV, overnight. Bob Lee remains in the afternoon drive slot.

At oldies-based adult contemporary KAAV, Fred Holland, takes over the programming reins from the departing Kelly. Holland was most recently at WTAK and has been p.d. at WAHR and WAAY, all in Huntsville. KAAV's new lineup is Dick Price, formerly at KARN Little Rock, mornings; Coyote Kincaid, who was at KLAZ Little Rock, middays; Holland, afternoons; and Glenn Burklin, formerly at KKYK Little Rock, evenings. KAAV simulcasts overnights with KLPQ.

"The station was a great youth ori-

ented station and an efficient buy," general manager Carl Hamilton explains KLPQ's format switch. "But time changes and listeners mature." The stations are using John Lund and Brian Scott as consultants.

\*\*\*

WJQY-FM Mobile, Ala. switched from beautiful music to country Monday (19). New program director is Mike Malone, who was p.d. at WUNI Mobile. New morning man is Larry James, who was p.d./m.d. at WYAK Surfside Beach, S.C. Malone is doing middays. There are no other lineup changes.

"We found the market situation vulnerable in regards to FM country," says Malone. "WKSJ always has about a 23 share, so there's room for an alternative station on the dial."

Succeeding Malone at WUNI is Kirby Stevens, who was doing mornings. Succeeding James at WYAK is Steve Mims, who continues in the 1 to 4 p.m. shift at the station. Also at WYAK, Rusty Price moves to mornings from afternoons; Bob Cape continues in middays; Paul Allen moves from overnights to 4 to 8 p.m.; David Floyd remains in the evening spot; and Robert Jumper moves to overnights from weekends.

\*\*\*

KWBO Hot Springs, Ark. has switched from country to Music Of Your Life and has changed its call letters to KZNG. It's FM outlet, KWBO, formerly KGUS, has gone from easy listening/big bands to album-oriented country, calling itself "The Cowboy."

Program director for both stations is Charlie Faax, who also does morning drive on the FM. The lineup on the Cowboy is Trace Allen, middays; Jeff Ladd, afternoons; and Scott McKay, evenings. The KZNG lineup is Elbert Hardcastle, 6 a.m. to noon; Floyd Hudson, noon to 6 p.m.; and Frank Rapley, 6 p.m. to midnight. Both stations sign off at midnight, although the Cowboy expects to boost its signal from 36 kw to 100 kw in August.

ALSENIA



WILLIAMS VISIT—Deniece Williams chats with host David Lampel during a recent segment of "Outlook," Narwood Productions daily 90-second show which airs on 170 stations.

## XTRA-FM Breaks Ground With 3-D TV Commercial

By THOMAS K. ARNOLD

SAN DIEGO—A local radio station known for its innovative programming format is breaking ground once again—with the production of the first-ever 3-D television commercial.

For nearly four years, XTRA-FM (91X), currently the second ranked rock station in the San Diego market with a 4.9 share of listeners 12 and over, has followed an "album-oriented hits" (AOH) programming format, designed specifically for the station by an in-house consulting staff.

The AOH format is a bit tighter than the traditional AOR format, concentrating on one or two "hits" off the top albums.

Now, says general manager John Lynch, the station's uniqueness will be brought to a television audience via a series of 60 60-second spots, scheduled to air through the end of July and costing the station close to \$150,000 in production, promotion, and air time.

"We're trying to generate the fact that 91X is an unusual station, and that's why we've taken this unusual way of promoting it," says Lynch.

"We haven't done anything on TV in several years, and I was determined that when we did, it had to be totally different from anything else that's been done before."

"I think that's important, because successful radio is creativity, and if we're going to keep on having radio into the 1980s, we have to continually do new things."

The commercial, which began airing July 11 over the local ABC network affiliate, KGTV (Channel 10), was preceded by a barrage of full-page newspaper ads, 10-second teaser spots on Channel 10, and on-air promotion.

In addition, two actors were hired to rollerskate along the beachfront boardwalk with sandwich boards, and 100,000 pair of red-and-blue 3-D glasses were mailed to homes in the San Diego market occupied by persons between the ages of 18 and 34—the station's target demographics.

An additional 100,000 pair of glasses are being made available for the duration of the viewing period at the half-dozen Dow Stereo outlets in San Diego County.

### SHIFTS TO AC

## KKLT Is Taking It 'Lite'

PHOENIX—In an attempt to reverse a ratings slippage during the last 18 months, long-time mellow rock-station KBBC-FM has redefined its playlist and changed its call letters to KKLT. It now bills itself as K-Lite 99FM.

"It's basically a change from mellow rock to adult contemporary," explains Marc McCoy, the new program director. "We've redefined what was before an alternative-type station that played a lot of album cuts from artists that were not of primary interest to the audience. Now we're much more traditional adult contemporary."

McCoy has purged artists like Angela Boffill from the playlist and replaced them with a steady diet of top names like Neil Diamond, Barbra Streisand, Billy Joel and Kenny Rogers. He also has included crossover country artists like the Little River Band, Alabama and Ronnie Milsap, who are especially popular in this market.

McCoy concedes the station is positioning itself in an already crowded field somewhere between long-time AM MOR giant KOY and

popular top 40 stations like KZZP-FM. But he is confident K-Lite can carve out a "good spot in the marketplace... a hole to come in through."

Unlike KOY, the station won't be placing much emphasis on news and information. And K-Lite aims at older demographics than KZZP. "Our position is somewhere between a top 40 station on one end and the Beatles music on the other," he says.

McCoy says about half of the music is oldies material—which also places K-Lite flush up against competing KOOL-FM, which programs oldies and some adult contemporary material. But K-Lite features "musical era" tunes from the '50s, '60s and '70s "that our audience grew up with, featuring songs that define those eras."

Most of the playlist is based on market research, trade magazine charts and album sales. "We want to be really fine-tuned to the local tastes of the audience," he says.

KBBC had enjoyed a 3.5 total audience share in the fall of 1979, fell to a 2.4 in the next ratings period and then rebounded to a 3.4 in the fall of 1980.

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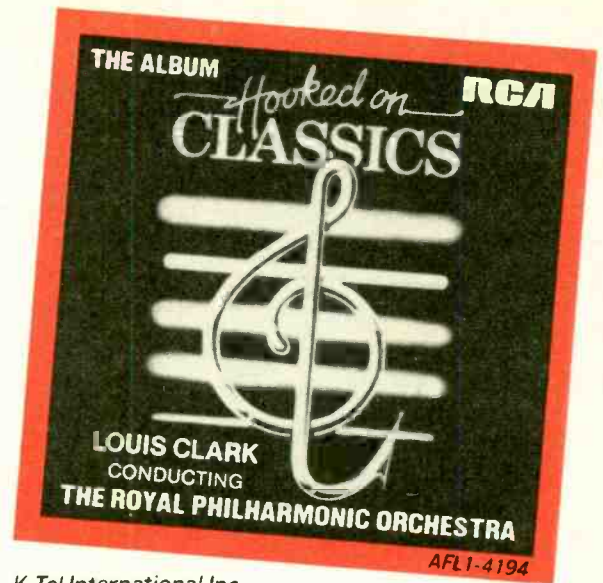






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It started with an instant smash called "Hooked On Classics" that went 'round the world and hit double platinum. Two and one half million sold in the U.S., nine million worldwide.

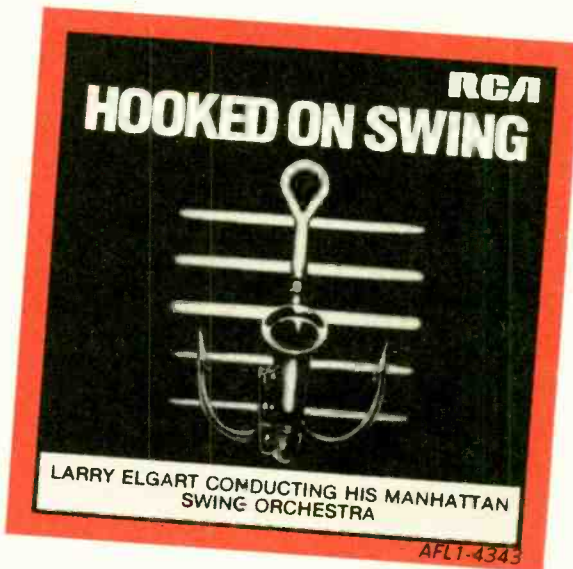


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Produced by Jeff Jarratt and Don Reedman

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The original "Hooked On Swing" by Larry Elgart and his Manhattan Swing Orchestra, is already past gold and still going strong at radio and retail levels.



Produced by Larry Elgart for K-Tel International Inc.

Single: "Hooked On Swing" PB-13219

**BILLBOARD**



**CASHBOX**

**39**

Album: "Hooked On Swing"

**BILLBOARD**



**CASHBOX**

**32**

# They're "Hooked!"

Now the world is ready for this latest release to get "hooked on" and to no one's surprise, it's called "Hooked On Classics II." It has applied the same fresh, witty approach to an entirely new repertoire, including "Hooked On America," "If You Knew Sousa" and "A Night At The Opera." Here we go again; when they're hooked, they're hooked.



K-Tel International Inc.

Produced by Jeff Jarratt and Don Reedman







**COUNTRY KUDOS**—Bill Rice, president of the Ohio Country Music Assn., left, and Dale Turner, program director of WSAI-AM-FM Cincinnati, second from left, present a plaque to Roger Ruhl, vice president of marketing for the Cincinnati Reds during a recent baseball game at Riverfront Stadium. The Reds annually have a country music night, with Bobby Goldsboro performing at this year's pre-game show. Looking on is John Marks, WSAI music director.

## Vox Jox

• Continued from opposite page

been upped to director of creative services for Mid-America Radio in Kankakee, Ill. The firm owns WIRE Indianapolis, WXTZ and Network Indiana. Davis has been with Mid-America since 1975, serving most recently as producer of the "Doug Dahlgren" show on WIRE.

★ ★ ★

Happy Birthday: WVNJ announcer Bob Harris was on the receiving end of a surprise party hosted by the station's staff and management in honor of his 50 years in broadcasting. . . . WRIF Detroit afternoon DJ Arthur Penhallow was surprised with an on-air champagne

toast by the station's staff in honor of his 12 years in the same time slot at the rock outlet. Penhallow is also the new host for a 30-minute program on ON-TV called "RIF Rock-On." The show features interviews and rock videos of leading rock acts.

★ ★ ★

There's a new lineup at WJDQ (Q101) Meridian, Miss. From 6 to 9 a.m. are Mike & O'Neal, with Chuck McCartney taking the mike from 9 a.m. to noon. On the air from noon to 3 p.m. is Jimmy Boyd, with Mark Moseley handling afternoon drive duties. Coyote Cooper has the 7 p.m. to midnight shift, with Lisa Landau handling the overnight slot.

## KFRC, Chagle Take Top Billboard Honors

• Continued from page 20

working first in sales and then in programming. He notes that during the period for which he won he was director of programming for both WFTL and sister station WWJF, while Scott Fischer was p.d. from the fall of 1980 to July, 1981 at WFTL.

There is a tie between WDIF Marion, Ohio and WKZQ Myrtle Beach, S.C. for Station of the Year for Small Markets. WDIF was Station of the Year for this category in 1979 and 1980, and won a special program-

## AM Ratings Continue Decline

• Continued from page 19

AOR WIOQ is up to 4.4 from 3.5 in the winter and 3.6 a year ago and country WUSL is up to 3.0 from 2.6 in the winter and 1.9 a year ago.

Burkhart finds San Francisco a market that "continues to fragment badly. This is a generally predictable book. But the real change is the new AOR KRQR." The CBS outlet, formerly KCBS-FM, is up to 3.3 from 2.6 in the winter and 1.2 a year ago. Inroads are being made on KMEL, down to 3.7 from 4.2 in the winter and 4.0 a year ago.

Burkhart sees country leveling off with KNEW at 2.9, up from 2.1 in the winter, but down from 3.1 a year ago and KSN down to 2.4 from 3.1, but up from 2.4. Hot 100 KFRC seems on a down trend slipping to 4.2 from 4.5 in the winter and 4.8 a year ago.

ming award from Billboard in 1980 as well.

The station is programmed by Ray Reynolds, who took over in November. It was without a p.d. for several months after Damon Sheridan injured himself in a fall down a staircase in the studios.

WKZQ is programmed by Henry Kaye, who has been on the job for five months and succeeds Greg Fowler, who has become a publicist for Alabama. Kaye moved up from music director. He's been with the station since September.

Jim O'Hara has been named Program Director of the Year for Small Markets for his work at KSST Davenport. He's been at the station for five and a half years and has programmed it for the past four and a half years. He began as a 10 p.m. to 2 a.m. jock, having come from WDBQ Dubuque. Gary Allen of WLKI Argola, Ind. is the winner as Air Personality of the Year for Small Markets.

The judging of this category was supervised by Gary Berkowitz, p.d. at WROR Boston and chairman of Billboard's Hot 100/AC Advisory Committee. Also judging were John Young of WZGC (Z-93) Atlanta, Dave Martin of WCFL Chicago, Bob Hamilton of KRTH Los Angeles, and Jim Fox of Q-102 Cincinnati.

In other competition, Brown Bag Productions of Denver has been awarded the top prize for special programming, syndicated shows for its program "Echoes: Inside The Music Process."

# Billboard® Rock Albums & Top Tracks

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Survey For Week Ending 7/24/82

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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	6	3	ROBERT PLANT—Pictures At Eleven, Swan Song	★ 1	1	8	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
2	1	17	ASIA—Asia, Geffen	2	6	6	REO SPEEDWAGON—Keep The Fire Burning, Epic
3	4	6	GENESIS—Three Sides Live, Atlantic	3	2	7	GENESIS—Paperlate, Atlantic
4	5	3	FLEETWOOD MAC—Mirage, Warner Bros.	4	12	4	EDDIE MONEY—Think I'm In Love, Columbia
5	3	5	REO SPEEDWAGON—Good Trouble, Epic	5	5	13	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
6	2	12	.38 SPECIAL—Special Forces, A&M	6	16	3	ROBERT PLANT—Burning Down One Side, Swan Song
7	8	5	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	7	3	6	FLEETWOOD MAC—Hold Me, Warner Bros.
8	7	7	SURVIVOR—Eye Of The Tiger, Scotti Bros.	8	17	6	GLENN FREY—Party Town, Elektra/Asylum
9	14	5	EDDIE MONEY—No Control, Columbia (EP)	9	4	13	.38 SPECIAL—Caught Up In You, A&M
10	9	6	THE ROLLING STONES—Still Life, Rolling Stones Records	10	8	12	KANSAS—Play The Game Tonight, Kirshner (Epic)
11	11	4	APRIL WINE—Power Play, Capitol	11	7	8	THE STEVE MILLER BAND—Abracadabra, Capitol
12	16	3	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	12	11	5	APRIL WINE—Enough Is Enough, Capitol
13	13	7	GLENN FREY—No Fun Aloud, Elektra/Asylum	13	18	3	THE GO-GO'S—Vacation, I.R.S.
14	10	13	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	14	28	17	SCORPIONS—No One Like You, Mercury
15	21	10	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	15	24	7	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
16	15	6	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	16	25	4	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
17	12	9	KANSAS—Vinyl Confessions, Kirshner	17	14	9	707—Megaforce, Boardwalk (12 inch)
18	19	8	THE STEVE MILLER BAND—Abracadabra, Capitol	18	10	6	GARY U.S. BONDS—Out Of Work, EMI-America
19	17	13	VAN HALEN—Diver Down, Warner Bros.	19	45	2	NAZARETH—Love Leads To Madness, A&M
20	18	14	THE MOTELS—All Four One, Capitol	20	20	13	ASIA—Only Time Will Tell, Geffen
21	23	6	JOHN WAITE—Ignition, Chrysalis	21	23	8	.38 SPECIAL—Chain Lightning, A&M
22	38	4	MEN AT WORK—Business As Usual, Columbia	22	32	5	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
23	26	7	AXE—Offering, Atco	23	13	12	VAN HALEN—Dancing In The Streets, Warner Bros.
24	41	2	JUDAS PRIEST—Screaming For Vengeance, Columbia	24	57	9	THE MOTELS—Mission Of Mercy, Capitol
25	20	6	GARY U.S. BONDS—On The Line, EMI-America	25	NEW ENTRY		FLEETWOOD MAC—Gypsy, Warner Bros.
26	30	8	THE CLASH—Combat Rock, Epic	26	33	3	APRIL WINE—If You See Kay, Capitol
27	31	4	THE GO-GO'S—Vacation, I.R.S. (12 inch)	27	48	9	CHEAP TRICK—If You Want My Love, Epic (CBS)
28	NEW ENTRY		SPYS—Spys, EMI/America	28	21	2	ROBERT PLANT—Pledge Pin, Swan Song
29	22	17	SCORPIONS—Blackout, Mercury	29	22	8	THE CLASH—Should I Stay Or Should I Go?, Epic
30	36	4	TED NUGENT—Nugent, Atlantic	30	36	8	THE SHERBS—We Ride Tonight, Atco
31	27	11	THE SHERBS—Defying Gravity, Atco	31	30	3	REO SPEEDWAGON—Stillness Of The Night, Epic
32	33	7	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	32	9	13	THE MOTELS—Only The Lonely, Capitol
33	29	9	CHEAP TRICK—One On One, Epic (CBS)	33	41	6	VAN HALEN—Little Guitars, Warner Bros.
34	24	9	707—Megaforce, Boardwalk	34	42	6	FRANK ZAPPA—Valley Girls, Barking Pumpkin
35	25	10	QUEEN—Hot Space, Elektra	35	52	3	ROBERT PLANT—Worse Than Detroit, Swan Song
36	42	7	SQUEEZE—Sweets From The Stranger, A&M	36	31	10	SQUEEZE—Black Coffee In Bed, A&M
37	NEW ENTRY		URIAH HEEP—That's The Way It Is, Mercury (12 inch)	37	15	4	PETE TOWNSHEND—Face Dances II, Atco
38	35	9	THE MONROES—The Monroes, Alfa	38	49	2	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk
39	28	8	HEART—Private Audition, Epic	39	NEW ENTRY		TAXXI—I'm Leaving, Fantasy
40	37	3	NAZARETH—2 X S, A&M	40	26	17	ASIA—Heat Of The Moment, Geffen
41	46	5	ROXY MUSIC—Avalon, Warner/EG	41	59	2	PAUL McCARTNEY—Take It Away, Columbia
42	34	14	TOTO—Toto IV, Columbia	42	38	2	ROBERT PLANT—Slow Dancer, Swan Song
43	43	3	DAVID JOHANSON—Live It Up, Blue Sky (Epic)	43	44	2	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
44	47	6	HAIRCUT ONE HUNDRED—Pelican West, Arista	44	NEW ENTRY		THE CLASH—Rock The Casbah, Epic
45	32	13	RAINBOW—Straight Between The Eyes, Mercury (Polygram)	45	NEW ENTRY		PETE TOWNSHEND—Stardom In Action, Atco
46	44	2	THE CLOCKS—The Clocks, Boulevard	46	NEW ENTRY		EDDIE MONEY—Shakin', Columbia
47	NEW ENTRY		SHOOTING STAR—III Wishes Virgin/Epic	47	NEW ENTRY		A FLOCK OF SEAGULLS—I Ran, Arista
48	NEW ENTRY		BILLY IDOL—Billy Idol	48	43	3	KANSAS—Right Away, Kirshner
49	40	25	ALDO NOVA—Aldo Nova, Portrait	49	34	2	STRAY CATS—Rock This Town, EMI-America
50	39	12	PAUL McCARTNEY—Tug Of War, Columbia	50	37	6	AXE—Rock And Roll Party In The Streets, Atco

## Top Adds

1	SPYS—Spys, EMI/America
2	URIAH HEEP—That's The Way It Is, Mercury (12 inch)
3	TORONTO—Get It On Credit, A&M
4	SHOOTING STAR—III Wishes
5	JUDAS PRIEST—Screaming For Vengeance, Columbia
6	RANDY MEISNER—Never Been In Love, Epic (12 inch)
7	JOSIE COTTON—Convertible Music, Elektra
8	BALANCE—In For The Count, Portrait
9	THE CLOCKS—The Clocks, Boulevard
10	THE RODS—Wild Dogs, Arista

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

# TOP 50 Adult Contemporary

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

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)
2	1	12	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
3	5	7	<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
4	4	11	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
5	7	5	<b>WASTED ON THE WAY</b> Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)
6	6	10	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
7	3	14	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
8	9	7	<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)
9	13	4	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)
10	10	11	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
11	5	5	<b>ROUTE 101</b> Herb Alpert, A&M 2422 (Irving/Calquin, BMI)
12	12	5	<b>HOLD ME</b> Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)
13	8	10	<b>BE MINE TONIGHT</b> Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
14	19	4	<b>AMERICAN MUSIC</b> Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)
15	15	7	<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)
16	14	13	<b>IT'S GONNA TAKE A MIRACLE</b> Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
17	17	10	<b>ROSANNA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)
18	28	3	<b>TAKE IT AWAY</b> Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)
19	16	19	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
20	22	6	<b>HOOKED ON SWING</b> Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)
21	20	13	<b>JUST ANOTHER DAY IN PARADISE</b> Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
22	24	6	<b>LOVELINE</b> Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)
23	18	16	<b>EBONY &amp; IVORY</b> Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
24	23	15	<b>I DON'T KNOW WHERE TO START</b> Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
25	35	2	<b>WHAT'S FOREVER FOR</b> Michael Murphey, EMI-America 1466 (Tree, BMI)
26	37	2	<b>BLUE EYES</b> Elton John, Geffen 7-29954 (Intersong, ASCAP)
27	30	3	<b>SARA</b> Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)
28	21	10	<b>DON'T TALK</b> Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
29	31	4	<b>I FOUND SOMEBODY</b> Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)
30	25	7	<b>DO I DO</b> Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)
31	34	3	<b>EYE IN THE SKY</b> The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)
32	39	2	<b>LOVE OR LET ME BE LONELY</b> Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, EMI)
33	27	6	<b>BUT LOVE ME</b> B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)
34	26	14	<b>FRIENDS IN LOVE</b> Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
35	32	10	<b>DREAMIN'</b> John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
36	NEW ENTRY		<b>ONLY THE LONELY</b> The Motels, Capitol 5114 (Clean Sheets, BMI)
37	NEW ENTRY		<b>SEASONS OF THE HEART</b> John Denver, RCA 13270 (Cherry Lane, ASCAP)
38	33	20	<b>MAKING LOVE</b> Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/ Broerztoones/Fox Fanfare/Carol Bayer Sayer, BMI)
39	NEW ENTRY		<b>AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY</b> Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)
40	29	16	<b>WHEN HE SHINES</b> Sheena Easton, EMI-America 8113 (WB, ASCAP)
41	38	17	<b>RUM FOR THE ROSES</b> Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
42	40	9	<b>NEVER GONNA LOOK BACK</b> Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/ Eliza M., ASCAP)
43	42	21	<b>SHANGHAI BREEZES</b> John Denver, RCA 13071 (Cherry Lane, BMI)
44	36	4	<b>AFTER THE GLITTER FADES</b> Stevie Nicks, Modern 7405 (Atlantic) (Welsh Witch, BMI)
45	44	11	<b>TIL YOU'RE GONE</b> Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
46	41	9	<b>BIG BAND MEDLEY</b> Meco, Arista 0686 (Not Listed)
47	43	11	<b>MAN ON YOUR MIND</b> Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
48	45	18	<b>EMPTY GARDEN</b> Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
49	46	12	<b>ROUTE 66</b> Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
50	47	8	<b>THE OTHER WOMAN</b> Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)

JULY 24, 1982, BILLBOARD

★ 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).

# Radio



ALPERT SALUTE—John Bodner of WASH-FM Washington, right, interviews Herb Alpert during the station's recent 20th anniversary salute to the artist.

# 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 19, Robert Plant, Inside Track, DIR Broadcasting, 90 minutes.
- 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 Radio-shows, one hour.
- July 19, Crosby, Stills & Nash, Inner-view, Inner-View Network, one hour.
- July 19, Modern Rock, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, 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 Creshaw, 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, Loverboy, the Source, NBC, two hours.
- July 23-25, the Carpenters, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- July 23-25, Juice Newton, Weekly Country Music Countdown, United Stations, three hours.
- July 24, Loverboy, Supergroups, ABC Rock Radio Network, two hours.
- July 24, John Conlee, Leon Everette, Silver Eagle, ABC Entertainment Network, 90 minutes.
- July 24, Thrasher Brothers, Country Sessions, NBC, one hour.
- July 24, Al Jarreau, On Stage Tonight, CBS RadioRadio, 90 minutes.
- July 24-25, Graham Nash, Rudy Gernreich, Del Shannon, Soundtrack Of The 60s, Watermark, three hours.
- July 25, the Outlaws, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- July 25, Roxy Music, BBC Rock Hour, London Wavelength, one hour.
- July 26, Charly McClain, Country Closeup, Narwood Productions, one hour.
- July 26, Mel Torme, Music Makers, Narwood Productions, one hour.
- July 26, Juice Newton, Hot Ones, RKO Radio-shows, one hour.
- July 26, Crosby, Stills & Nash, part two, Inner-view Inner-View Network, one hour.
- July 26, Eddie Money, Rockline, Global Satellite, Network, 90 minutes.
- July 26, Greatest Guitarists, part two, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.
- July 30-Aug. 1, Shooting Star, the Source, NBC, one hour.
- July 30-Aug. 1, Rock Year 1965, The Rock Years: Portrait Of An Era, Westwood One, one hour.

## Pro-Motions Imus Posters Bring Big Bucks

A spokesman for Communications Group of America, a graphics-marketing company based in New York, says the firm has sold a quantity of limited edition posters featuring WNBC New York's Don Imus and the Imus Family at \$150 each—but he won't say how many. Transit coupon ads note that the multi-colored lithographs are matted, framed and signed by the popular air personality. Comparable versions of the posters were given away during June on the Imus program.

"I'd have to say that it was one of the best promotions we ever ran," Munn states.

\*\*\*  
WLUP-FM Chicago concluded its "Busting Loose" promotion July 2 by giving away an \$8,000 Harley Davidson to listener Kevin Nichols. The rock station also presented two Hondas and two Kawasakis to the listeners who called in each time Steppenwolf's "Born To Be Wild" was played. ... KINK-FM Portland is sponsoring a series of summer and fall tours to some of the state's finest wineries. The rock outlet's "Oregon Winery '82" promotion is a day-long affair that includes wine-tasting and "a light buffet" for \$7.50. ... KLIF/KPLX Arlington, sponsors of the second annual Chilihead Extravaganza July 24-25 at Cedar Canyon Ranch, south of Dallas, will present country stars Jerry Reed, Razy Bailey, Terri Gibbs and Ray Wylie Hubbard. ... WYSP-FM Philadelphia expects more than 100,000 people to line the shores of the Schuylkill River for its "Ramblin' Raft Race" on Aug. 28. The regatta will be directed by the American Rafting Association. ... To promote its dial position, urban WAWA-AM Milwaukee teamed with Fred's Mid Town Mobil last month for a six-hour gas sale. The price? A mere 16 cents.

\*\*\*  
KNBR-AM San Francisco raised over \$27,000 Monday (12) in its effort to save the city's historic cable cars. The adult contemporary outlet, which collected an additional \$25,000 through its sale of hot dogs and brass cable car belt buckles, took the pledges as afternoon air personality Carter B. Smith rode a cable car up and down California Street for 18½ hours to solicit support for the campaign. Representatives from WNEW New York, WHO Des Moines, WRC Washington, D.C., KFMB San Diego, KTRH Houston, and WLW Cincinnati were among the stations that placed calls to Smith during the promotion because "cable cars belong to the world," according to promotion director Isabelle Lemon, who adds that KNBR is selling its nut-filled chocolate bars for \$1 on the strength of "Take a bit of the goodtimes" tag line.

\*\*\*  
WJMO Cleveland, basking in the success of its recent Father's Day promotion, has launched a new contest with Sisters Chicken and Biscuit, a local restaurateur that specializes in "down home" cooking.

The station, in association with Elgin Furniture, is raffling away a 19-inch color television set (with remote control) on Aug. 2 to listeners who drop their entries off at one of the chain's three locations in Cleveland.

Promotion director Michelle Munn says the idea was conceived soon after the station presented three local Dads—Charles Clinkscates, Joseph Gordon and Anthony Johnson—with their choice of a recliner or swivel chair in honor of Father's Day over the June 17-19 weekend.

Munn says the names of more than 10,000 Dads were registered by their children at 20 local businesses that bought 60 spots for a 15-day period in June for \$650 as part of the promotion. The merchants included supermarket and clothing stores, service stations and auto body shops.

\*\*\*  
WZZD-AM, the Delaware Valley's contemporary Christian station, received more than 2,000 entries from listeners who submitted their names for a random drawing to celebrate its "31 Days of Winning" promotion, part of the station's second anniversary celebration. Prizes included a Baldwin console organ and a week's vacation for two in the Poconos. ... The Virginia Association of Broadcasters has recognized adult contemporary WLTZ-FM Norfolk with "Promotion of the Year" honors for the station's Halloween Party at the Military Circle Mall last fall. ... WRQX-FM Washington, D.C.'s third annual "Spirit of America" concert drew an estimated 400,000 people July 4 to the grounds of the Washington Monument, where the Grass Roots performed for 90 minutes. The show was broadcast live, and air personality Dave Thomson beamed his program from the grounds from 6 p.m. to midnight. ... WQDR-FM Durham raised over \$18,000 for Easter Seals last month when the AOR station sponsored the eighth annual Wake County Softball Marathon, a 48-hour series of games among 72 teams. LEO SACKS

## The west coast of Florida is "JUST HOOKED ON COUNTRY"

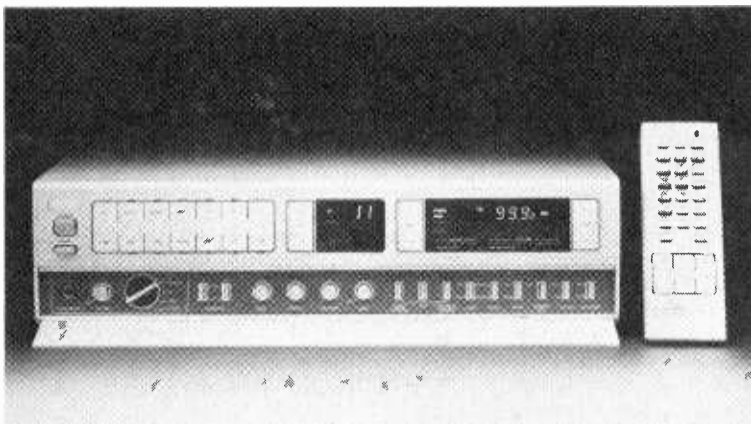
... so says BILL PYNE of WYQK Tampa/St. Pete. Ft. is # 12 this week. LESS HOWARD, WSUN, reports it # 11



ATLANTA, GEORGIA

# Video

## New Products



**VIDEO TREK**—Jensen is yet another hi fi manufacturing plotting the video future with its new AVS-1500 Audio-Video Receiver.



**FRESH DEVELOPMENT**—Olympus follows Canon and other camera manufacturers into the video area with a VHS portable and color video camera.

## U.K. Video Organizations Girding To Battle Piracy

LONDON—A new federation of video organizations is being set up here to carry forward the fight against piracy and counterfeiting in Britain. Recruitment of a director-general and other staff is in hand, and the federation, so far unnamed, should be in operation by September.

Parties to the trade move are the British Videogram Assn., the Society of Film Distributors and the Motion Picture Assn., which collectively have enjoyed a number of successes in recent months with their co-ordinated anti-piracy drive, resulting in many prosecutions.

Feeling is, however, that greater success can be achieved by joining forces. Plans envisage a large team of investigators backed by administrative and technical staff.

Finance will come from video and film distribution companies already operating in the U.K. who have agreed to join the new organization.

## Paramount Taping Sinatra's Concert

LOS ANGELES—Frank Sinatra's "Concert For The Americas" will open the 5,000-seat amphitheatre in the village of Altos de Chavon, Dominican Republic, on Aug. 20.

The concert will be taped by Paramount Video for pay television. Walter Miller will direct this Sinatra debut for pay tv. Later, the performance will be available as a stereo videocassette.

Aims and responsibilities, besides the combatting of all forms of video piracy including illegal public performances, will include lobbying the government here for urgent increases in what are seen as derisive criminal penalties.

Pending the establishment of the new grouping, the three trade bodies involved will continue their joint campaign against video piracy. The Motion Picture Export Assn. of America, for instance, announced July 7 a new crackdown on illegal public performances of top movie titles.

Rapid growth of the video market has led to the widespread practice of illegal screenings of videocassettes in pubs, clubs, discos, hotels and elsewhere. Long-haul coach operators even show videos to keep their passengers entertained. This kind of unauthorized public performance is regarded as a growing problem.

Says the MPEAA's Brian Norris: "It is a major problem in this country, and we are determined to stamp it out. Films can only be screened in public if express permission has been granted by the film or video distributors who control those rights."

The group is now making plain that such usage, without authority or payment of the necessary license fees, infringes copyright. Warning notices on pre-recorded tapes sold or rented state that they are for home use only. Anyone found contravening the restriction may be liable to prosecution and substantial damages, the group warns.

## N.Y. DISTRIB BOASTS 400-500 CLIENTS

# Win Winning With Video Wares

• Continued from page 4

record industry, manufacturers had a different mentality. Their returns policies allowed us to take certain risks. As the business was climbing, everyone made money. And when the business was in trouble, they didn't cut returns off. The video people have to take risks too, to induce new accounts to get into video. A reasonable returns privilege is not anathema to ding business—it's a

way to start a business sometimes."

The recent demise of the Warner Home Video rental program, says Goldfarb, and the paring down of 29th Century-Fox's and MGM/UA's has been a positive factor for the industry. Adds Weiss, "The reason for the problem was that no rental plan took distribution into account. Distributors are not geared for rental; it only makes sense at the store level. The film companies find

it difficult that they have to give up their birthright. Either they have to have a sales plan, or get out."

Goldfarb estimates 8%-10% of record dealers now have separate video departments and feels that video games spurred a number of them on. "Video and records together are unbeatable," he says. "If record stores will make the investment in video, we'll all have a strong business."

## Labels Increasing Vid Clip Use

• Continued from page 1

during negotiations at the time of signings, they say, adding that video has become a significant contributor to the "breaking" new artists, especially with today's tight radio playlists.

MTV is mentioned by most label spokesmen as "a priority" to service with the most current clips, although the Video Music Channel, a local cable music channel in Atlanta, is also considered important. Future channels focusing on black, country and other musical formats are seen as potentially strong outlets. And pay services such as Home Box Office and Showtime use the clips as filler between their longer features.

"When there's a video music outlet in an area, we've found it's a factor in sales," says Jo Bergman, Warner Bros. Records director of TV and video. "It tends to be a suburban phenomenon, because many of the larger cities haven't been wired yet." She adds, "MTV's not being in Los Angeles and New York slows them down—this and a lot of other factors make it difficult to predict where video will take us."

More and more clubs are requesting video clips, and the record companies see them as useful outlets for certain records. "Clubs are important for dance and new wave music, which appears to get its start in clubs," says CBS Records vice president for business affairs David Benjamin.

IRS Records services 30 clubs across the nation and 20 cable stations, according to Robynne Modiano, head of video and club promotion. But she also points out that the clips have a strong purpose at retail.

"Our national sales director shows our retail distribution videos of the artists so they know who the group is."

Warner's Bergman adds, "We're getting involved in distributing videos to our branch offices. Every month we compile current video to show at sales meetings, to retailers and so on. We taped a Marshall Crenshaw concert in San Francisco, and distributed that so they would be aware of who he is." She believes, "This may be video's biggest use."

PolyGram has put together a 90-minute compilation of 23 video clips called "PolyGram's Magical Musical Video Show," according to Len Epan, vice president press and artist relations. The tape is distributed to branch offices for play in record stores. "We don't know yet what the impact will be on record sales," he says. "We're planning to run it for three months."

Another, certainly not inconsequential, use for promotional clips is for airing in international markets. "They use these a lot," says Bert Miller, A&M's national artist development coordinator. "Getting a video on TV in Europe is like getting a record added on a major radio station."

Not only are they distributed overseas, many video clips are produced there as well. "Many of our artists, like the Police, don't live in the U.S.," says Miller, "so they prefer to do them in their own countries. It also may be cheaper to do it that way."

Budgets are, of course, a major consideration. Most label executives say they have been involved in a number of productions that worked quite well on very little money, because of their originality. "Arista is willing to contribute more and more to a video clip," says national video director Ernie Ferrari. "They see it

as an increasingly important sales tool. But they're not waving the checkbook telling me to spend millions."

Arista has, however, made a substantial commitment to equipment. "We had a small editing/duplicating room here," says Ferrari. "We only had two machines two years ago. Now we have 25." The company is also producing twice as many clips this year compared with last.

Although Arista has one in-house producer, Don Davenport, it mostly relies on outside producers. IRS uses only outside producers. Warner has a video staff of five; CBS has a staff of two, one each for Epic and Columbia in the U.S., plus others in different areas of the world. PolyGram, A&M and RCA have one person each responsible for video activities. At PolyGram he's also head of press and artist relations; at A&M he's also artist development coordinator. RCA's Steve Kahn, however, is full-time video. All of these also use outside producers."

Only one company surveyed has no video department at all: MCA. According to Joan Bullard, vice president press and artist development, "We have videos available, but they're from the artists themselves. We're just not convinced that video sells records."

Most others would not agree. "MTV does sell records," says Jack Chudnoff, RCA's division vice president merchandising. "Video has definitely become more important to artists."

According to Chudnoff, fewer videos are being made by RCA than in the past due to tight economic conditions, "but what's being made is better quality. We're utilizing them for cumulative exposure for an artist. In the future," he adds, "they'll be even more important."

## 5,000,000 Videodisks By RCA

NEW YORK—RCA has produced its five millionth videodisk, some 16 months after the introduction of the SelectaVision system. The five millionth disk was "The Jazz Singer," starring Neil Diamond, one of RCA's first stereo disks.

The first disk produced at the company's Rockville Road, Indianapolis plant was "Race For Your Life, Charlie Brown." That was in June 1980, in preparation for the March 1981 launch of the system. The disk pressing plant was expanded in June 1981; a new power plant was completed early this year with planned capability of handling the energy requirements for 60 disk presses.

There are now 250 CED titles from RCA, with a total of 400 planned by the end of the year.

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## Video Reviews



**PINK FLOYD AT POMPEII**—RCA SelectaVision VideoDiscs (CED), directed by Adrian Maben, running time: 1 hour, 24 minutes, color, stereo.

This is certainly a rather interesting and compelling approach to music video. Imagine. Put one of rock's more progressive, psychedelically-tinged groups inside historical ruins at Pompeii, Italy, but don't invite an audience. Then let the group move through a wide range of material, dating back to 1967's "Saucerful Of Secrets" LP. Then mix that with studio clips, a continuing set of interviews with band members and visuals of molten lava and stills of relics and icons. The mixture is potent. A directorial technique that helps elevate this work is a roving camera which often moves circle-like around the players, both individually and as a whole. Often seeming in perfect harmony with the swirling guitar or electronic keyboards, the camera

movement creates a mesmerizing effect. A timeless sense is also created as day moves into night. In addition to CX noise reduction encoding, dealers should also note that this is one of RCA's first 11 stereo videodisks. A few of the standout tracks include "Careful With That Ax Eugene," "One Of These Days I'm Going To Cut You In Little Pieces" and "Mademoiselle Nobs."

**THE LAST WALTZ**—RCA SelectaVision VideoDiscs (CED), directed by Martin Scorsese, running time: 1 hour, 55 minutes, color.

In rock movie annals, this may stand as one of the all time greats. It's only fitting that this 1978 feature film is available as a videodisk. For the uninitiated, as well as those with fading memories, the movie is the Band's last concert, filmed at San Francisco's Winterland on Thanksgiving Day, 1976. Joining them during the farewell is a Who's Who of music industry superstars—Bob Dylan, Dr. John, Ringo Starr, Ron Wood, Joni Mitchell, Neil Diamond, Paul Butterfield, Muddy Waters, Van Morrison, Emmylou Harris, Ronnie Hawkins, Eric Clapton and the Staples. Mixed in are interviews with various members of the Band conducted by Scorsese himself. Aurally and visually it's a feast, elevated by Scorsese's directorial touches, and camera work by the likes of Laszlo Kovacs and Vilmos Zsigmond. The Band, itself, runs off all



their classics—"The Weight," "Up On Cripple Creek," "The Night They Drove Old Dix Down," "Don't Do It," "Stagefright," "Shape I'm In," "Ophelia" and others. Standout guest shots are Dr. John's "Such A Night," Neil Young's "Helpless," Joni Mitchell's "Coyote," Van Morrison's "Caravan" and Bob Dylan's "Forever Young."



**THE GRATEFUL DEAD**—RCA SelectaVision VideoDiscs (CED), editorial direction by Jerry Garcia, running time: 2 hours, color.

A spectacular animation sequence featuring such familiar Dead images as a skeletal Uncle Sam opens this disk, the work of Gary Gutierrez. The rest of the work is a concert documentary with footage taken over a three-day stand at San Francisco's Winterland in 1974. In addition to chestnuts such as "U.S. Blues," "One More Saturday Night," "Going Down The Road Feeling Bad," "Trucking" and "Sweet Magnolia" there's also plenty of backstage action and interviews. Of course, the Dead had a somewhat different personnel lineup at the time, consisting of lead guitarist Jerry Garcia, lead vocalist and rhythm guitarist Bob Weir, singer Donna Godchaux, keyboard player Keith Godchaux, bassist Phil Lesh, and drummers Bill Kreutzman and Mickey Hart. For the most part, the performances are lively and infectious, reminding us of a special time and place in the history of contemporary music. What is significant here also is that the view of the band is one the band, in the person of Garcia as director, wants us to see.



**THE HARDER THEY COME**—RCA SelectaVision VideoDiscs (CED), directed by Perry Henzell, running time: 1 hour, 43 minutes, color.

Originally released as a feature film in 1972, this cult classic starring reggae superstar Jimmy Cliff is a stunning example of how dramatic narrative can be enhanced with music. Briefly, it's the story of a struggling singer striving to make it in Kingston, Jamaica, and the cruel set of circumstances that eventually overcome him. Cliff's performance is a standout and he also wrote much of the music featured including the pulsating reggae classics "You Can Get It If You Really Want It," "Rivers Of Babylon," "Many Rivers To Cross," "The Harder They Come" and "Sitting In Limbo."

### Palmtex Offering Palm-Sized Games

LOS ANGELES—Palmtex, Foster City, Calif.-based firm is offering a new series of palm-size video games.

Games are manufactured by Japan's Nintendo and according to Palmtex president, Esmail Amid-Hozour, distribution is being targeted at record stores in addition to traditional electronics outlets.

## Music Monitor

By CARY DARLING

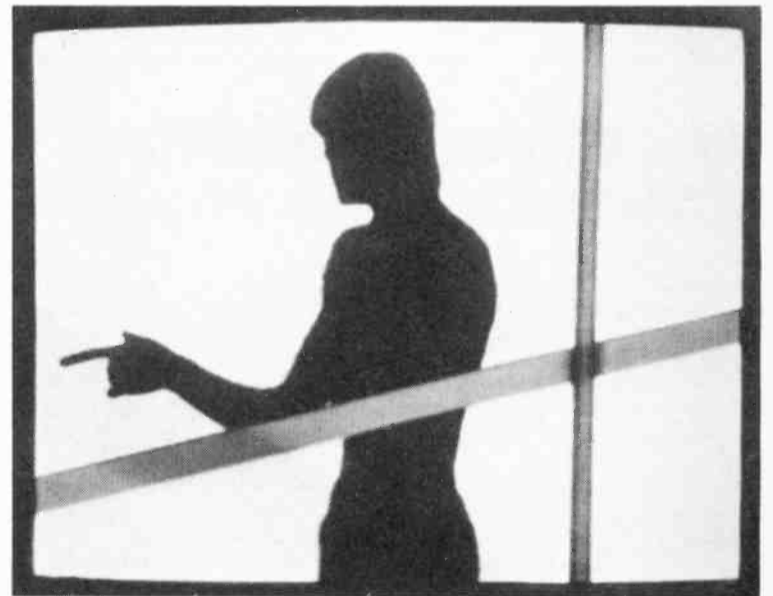
● **Hot Stuff:** Temperatures of more than 100 degrees reportedly greeted **Fleetwood Mac** in the Mojave Desert where the group was taping its latest video, "Hold Me." Directing is **Steve Barron** who has received acclaim for his "Don't You Want Me" day-for-night sendup with the Human League. Fleetwood Mac supposedly had to start shooting at 5 a.m. in order to get a jump on the heat. Appropriately, Fleetwood Mac's latest album is called "Mirage." **Gowers, Fields & Flattery** is producing.

● **It's Magic:** **Homer and Associates**, the Los Angeles-based visual effects production house and Precision Post editing have completed work on a promo clip, 30-second

● **Enz Clipped:** **Split Enz** had their Hamilton, Ontario, Canada show taped by **Gowers, Fields & Flattery** for showing over Warner-Amex's MTV recently. **Bruce Gowers** directed the piece which features such songs as "One Step Ahead," "Shark Attack," and "Dirty Creature" which features a sax solo by co-manager **Lars Sorensen**.

● **Beat It:** New York performance artist **Fitzgerald Sanborn** has completed a video for **King Crimson**, "Heartbeat." The song is from the Warner Bros. latest album, "Beat." Also, Warner Bros. has **Pat Metheny's** "Are You Going With Me?" directed by **Robin Young**.

● **To The Islands:** **Blondie's** "Island Of Lost Souls," from the album



In Front: Warner Bros. artist Tom Verlaine is the subject of two recent music video clips directed by Ed Steinberg. The top is from "Words From The Front" clip while below "Clear It Away" is featured. Both songs are on the "Words From The Front" album.

tour promotion spot and a 30-second album promotion spot for **Steve Miller's** "Abracadabra." Directed by **Peter Conn**, the pieces include many surrealistic effects.

● **Wild Cougar:** **Gowers, Fields & Flattery** recently shot **John Cougar's** "Hurt So Good" with an army of bikers on the scene. All the bikers were friends of Cougar's who had gone to high school with him in Seymour, Ind. In a different vein, **Gowers, Fields & Flattery** also put together a "Jack And Dianne" video, reportedly for under \$1,000. The video is comprised of home movies and still pictures.

● **Night Mills:** **KEEFCO** recently finished "Last Night" video for **Stephanie Mills**. The Song is from the album "Tantalizingly Hot." **Philip Davey** directed with **John Weaver** producing. It was shot at Studio One in Los Angeles.

"The Hunter" on **Chrysalis**, has been turned into a video by **Keith MacMillan** of **KEEFCO**.

● **Miami Stevens:** **Paul Stevens**, based in Coral Gables, Fla., has finished a 10-minute videomusic spot for **CBS Records International's** **Jose Luis Rodriguez**. Shot in Miami, Key Biscayne and the Florida Keys, it will be shown internationally to promote the singer's first CBS album, "Dueno de Nada."

● **Up Front:** **Ed Steinberg**, head of **Soft Focus Productions** in New York, has finished two **Tom Verlaine** clips. The songs are "Clear It Away" and "Words From The Front." Other recent Steinberg productions include **the Bongos'** "Mambo Sun" and **Way of the West's** "Drum." **Soft Focus Productions** also produces the **Rockamerica** compilation tapes for clubs and colleges.

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GROUP IS JUMPING

## Finke New Chief At VideoVision

NEW YORK—The VideoVision group of companies has a new chairman, a new line of cultural videocassettes, a new brand of blank tape called "American Video Tape" and a new deal with Book of the Month Club.

The chairman is James Finke, formerly president of computer giant Commodore; he will be setting up a chain of Computers-To-Go stores. The Kultur line, being distributed by VideoVision's Electric Video Inc., includes classical music and ballet tapes. The blank tape line will be launched in August. And Book of the Month Club is currently offering EVI's "The Royal Wedding" to its members.

VideoVision is a diverse corporation, including also a number of retail stores (Video-To-Go and Liberty Music on the East coast and Eid's on the West) and tape duplicator American Tape Corp. as well as EVI. The corporation means business, as evidenced by the growth of American Tape from a \$300,000 company to \$4 million in the four years since its purchase by VideoVision. Eid's alone does \$18 million worth of business annually in its four stores.

"We're profitable in all areas," says Gerry Gottlieb, president of American Tape and EVI and a VideoVision board member. "As a custom tape duplicator, I'm my own best customer (through EVI). We're going after all facets of the communications field."

One of those areas, blank tape, is one of the most highly competitive around, but Gottlieb says he's optimistic. "American Video Tape has the same specs as the three largest Japanese tapes, and it will be a

Boys" cheaper. There's a shortage of good tape out there—the manufacturers have been reluctant to increase quality."

American Tape will sell its VHS and Beta product through its own stores as well as others. The company plans to stockpile 200,000 units in the New York area for fast turnaround. "We'll also be in the position to give our duplicating customers custom lengths," says Gottlieb.

For the Kultur line, EVI plans a special giveaway promotion: dealers purchasing the line will be given a selection of two-cassette packages featuring artists like Buddy Holly and Rod Stewart. **LAURA FOTI**

## 3M Unshutters An Interactive Disk And Texts

LOS ANGELES—The 3M Optical Recording Project has developed an interactive videodisk with companion texts about producing interactive videodisks.

The "Producing Interactive Videodisks" kit includes a two-sided interactive Scotch videodisk, which is compatible with Magnavox, Sony, Pioneer, and MCA DiscoVision laser optical disk players; a 70-page loose-leaf manual that describes videodisk capabilities, program design and production; and a copy of 3M's post-production manual, "Pre-mastering Procedures For Scotch Videodisks."

The kit is available for \$495. Additional information can be obtained through Optical Recording Project/3M, St. Paul, Minn.

## Mae West Lookalike Sought In Bay Area

LOS ANGELES—Media Home Entertainment and Captain Video, a San Francisco Video software retail specialist, are presenting a Mae West lookalike contest with judging to take place Saturday (24).

According to Media, the promotion is designed to call attention to its releasing of "Sextette," featuring the famed actress.

The contest is being advertised in the Bay Area local media—the San Francisco Examiner and the Bay Area Reporter.

Those wishing to enter the contest fill out an entry blank and submit it to either one of Captain Video's two San Francisco locations by Wednesday (21).

Judges will be John Stark, movie critic, San Francisco Examiner; John Karr, entertainment editor, Bay Area Reporter; and female impersonator Lori Shannon.

Grand prize will consist of a night on the town for two, drinks at the Top Of The Mark, dinner at the Nob Hill Restaurant, a Captain Video club membership and a "Sextette" videocassette.

Second prize is a limited edition Mae West lithograph, a Captain Video club membership and a "Sextette" videocassette.

Third prize is a Captain Video club membership, a framed "Sextette" poster and a "Sextette" videocassette.



**DO IT YOURSELF—3M is making a kit available which instructs about producing interactive videodisks.**

## New Video Releases

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

**ABBOTT & COSTELLO CARTOON  
CARNIVAL #1**  
Beta & VHS VC1 1158 ..... \$39.95

**ACTING OUT**  
Beta Wonderlust Video (Vstron)  
WB5500 ..... No List  
VHS WA5500 ..... No List

**BLACK BEAUTY / COURAGE OF BLACK  
BEAUTY**  
Richard Denning, Mona Freeman /  
Johnny Crawford  
Beta & VHS Nostalgia Merchant ..... \$59.95

**COURAGE OF BLACK BEAUTY**, see Black Beauty

**FRITZ THE CAT**  
"Adult Cartoon"  
Beta & VHS Warner Home Video 26017 \$60.00

**GAS PUMP GIRLS**  
Beta Wonderlust Video (Vestron)  
WB5502 ..... No List  
VHS WA5502 ..... No List

**GO-GO's**, see "Totally Go-Go's"

**THE GRATEFUL DEAD DEAD AHEAD**  
Beta & VHS Warner Home Video 34049 \$50.00

**THE HAPPY HOOKER**  
Lynn Redgrave, Jean-Pierre Aumont  
Beta Wonderlust Video (Vestron)  
WB5503 ..... No List  
VHS WA5503 ..... No List

**HEAVY TRAFFIC**  
"Adult Cartoon"  
Beta & VHS Warner Home Video 26016 \$60.00

**MELISSA MANCHESTER**, see "The Music Of Melissa Manchester"

**JONI MITCHELL**, see "Shadows & Light"

**MUSIC BOX**  
J. Neil Boyle; music by Sensational  
Nightingales  
Beta & VHS Vanguard Video (VCI) 7007 \$44.95

**THE MUSIC OF MELISSA  
MANCHESTER**  
Beta & VHS Warner Home Video 34065 \$50.00

**NIGGER JOKES (& OTHER ETHNIC  
SLURS)**  
Amos Nandy, Grovery Jackson  
(MacKenzie Brothers)  
Beta & VHS Lori Barton Video 501 ..... No List

**PERSONAL BEST**  
Mariel Hemingway, Scott Glenn, Patrice  
Donnelly, Kenny Moore  
Beta & VHS Warner Home Video 61242 ..... Rental

**ROLLOVER**  
Jane Fonda, Kris Kristofferson, Hume  
Cronyn  
Beta & VHS Warner Home Video 72022 ..... Rental

**SEX ON THE RUN**  
Marisa Berenson, Sylvia Koschina, Britt  
Eklund, Tony Curtis, Hugh Griffith  
Beta Wonderlust Video (Vestron)  
WB5501 ..... No List  
VHS WA5501 ..... No List

**SHADOWS & LIGHT**  
Joni Mitchell  
Beta & VHS Warner Home Video 34057 \$50.00

**SHARKY'S MACHINE**  
Burt Reynolds, Vittorio Gassman, Brian  
Keith, Charles Durning, Earl Holliman  
Beta & VHS Warner Home Video 72024 ..... Rental

**SISTERS OF DEATH**  
Claudia Jennings, Arthur Franz, Cherie  
Howell, Paul Carr  
Beta & VHS VCI 6236 ..... \$49.95

**SUPERCHICK**  
Joyce Jillson, Louis Quinn, Thomas  
Reardon  
Beta & VHS VCI 1097 ..... \$49.95

**TOTALLY GO-GO'S**  
Beta & VHS Thorn EMI Video 807 ..... \$49.95

**TUBES VIDEO**  
LV Pioneer Artists PA-82-012 ..... \$24.95

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.

## 3 From Unicorn

LOS ANGELES—Unicorn Video is making available three new titles to the home video market in both VHS and Beta format. Two are children's titles—"Rumpelstiltskin" and "Pinocchio"—while the third is "Master Mind" featuring Zero Mostel.

# Videocassette Top 40

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

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	8	<b>ON GOLDEN POND</b>	20th Century Fox Video 9037	6
2	2	10	<b>JANE FONOA'S WORKOUT</b>	KVC-RCA, Karl Video Corporation 042	
3	12	2	<b>RAGTIME</b>	Paramount Pictures, Paramount Home Video 1486	
4	6	9	<b>ROCKY II</b>	20th Century Fox Video 4565	
5	8	4	<b>ABSENCE OF MALICE</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005	
6	3	11	<b>TIME BANDITS</b>	Paramount Pictures, Paramount Home Video 2310	
7	4	7	<b>DRAGONSLAYER</b>	Paramount Pictures, Paramount Home Video 1367	
8	5	11	<b>STRIPES</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600	
9	25	2	<b>GOLDFINGER</b>	20th Century-Fox, Video 4595	
10	9	5	<b>PRIVATE LESSONS</b>	Universal City Studios, Inc., MCA Distributing Corp. 71008	
11	7	7	<b>NEIGHBORS</b>	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445	
12	18	2	<b>STAR TREK: SPACE SEED</b>	Paramount Pictures, Paramount Home Video 60040	
13	11	14	<b>HALLOWEEN II</b>	Universal City Studios, Inc., MCA Distributing Corporation 77005	
14	19	3	<b>HAIR</b>	20th Century Fox Video 4593	
15	17	16	<b>ONLY WHEN I LAUGH</b>	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462	
16	16	8	<b>GHOST STORY</b>	Universal City Studios, Inc. MCA Distributing Corp. 77000	
17	10	17	<b>AEROBICISE</b>	Paramount Pictures, Paramount Home Video	
18	27	20	<b>RICHARD PRYOR LIVE IN CONCERT</b>	Vestron VA-4000	
19	15	15	<b>THE FRENCH LIEUTENANT'S WOMAN</b>	Juniper Films, 20th Century-Fox Video 4586	
20	22	4	<b>THE CHANGELING</b>	Vestron VA-6006	
21	13	28	<b>CLASH OF THE TITANS</b>	MGM/CBS Home Video 700074	
22	14	17	<b>DUMBO</b>	Walt Disney Home Video 24	
23	26	6	<b>HARDCORE</b>	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250	
24	23	4	<b>CASABLANCA</b>	United Artists, 20th Century Fox Video 4514	
25	21	11	<b>MODERN PROBLEMS</b>	20th Century-Fox Video 1129	
26	32	18	<b>THE HOWLING</b>	20th Century-Fox Video 4075	
27	31	37	<b>ATLANTIC CITY</b>	Paramount Pictures, Paramount Home Video 1460	
28	24	3	<b>A NIGHT AT THE MOVIES—DIAL M FOR MURDER</b>	Warner Brothers Pictures, Warner Home Video 11156	
29	34	32	<b>AN AMERICAN WEREWOLF IN LONDON (ITA)</b>	Universal City Studios Inc., MCA Distributing Corporation 77004	
30	28	8	<b>SO FINE</b>	Warner Brothers Pictures, Warner Home Video 11143	
31	20	5	<b>GAME OF DEATH</b>	20th Century Fox Video 6124	
32	39	10	<b>GALLIPOLLI</b>	Paramount Pictures, Paramount Home Video 1504	
33	30	22	<b>CONTINENTAL DIVIDE</b>	Universal City Studios, Inc., MCA Distributing Corporation 71001	
34	29	22	<b>FORT APACHE, THE BRONX (ITA)</b>	Vestron VA-6000	
35	NEW ENTRY		<b>MAKING LOVE</b>	20th Century Fox Video 1146	
36	33	24	<b>TEXAS CHAINSAW MASSACRE (ITA)</b>	Wizard Video 034	
37	37	22	<b>CANNONBALL RUN (ITA)</b>	Vestron VA-6001	
38	35	3	<b>TRIBUTE</b>	Vestron VA-6003	
39	38	5	<b>KEY LARGO</b>	20th Century Fox Video 4594	
40	40	9	<b>CAMELOT</b>	Warner Brothers Pictures, Warner Home Video 11084	

● 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).

# Pro Equipment & Services

## Barclays Sues Over Console

LOS ANGELES—Barclays Bank of New York has instituted Superior Court action here to force Filmways, Wally Heider Recording, Wally Heider doing business as Filmways and David Malloy to return a \$50,000 studio console and pay \$31,994.06 in lease fees past due.

Barclays is the plaintiff because it took over assignment of the lease from Commercial Funding, who leased the Rupert Neve music console Model 8058 to the defendants in June, 1979. Defendants were to pay 36 monthly payments of \$1,834 and 24 monthly payments of \$902. Barclays claims defendants paid \$55,678 on the \$87,672 lease total.

The suit also asks the defendant pay \$7,000 in legal fees.



**STICKIN' TOGETHER**—At a listening party for the Kendalls' latest PolyGram LP in Nashville's LSI Studio are, left to right, Frank Leffel, country promotion director; Paul Randall of WSIX Radio; Jeannie Kendall; Gerry House of WSIX; and Royce Kendall.

## Studio Track

Studio news and notes from the east coast and Nashville this week.

In Boston, at **Syncro Sound Studios**, Jules Shear has been recording for CBS with producer **Elliot Easton** and engineer **Thom Moore**. Shear is producing **Slow Children**, with Stephen Hague, for Ensign Records/RCA. **Walter Turbitt** is engineer. Producer Hague and engineer Turbitt

mixed an album for **Gleaming Spires** for Posh Boy Records; Easton and Moore teamed to record the **Peter Bond Set**. And **Bad Brains** are recording with **Ric Ocasek** producing and **Ian Taylor** engineering, assisted by **David Hegmeier**.

At Boston's **Continental Recordings**, work was recently completed on a Big Band package. A 17-piece band was recorded for WPLM in Plymouth. The studio specializes in station IDs.

At **Trod Nessel Recording Studios** in Wallingford, Conn., the **Fabulous Farquahr** is at work on an album. The **B. Willie Smith Band** and **Christine Ohlman** have both mixed cuts for their upcoming LPs.

New York activity: Mixing has begun at **Celestial Sounds** on the new **Evelyn King** album on RCA. **Morrie Brown** is producing, **Steve Goldman** engineering. Tracks are also being cut for the new **Melba Moore** album on EMI/America, with **Paul Lawrence Jones** and **Kashif** producing and **Steve Goldman** engineering. Work has begun on **Kashif's** Arista album. The studio recently purchased a Studer A8-24-track machine and half-inch mastering.

At **Unique Recording**, **Billy Robertson** is producing two singles for **Polyrock**, with **Bobby Nathan** engineering. **Andre Booth** is producing **BBCS&A's** single, with **Frank Heller** engineering. **Darrell Paine** is producing **Sinnamon's** new single with engineering by **Oscar Gerardo**. **Jerry Marotta** is producing a new album for **Gabriela Schaaf** engineered by **Michael Finlayson**. And **Bayyan Internationale** is producing the **Forecasts'** debut RCA album, with engineer **Peter Robbins**.

Work at **Greene Street Recording** includes the **Waitresses** on ZE Records, produced by **John Cale** and engineered by **Rod Hui**.

At **Lobell Studios**, **Barbara Meislin** is recording an album for Stash Records, entitled "Carvings In The Canyon." Producer is **Bernie Brightman**; **Mike Lobell** and **Gary Posner** are engineering.

**Eastern Artists Recording Studio** (E.A.R.S.) in E. Orange, N.J. has the **Shakes** and the **Numbers** putting the finishing touches on tracks recorded by engineer **Andy Wallace**. The tracks will be on a "Dirt Compilation" LP, along with tracks by the **Modulators** and **Shrapnel**, also mixing at E.A.R.S. The studio has purchased UREI 813A Time-Align monitors and Lexicon PCM digital delay.

At **House of Music** in W. Orange, N.J., the **Allman Brothers** have finished mixing a live recording for their RCA SelectaVision videodisk and an MTV: Music Television special. Audio was produced by **Butch Trucks** and **Stephan Galfas**. **Kool and the Gang** are at work on a "Best Of" LP for De-Lite Records with **Eumir Deodato** producing and **Jim Bonnefond** and **Cliff Hodsdon** behind the board.

**Music Market Productions** has installed a Harrison recording console in its Coral Gables, Fla. facility. The MR-3 is augmented by Valley People 65k automation and coupled to an MCI 24-track, Studer two-track and UREI Time-Align monitors. Producer/engineer **Tony Snetro** is mixing the **Ross-Levine Band's** second album there.

**Sean Downey** and **Lloyd Schoonmaker** have been recording at **Triad Recording Studios** in Ft. Lauderdale. Engineering chores handled by **Michael Laskow**, **Vincent Oliveri** and **Robert Corti**.

**Firefall** is at **Criteria Recording Studios**, Miami, cutting tracks for a new Atlantic LP. **Fat Albert Productions** is producing, with **Ron Albert** engineering and **Patrice Carroll** assisting.

And now for Nashville: **Millie Jackson** has been working at **SoundShop** with producer **Brad Shapiro**, while **Razzy Bailey** has been working with producer **Bob Montgomery**. **Buddy Killen** has been producing **Gary Valentine**. **Ernie Winfrey** at the board for all sessions. Producer **Eddie Kilroy** and engineer **Tom Pick** are at work on a project for **Louise Mandrell**.

**Charley Pride** is at **Music City Music Hall** with producer **Norro Wilson** and engineer **Bill Harris**, recording for RCA. For MCA, there's **Loretta Lynn** finishing an album with producer **Owen Bradley** and engineer **Bill Vandevort**.

In Nashville, at **Woodland Sound Studios**, **Joe Stampley** is cutting Epic tracks with producer **Ray Baker**. **Rick McCollister** is engineering with assistance from **Russ Martin**. **Tony Bongiovi** and **Lance Quinn** are producing **Big Al Downing** with **McCollister** engineering and **Martin** assisting. **Brenda Lee** working on MCA album with **Ron Chancey** producing. **Les Ladd** is behind the board with **Ken Corlew** assisting. **Robert John** is producing **Joe Sun** for Elektra, with **McCollister** and **Martin**.

At **Bullet Recording**, **Keith Stegall** self-producing his album for EMI America. Engineering is **Billy Sherrill** with assistance from **Danny Mundhenk**.

**Howard Toole** has joined the staff at **House of God Music Inc.**, as engineer for the firm's in-house studio. Toole was formerly with **Muscle Shoals Sound**.

## STORAGE/EDITING SYSTEM

### Sound Workshop Sets Diskmix Debut

NEW YORK — Sound Workshop's Diskmix automation storage/editing system, shown in prototype form at last fall's AES convention, will be shipping in August. At a recent demonstration here, the company's president, Michael Tapes, explained the system's operation and the reasons for its development.

"Automation is necessary for the creative flow," Tapes said. "It also helps save money. MCI automation is the most widely used, so we wanted our system to be able to work with that, without having to modify it." Of course, Diskmix also interfaces with Sound Workshop's own automated console, as well as Valley People's.

"To get the flexibility of a disk storage system, you shouldn't be forced to buy Neve or Solid State Logic," Tapes added.

One Diskmix unit can be used with several consoles and can be used to store mixes, merges and the like. "It lets people get into automation more slowly," Tapes said. "Because it's an add-on device, we wanted it to be simple to operate."

He explained the use of Diskmix as a "chaser"; "The engineer does what he wants and Diskmix follows through." One track on a multitrack tape is used to store SMPTE time code, which locks all automation data stored on disk to the master tape. Diskmix also simplifies the process of automated mixdown.

Sound Workshop will continually

supply software updates. "If we waited until the machine could do everything, it would never get to market," remarked Tapes. Diskmix purchasers receive all updates during their first year of ownership at no extra charge; after that the two or three new releases per year cost \$350.

"The order in which new enhancements are added will depend on the pressure from people who've bought the system," said Tapes.



**DISKMIX-DEMO**—Sound Workshop president Michael Tapes demonstrates the new Diskmix automation storage/editing system at Atlantic Recording Studio in New York.

## Movieland Opens Video Post-Production Facility

NEW YORK—Movielab, the East Coast's largest theatrical and commercial film laboratory, has opened a new, fully computerized post-production video facility here. The new division interfaces completely with the film operation.

As a result, negatives never leave the building for video transfer or editing and all material is processed under clean air conditions with 95% filtration. Scheduling, sales, machine control and shipping are completely governed by microcomputer systems. To make Movielab Video operational required more than 20 miles of cable and 22,000 electrical connections.

The facility was designed by **Walter Rauffer**, vice president of engineering. One of Rauffer's priorities was the audio properties of the color correction and editing, suites—hence the stereo-capable equipment, sophisticated mixing and equalizing

capability and analog and digital echo. The editing suites are matched and balanced to Movielab's screening theater. The emphasis on sound is partly based on the belief that standards and specifications in the video field will be sharply upgraded and expanded in the coming years.

Equipment includes Audioarts 16-channel mixing consoles with stereo paragraphic equalizers and half-inch MCI four-track mixing. Edit rooms handle up to four tracks of half-inch audio, which can be interfaced into video edit sessions. The film-to-tape area can play back up to four tracks of 35mm Mag tape or two tracks of 16 mm. All areas have Dolby systems for 3/4-inch, one-inch, and quad.

Audio and video compression are made possible by Eventide's "Time Squeeze." The studio also offers the first operational Rank Variable Speed Flying Spot Telecine in the New York area.



**TESTING, TESTING**—Walter Rauffer, Movielab Video vice president of engineering, checks newly installed equipment in the post-production facilities. Left to right are a Grass Valley switcher, CMX editor, Audioarts mixing console and Chyron IV character generator.



**THE BOSSES**—Ross the Boss, lead guitarist for Manowar, leans over Orson Welles' shoulder. Welles' contributed some narration to the group's Liberty/EMI album "Battle Hymns."



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## Print Firms Optimistic For '82 Second Half

• Continued from page 10

They just don't have the funds they had several years ago."

But, Rosen feels that a projection of a 10% sales increase for the year is still a possibility and, thanks to anticipated product, may even exceed that. "We continue to do well in mixed folios and plan to increase releases of this type." Rosen likes the sales pattern of single sheets, country music and choral works."

At Cherry Lane Music, sales are up 10% over the same period last year. However, Lauren Keiser is mindful of a soft business climate.

"I'm told it's the economy, but I haven't put a finger on it. Dealers are keeping inventory at record low levels, but I see a pick-up coming." Keiser is bullish over Cherry Lane's prospects with matching folios due from Rick Springfield, Kenny Rogers, Kansas, Judas Priest and for what he believes will be Billy Joel's best album/folio venture to date, "Nylon Curtain." Also due is a guitar version of the company's "Beatles Compleat," which Keiser says continues to sell well. "The fall looks real good."

For Hal Leonard Publications, a six month budget projection of 15% more this year over 1981 turned out to be "a little higher." "The good part is that our profits held up," claims the company's chief Keith Mardak.

"We're really hoping for a turnaround," Mardak adds, running off a list of upcoming projects such as the score for the British hit, "Cats," due on Broadway this fall, a B-flat instrument version of its \$29.95 "fake" book, a "fake" compendium of songs from the MPL catalog and a 100-song strong "ultimate" mixed folio, spiral-bound at \$12.95. Frank Hackinson, president of Columbia Pictures Publications, reports a 12 to 15% sales increase this year so far. "We know it's supposed to be sluggish out there, but we're very busy. The cost of doing business today can hurt, but we're using sophisticated cost controls to get around this."

Hackinson says the company's personnel roster remains intact, with about 100 staffers. "We're optimistic about some important acquisitions. Our educational season is going through the roof."

Big 3 Music, the music print arm of United Artists Music, had six month grosses "similar to 1981," although it achieved higher profits, according to Russ Martens, general manager. The company is operating with a "leaner" staff this year down to nine from 24 at its New York headquarters. Its total staff is now at 27.

Although the company lost several major catalogs last year, including songs of Barry Manilow and Jim Croce, Martens and Jay Leipzig, marketing consultant, claim they've benefited from a more selective production schedule, a "one-on-one" racker/retailer relationship, including special promotional efforts and greater personal/phone contact, and moves into club and mail-order situations.

With "Annie" film print leading the way, Martens predicts a strong showing for the remainder of the year. Special emphasis is being given to "nostalgia" concepts, among them reprints of old sheet-music covers selling at \$5.95 each.



**BATTLE STRATEGY**—ASCAP membership representative Tyrone Jenkins, left, chats with War following their appearance at the Ritz in New York. Pictured with Jenkins from left are group members Harold Brown, Ron Hammon, Luther Rabb, Lee Oskar, Lonnie Jordan, Dee Allen and Howard Scott.

### FOR WRITER ED COBB

## Soft Cell Single Was Hard Sell

By JIM McCULLAUGH

LOS ANGELES—"I couldn't get anyone interested in that song," says Ed Cobb, co-principal of multi-dimensional American Variety International here and author of "Tained Love," Soft Cell's smash international hit which just cracked the top 10 in the U.S. on Warner Bros.

"But it's one of those songs," he adds, "that just overcomes all the obstacles."

Cobb, 44, who began his music industry career at 19 as a member of the Four Preps, penned the song in the '60s when it was recorded by Gloria Jones as a "B" side.

Soft Cell, explains Cobb, ran into the tune through Gloria Jones, who had moved to England and had become a popular club performer there. The members of Soft Cell became intrigued with it and went into a studio in London and cut it on a \$500 shoestring budget. Mike Thorne produced.

The song, according to Cobb, has been either No. 1 or a top 10 song in all 17 countries it has been issued in, either as a single, part of Soft Cell's LP, as part of a hits compilation or as a giant 33. In Germany, Cobb points out, it is the largest selling giant 33 to date.

As a result, adds Cobb, "I have had every off-beat artist around soliciting material. There must be 30-35 people out there recording one of my songs. It's taught me a lesson. I am going to go back and concentrate on writing and creating, both songs and writing for motion pictures."

Most of Cobb's time is spent as an executive overseeing American Variety International, which consists of AVI Records, two recording studios (L.A.'s Producer's Workshop and Nashville's Woodland Sound), publishing and songwriting interests and Nashboro Records, the large black gospel label.

The Soft Cell success, Cobb maintains, is indicative of what's going on in the music industry—more younger acts going into the studio and recording potential hits on a limited budget.

"In that sense," analyzes Cobb, "the '50s and '60s are happening all over again. The young guys with \$200 are going into the studio with a shot at being number one. The deals are being made for \$200, not \$10,000 and acts will be cutting that night. It's the independent or garage producer—the type of guy I was 20 years

ago and stopped becoming because I got successful—that will start this cycle all over again. The deals are being made on the streets. The record companies don't have the budgets. A lot of talent was being stopped by that big deal mentality.

## 'Paradise' Paves Way For Brown/Diamond Gems

NEW YORK—Words and music by Larry Brown and Joel Diamond.

That's a relatively new songwriting team that got its start with "Paradise," the title song from the Embassy Pictures' production starring actress/model Phoebe Cates. The CBS disk, produced by Brown and Diamond, hasn't made much headway in the U.S., but it's been a smash in Italy—and, perhaps even more importantly it's set the stage for future songwriting/production efforts by the veteran music men.

Brought together by a mutual friend, Jerry Meyers, an indie promotion man out of Buffalo, Diamond and Brown visit Italy in about a month to produce some local acts. Also, the pair has penned Tom Jones' next Polydor single, "Marie (Don't Wake Up For Me)," and have completed a studio album with Phoebe Cates for release on CBS, having finally used 10 of 14 songs they wrote for the package.

Diamond says the pairing of himself with Brown, who has co-authored a number of big hits, most prominently "Tie A Yellow Ribbon," was initiated with "Paradise," when he convinced Embassy chief Frank Capra Jr. of the need for a strong main-title. After this was produced, Columbia's Al Teller agreed to market the record.

The teaming is regarded by Diamond and Brown as professionally logical.

"It was difficult for me to get writing assignments on one hand and difficult for Larry to get production projects," says Diamond, best known as a producer/publisher through Silver Blue here.

While both music men are busy on the creative end, they've not merged their business interests as yet, with Brown operating his Larball Music (BMI) publishing firm.

Diamond feels that the way the Italian version of "Paradise" was musically scored played an important role in its success. "The American version performs the title song

"I know everyone is crying the blues but now is the time for those kinds of acts to make their deals for next year. The record industry isn't dying, it's just going through a cleaning up period. It was over-saturated."

only once, while the version shown in Italy repeated it four times, vocally and instrumentally."

Though pleased with its success in Italy, Brown notes one negative: "Sitting here in the U.S., it's hard to feel that 'Paradise' is a big hit somewhere else."

## Police Member Suing Virgin Music

LONDON—A high court legal battle in which Sting, front man of the group Police, is suing Virgin Music Publishing Co. over the rights to many of his hit songs, started here (13) and the hearing is expected to last three weeks.

The background to the case, the court was told, was that Sting, real name Gordon Sumner, gave up teaching school in Newcastle, Northeast England, in 1977 to seek pop fame in London.

In mid-1977, he signed publishing deals with Richard Branson's Virgin Music. Now Sting seeks a declaration that "The agreement was oppressive, illegal and unenforceable

## ASCAP Foundation Sets Theatre Workshop

NEW YORK — The ASCAP Foundation will host its fourth season of the ASCAP Musical Theatre Workshop under the direction of composer Charles Strouse. The workshop will meet every Monday night at ASCAP's New York headquarters beginning Oct. 25.

## Big 3 Issues 'Guitarist' Fake Book

NEW YORK—Following on the heels of "Legitimate Fake Book" is The Big 3 Music Corp.'s "The Guitarist Fake Book," designed to bring the fake booklead sheet concept into play for guitarists.

Created by guitarist and recording artist Bob Hill, "The Guitarist Fake Book" also carries a \$7.95 list

## PRO Gets Approval On Increase In Radio \$\$

ONTARIO—The Copyright Appeal Board here has granted the Performing Rights Organization of Canada Ltd. increased collections of revenue it may collect this year from private radio stations.

The percentage increase, from 1.45% to 1.54% of gross revenue, is expected to generate nearly \$1 million additional revenue in 1982.

The increase to PRO Canada does not alter the total—3.2% of gross revenue—private radio pays to Canadian performing rights societies.

"The increase in the portion allotted to PRO Canada is a welcome recognition that more and more works performed on radio are licensed by PRO Canada," comments Jan Matejcek, managing director.

Earlier this year, increases in a number of nonbroadcast related tariffs were approved and are expected to total \$500,000. A large portion is attributed to the 20% increase in the tariff for licensed premises with live entertainment.

Other increases were background music systems, dance halls, discotheques, conventions and fashion shows, shopping centers, public conveyances, public parks and streets, disk jockeys and sporting events. These, coupled with increases granted last year for cinemas, exhibitions and concerts, bring the bulk of the non-broadcast tariffs up to "realistic" levels, PRO feels.

Matejcek reports that PRO Canada's revenue in 1981 amounted to \$15.9 million, including foreign income. This represents an 18.5% increase over 1980, with payments to Canadian writers and publishers up 21.6%.

on the grounds of inequality of bargaining power and unreasonable restraint of trade."

It was said that the publishers made in the region of \$1.4 million from Sting compositions. The singer/guitarist also wants a court order that all master recordings embodying his compositions and lyrics be handed over, with all copyrights reassigned to him.

Sting is claiming the contract was signed when he couldn't afford legal advice.

Virgin denies Sting is entitled to the return of his copyrights or to damages and says he received more than one million pounds (around \$1.7 million) in royalties.

Interested writers may apply by submitting a resume and cassette tape of two original works to Bernice Cohen, director of musical theatre activities, One Lincoln Plaza, New York, New York 10023. Deadline for entries is Aug. 20. The workshop is open to all except past participants.

price, considerably below the popular piano-vocal fake book collections on the market that often sell for \$25.

The collection features major United Artist copyrights as well as major songs leased for print use by Big 3.

FOR WEEK ENDING JULY 24, 1982

# 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	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	17	ASIA Asia Geffen CHR 2008 (Warner Bros.)	36	43	3	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	72	72	37	THE J. GEILS BAND Freeze-Frame EMI-America SD 17062
2	2	19	WILLIE NELSON Always On My Mind Columbia FC 37951	37	41	5	GLENN FREY No Fun Aloud Elektra EI-60129	73	73	41	GENESIS Abacab Atlantic SD 19313
3	3	22	THE HUMAN LEAGUE Dare A&M/Virgin SP-64892	38	38	9	SOUNDTRACK Annie Columbia JS 36000	74	74	37	HOOKEE ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFLJ 4194
4	4	14	TOTO Toto IV Columbia FC 37728	39	39	9	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	74	74	37	MELISSA MANCHESTER Hey Ricky Arista AL 9574
5	5	5	ROLLING STONES Still Life Rolling Stones Records COC 39113	40	11	12	VAN HALEN Diver Down Warner Bros. BSK 3677	82	82	11	ROSANNE CASH Somewhere In The Stars Columbia FC 37570
6	6	12	JOHN COUGAR American Fool Riva/Mercury RVL 7501 (Polygram)	41	51	2	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19560	75	75	3	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)
7	7	5	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	42	46	14	RAY PARKER JR. The Other Woman Arista AL 9590	77	77	41	JOE JACKSON Night And Day A&M SP-4906
8	8	37	LOVERBOY Get Lucky Columbia FC 37638	43	40	53	FOREIGNER 4 Atlantic SD 16999	83	83	2	STRAY CATS Built For Speed EMI-America ST 17070
9	50	2	FLEETWOOD MAC Mirage Warner Bros. 1-23607	44	44	8	RICHARD SIMMONS Reach Elektra EI-60122	80	80	4	TED NUGENT Nugent Atlantic SD 19365
10	10	9	.38 SPECIAL Special Forces A&M SP-4888	45	12	9	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamil 600212	81	81	2	HEART Private Audition Epic FE 38049
11	15	3	RED SPEEDWAGON Good Trouble Epic FE 38100	46	59	3	APRIL WINE Power Play Capitol ST 12218	82	82	7	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160
12	9	11	PAUL MCCARTNEY Tug Of War Columbia TC 37462	47	57	4	SOUNDTRACK E.T. MCA MCA 6109	83	83	39	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)
13	13	8	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	48	27	23	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	84	84	10	PAT METHENY GROUP Off Ramp ECM ECM 1-1216 (Warner Bros.)
14	14	17	THE DAZZ BAND Keep It Alive Motown 6004WL	49	32	9	SQUEEZE Sweets From A Stranger A&M SP-4899	85	85	6	SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram)
15	18	5	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	50	49	9	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	86	86	52	THE GO-GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)
16	16	7	KANSAS Vinyl Confessions Krisner FZ 38002 (Epic)	51	45	9	ASHFORD & SIMPSON Street Opera Capitol ST 12207	86	86		
17	17	51	JOURNEY Journey	51	45	9	ASHFORD & SIMPSON Street Opera Capitol ST 12207	86	86		



**SOUNDS GOOD**—Renata Scotto and members of the Tokyo Quartet enjoy a playback of a section of Respighi's "Il tramonto," a setting for mezzo and string quartet of poetry by Shelley. The recording will appear on Moss Music Group's Vox Cum Laude label.

## Retailer Looks For Key 'Buying Patterns'

NEW YORK—Russ Hornbeck is monitoring sales carefully at Record World's new midtown Manhattan store as he looks for buying patterns that would help him position inventory to serve classical buyers better.

Hornbeck, who is classical manager of the most recent addition to the Elroy Enterprises growing web of 30 Record World stores and 11 leased outlets (the store opened its doors just three weeks ago), already has some changes in mind.

One is to increase the stock and display of imported lines, which are attractive to the relatively sophisticated clientele that shops the area. Only a "minimal number" of imports are carried at this time, says Hornbeck.

Another, but this may await the fall, is to set up an opera department and coordinate featured stock and promotions with works performed at the Metropolitan and New York City Opera Companies.

A further repositioning of inventory will see albums binned by composer. Except for top sellers and certain vocals and instrumental categories, the new store follows the

traditional Record World practice of shelving classics by label and record number.

Meanwhile, tallies of sold bagged albums (all but deep inventory items are bagged) provide a quick check on title movement, but more useful patterns will be analyzed monthly via data imprinted by electronically coded cash registers.

As Roy Imber, head of Elroy, views it, the register data will be an important aid to efficient stocking of the entire store, classics included.

Imber points to central purchasing and warehousing as enabling his stores to carry a wider spread of repertory without suffering losses from lack of depth. Shipments go out from the warehouse four times a week, he says.

The new store's classical inventory of records and tapes, placed at \$75,000 to \$100,000 in value at cost, can thus be turned more efficiently, Imber maintains. He places the ratio of classics to other repertory in the store at 25% to 30%.

Pricing at the new outlet is "somewhat more competitive" than at other Record World outlets to maintain a posture against old-line, high-inventory stores in the immediate neighborhood such as Sam Goody, King Karol and the Record Hunter. Albums listing at \$8.98 carry a shelf price of \$8.29, but dip as low as \$5.99 or \$6.49 on sale.

With a decor that's both colorful and dignified, Imber feels he has succeeded in creating a store that's "comfortable" for adults to patronize. All of which augurs well for his carving out a good chunk of the area's classical business.

## L.A. Orchestra Gets U.K. Okay

LONDON—The controversial visit by the Los Angeles Philharmonic Orchestra set for London next May can now go ahead after all, following personal intervention by British Premier Margaret Thatcher.

Originally, the Dept. of Employment here had rejected the plan for five Brahms concerts under conductor Carlo Maria Giulini, acting on the recommendation of its advisory body, the Visiting Orchestras Consultative Assn.

The decision was reversed following representations to Mrs. Thatcher. Now the association wants an explanation of the about face.

## B'casters Assn. Sets Meet Focus Pay-For-Play, Home Taping Are Key CMBA Topics

By IS HOROWITZ

NEW YORK—The issues of pay-for-play and home taping are high on the agenda of the Concert Music Broadcasters Assn. conference next month in Lenox, Mass.

The four-day confab, which opens Aug. 5 in a generally bullish climate for classical radio, will also serve as a platform to muster support in the association's battle with ASCAP over blanket licensing.

Six record manufacturer reps will comprise a panel to defend and explain industry positions on pay-for-play and home taping, as well as to ponder the prospects for increased advertising revenue directed at classical music radio.

This panel, scheduled for early Saturday afternoon (Aug. 7), will include among its participants Peter Clancy of Philips Records, Grace Patti of Deutsche Grammophon, Scott Mame of Tioch Productions, Janet Shapiro of London, and Laurie MacNeill and Ellen Stolzman of CBS Masterworks.

Although advertising in general on commercial classical radio is climbing at a gratifying rate, according to Robert Conrad, CMBA president, time buys from record companies has suffered a continuing decline for the past few years. He's hopeful the drop can be turned around.

Conrad, who is vice president and manager of programming of WCLV in Cleveland, says labels find radio "fine for promotion, but not for advertising." Still, he reports, national advertising on his station has increased by 147% over the past year, with similar increases experienced by others in the field.

"People are beginning to notice," he says.

The CMBA includes in its membership 30 of the 40 full-time commercial classical radio stations in the country, Conrad reports. He anticipates further growth in the number of stations, as well as in their eco-

nomics health, as national advertisers become more aware of their attractive demographics.

He looks on AM radio particularly as a new classical growth area, especially in cities lacking adequate FM outlets.

Bill Failing of KKSJN-AM in Portland, Ore.; along with Scott MacClelland of KBOQ in Marina, Calif.; and John Major of KCMA of Tulsa, Okla., will detail the experiences of new classical music stations in a conference panel titled, "The New Kids on the Block."

Conrad says most stations affiliated with the CMBA now take a sympathetic view toward the problem of home taping, although record industry executives have in the past tangled with stations they felt were abetting the practice by detailed program listings giving exact timings of works broadcast.

Most commercial stations have stopped listing running times, following label complaints, says the CMBA chief. As for his own station, "We won't even give the playing time of a work if a listener calls up and asks."

CMBA's stance with respect to ASCAP will be the subject of a special seminar Friday afternoon (Aug. 6). C.K. "Pat" Patrick, president of WCLV and a featured speaker at the session, stresses the resentment felt by classical stations toward ASCAP for requiring similar fees (based on advertising revenues) as from pop stations.

"All their music is copyrighted," he notes, "while ours is mostly in the public domain."

Patrick hints at a revival of a suit against ASCAP asking more realistic options to the blanket license. An action launched some years ago was allowed to lapse. He feels the interests of classical stations are not represented by the All Industry Licensing Committee, which has conducted bargaining with rights groups in the past.

Another speaker at the licensing session will be Norman Bie, lawyer

and owner of WSST in Largo, Fla., who has represented religious broadcasters in the latter's suit against ASCAP. Both the religious broadcasters and classical broadcasters have reached agreements with BMI that they view as more equitable than traditional blanket licensing options.

Patrick, who says, "We can live with BMI," is adamant in his opposition to ASCAP. He holds open the possibility of joining with religious broadcasters and, perhaps, Latin music broadcasters in efforts to break the ASCAP blanket license.

Bie confirms that discussions have been held with CMBA, but says that no agreements have yet been reached.

The conference will also feature a demonstration of the Soundstream digital tape system for recording concerts for later airing, as well as a presentation of the BBC Music Index, a microfiche collection of music introductions.

Advertising, research and promotion panels will be heard, and keynote of the conference will be Tom Sawyer, executive director of the Ohio Assn. of Broadcasters, whose topic will be, "The Rocky Road of Radio Deregulation."

Lenox's proximity to Tanglewood will provide the opportunity for attending several musical events, among them a concert by the Boston Symphony.

## Mercury LP Is Close To Distrib's Heart

NEW YORK — New York-based racker/distributor Irvin Litkei is dealing with a new release from Mercury Records of special interest to him: a recording of a concerto for piano and orchestra of his own creation.

The five movement work with march coda—titled "Peace & Remembrance"—was written by Litkei in 1963 to musically depict events in his native Hungary before, during and after World War II. Litkei emigrated to the U.S. in 1947 and in the mid-'50s formed his wholesaling companies, Arovox Records (rack) and Olympia Distributing.

The work was recorded last year in London by the London Philharmonic Orchestra conducted by Bernard Ebbinghouse, with pianist Michael Reeves. Its release on Mercury through the PolyGram Classics division is a departure for the \$6.98 label, which mostly comes to market with re-issues from the Mercury classical catalog.

Despite the daily routine of his wholesaling business, Litkei has maintained his career as a composer. He's written special marches for all U.S. Presidents since Franklin Roosevelt, along with march tunes for other events, including "The Captured Fifty," a tribute to the Iranian hostages.

Litkei says a ballet version is in the works based on his concerto, and he expects it to debut sometime later this year. It'll be videotaped for commercial tv, with public television broadcast to follow.

The work is published through Litkei's Leona Music (ASCAP).

## Classical Notes

Riccardo Muti has just finished recording Donizetti's "Don Pasquale" for Angel/EMI with the Philharmonia Orchestra and a cast headed by Mirella Freni and Sesto Bruscantini. . . . Flutist James Galway opened the Mostly Mozart Festival in New York last week in the dual role of conductor and soloist. His label, RCA, though, is readying a big splash around the release at summer's end of Galway in a country album—Nashville country, that is.

Mercury is bringing out a Claude Bolling album which it heralds as the first solo piano release by the best-selling artist. It contains a program of original boogie-woogie tunes by such as Meade Lux Lewis, and Clarence "Pinetop" Smith. . . . Isaac Stern has been awarded the Leonie Sonning Music Prize in Denmark for his contributions as artist and teacher to the "international music life." . . . And Kiri Te Kanawa has been named a Dame Commander of the British Empire by Queen Elizabeth.

James Conlon has been appointed chief conductor and artistic adviser for the Rotterdam Philharmonic. He succeeds David Zinman. Among guest conductors at Rotterdam will be Somin Rattle and Edo de Waart. . . . A new production of Puccini's "La Boheme" will air next month over PBS featuring Luciano Pavarotti and winners of the Opera Company of Philadelphia/Pavarotti International Voice Competition.

And now there are playing cards with photographs of great composers on the faces. Thurston Moore Country Ltd. of Montrose, Colo., which publishes the deck, sees no special significance in the fact that Chopin appears on the 10 of Hearts, Liszt on the Ace of Diamonds, or

Mahler on the Three of Clubs. . . . Already a heavy ticket sale reported for the four concerts Herbert von Karajan and the Berlin Philharmonic will give at Carnegie Hall this October. The New York dates are the only set in the U.S. on this visit, their first since 1976.

CBS Masterworks is gearing up for heavy action on two soundtrack albums it will release on its crossover green label this month. One, from the Walt Disney movie, "Tron," will include works by synthesizer specialist Wendy Carlos of "Switched On Bach" fame. The other will be all Mendelssohn music used in the Woody Allen film, "A Midsummer's Night Sex Comedy." Performances are taken from catalog Masterwork LPs by some of the label's top soloists and orchestras.

Radio stations in 25 states are expected to run a special organ program featuring Michael Murray, with musical portions taken from his recent Telarc album of French pieces. . . . Oxford Univ. Press has published a new catalog of church music which also includes a listing of its recordings. . . . Benjamin Dunham, former executive director of Chamber Music America, has taken a similar post with the American Symphony Orchestra.

A grant from the Sony Corp. of America Foundation has made possible the "Music of Man" series hosted by Yehudi Menuhin now running on public television. . . . And a donation from the Garrett Corp. financed acquisition costs for 40 weeks of Boston Symphony broadcasts by KUSC-FM in Los Angeles.

IS HOROWITZ

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THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		WKS ON CHART		TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	1	4	8	★	★	37	10	10	10	3	GLORIA—Laura Branigan (Jack White, Greg Mathieson), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048
2	2	15	15	★	★	38	8	8	8	2	LOVE OR LET ME BE LONELY—Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, A. Poree, Arista 0697
3	3	14	14	★	★	41	8	8	8	NEW ENTRY	JACK AND DIANE—John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp; Riva/Mercury 210 (Polygram)
4	4	6	6	★	★	39	10	10	10	53	ISLAND OF LOST SOULS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrissy 2603
5	5	14	14	★	★	40	11	11	11	81	LET ME GO—Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695
6	6	6	6	★	★	42	6	6	6	79	MEGA FORCE—707 (Keith Olson), T. Howard, K. Russell, J. McClarty, J. Cain, Boardwalk 7-11-146
7	7	1	1	★	★	45	4	4	4	73	DANCING IN THE STREET—Van Halen (Ted Templeman), S. Stevenson, I.J. Hunter, M. Gaye, Warner Bros. 7-2998
8	8	28	28	★	★	59	4	4	4	74	ANGEL IN BLUE—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8100
9	9	14	14	★	★	46	5	5	5	NEW ENTRY	LET ME TICKLE YOUR FANCY—Jermaine Jackson (Jermaine Jackson, Berry Gordy), J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod; Motown 1628
10	10	7	7	★	★	49	4	4	4	76	LANDSLIDE—Olivia Newton-John (John Farrar), J. Farrar, MCA 52069
11	11	8	8	★	★	56	4	4	4	77	BODY LANGUAGE—Queen (Queen, Mack), F. Mercury, Elektra 47452
12	12	7	7	★	★	47	8	8	8	78	FOOLIN' YOURSELF—Aldo Nova (Aldo Nova), A. Nova, Portrait 24-03001 (Epic)
13	13	9	9	★	★	23	13	13	13	79	TO DREAM THE DREAM—Frankie Miller (B. Beckett), F. Miller, MMS/Capitol 5131
14	14	7	7	★	★	24	15	15	15	80	PLANET ROCK—Africa Bambaata and The Soul Sonic Force (A. Baker), A. Baker, J. Robie, Soul Sonic Force, Tommy Boy 823
15	15	10	10	★	★	27	16	16	16	NEW ENTRY	I'M THE ONE—Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton; Atlantic 4068
16	16	7	7	★	★	28	21	21	21	82	EVERY LOVE SONG—Greg Kihn Band (Matthew King Kaufman), Kihn, Wright, Phillips, Lynch, Carpenter, Beserkley 47441 (Elektra)
17	17	13	13	★	★	29	13	13	13	83	CRIMSON AND
18	18	15	15	★	★	34	10	10	10	83	KIDS IN AMERICA—Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110
19	19	2	2	★	★	38	8	8	8	88	I FOUND SOMEBODY—Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 4/7466 (Elektra)
20	20	2	2	★	★	41	8	8	8	89	PAPERPLANE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053
21	21	6	6	★	★	39	10	10	10	70	NICE GIRLS—Eye To Eye (G. Katz), J. Marshall, D. Burg, Warner Bros. 50050
22	22	6	6	★	★	40	11	11	11	71	LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672
23	23	5	5	★	★	42	6	6	6	72	YOUR IMAGINATION—Daryl Hall & John Oates (Daryl Hall, John Oates), D. Hall, RCA 13252
24	24	11	11	★	★	45	4	4	4	73	THINK I'M IN LOVE—Eddie Money (Tom Dowd), E. Money, Columbia 18-02964
25	25	1	1	★	★	59	4	4	4	74	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster), T. Eyer, H. Krieger, Geffen 7-29983 (Warner Bros.)
26	26	28	28	★	★	46	5	5	5	NEW ENTRY	ROUTE 101—Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422
27	27	14	14	★	★	49	4	4	4	76	HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605
28	28	7	7	★	★	56	4	4	4	77	EYE IN THE SKY—The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0696
29	29	8	8	★	★	47	8	8	8	78	IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968
30	30	12	12	★	★	23	13	13	13	79	FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427
31	31	9	9	★	★	24	15	15	15	80	HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)
32	32	7	7	★	★	27	16	16	16	NEW ENTRY	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860
33	33	10	10	★	★	28	21	21	21	82	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741
34	34	5	5	★	★	29	13	13	13	83	CRIMSON AND
35	35	15	15	★	★	34	10	10	10	83	KIDS IN AMERICA—Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110
36	36	2	2	★	★	38	8	8	8	88	I FOUND SOMEBODY—Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 4/7466 (Elektra)
37	37	6	6	★	★	41	8	8	8	89	PAPERPLANE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053
38	38	6	6	★	★	39	10	10	10	70	NICE GIRLS—Eye To Eye (G. Katz), J. Marshall, D. Burg, Warner Bros. 50050
39	39	6	6	★	★	40	11	11	11	71	LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672
40	40	5	5	★	★	42	6	6	6	72	YOUR IMAGINATION—Daryl Hall & John Oates (Daryl Hall, John Oates), D. Hall, RCA 13252
41	41	11	11	★	★	45	4	4	4	73	THINK I'M IN LOVE—Eddie Money (Tom Dowd), E. Money, Columbia 18-02964
42	42	1	1	★	★	59	4	4	4	74	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster), T. Eyer, H. Krieger, Geffen 7-29983 (Warner Bros.)
43	43	28	28	★	★	46	5	5	5	NEW ENTRY	ROUTE 101—Herb Alpert (Jose Quintana, Herb Alpert), J.C. Calderon, A&M 2422
44	44	14	14	★	★	49	4	4	4	76	HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605
45	45	7	7	★	★	56	4	4	4	77	EYE IN THE SKY—The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0696
46	46	8	8	★	★	47	8	8	8	78	IF YOU WANT MY LOVE—Cheap Trick (Roy Thomas Baker), R. Nielsen, Epic 14-02968
47	47	12	12	★	★	23	13	13	13	79	FORGET ME NOTS—Patrice Rushen (Charles Mims Jr., P. Rushen), P. Rushen, Fred Washington, T. McFadden, Elektra 47427
48	48	9	9	★	★	24	15	15	15	80	HEAT OF THE MOMENT—Asia (Mike Stone), Wetton, Downes, Geffen 50040 (Warner Bros.)
49	49	7	7	★	★	27	16	16	16	NEW ENTRY	EBONY & IVORY—Paul McCartney & Stevie Wonder (G. Martin), P. McCartney, Columbia 18-02860
50	50	10	10	★	★	28	21	21	21	82	ALWAYS ON MY MIND—Willie Nelson (Chips Moman), J. Christopher, W. Thompson, M. James, Columbia 18-02741
51	51	5	5	★	★	29	13	13	13	83	CRIMSON AND



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| <input type="checkbox"/> JOBS AVAILABLE  | <input type="checkbox"/> FOR SALE               |
| <input type="checkbox"/> HELP WANTED     | <input type="checkbox"/> GOLDEN OLDIES          |
| <input type="checkbox"/> COLLEGES        | <input type="checkbox"/> MISCELLANEOUS          |
| <input type="checkbox"/> REHEARSAL SPACE | <input type="checkbox"/> DISTRIBUTING SERVICES  |
| <input type="checkbox"/> ANNOUNCEMENTS   | <input type="checkbox"/> (JOB) POSITION WANTED  |
| <input type="checkbox"/> OTHER _____     |   |

### PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

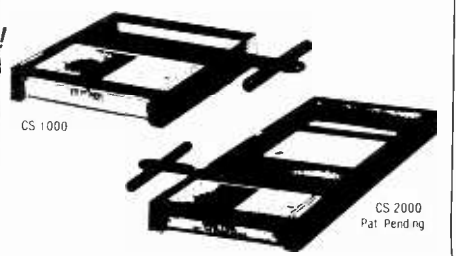
NAME _____	<input type="checkbox"/> Amer. Express	Credit Card Number: _____
ADDRESS _____	<input type="checkbox"/> Diners Club	_____
CITY _____ STATE _____ ZIP _____	<input type="checkbox"/> Visa	Expires _____
TELEPHONE _____	<input type="checkbox"/> Master Chg.	Signature _____
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JULY 31ST ISSUE—JULY 19TH  
AUG. 7TH ISSUE—JULY 26TH  
AUG. 14TH ISSUE—AUG. 2ND  
AUG. 21ST ISSUE—AUG. 9TH  
AUG. 28th ISSUE—AUG. 16TH  
SEPT. 4TH ISSUE—AUG. 23RD  
SEPT 11TH ISSUE—AUG. 30TH

29	5	18	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	53	53	6	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA	88	20	●	GEFFEN GHS-2006 (Warner Bros.) SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. 2BSK 3654	WEA
19	14	19	THE MOTELS All Four One Capitol ST-12177	CAP	54	47	12	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	98	4	▲	RONNIE MILSAP Inside RCA AHL-14311	RCA
20	9	20	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	55	17	3	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS	90	40	▲	POLICE Ghost In The Machine A&M SP-3730	RCA
21	10	21	ORIGINAL CAST Dreamgirls Geffen GHS 2007 (Warner Bros.)	WEA	56	79	3	EDDIE MONEY No Control Columbia FC 37960	CBS	99	3	▲	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA
22	7	22	THE CLASH Combat Rock Epic FE 37689	CBS	57	69	4	KING CRIMSON Beat Warner Bros. 1-23692	WEA	100	8	▲	KIM WILDE Kim Wilde EMI-America ST-17065	CAP
23	7	23	GAP BAND IV Total Experience TE-1-3001 (Polygram)	POL	58	66	6	JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896	RCA	93	16	▲	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP
24	26	24	SOFT CELL Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	WEA	59	64	18	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL-14125	RCA	94	8	▲	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND
25	6	25	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	60	60	12	RAINBOW Straight Between The Eyes Mercury SRM-1 4041 (Polygram)	POL	95	11	▲	BLUE OYSTER CULT Extraterrestrial Live Columbia KG 37946	CBS
26	18	26	SCORPIDONS Blackout Mercury SRM-1 4039	POL	61	61	6	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	127	2	▲	SOUNDTRACK Star Trek II Atlantic SD 19363	WEA
28	6	27	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL-4343	RCA	62	62	9	CHEAP TRICK One On One Epic 38021	CBS	126	2	▲	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS
49	2	28	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	63	63	50	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	98	16	▲	CAMEO Chocolate City CCLP 2021 (Polygram)	POL
31	6	29	AIR SUPPLY Now And Forever Arista AL 9587	IND	64	48	9	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS	99	101	6	JUICE NEWTON Juice Capitol ST-12136	CAP
30	20	30	ALABAMA Mountain Music RCA AFL-1-4229	RCA	65	54	22	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND	101	104	6	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS
34	10	31	A FLOCK OF SEAGULLS A Flock Of Seagulls Live/Arista VA 66000	IND	66	56	9	QUEEN Hot Space Elektra EI-60128	WEA	102	103	67	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA
35	5	32	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	67	65	36	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	103	75	13	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS
36	7	33	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS	68	68	32	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL-33243	IND	104	77	7	PATRICE RUSHEN Straight From The Heart Elektra EI-60015	WEA
42	3	34	SOUNDTRACK Rocky III Liberty LO 51130	CAP	69	76	5	GARY U.S. BONDS On The Line EMI-America SD 17068	CAP	104	77	7	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS
37	14	35	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	70	33	6	BLONDIE The Hunter Chrysalis 1384	IND					




**LP This Week**



# ASIA

Geffen GHR 2008 (Warner Bros.)

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**DOORS OPEN**—Celebrating the best-selling book, "Jim Morrison: An Hour For Magic," at a recent party at the Museum Of Rock Art in Los Angeles are, from left, the book's author Frank Lisciandro; ex-Doors member Robbie Krieger; Corky Courson, executor of Morrison's estate; and Rich Linnell of Doors Management.

• Continued from page 38

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WHEN REPLYING TO ADVERTS PLEASE MENTION BILLBOARD MAGAZINE

## Heartland Beat Midwest Music Exchange Is Young Talent Font

By ALAN PENCHANSKY

Where is, you ask, the breeding ground for the young creative talent to renew growth and excitement in the recording industry? This summer, the answer to that question promises to be the Midwest Music Exchange, July 25-27.

The Exchange hopes to uncork the bottled up musical talent that's grown tired of waiting for major record company discovery and inspiration. Promoters expected 400-500 attendance the first year, viewed

as a good start. Registration is \$75. The convention motto is produce-it-yourself and market-it-yourself, and studio equipment manufacturers, studios and pressing plants will be there to show how the job is done.

The project, gestating less than one year, is the idea of **Chuck Thomas**, a young Chicago pop and rock record producer. Other executives of the company are **Paul Kelly**, music business professor at Elmhurst College, and **John Petersen**, an ad and marketing executive who specializes in meeting planning.

One highlight will be a digital audio demonstration staged by Mitsubishi Electric Sales, according to Kelly. Other technical exhibitors are TEAC/Tascam, Peavey and Otari plus the area's two biggest recording studios, Universal and CRC.

"The studios are there looking for the business," Kelly says. "It's a big talent orientation and they'll be there for that."

All activities are in the Loop's Bismarck hotel including seminars, clinics and workshops during the day. Evenings will showcase talent in action including groups selected from tape auditions for appearances at Chicago Fest (26) and area groups already well on their way to major careers (25).

The Exchange, says Kelly, also hopes to produce a promotional showcase record album. A digital recording of each night's performance will be played back the following day at Mitsubishi's booth.

Authors of "Platinum Rainbow," **Jim Riordan** and **Bob Monaco** will offer several career guidance sessions and star in a week-long advance radio promo campaign, says Kelly, who also has handbill solicitors working clubs in the Midwest.

Other exhibitors include Midwest Custom Pressing, Streeterville Studios, AVC Systems, Bi-Rite Enterprises and the Illinois Entertainer.

★ ★ ★

Detroit has long been one of the centers of the American concert band tradition and the Detroit Concert Band, Inc. is keeping the spirit alive. The non-profit organization with a 65-member professional ensemble, is active in concerts, recording and merchandising and has completed an agreement for its "Sousa American Bicentennial Collection" to be marketed by New York's Book-Of-The-Month Club.

*Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.*

## Big Time In U.S. Market Through MCA Distrib Pact

LOS ANGELES—Big Time Records, the Australian-based label headed by Fred Bestall and Lance Reynolds, moves into the U.S. market this month using the MCA distribution system. MCA is in charge of pressing, distribution while the two firms will work together in terms of marketing.

The first product is Jon Stevens' single "Lover, My Love," due this month followed by a self-titled album. Stevens is aimed at the adult contemporary market. Brad Love, whose "Colour Me" album is due in



Billboard photo by Chuck Pulin

**PRESS PARTY**—Lisa Robinson, right, greets Nona Hendryx at a recent party hosted by New Market Press at the Ritz in New York. The party was in honor of Robinson and her rock novel, "Walk On Glass."

## Le-Bo Peerless Reorganization Gets Approval

NEW YORK—Le-Bo Peerless Corp., the audio/video accessory company operating under Chapter II since Feb. 26, reports that its creditors committee has accepted a proposed plan of reorganization.

The formal plan will be submitted to the creditors at large and to the court for final approval to discharge the Bloomfield, N.Y.-based company from bankruptcy proceedings, the company states.

Also, the company says that a contract has been signed for the sale of the company by Bert Firestone and Peerless Holding to Patrick J. Mastronardo, a financial consultant from Stamford, Conn. Mastronardo has assumed the post of president and director. Kenneth Goldman has been appointed senior vice president and director. In addition, Roy A. Craven, president of Twin City Federal Savings & Loan Assn. of Minneapolis has been elected a director of the company.

## Publishers Sue Century Video

LOS ANGELES—Glenwood Music, Beechwood Music, Colgems-EMI and Screen Gems-EMI are collectively suing Century Video Corp. here, alleging the producers of "The Rock Show" failed to get synchronization licenses for the use of eight copyrighted songs on the weekly tv show.

The Federal District suit asks the court to grant \$250 to \$10,000 per song for statutory damages and if willful infringement is proven, the plaintiffs ask up to \$50,000 per infringement.

## Wells Fargo Sues Maurice White

LOS ANGELES—Wells Fargo Bank here is suing Maurice White of Earth, Wind & Fire and his managers, Robert Cavallo and Joseph Ruffalo and Steven Fargnoli in Superior Court over alleged delinquencies on a series of loans.

The local bank claims White, Cavallo and Ruffalo owe \$20,000 plus \$7,667.59 interest on a promissory note for \$100,000 on which they borrowed \$70,000 October, 1980.

In another loan involving the three, the plaintiff charges \$43,290.50 is due on a July, 1980 security agreement. On the same date, the three as American Recording allegedly borrowed \$75,000 on which it's claimed \$47,243.67 is due.

In an October, 1980 loan of \$70,000 to Cavallo & Ruffalo Enterprises, the bank claims \$20,000 plus unspecified interest is due.

## Guercio Seeking Damages From Alive

LOS ANGELES—Boulder, Colo. recording studio entrepreneur James William Guercio is seeking damages in excess of \$190,000 from Alive Enterprises and personal manager Shep Gordon for alleged misuse of West Los Angeles premises leased by the defendants from the plaintiff.

The Superior Court complaint alleges the defendants leased from Hephaestus, owned by Guercio, two

adjoining pieces of property in West Los Angeles, agreeing to an \$8,500 monthly rental.

Guercio contends the defendants breached the pact by vacating May 15, 1982, prior to the termination of the lease. Guercio also claims he discovered that a defective roof, which he paid \$16,000 to repair, was damaged when Gordon used heavy tv equipment on the roof causing the damage.

## Minnesota Retailer Faces Bootleg Case Sentencing

• Continued from page 17

Charles LaRocco, "a retailing firm in Flushing, N.Y., which advertises and distributes primarily bootleg records," for approximately one year.

The indictment states Powell purchased approximately \$3,400 or more worth of bootlegs from LaRocco in three shipments from April

through August, 1981. Check stubs covering the transactions carried the notation, "boots," according to court records.

The court file charges Powell was aware of the illegal merchandise in that he occasionally cautioned his stores' personnel not to flaunt the merchandise and to mark it up anywhere from 50% to 100%. Powell encouraged his managers to keep the illegal albums behind the counter, except one of each title which would be intermingled with open stock.

Powell and his co-defendants, Geotina Corp., Harpo's Music and G&J Music, were specifically charged with selling "Great White Boss, Bottom Line 8/15/75," a Bruce Springsteen bootleg, and "Blondie, Little Doll."

A notice of forfeiture in the court dossier contains a list of approximately 125 bootleg album titles which Powell is accused of selling. More than 50 different artists are included, such as the Beatles, Clash, the Doors, Elvis Costello, the Police, the Rolling Stones, David Bowie, Devo, the Grateful Dead, the Pretenders and others.

No date has been set for sentencing by Federal District Judge Edward J. Devitt.

**New LP & Tape  
Releases, p. 16**



ABANDON 'CONVENTIONAL' DISCO

# 'Diehard' DJs Take The Plunge

By RADCLIFFE JOE

NEW YORK—Diehard disco DJs who have clung defiantly to the disco music format in spite of the general trend toward more progressive dance music sounds, are finally conceding that change is indeed essential to the long range survival of the dance music industry.

So says Tony Martino, independent music director of such clubs as the Red Parrot in New York City, and the Fire Island Pavillion on the resort island of the same name.

According to Martino, onetime owner of 12 West, one of the most popular discotheques in New York City, the trend is starting gradually on Fire Island, one of the last remaining bastions of the conventional disco sounds of the 1970s.

"Where anything other than disco was a dirty word, DJs are now showing the courage to incorporate ele-

ments of r&b, jazz and even rock into their dance music catalogs," he says.

Martino sees the trend as one born out of a will to survive. "The diehards are realizing that the time has come to change to a new musical groove, or to miss the dance music boat entirely."

Martino sees an irony in the fact that Fire Island, long regarded as a leader in entertainment trends, is placed in the role of follower for a change. However, he is philosophical. "We created the (disco) monster," he says, "and now we must lay it to rest. Heavy duty disco is passing into history, and we must adapt to the changing (musical) environment or lose our audiences."

Martino discloses that fearful of losing their loyal followers, disco DJs on Fire Island began introducing the "new" music on an experimental basis with great trepidation.

"They were encouraged when their audiences responded with standing ovations," says Martino.

"By their responses the audiences made it clear that they did not want to continue to go out dancing and feel as though they were in a time warp."

Martino concedes that the disco sound has not been completely eradicated from the repertoires of this last group of holdouts. "Good music will always have a place in our libraries," he says defensively. "However, the emphasis is no longer on beats-per-minute."

Martino is affiliated with a company, Alant Enterprises, "that is putting its energies into pushing new groups and new music for dancing."

He also states that a growing number of progressive producers are emerging with a commitment to providing new, danceable sounds for the discos and nightclubs of the country." Along with these, he praises Ray Caviano of RFC Records for having the vision of the new music, and the courage to pursue it when it was still unpopular to do so.

"It will take some time to convert all the holdouts," states Martino, "but they'll eventually see the need for, and the feasibility of change, and the industry will be a better one because of this enlightenment."



Billboard photo by Chuck Pulin  
GARDEN DEBUT—Squeeze plays to an SRO audience during its debut at Madison Square Garden in New York.

## FEST \$\$ VARY

# Mixed Success For Country, Bluegrass

By CARTER MOODY

NASHVILLE—Outdoor country and bluegrass shows scheduled around the country in recent weeks met with mixed success, ranging from the \$500,000 gross at Alabama's June Jam in Ft. Payne, Ala., June 4 to some of the money-losing bluegrass festivals that saw attendances of a few hundred for local and regional acts.

At least two heavily-promoted

events suffered setbacks. The Carolina Country Jamboree in Myrtle Beach, S.C., was planning appearances by more than 30 acts, including 21 top name artists, but cancelled 16 days prior to July 4 because of a property dispute between the present lessee of Jamboree Park and the state court system. And in Alford, Tex., the Oakridge Country Classic on Bob Tinney's 1,200-acre Oakridge Ranch drew only a few of the hoped-for 60,000-100,000, even though over 36 country artists appeared at the July 2-4 gala, 10 being popular current acts. Tickets for the entire three days cost \$50. Sunday's show cost \$25.

Interestingly, more events were probably scheduled outside the South on the holiday weekend to avoid intense heat and humidity, according to Steve Spence of Bluegrass Unlimited magazine.

From Maine to California, bluegrass festivals were organized by campground owners, parks, promoters and other entrepreneurs. Of the more established shows, the Sixth Annual Vista, Calif., Bluegrass Jamboree and Stewart, Va.'s Wayside Park Bluegrass Festival attracted 10,000 and 5,000, respectively, with Wayside pulling in such bluegrass headliners as Jim and Jesse McReynolds and the Seldom Scene.

Alabama's festivities in Ft. Payne were designed to benefit charities in North Alabama, according to fan club manager Chris Christian.

(Continued on page 45)

# Coast Transport Firm Keeps On Trucking

LOS ANGELES—Rock and other concert groups wanting to enhance their stage presentations with elaborate sound and special effects need not be thwarted by the intimidating logistics of acquiring and moving props from one venue to another across the country or around the world.

West Coast/World Wide Theatrical, a full-service company based here, is providing this service to an increasing number of artists in a move aimed at reducing the costs and headaches of designing, trucking, assembling and dismantling the elaborate special effects that are more and more becoming an integral part of today's live concert package.

According to Mark Barnhart the 30-year-old president of West Coast/World Wide Theatrical, the trend among big rock and pop bands is toward full-scale theatrical staging. "They put on elaborate special effects, and travel with huge road crews, their own sound, lighting and theatrical equipment, not to mention instruments and wardrobe.

"It takes a 100 man crew just to set up the sound on big shows like Kiss,

Jethro Tull and Earth, Wind & Fire. Few people think of the logistics of running such an operation. Our company is designed to take the agony out of such projects."

West Coast/World Wide Theatrical was formed in 1977 by ex-studio technicians Barnhart and Warren Shaffer to provide what they describe as a full service moving and storage operation tailored to the needs of t.v. producers. Since then, however, the firm has expanded to include a wide range of music industry people, including Diana Ross, the Osmonds, Teddy Pendergrass, James Taylor, REO Speedwagon, Ozzy Osbourne, Alice Cooper, Devo and others.

Record labels that have made use of the firm's services range from CBS to WEA, PolyGram, Jet, A&M and RSO.

In 1980 the firm beat back a legal challenge to its efforts to expand its services beyond the West Coast, and today it has the license and the facilities to create and move props and equipment to almost any venue from Los Angeles to Lagos.

The firm's impressive fleet and facilities include 21 trucks, six tractors, a number of vans and pickups, as well as eight buildings with more than 145,000 square feet of storage space.

According to Barnhart, the music industry holds a special challenge for the company because of the exacting deadlines it imposes. "With music people we do not have the flexibility we have with many of our other clients. More often than not we must have their sets and equipment in place by a given hour or face chaotic results," states Barnhart.

To ensure that there are no foul-ups, Barnhart and his sales agent, Doug Bogan, painstakingly select their trucking crews. "We take great pains in researching the records of the people who work for us," states Bogan. "After all, if you have \$80,000 of your own equipment hauling \$90,000 worth of somebody else's, you must take special care."

In 1977, the then fledgling company grossed about \$250,000; for the first six months of its current fiscal year, Barnhart puts the figure at well over \$2.5 million.

# Trax Attempting To Draw Non-Industry Club Crowd

By ROMAN KOZAK

NEW YORK—Trax, the 280 capacity club, which has for the last six years been among the most popular of music industry showcase clubs and hangouts, is attempting to attract more of the general public on non-industry event nights.

"We are trying to be a little bit more competitive, and are doing more things with the public. We can't be as exclusive," says Jimmy Pullis, owner of Trax.

Some of the things Trax is doing to attract a wider audience is beginning its shows earlier (about midnight), and doing no admission nights and free ladies nights.

Trax' heyday was in the mid '70s, when the music business was booming. Though record executives and artists ranging from the Rolling Stones to Billy Squier to James Tay-

lor still drop by at both Trax and its sister club, JP's on the Upper East Side, Pullis admits that music industry cutbacks have hurt.

"There is no longer the huge social thing," says Pullis. "The record companies have trimmed down their organizations, and we just no longer see the people we did in 1975 to 1979. They may have gone up or down, or wherever, but a lot of music people have just disappeared."

However, many have remained, and JP's and Trax still are the two best venues in which to sample new acts. JP's, with an 81-person capacity, features acoustic acts, while the larger Trax has mostly rock.

JP's, which has been around for nine years, is an intimate location, drawing a "preppie and music busi-

(Continued on page 44)

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Survey For Week Ending 7/24/82

# 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).

- **STEVIE WONDER, QUINCY JONES, ASHFORD & SIMPSON, KOOL & THE GANG, MAZE W/FRANKIE BEVERLY, SISTER SLEDGE**—\$804,407, 49,217 (52,500 capacity) \$20-\$12.50, Michael A. Rosenberg Presents/Regal Sports, Busch Stadium, St. Louis, "Budweiser Superfest," July 10.
- **FOREIGNER, LOVERBOY, TED NUGENT, IRON MAIDEN**—\$568,992, 37,738 (75,000), \$17.50 & \$15, Belkin Prods./Festival East Concerts, Rich Stadium, Buffalo, N.Y., July 3.
- **FOREIGNER, DUKE JUPITER**—\$400,402, 33,053 (41,214), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., July 9-10.
- **ASIA, CHRIS BLISS**—\$178,153, 15,000, \$12.75 & \$11.75, Pantera-Ten Prods., Summit, Houston, sellout, July 30.
- **RICK JAMES, CAMEO, ONE WAY**—\$174,366, 15,610, \$11.75 & \$10.75, in-house promotion, Civic Arena, Pittsburgh, sellout, July 5.
- **BEACH BOYS, GREG KIHN BAND, RAIL, USK**—\$161,300, 13,987 (15,000), \$15 & \$12.50, Schon Prods., Albi Stadium, Spokane, Wash., July 10.
- **SCORPIONS, IRON MAIDEN, GIRLSCHOOL**—\$156,073, 16,653 (20,000), \$11.50 & \$8.50, in-house promotion, Alpine Valley Music Theatre, E. Troy, Wis., July 4.
- **BEACH BOYS, TERRY CRAWFORD BAND**—\$148,401 (Canadian), 11,814 (12,636), \$12.50, Perryscope Concert Prods./Concert Prods. Int'l/Donald K. Donald, Northlands Coliseum, Edmonton, Alta., July 7.
- **ASIA, CHRIS BLISS**—\$138,580, 11,149, \$12.50 & \$10, Avalon Attractions, Long Beach (Calif.) Arena, sellout, July 11.
- **BEACH BOYS, GREG KIHN BAND, RAIL**—\$115,300, 10,000, \$12 & \$10.50, Schon Prods., Boise (Idaho) Pavilion, sellout, July 9.
- **ELTON JOHN, QUARTERFLASH**—\$99,486, 8,752, \$11.50, Contemporary Presentations, Civic Auditorium, Omaha, sellout, July 8.
- **LOVERBOY, HUEY LEWIS & THE NEWS**—\$98,377, 9,672 (12,000), \$11 & \$10, Makoul Prods., City Island, Harrisburg, Pa., July 2.
- **ASIA, CHRIS BLISS**—\$93,860, 9,000, \$10.50 & \$9.50, Feyline Presents, Red Rock Amphitheatre, Denver, sellout, July 8.
- **BEACH BOYS, TERRY CRAWFORD BAND**—\$87,232 (Can.), 5,921 (6,523), \$12.50, Perryscope Concert Prods./Concert Prods. Int'l/Donald K. Donald/Gold in Gold Prods., Sportsplex, Lethbridge, Alta., July 8.
- **GREG KIHN BAND, MISSING PERSONS**, 415—\$75,096, 7,152 (8,500), \$12 & \$10.50, Bill Graham Presents, Greek Theatre, Berkeley, Calif., July 11.
- **ASIA, CHRIS BLISS**—\$72,809, 7,120 (9,534), \$10.50 & \$9.50, Contemporary Prods., Kiel Auditorium, St. Louis, Mo., July 6.
- **JIMMY BUFFETT**—\$68,794, 6,254, \$11, Rebound Promotions/Paradise Island Prods., ATP Tennis Stadium, Kings Island, Ohio, sellout, July 7.
- **RAINBOW, SCORPIONS**—\$63,525, 6,552 (12,000), \$10.50 & \$9.50, Makoul Prods., Allentown (Pa.) Fairgrounds, June 15.
- **RAINBOW, SCORPIONS**—\$58,987, 5,789 (12,000), \$11 & \$10, Makoul Prods., City Island, Harrisburg, Pa., June 21.
- **ASIA, CHRIS BLISS**—\$57,106, 5,901 (6,000), \$11 & \$10, Contemporary Presentations, Civic Center, Omaha, Neb., July 6.
- **SANTANA**—\$46,074, 4,443 (5,000), \$11 & \$9.50, Schon Prods., Met Center, Minneapolis, July 10.
- **SCORPIONS, IRON MAIDEN, GIRLSCHOOL**—\$37,563, 4,072 (5,648), \$9.50, Contemporary Prods., Kiel Auditorium, St. Louis, Mo., July 9.
- **AIR SUPPLY, LIVINGSTON TAYLOR**—\$34,664, 3,821 (4,800), \$10 & \$9, Contemporary Presentations, Metro Centre, Rockford, Ill., July 2.
- **TOTO, JOHN WAITE**—\$33,417, 2,741 (4,600), \$11.75 & \$10.75, Steve Renie Presents/DIY Concerts, County Bowl, Santa Barbara, Calif., July 11.
- **BOBBY & THE MIDNIGHTS, RICK DANKO**—\$33,090, 3,309, \$10, Padicin Prods./East Coast Concerts/Monarch Entertainment Bureau, Garden Pier, Atlantic City, N.J., two shows, one sellout, June 13.
- **KRIS KRISTOFFERSON, BILLY SWAN**—\$31,454 (Can.), 2,444 (2,600), \$13 & \$12, Perryscope Concert Prods., Orpheum Theater, Vancouver, B.C., July 5.
- **AIR SUPPLY, LIVINGSTON TAYLOR**—\$31,232, 3,347 (5,000), \$10 & \$9, Contemporary Presentations, Prairie Capital Convention Center, Springfield, Ill., July 7.
- **KRIS KRISTOFFERSON, BILLY SWAN**—\$26,299 (Can.), 2,023 (2,800), \$13, Perryscope Concert Prods., Royal Theater, Victoria, B.C., two shows, July 4.
- **AIR SUPPLY, LIVINGSTON TAYLOR**—\$26,220, 2,782 (4,000), \$10 & \$9, Contemporary Presentations, Five Flags Center, Dubuque, Iowa, July 6.
- **D-TRAIN, EVELYN (CHAMPAGNE) KING, CHANGE, PEECH BOYS**—\$25,464, 2,316 (3,200), \$12.50 & \$11, Strauss Prods./Pat Sander, Westchester County Center, White Plains, N.Y., June 19.
- **WALTER HAWKINS & THE HAWKINS FAMILY**—\$24,749, 2,982, \$8.75, in-house promotions, Front Row Theater, Cleveland, Ohio, sellout, July 9.
- **SCORPION, IRON MAIDEN, GIRLSCHOOL**—\$24,348, 2,563 (3,000), \$9.50, Contemporary Presentations/New West Presentations, Memorial Hall, Kansas City, Kan., July 10.
- **TOTO, AUGUST WOLF**—\$24,196, 2,104, \$11.50, Rock 'n Prods./Off Shore Prods., Warnor's Theatre, Fresno, Calif., sellout, July 10.
- **JIMMY STURR ORCHESTRA**—\$16,037, 4,582 (7,000), \$3.50, in-house promotion, L.C. Walker Arena, Muskegon, Mich., "Seaway Polka Fest," July 3.
- **ALDO NOVA, KID SISTER**—\$11,926, 1,450, \$9 & \$8, Feyline Presents, Rainbow Music Hall, Denver, sellout, July 7.
- **STEEL PULSE, WAVERITES**—\$10,627 (Can.), 1,000, \$11, Perryscope Concert Prods., Commodore Ballroom, Vancouver, B.C., sellout, July 6.
- **BOBBY & THE MIDNIGHTS**—\$10,258, 945 (1,500), \$11.50 & \$10.50, Evening Star Prods./Monarch Entertainment Bureau, Dooley's, Tempe, Ariz., June 29.
- **JIMMY STURR ORCHESTRA**—\$9,383, 3,412 (undetermined capacity), Meadowlands Raceway, E. Rutherford, N.J., June 30.
- **JIMMY STURR ORCHESTRA**—\$9,126, 3,042 (undetermined capacity), \$3, in-house promotion, Rocky Glen Amusement Park, Wilkes-Barre, Pa., June 27.
- **JIMMY STURR ORCHESTRA**—\$7,784, 1,112 (1,400), \$7, in-house promotion, Civic Center, Buffalo, N.Y., June 19.

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# Venues

## Talent In Action

### CLIFF RICHARD

*Greek Theatre, Los Angeles*  
Tickets: \$12.95

The staging and lighting effects at Richard's show here July 12 fully measured up to the music. And that's saying something, since Richard is responsible for some of the most seamless and buoyant pop hits of recent years, with songs like "A Little In Love" and "Wired For Sound."

The lighting by Bob Hellyer and stage production by John Seymour entailed extensive backlights and thunder effects and enough fog to prompt Richard to joke: "I've heard about the L.A. smog, but this is ridiculous."

Still, for the most part the effects didn't overpower the music, but enhanced it. Richard's 1976 hit "Devil Woman" is rather one-dimensional in strictly musical terms, but was made more interesting because of the staging: Richard was behind a screen for most of the song, performing in shadow. The effects lapsed into cliché only once, when a mirror ball was trotted out for the dreamy ballad "Miss You Nights."

Several of the songs in Richard's 85-minute set were drawn from his forthcoming EMI America LP, "Now You See Me, Now You Don't," due in August. They featured a harder edge in the man than his past hits—a smart move, because it adds diversity to the set and offsets a slight tendency to lightness.

Richard's best songs, including "Dreamin'" and "We Don't Talk Anymore," sound as fresh and vital as "new music" hits by acts half his age. The tunes mix warm, lilting melody lines and sharp, sassy hooks for a midtempo sound that's among the most pleasing in contemporary pop. If this is ear candy, I'll take several helpings.

Richard opted to save most of his big hits until the end of the show, which produced the desired ovation at the finish, but also made the middle lag a bit. Also contributing to that lag: two low-key, subtly religious ballads which were earnest and calming, but basically out of place.

Two final qualities that helped carry the show were Richard's modest, gracious personality and his finely-honed showmanship. Richard moves with a grace and athleticism that compares favorably with any singer in the business.

**PAUL GREIN**

### BONNIE RAITT JIMMY BUFFETT

*Pine Knob Music Theater,  
Pontiac, Michigan*  
Tickets: \$12.50, 9.00

The June 30 double bill was like eating a chocolate éclair before a hot dog and beans picnic—Bonnie Raitt as smooth as hard driving rock can be, followed by Jimmy Buffett in a down-home mood.

As usual, Raitt was in total control onstage. When she says jump, the Bump band asks how high. Battling audience ennui due to the set's 7:30 full-sunlight starting time, she got the crowd rocking with "Runaway," followed by the first of several cuts from WEA's "Green Lights" LP, "River Of Tears." Both Bonnie and the Bumps sounded great—her vocals typically superior—on a tune from the Urban Cowboy LP ("the only album Jimmy and I ever made together") and "Just In Case We're Both Wrong." "Me And The Boys" is the best arrangement on the market.

Guess it's goodbye to the blues, except that Raitt doesn't forget to play slide guitar. "Willya, Wontcha," "Get What's Comin' To You" and "I Ain't Askin' Too Much Of You" finished up the hour-long set. Raitt doesn't say too much, but she speaks great "Body English."

Jimmy Buffett talks (and sings) a lot. His 90-minute set was a ramble through Coral Reefer history. "Boat Drinks," "Coconut Telegraph" and "Where's The Party" got the crowd in an island mood. Buffett plays everything in the key of West, letting his Hawaiian-shirted fans eat their "Cheeseburger(s) In Paradise." His band, especially guitars and bass, was excellent, despite the claim that they were starting their weekend on Wednesday. "Come Monday" and "Volcano" preceded a solo acoustic stint by "the original Coral Reefer Band."

It's a tribute to Buffett's performing skills that he's willing to play something 10 years old, alone on stage and have fun doing it. "Pencil Thin Moustache," "Down To The Banana Republic" and "Me And The Bear" were obligatory. More archival selections finished up with "A Pirate Looks At 40" and "Margueritaville." The encore was a medley of tunes and screaming fans.

**CONSTANCE CRUMP**

### CHUCK BERRY

*Cascade Showroom, Caesar's Tahoe*  
Tickets: \$23.00

Casino mavens have finally noticed that the transistor radio generation is above the age of majority, and that crossing the Nevada state lines does not automatically instill a frantic desire to experience Engelbert Humperdinck. So Caesar's Palace at Lake Tahoe booked the Grand Old Man of Rock'n'Roll for the Fourth of July.

The 1,500-seat, newly opened Cascade Showroom was only ¾ full, but the well-dressed crowd of 30-ish couples was volubly enthusiastic. When Chuck Berry came out on the sparsely decorated stage with a drummer, bassist and piano player (none of them ever introduced), the fans were already standing on the table tops waiting to go ape. When he twanged the old hollow-body into the opening chords of "School Days," they cheered. When he followed with "Sweet Little Sixteen," they whooped.

And then when he started missing chords, the crowd got a little quieter. And when he forgot the lyrics, they looked sad. Painfully they waited for the energy to stike applauding hopefully at each twitch of his shoulder or bend of his knee. It was during the ninth song that he finally broke into his famous duck walk, and he kept it up for less than three seconds.

Berry blew riffs he should be able to play in his sleep, and put less effort into the show than a bar band playing for tips (which, at 23 bucks a head, ain't fair). People came to see a living legend, and ended up with a statue.

The exiting crowd was still happy to have seen the idol, embarrassed for him but excusing him "on account of age." He's 56 by the almanac, and one would wish for this innovative genius that he was rich enough to have retired before now.

It was a one-hour set with a 25-minute encore, and contained 20 songs, including all the favorites. Daughter Ingrid Berry (who looks like Eartha Kitt and sounds like Bonnie Raitt) joined the act for three numbers, but her slow blues approach was not the shot of B-12 so sorely needed.

The ironic high point of the show was the second encore (after the compulsory boy-girl-boy-girl "My Ding-A-Ling"), when Berry called the audience to join him and dance onstage. A dozen men began to cavort across the proscenium, duck-walking and strumming air guitars, and their Chuck Berry impressions all topped the one that Chuck Berry had just done.

**ETHLIE ANN VARE**

### WAR

*The Ritz, New York City*  
Admission: \$10

War's performance here was both pleasing and disappointing. The pleasure was a lively and spirited presentation as this veteran band performed its early '70s classics as well as music from the "Outlaw" LP on RCA. The crowd, however, was another matter. Though enthusiastic, it was surprisingly small, a comment on the problem of black oriented acts playing rock concert halls. Black audiences in New York are not familiar with this facility and the grosses of black acts performing there suffer as a result.

War played a wide-ranging set, from snatches of "Spill The Wine," recorded with Eric Burdon, up to the hit "You Got The Power." "Just Because," a calypso styled song from "The Outlaw," was one of the evening's highlights as the band fell smoothly into its supple Caribbean groove. Luther Rabb on bass was managing to both stay in the rhythmic pocket, yet adding interesting accents to War standards like "The Cisco Kid" and "Low Rider." **NELSON GEORGE**

### THE MOTELS

*The Ritz, New York City*  
Admission: \$11

The Motels opened to a rowdy reception for "Mison Of Mercy" from their latest LP, "All Four One." No longer new on the new wave scene, the group showed its age by coming up with very little material that set it apart from its competitors.

Lead singer and songwriter, Martha Davis sang, played her guitar, writhed on stage, and occasionally even stepped backstage to recoup her strength. Her performance compensated for her vocal limitations.

On the keyboard and saxophone Marty Jourdard offered a few brilliant solos, and Guy Perry occasionally rose above the din with some excellent guitar licks.

Midway through the set the group presented a haunting version of Carole King's "He Hit Me (And It Felt Like A Kiss)," and the crowd went wild as the five-piece band wrapped up the set with another hit from their latest LP, "Only The Lonely." **KIM FREEMAN**

## Soundscape Keeps Varied Sounds Afloat

By ENRIQUE FERNANDEZ

NEW YORK—Latin music, new wave rock, jazz and fusions thereof will stay afloat this summer as Soundscape, a jazz venue known for its promotion of Afro-Latin jazz, moves to a barge on the Hudson River. Soundscape will feature a series of concerts, some of them tied in to the Kool Jazz Festival, to raise funds for the continuation of programming at the organization's mid-town loft.

The summer series opened last month with a concert that typified Soundscape's eclectic approach. The funk/new wave group Defunkt performed with Cuban conga player Daniel Ponce, who has recorded with the band on its soon-to-be-released LP on the Hannibal label. Ponce is one of the recently arrived Cuban musicians who have been featured regularly for the past two years at Soundscape, along with CBS artist Paquito D'Rivera, former saxophonist with the Cuban jazz group Irakere, and drummer Ig-

(Continued on page 44)

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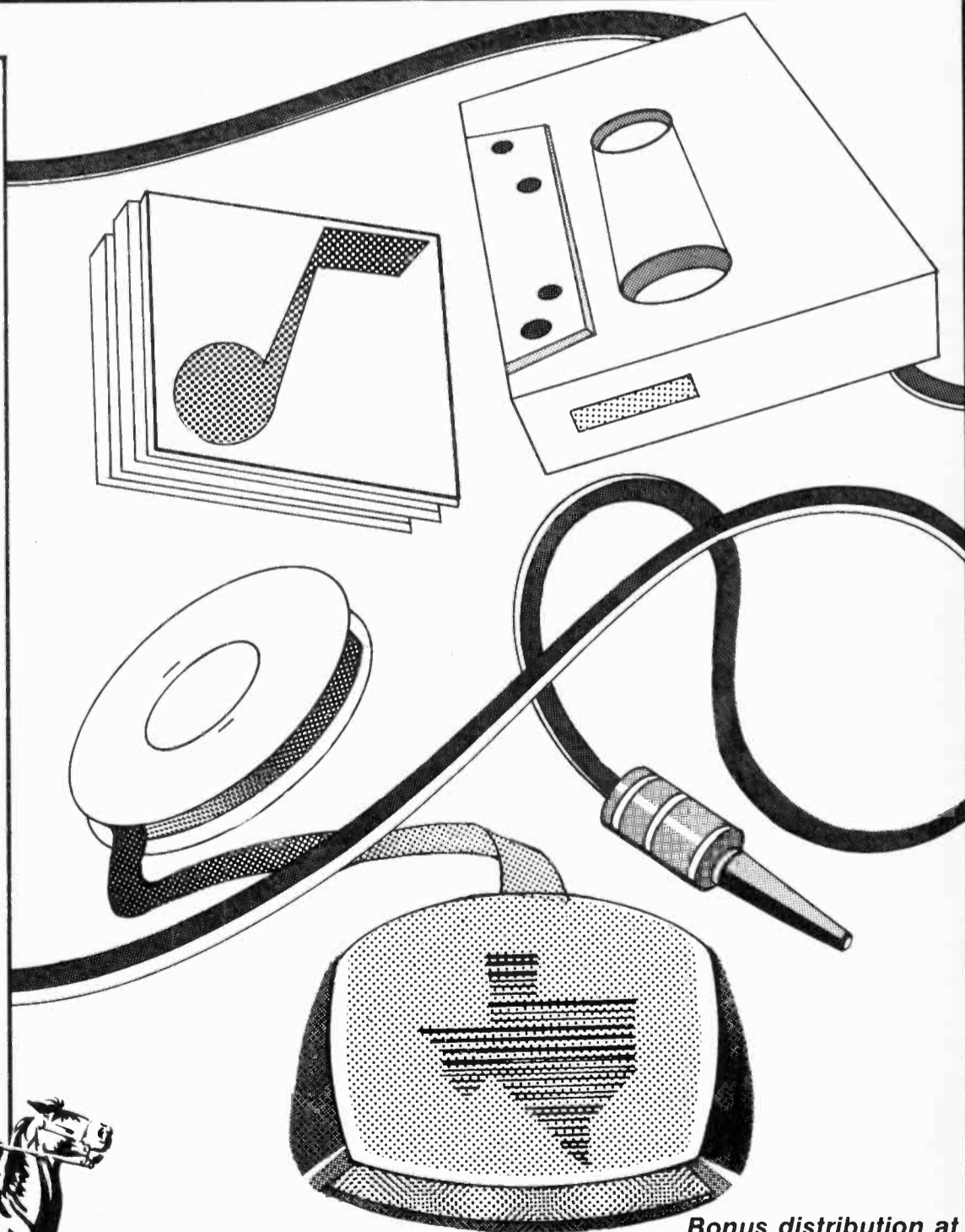
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# Venues

## Dance Trax

By BRIAN CHIN

There's a riot goin' on: If rap is indeed a subcultural phenomenon—even if it isn't—**Grandmaster Flash and the Furious Five's** new 12-inch, "The Message" (Sugar Hill), is its finest, most sophisticated manifestation, an impassioned, emotionally exhausting piece of street art that trivializes by inference almost everything else on the market right now. "Don't push me, 'cause I'm close to the edge; I'm trying not to lose my head" are the key repeated lines: there is not a "Ho!" or a "Throw your hands up in the air" in sight. Instead, like the early '70s urban masterpieces "Papa Was a Rollin' Stone" and "Living For the City" (which are echoed here in epic-style storytelling and a sound-mural unhappy ending), "The Message" is a hair's breadth away from despair, poised chillingly between protest and defeat. Angry and profane, possibly offensive to some, it stands with the best work of Gil Scott-Heron as the closest American black pop has yet come on a mass-audience level to the openly political content of Jamaican reggae, fusing declamatory style and moral impact.

★ ★ ★

Also message-oriented, though not as excruciating, is "Slow Your Body Down," by **Cliffon Dyson**, which was picked up from a small East Coast indie for an Elektra/Network 12-inch. The rhythm track and Dyson's performance are smooth enough for radio, and the plot line is a hard-hitter about fast living.

★ ★ ★

New music: **Patrick Cowley's** new Megatone 12-inch, "Do Ya Wanna Funk," reteams with **Sylvester**, who co-wrote and sings lead vocal. Cowley, who had played synthesizer on Sylvester's biggest albums, "Step II," "Stars" and "Living Proof," provides typically zippy backing to Sylvester's abandoned singing. Early signs are that the combination is again reaching a wide audience. Other notable releases this week: **Freddie James's** "Don't Turn Your Back On Love," on Arista 12-inch, a smooth, snappy funk number produced by **Tony Green** and mixed by **Tee Scott**; **B.B. & Q. Band's** "Imagination" (Capitol Promo 12-inch) and **Zinc's** four-cut sampler on Jive/Arista, both of them heavier, more idiosyncratic productions by **Jacques Fred Petrus**, who's been pretty busy this season with High Fashion, Change and the Ritchie Family.

★ ★ ★

Notes: We previewed the forthcoming **Tom Tom Club** release recently; it's a lovely, languid revival of the Drifters' summer classic, "Under the Boardwalk," due to be out in August on a Sire 12-inch, along with remixes of "Lorelei" and "On, On, On, On" from the group's phenomenal first album. Sire will also be releasing, this week, **Soft Cell's** "Non-Stop Ecstatic Dancing" album, which includes new songs and remixed older material, at slightly reduced list price. Along the same lines, Virgin/U.K. has released the wittily named **League Unlimited Orchestra's** "Love and Dancing" album, which is a collection of instrumental remixes of eight songs from the **Human League's** "Dare" album. A couple, notably "Don't You Want Me," have already been circulating as import or domestic 12-inch, but others, particularly "Do or Die," are welcome bonuses.

★ ★ ★

Other imports: **Carol Jiani's** version of Ecstasy. Passion and Pain's immortal "Ask Me" came into New York from Montreal's Matra label to lots of good talk and local sales. Jiani turns in a rough, rollicking vocal, and there's a Montana-esque vibes break that affectionately recalls the great days of Philly. **Linx's** "Plaything" (Chrysalis/U.K. 12-inch) is their best song since last year's "You're Lying," and a harder rhythm workout at that, especially well-suited for the U.S. market. The duo's second album, "Go Ahead," remains unreleased here.

## Soundscape Keeps Varied Sounds Afloat

• Continued from page 42

nacio Berroa, currently touring Europe with Dizzy Gillespie.

Along with the Village Gate, Soundscape has been prominent in fostering Latin fusion experiments,

spearheading the current move among jazz and rock venues in the city to feature salsa and Latin jazz acts.

The Defunkt-Ponce sets at the purple barge (owned by The Float-

ing Foundation of Photography) played before a modest but enthusiastic crowd who witnessed one of the first attempts by a "new music" group to incorporate authentic Afro-Latin elements.

# Billboard Dance/Disco Top 80

Survey For Week Ending 7/24/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1		9	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2	42	46	5	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import
2	32		KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105	48	3	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	
4	11		PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	44	45	7 DEETOUR—Karen Young—Atlantic (12 inch) DMD-4829	
5	8		RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	45	47	5 I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M (LP) SP-4896	
5	3	11	THANKS TO YOU—Sinnamon—Becket (12 inch) BKD 508	52	5	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065	
6	6	11	LIVE IT UP—Time Bandits—Columbia (12 inch) 44-022829	51	5	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	
8	10		DANCE WIT' ME—Rick James—Motown (12 inch*)	48	24	15 GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait (12 inch) 4R9-02753	
11	6		SO FINE—Howard Johnson—A&M (12 inch) SP-12048	49	40	13 THE VERY BEST IN YOU—Change—RFC/Atlantic (LP) DMD 324	
12	7		109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196	50	50	8 SHAKE IT UP, SHAKE IT UP—The Managers—Sunnyview (12 inch) SUN 401	
13	10		FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527	51	53	4 GO BANG! #5—Dinosaur L—Sleeping Bag (12 inch) SXL-0	
11	7	16	LET IT WHIP—Dazz Band—Motown (LP/7 inch) 6004ML/1609M	52	54	4 TAKE SOME TIME OUT FOR LOVE—Salsoul Orchestra—Salsoul (12 inch) SG-372	
12	9	15	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	57	3	★ TORCH/INSECURE ME—Soft Cell—Some Bazaarre (12 inch) Import BZS 912	
17	10		GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	54	3	★ HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649	
14	14	12	CAT PEOPLE (PUTTING OUT FIRE)—David Bowie—Backstreet/MCA (LP) BSR-6107	55	55	12 I'LL DO MY BEST (FOR YOU BABY)—Ritchie Family—RCA (12 inch) AFL1-4323	
15	15	10	JUST AN ILLUSION—Imagination—MCA (12 inch) 13957	56	56	10 COLD LIFE/I'M FALLING/PRYMENTAL—The Ministry—Wax Trax (12 inch) 110072 XA	
16	10	14	STORMY WEATHER—Viola Wills—Sunergy (12 inch) SNG 0001	57		★ SHE CAN'T LOVE YOU—Chemise—Emergency (12 inch) EMDS-6528	
20	9		COMBAT ROCK—The Clash—Epic (LP) FE 37689	58		★ WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 inch) 2203	
25	7		SITUATION—Yazoo—Sire (12 inch*) BSK 0-29950	59	59	7 WHY CAN'T WE LIVE TOGETHER—Mike Anthony—Sunnyview SUN-403	
19	21	10	DISC CHARGE—Boystown Gang—Moby Dick (LP all cuts) 241	60	60	8 THE GIRLS ARE BACK IN TOWN/STARLIGHT—Risque—Importe/12 (12 inch) MP 317	
20	16	18	IN THE NAME OF LOVE—Thompson Twins—Arista (12 inch) CP 712	61	65	2 JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	
21	18	12	STREET CORNER—Ashford and Simpson—Capitol (12 inch) 8528	62		★ LOVE CASCADE—Leisure Process—Columbia (12 inch) 44-02989	
27	6		IT'S ALRIGHT—Gino Soccio—RFC/Atlantic (LP)	63		★ IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	
23	19	11	EARLY IN THE MORNING—Gap Band—Total Experience (12 inch) PED-701	64	64	6 NON-STOP—Tina Fabrik—Prism (12 inch) PDS-430	
24	8		LOVE YOU MADLY—Candela—Arista (12 inch) CP 715	65	68	2 MUSIC TURNS ME ON—Sparque—West End (12 inch) WE 22141	
28	7		OVER LIKE A FAT RAT—Fonda Rae—Vanguard (12 inch) SPV-55	66	66	8 MUSIC FOR BOYS—The Suburbs—Twin-Tone (12 inch) TTR8217	
26	22	16	LOVE PLUS ONE—Haircut One Hundred—Arista (LP) AL6600	67	67	7 TALK TALK—Talk Talk—EMI (12 inch*) Import	
31	6		YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629	68		★ DO YOU WANT FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 inch) MT 102	
34	6		BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	69	49	13 FEEL IT DON'T FIGHT IT—Atkins—Warner Bros. WBS 50037	
29	29	9	CUTIE PIE—One Way—MCA (LP cut) MCA 5279	70	70	7 AEROBIC DANCING (KEEP DANCING)—R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9-2738	
30	23	36	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4892	71	61	17 DON'T MAKE ME WAIT—Peech Boys—West End (12 inch) WES 22140	
35	8		I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681	72	63	12 THE OTHER WOMAN—Ray Parker Jr.—Arista (LP) 9590	
32	6		I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WBI-23683	73	73	5 MY TURN TO BURN—Coffee—De-Lite (LP) BSR-8503	
39	4		DIRTY TALK—Klein & MBO—Zanza (12 inch*) Import	74	30	16 FORGET ME NOTS—Patrice Rushen—Elektra (LP) EI-6015	
43	3		LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982	75	62	21 I SPECIALIZE IN LOVE—Sharon Brown—Profile (12 inch) PRO 7006A	
42	5		INSIDE OUT—Odyssey—RCA (12 inch) PD-13218	76	74	12 MA-CUM-BA—Tantra—Importe/12 (12 inch) MP-315	
36	33	12	STANDING ON THE TOP—The Temptations featuring Rick James—Gordy (LP) 60008GL	77	77	8 TOO LATE—Junior—Mercury (LP cut) SRM-1-4043	
41	7		KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021	78	76	8 I JUST WANNA (SPEND SOME TIME WITH YOU)—Alton Edwards—Columbia (12 inch) 44-02800	
38	38	9	I WANT CANDY—Bow Wow Wow—RCA (LP cut) CPL1-4314	79	69	10 BODY LANGUAGE—Queen—Elektra (LP) EI-60128	
39	32	13	PASSION—The Flirts—"O" Records & Visuals OR-716-A	80	72	14 RUN RUN RUN—Funkapolitan—Pavillion (12 inch) 429 0276	
44	11		DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969				
41	37	15	DON'T STOP YOUR LOVE—Booker T—A&M (12 inch*) SP-17188				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12 inch

★ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).  
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JULY 24, 1982, BILLBOARD

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## New Trax Thrust

• Continued from page 41

ness crowd," says Pullis, and "it almost runs itself." It has a \$1 admission at the door during the week, and \$2 on weekends, with acts playing two sets a night.

At Trax the scheduling is a bit more complicated, depending on who is showcasing or auditioning for whom and at what time.

"Trax started out as a showcase club, but because of its size it was very difficult for us to compete on the bookings," says Pullis. "So it has become a matter of who needs the club as a sort of a custom venue to showcase for an agent, manager, producer or label. Whatever they want."

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ALBUMS—Mother F (Matra Remixes), Human League Orch. (Remixes), Jive Rhythm Tracks.

# Country

## See 'Belt-Tightening' To Combat \$\$ Woes

• Continued from page 3

reusing tape—an economy not practiced before. However, she stresses, "We sign good writers whenever they come along—that's one way to avoid being hurt by hard times."

House Of Gold's copyright administrator Elizabeth Chapin notes that record companies are increasingly prone to ask publishers to grant them sub-statutory mechanical rates. "I've noticed it particularly in the last five or six months," she says. "More are asking for a 75% rate—even in situations where we normally would have gotten the statutory rate without question."

Hilley concurs that the labels are inclined to ask for special rates, but, she says, "They've always done that and they always will."

Recording studio managers say they see no cutback in recording time for major acts but do report a decline in "frills" and investments in new acts. Concludes Audio Media manager Paul Whitehead, "A-line artists are still getting the same studio treatment. As a matter of fact, the only changes we can see is that labels aren't investing in start-up acts."

"A lot of frills are being omitted," he continues, "such as press parties after an album's been completed."

Like Whitehead, David McKinley, manager of Woodland Sound Studio, maintains that there's no apparent reduction of studio time for proven acts. "If I'm noticing anything," he says, "it's that there's a little better use of the time. There's a general attitude—an unspoken one—that sessions should begin on time. There are fewer breaks and a more intense kind of working—a little more awareness of the harsh realities of the economic situation."

## NMA, SESAC SET FORUM

NASHVILLE—The Nashville Music Assn. and SESAC are sponsoring an industrywide forum on Wednesday (21) entitled "The Times They Are A-Changin': We're All In This Together ... The New Bottom Line."

Panel members will represent major areas of the record industry, including concert promotion, booking, radio, record labels and retail, and will be questioned by a "Meet The Press" style panel chosen by the NMA Forum Committee.

On the hot seat for the two-hour session will be Rick Blackburn, senior vice president, CBS Records, Nashville; Bruce Carlock, vice president of Music City Record Distributors; C. K. Spurlock, president of KS Productions; Joe Polidor, country marketing director for PolyGram Records; Doc Damon, former program director of WLAC and WMAK; Dan Wojcik, president of the Lavender Talent Agency; Smokey Rivers, program director at WKDF; and John Young, program director of Z-93 radio, Atlanta.

This forum is the third in the NMA's series and takes place at 5:30 p.m. at the Blair School of Music, with moderator Dianne Petty, vice president of SESAC, and panel interrogators John Lomax III, Variety; Robert K. Oermann, Country Music Foundation; Kip Kirby, bureau chief, Billboard; and Gerry House, program director of WSIX-AM/FM.

WILLEM HOOS

He notes that the concern for time well-spent extends from studio musicians to the producers. "I'm also seeing less experimentation in the studio with new artists," McKinley adds.

Label reps uniformly deny that there is any cutback in their record output. And all say that personnel is remaining at least at last year's level, if not increasing.

Lynn Shults, divisional vice president of Capitol/EMI-America/Liberty, says releases are "pretty much on the same schedule" as last year. "We're taking a harder look at artists," he continues. "We're definitely watching their performance on singles before putting out albums."

He says his labels are not "blatantly demanding" special rates from publishers—but adds, "That's not to say that we're not going to negotiate for them."

PolyGram's Joe Polidor insists that labels must economize by not using singles as a testing ground. "You've got to be more cautious in signing an artist in the first place. Except for exposure, singles are a losing proposition. You have to go for album sales."

Polidor argues that a label that waits for an artist to have a hit single will not have time to follow it up quickly enough with a quality album.

He freely admits that his company seeks reduced mechanical rates on "\$5.98 product or special products." "That's the only way we can do it," he says. "Most publishers realize the difficulties of the moment and are thus receptive to this idea." Polidor reports that three have been added to the PolyGram staff within the past year.

"We did our belt-tightening in 1973," says RCA's Nashville chief Jerry Bradley. Conceding that there was little release activity in June and July, Bradley maintains that the long-run activity is on a par with last year's.

## Jones, Wynette Get Dutch Push

AMSTERDAM — Arcade-Holland has released a Tammy Wynette-George Jones compilation album on its Trent label exclusively for the Benelux market. The album has seven tracks by Jones, six by Wynette and three of the two singing together.

Repertoire for "The World Of Tammy Wynette And George Jones" album was supplied by CBS Holland and Audiofidelity of London. To stimulate sales, Arcade-Holland has set up a promotion campaign that includes 10 television commercials. The campaign ends in mid-July.

Recently, the company released a compilation album of Frankie Laine numbers. Called "The World Of Frankie Laine," the album has reportedly sold more than 80,000 copies and has earned a Dutch gold disk for Laine.

Arcade-Holland's "I Love You Because" LP, with selections by such country-oriented artists as Marty Robbins, Willie Nelson and Linda Ronstadt, has sold more than 65,000 copies, the company reports. A followup album, "I Love You Because, Vol II," was recently released, with numbers in it by Rita Coolidge, Barbara Mandrell and Glen Campbell.

## Festivals Get Mixed Reviews

### Country And Bluegrass Concert Grosses Vary Widely

• Continued from page 41

In addition to Alabama, the Oak Ridge Boys appeared, along with Janie Fricke, Louise Mandrell & RC Bannon, Chattanooga's Overland Express, the Confederate States Of America Band and Wildwood.

Christian estimates peak attendance on the town's high school campus at 35,000. Tickets were \$15 and spectators were permitted to bring chairs, blankets and coolers of food and drink, although alcoholic beverages were not allowed.

Alabama's July Fourth Fry in Myrtle Beach was held before a crowd of 10,000 on the grounds of Jamboree Park amidst "adversity" over who was in charge of the property, the group's promotion manager Greg Fowler says. Lee Greenwood also performed in the 2:00-7:00 p.m. show and Oak Ridge Boys member William Lee Golden appeared on stage with Alabama on a number. Tickets sold at \$15. Fowler notes that an attorney was hired to keep the event clear of legal entanglements.

The Carolina Jamboree was cancelled due to fear of eviction from the park grounds, explains Carolina Jamboree, Inc. president Bob Chakales. He says the supposed lessee of the park is appealing to the South Carolina Supreme Court a lower state court ruling that he surrender the property.

About 4,000 tickets for the scheduled two-day festival were sold in advance, at \$19 for one day and \$35 for both, with a majority being the latter. Chakales says ticket buyers will be refunded their payments in "three or four weeks. We're waiting to sort out the legitimate tickets from the promos and give-aways."

He points out that a disclaimer printed on the backs of the tickets, saying "non-refundable," was strictly for protection against buyers trying to cash tickets in because of rain or certain scheduled acts not appearing. The show was to have gone on rain or shine, but the outright cancellation is outside the disclaimer clause, he says, allowing buyers to get refunds.

Artists set to appear were Hank Williams, Jr., Loretta Lynn, Ed Bruce, Margo Smith, John Conlee,

the Kendalls, plus others.

An estimated 65,000 Statler Brothers fans from 45 states and 10 foreign countries descended on the Shenandoah Valley town of Staunton, Va. (4) to attend the Statlers' 13th Annual Happy Birthday U.S.A. Celebration.

It was the largest attendance ever at the free-admission, day-long event, itself a culmination of a week of charity fundraising marathons, craft sales, auctions of celebrities' possessions, games and tours of the group's offices. Prior to the Statlers' evening performance, with guest Jerry Reed, local entertainers played.

Mickey Gilley's Fourth of July Picnic and Country Music Bash (3-4) drew audiences averaging between 1,500 and 2,500 in the Gilley's Rodeo Grounds adjacent to the Gilley's club. That's an improvement on last year's rainout, which forced events into the club alone.

The 10,000-seat rodeo is enclosed in a metal building accessible both from the club and through outside entrances, according to a spokesperson in the club. Gilley performed, plus Jerry Lee Lewis, Johnny Lee, Joe Ely, David Allan Coe, Lacy J. Dalton, Lynn Anderson, Tiny Tim, Billy Joe Shaver, Michael Murphey, Carey Duncan, Johnny Paycheck, Gary Stewart, and others.

Bob Tinney's Oakridge Country Classic (2-4) debuted to crowds just over 2,000, far below estimates of 60,000-100,000. Nevertheless, those present got to see Roy Clark, Jerry Lee Lewis, Hank Williams, Jr., Ray Price, Ernest Tubb, Ed Bruce, Tom-pall & the Glaser Brothers, Bill Monroe, Mel McDaniel, Grandpa Jones and at least 20 other name artists.

The plans reportedly are to make the show an annual affair, although Tinney and promoter Bill Mack, of Bill Mack Enterprises in Ft. Worth, were unavailable to confirm this or comment on the Classic.

On a smaller scale, a show with disappointingly low turnout was the Independence Weekend Bluegrass Festival at Susquehanna Campground near Conowingo, Md. In

fact, even coordinator Helen Graybeal termed the show a "disaster," since only 700 people were on hand for the three days of music by local groups.

She points to competition from parades, frequent festivals in the area and rain on Saturday (3). Last year, the fest attracted about 1,200 even in rain, however, and in 1980 drew nearly 2,000.

Tickets this year were \$20 for all three days, \$15 for Saturday and \$8 for Sunday, but the final gross was only enough to pay the performers, she says. Money was lost on fuel and electricity on the camping hookups included in the ticket price, maintenance, advertising, insurance and publicity on Ricky Skaggs, who cancelled his scheduled appearance.

The acts that did play included Country Ham, Walter Hensley and the Dukes of Bluegrass, the Johnson Mountain Boys and the Susquehanna Bluegrass Band.

The Salty Dog show in Cambridge, Me., was also off in attendance from last year, according to Sylvia Pike, who with her husband Fred owns the show's site—a lot they plan to develop into a campground and park by next year. Salty Dog was held in Greenville last year, where 3,000 showed up. Pike attributes this year's turnout of 200 to the new, unfamiliar location. \$20 admission allowed one to see the McClain Family, Smokey Green, White Mountain and other New England groups.

The Vista Jamboree, as cited earlier, attracted perhaps the largest audience of any bluegrass festival. Promoter Dick Tyner said the 10,000 attendees comprised the largest turnout ever in Brengle Terrace Park. Camping and parking were free, and children and senior citizens were admitted without paying the \$4 per day price. Acts appearing included Canyon Grass, the Swett Wing Chicken Thieves, Unstrung Heroes and other Southern California bands.

Cecil Hall was generally satisfied with his Stewart, Va., Bluegrass Festival, Pickers & Fiddlers Convention, although the new approach of splitting the event to cover two weekends (1-3 and 8-10) cost him twice as much for the same total attendance of 5,000 that the show got last year on one weekend.

## WSUN Sponsors Concert Promo

NASHVILLE—WSUN Radio is sponsoring a cross-promotion with MCA Records and Camelot stores in the Tampa/St. Petersburg area surrounding a July 17 concert appearance by Lee Greenwood, now on tour with Alabama.

Authorized ticket outlets are giving away 1,000 free double-sided promotional singles that will serve as discount coupons to concertgoers when they purchase the tickets. The singles feature Greenwood's current hit, "Ring On Her Finger, Time On Her Hands," along with a B-side written by Greenwood, "Don'tcha Hear Me Callin'."

Each record sleeve carries a sticker with the legend, "WSUN and Camelot Welcome Lee Greenwood," and information on redeeming the 45 for \$2 off the list price of Greenwood's MCA album, "Inside And Out."



**BUSY BRUCE**—Singer/songwriter/actor Ed Bruce has taken on the additional chore of television host. Bruce will handle the MC chores for the Nashville Network's "American Sports Cavalcade," set to air during the first quarter of 1983. The network is a joint project of Opryland Productions and Group W Satellite Communications.

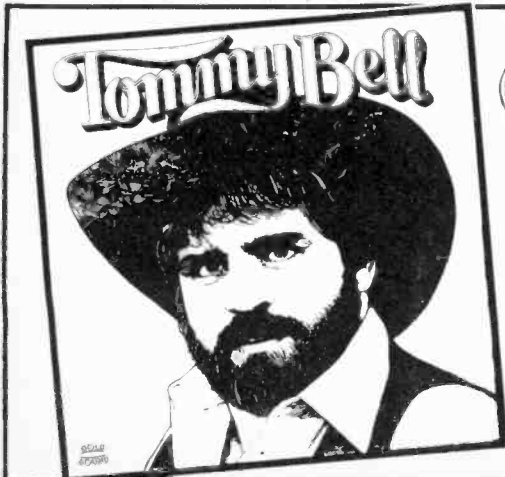
# Billboard® Hot Country Singles

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JULY 24, 1982, BILLBOARD

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)
★	3	2	<b>TAKE ME DOWN</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray, Chinnichap/Careers/Irving/Dove W. Dize, BMI; RCA 13210	35	22	13	<b>SLOW DOWN</b> —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	81	2	2	<b>BACK IN DEBBIE'S ARMS</b> —Tom Carlile (G. Kennedy) T. Carlile, Opa-looka, ASCAP, Door Knob 82-180
★	6	9	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker, Cedarwood, BMI; Epic 14-02931	36	39	7	<b>TALK TO ME LONELINESS</b> —Cindy Hurt (J. B. Barnhill) J. Gully; Leona, ASCAP; Churchill 94004 (MCA)	77	3	3	<b>EVERLOVIN' WOMAN</b> —Marlow Tackett (H. Shedd) D. Linde, D. Devaney; Combine, BMI/Music City, ASCAP; RCA 13255
★	4	11	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	37	40	8	<b>THE HIGH COST OF LOVING</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057	90	2	2	<b>I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART</b> —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016
★	5	8	<b>HONKY TONKIN'</b> —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightsong, BMI, Elektra/Curb 47462	38	45	4	<b>NOTHING BEHIND YOU, NOTHING IN SIGHT</b> —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	82	2	2	<b>ROLL OVER BEETHOVEN</b> —Narvel Felts (J. Morris) C. Berry, ARC, BMI, Lobo X1
★	7	9	<b>BORN TO RUN</b> —Emmylou Harris (B. Ahern) P. Kennerley, Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993	39	49	3	<b>SHE GOT THE GOLDMINE (I Got The Shaft)</b> —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	73	6	6	<b>FRAULEIN</b> —Joe Sun (B. Fisher) L. Williams, Unart, BMI; Elektra 47467
★	6	13	<b>TIL YOU'RE GONE</b> —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	40	25	8	<b>SO FINE</b> —The Oak Ridge Boys (R. Chancey) J. Otis; Eldorado, BMI; MCA 52065	80	3	3	<b>HONKY TONK HEAVEN/MORNING, NOON AND NIGHT</b> —Orion (B. Smith) L. Henry, B. Burnette/J. Ward; House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI; Sun 1175
★	8	9	<b>HEARTBREAK EXPRESS</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	41	51	3	<b>DREAMS DIE HARD</b> —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967	88	2	2	<b>MORE NIGHTS</b> —Love Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470
★	11	9	<b>AIN'T NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	42	27	11	<b>WHEN YOU FALL IN LOVE</b> —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	76	10	10	<b>TONIGHT I'M FEELING YOU ALL OVER AGAIN</b> —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-Wes 81000 (MCA)
★	14	9	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	43	34	13	<b>I THINK ABOUT YOUR LOVIN'</b> —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	77	60	6	<b>WALKIN' AFTER MIDNIGHT</b> —Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958
★	15	8	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	44	42	9	<b>BLUE RENDEZVOUS</b> —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	78	84	2	<b>LOVE NEVER DIES</b> —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02986
★	11	12	<b>I JUST CUT MYSELF</b> —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	45	42	9	<b>JUST HOOKED ON COUNTRY PART I &amp; II</b> —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938	79	85	2	<b>RAGIN' CAJUN</b> —The Charlie Daniels Band (J. Boylan) C. Daniels, T. Crain, T. DiGrego, C. Hayward, F. Edwards, J. Marshall Hat Band, BMI, Epic 14-02995
★	12	10	<b>OH, GIRL</b> —Con Hunley (S. Dorff) E. Record; Unichappell, BMI; Warner Bros. 50058	46	53	5	<b>DON'T WE BELONG IN LOVE</b> —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/Olyric, BMI; Primero/Curb 1007 (PAID)	80	86	3	<b>WE MADE MEMORIES</b> —Boyzar Willie & Penny DeHaven (J. Martin) J. Hudson, K. Seratt; Column 11/Sage Hen, BMI; Mainstreet 952 (Capitol)
★	18	6	<b>FOOL HEARTED MEMORY</b> —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believers/Welback, ASCAP; MCA 52066	47	35	15	<b>LISTEN TO THE RADIO</b> —Don Williams (D. Williams, G. Fundis) F. Knip; Southwest, BMI; MCA 52037	81	87	2	<b>BRINGING OUT THE FOOL IN ME</b> —Gary Goodnight (H. Shedd) T. Seals, E. Setser, Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675
★	16	8	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	48	50	5	<b>I'M TAKIN' A HEART BREAK</b> —Terry Gregory (M. Sherrill) M. Sherrill, N. Chinn; Chinnichap, BMI; Jaroco 51282	82	NEW ENTRY	NEW ENTRY	<b>SOME OF MY BEST FRIENDS ARE OLD SONGS</b> —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278
★	17	10	<b>SOME MEMORIES JUST WON'T DIE</b> —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	49	43	9	<b>IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose)</b> —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	83	89	2	<b>COUNTRY FIDDLES</b> —Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee/Trail of Tears, BMI, MSD 138
★	20	5	<b>WOMEN DO KNOW HOW TO CARRY ON</b> —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	51	44	14	<b>NOTHING BUT THE RADIO ON</b> —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	84	NEW ENTRY	NEW ENTRY	<b>COUNTRY BOY'S SONG</b> —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bili-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (MSD)
★	17	2	<b>I DON'T THINK SHE'S IN LOVE ANYMORE</b> —Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	52	70	3	<b>LOVE'S FOUND YOU AND ME</b> —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	85	NEW ENTRY	NEW ENTRY	<b>I'M DRINKIN' CANADA DRY</b> —Burrto Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colegms-EMI, BMI/ASCAP; Curb 03023 (CBS)
★	23	7	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Lifton, G. Nissenon; Blue Moon/Merilark/April, ASCAP; RCA 13246	53	61	5	<b>STUMBLIN' IN</b> —Chantilly (L. Morton, S. Bledsoe) M. Chapman, N. Chinn; Chinnichap, BMI; Jaroco 51282	86	NEW ENTRY	NEW ENTRY	<b>YOUNG LOVE</b> —Stella Parton (M. Williams) C. Joyner, R. Cartley; Lowery, BMI; Townhouse 1058 (Capitol)
★	24	3	<b>LOVE WILL TURN YOU AROUND</b> —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	54	62	3	<b>IT'S HARD TO BE THE DREAMER</b> —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13624	87	NEW ENTRY	NEW ENTRY	<b>WHAT ABOUT TONIGHT (We Might Find Something Beautiful Tonight)</b> —Gene Kennedy & Karen Jeglum (G. Kennedy) D. Barnes; Chip 'N' Dale, ASCAP; Door Knob 82-179
★	20	9	<b>DON'T WORRY ABOUT ME BABY</b> —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	55	68	3	<b>YOUR BEDROOM EYES</b> —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; A.M.I. 1307 (MSD)	88	NEW ENTRY	NEW ENTRY	<b>THIS MORNING I WOKED UP IN NEW YORK CITY</b> —John Kelley (F. Vail, D. Shipley, C. Lee) M. Yonts; Tree, BMI; Constar-8201 (Warner)
★	21	19	<b>SHE USED TO SING ON SUNDAY</b> —Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910	56	56	8	<b>NORTHWIND</b> —Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, J. Louvin, C. Louvin) D. Pfirmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (MSD)	89	NEW ENTRY	NEW ENTRY	<b>OPERATOR/LET ME IN AN LET ME LOVE YOU</b> —Tennessee Express (H. Wilson); W. Spivery/A. Mills, R. Lane; Conrad, BMI/Tree, BMI, Cross Keys, ASCAP; RCA-13265
★	22	10	<b>WOULD YOU CATCH A FALLING STAR</b> —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	57	58	7	<b>PEPSI MAN</b> —Bobby Mackey (A. Dimavino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007	90	NEW ENTRY	NEW ENTRY	<b>SHE SINGS AMAZING GRACE</b> —Gary Stewart (E. Kilroy) J. Foster, B. Rice; April, ASCAP; RCA-13261
★	26	8	<b>OLD FRIENDS</b> —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhound, BMI; Columbia 18-02681	58	67	4	<b>I'LL BE LOVING YOU</b> —Big Al Downing (L. Quinn, T. Bongiovanni) B. A. Downing, L. Quinn; Metaphone, BMI; Team 1001	91	55	10	<b>LOVE'S BEEN A LITTLE BIT HARD ON ME</b> —Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120
★	28	6	<b>SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)</b> —Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	59	64	4	<b>GET INTO REGGAE COWBOY</b> —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	92	59	18	<b>RING ON HER FINGER, TIME ON HER HANDS</b> —Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026
★	29	5	<b>DANCING YOUR MEMORY AWAY</b> —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	60	64	4	<b>TAKE THE MEM'RY WHEN YOU GO</b> —Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colegms/EMI, ASCAP; Asylum 47468	93	65	16	<b>I DON'T KNOW WHERE TO START</b> —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, DebDave, BMI; Elektra 47435
★	31	6	<b>SHE'S PLAYING HARD TO FORGET</b> —Eddy Raven (J. Bowen) K. Steagall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	61	46	14	<b>SLOW HAND</b> —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bette; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443	94	66	18	<b>JUST GIVE ME WHAT YOU THINK IS FAIR</b> —Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079
★	33	5	<b>YOU TURN ME ON, I'M A RADIO</b> —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	62	48	9	<b>RODEO CLOWN</b> —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)	95	72	18	<b>FOR ALL THE WRONG REASONS</b> —The Bellamy Brothers (Bellamy, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431
★	28	7	<b>I STILL LOVE YOU (AFTER ALL THESE YEARS)</b> —Tommy and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461	63	54	7	<b>FIRST TIME AROUND</b> —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116	96	76	8	<b>I FALL TO PIECES</b> —Patsy Cline/Jim Reeves (O. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052
★	32	6	<b>WHAT'S FOREVER FOR</b> —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	64	71	3	<b>COWBOY IN A THREE PIECE BUSINESS SUIT</b> —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968	97	74	13	<b>ASHES TO ASHES</b> —Terri Gibbs (E. Penny) E. Penny, J. McBe; Chiplin, ASCAP; MCA 52040
★	30	13	<b>ANY DAY NOW</b> —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	65	73	3	<b>SHE IS THE WOMAN</b> —Super Grit Cowboy Band (C. Mattocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005	98	79	9	<b>THE ONE THAT GOT AWAY</b> —Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453
★	38	4	<b>BIG OLE BREW</b> —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	66	83	2	<b>I JUST CAME HERE TO DANCE</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Welk), BMI, Warner/Viva 7-29980	99	91	6	<b>KEEPING ME WARM FOR YOU</b> —Brenda Lee (R. Chancey) K. Goell, J. Christopher; Great Foreign/Skin Deep, ASCAP, BMI; MCA 52060
★	37	4	<b>WHATEVER</b> —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	67	78	2	<b>LOVE BUSTED</b> —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	100	92	21	<b>ALWAYS ON MY MIND</b> —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems-EMI/Rose Bridge, BMI; Columbia 18-02741
★	36	8	<b>CHEATER'S PRAYER</b> —The Kendells (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)	68	69	5	<b>SUNDAY GO TO CHEATIN' CLOTHES</b> —Darlene Austin (B. Strange) D. Heavener; T.S.P.D., ASCAP; Myrtle 1002 (MSD)				
★	41	4	<b>THIS DREAM'S ON ME</b> —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074								

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# Country

## Nashville Scene

By KIP KIRBY

Bill Anderson dropped into Scene's office the other day on his way to New York to do another episode of his favorite soap opera, "One Life To Live." After 23 years on MCA, Bill left the label more than a year ago to "reconsider things." After a period of relative inactivity on the recording front, he's returned, this time on Bill Lowery's Southern Tracks label, out of Atlanta. Anderson's originally from Atlanta, and recalls Lowery as one of his "idols" at the time he left to come to Nashville.

"I may be one of the few performers from Atlanta who didn't come out of there by way of Bill," he recalls, adding that they've been friends for years though they've never worked together until now.

Anderson's new single is called, appropriately enough, "Southern Fried," a song he wrote, produced and recorded with his own band on the stage of the Grand Ole Opry—not live at the Opry, but using the facility as a studio to capture what Bill hopes is the energy of his concert performances.

In the fall, RCA is scheduled to release a special package Bill did, called "Backstage At The Grand Ole Opry," an album based on the format of the syndicated tv show he hosts weekly. But, says the performer, RCA passed on the chance to put out "Southern Fried." Did that discourage him?

"No, I'm realistic enough to know that there are a lot of fine new artists out there that I have to compete with," Bill says without hesitation. "When I left MCA, no major companies were beating down the door to get to me, and I haven't had a hit record in a couple of years. But there are several of us like Ray Price and Sonny James who are still very visible and very involved in the industry. And I think we deserve a chance. I'm just as pleased being on Southern Tracks as I was to be on MCA."

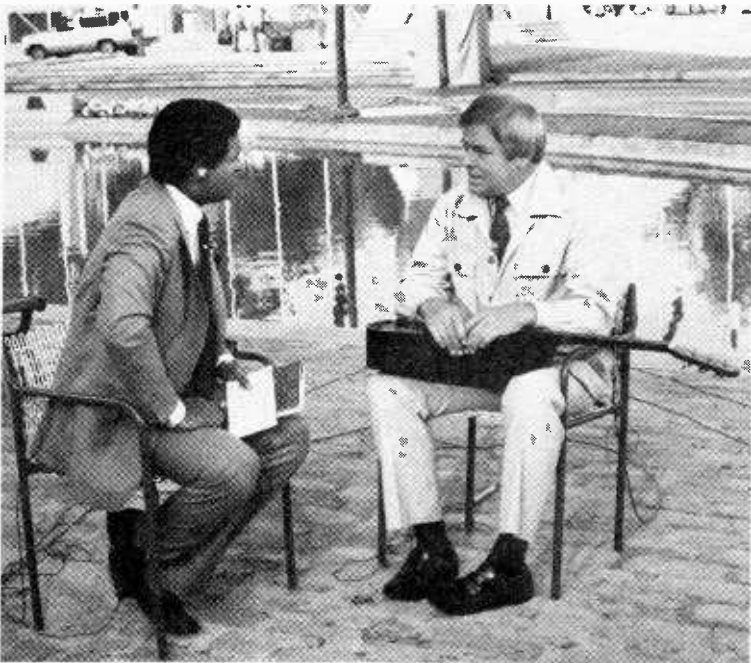
Meanwhile, Bill isn't sitting around letting the grass grow under his feet professionally. Besides a highly active tour schedule (and a show which he is constantly working on and perfecting and updating), Anderson is preparing to host a daily country music game show on the Nashville Network when the new cable venture takes to the airwaves in approximately five million homes next February. (And then there's his network soap opera, in which he plays a country singer who tours and does tv. Who said art doesn't imitate real life?)

This wasn't part of the Manhattan Chamber of Commerce's "I Love N.Y." campaign, but... Country DJ Gus Thomas (who does afternoon drive on WIOV-FM up in Ephrata, Penn.) and his wife Jo Ann were in New York City recently on their way to Connecticut to do some personal appearances—and got robbed three times in the same afternoon. They perform as a duet and were en route to a concert when they stopped in the city to eat and do a little shopping. When Gus returned early to the car, someone had broken in and stolen their two Martin and Gibson guitars, all their clothes, and a CB radio.

Thomas went into Macy's to find his wife and tell her the bad news, but when he found her, she had her own bad news: someone had shoplifted her wallet. So they went to fill out reports in Macy's security offices—and someone stole her umbrella! (Isn't this the kind of story that makes you wish you could re-write the ending?) Needless to add, on their return home to Pennsylvania from their concert, Gus and Jo Ann drove some miles out of the way to avoid hitting Manhattan again!

Tony Orlando and singer Toni Wine, who formed part of his original group Dawn in the late 1960s, are in the studio here in Nashville working on a three-album project at Chips Moman's. Each is doing a solo album, and they're collaborating on a duet LP, all produced by Moman (who is Toni Wine's husband). She was a member of the original Archies, who scored gold records with "Sugar Sugar" and "Jingle Jangle," and has since sung backup on numerous projects, including Willie Nelson's recent No. 1, "Always On My Mind," produced by Moman. As if this isn't enough, Toni also co-wrote one of Dawn's own hits, "Candida," and "Groovy Kind Of Love" with Carole Bayer Sager.

(Continued on page 49)



TODAY TOPICS—Tom T. Hall and "Today" show's Bryant Gumbel discuss Hall's most recent projects—his first novel just published by Doubleday, "The Laughing Man of Woodmont Coves," and a CBS album recorded with Earl Scruggs, "The Storyteller and the Banjo Man." Hall was featured on the "Today" show's opening day broadcast from the World's Fair in Knoxville.

## Chart Fax

### Alabama Takes Off To Top See-Saw LP Summit Battle

By ROBYN WELLS

Alabama has its second chart-topper of the year and its seventh in a row with "Take Me Down." The 'Bama boys haven't missed the top since signing with RCA in mid-1980.

"Take Me Down" is also the second topper the foursome has scored in a scant 13 weeks, following on the heels of "Mountain Music," which bounded to the summit May 1. Only Conway Twitty has managed to attain two No. 1 tunes in a shorter period of time thus far this year. "The Clown" and "Slow Hand" landed at the top within 10 weeks of each other for Twitty earlier this year.

Meanwhile, Alabama's "Mountain Music" album stays in the runner-up spot on the album chart for the second week in a row. Since May 22, "Mountain Music" and Willie

Nelson's "Always On My Mind" have traded off the number one and two spots five separate times.

No two albums have ever traded the top spot so many times since the inception of Billboard's country album chart in 1964. Some albums have bounced from the No. 1 spot and back numerous times, however.

Alabama's "Feels So Right" album came and went from the No. 1 spot nine different times in 1981 and 1982, amassing 27 weeks in the premier country position in the process. "Feels So Right" was displaced on alternate occasions by Rosanne Cash's "Seven Year Ache," the Oak Ridge Boys' "Fancy Free" (twice), Kenny Rogers' "Share Your Love," Eddie Rabbitt's "Step By Step,"

(Continued on page 49)

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"THE COWBOY AND THE LADY"

John Denver, produced by Larry Butler

"BOBBIE SUE"

Oak Ridge Boys, produced by Ron Chancey

"PLEASE DON'T STOP ME BABY"

Boys Band, produced by Peter Granet

"LOVE IN THE FIRST DEGREE"

Alabama, produced by Alabama, Larry McBride, Harold Shedd

"BLAZE OF GLORY"

Kenny Rogers, produced by Lionel Richie, Jr.

"MIDNIGHT HAULER/ SCRATCH MY BACK"

Razzy Bailey, produced by Bob Montgomery

"THE ROUND-UP SALOON"

Bobby Goldsboro, produced by Larry Butler

"JUST ENOUGH LOVE"

Bobby Smith, produced by Bob Montgomery

"SHE'S GOT A DRINKING PROBLEM"

Gary Stewart, produced by Eddie Kilroy

"SHE LEFT LOVE ALL OVER ME"

Razzy Bailey, produced by Bob Montgomery

"AND THEN SOME"

Bobby Smith, produced by Bob Montgomery

"LUCY AND THE STRANGER"

Bobby Goldsboro, produced by Larry Butler

"A LITTLE BIT CRAZY"

Amarillo, produced by Danny Morrison

"EVERYTIME YOU CROSS MY MIND"

Razzy Bailey, produced by Bob Montgomery

"TOO MANY HEARTS IN THE FIRE"

Bobby Smith, produced by Bob Montgomery

House of Gold Australia (Pty.) Ltd., Bobby Goldsboro Music, Inc. (ASCAP), Hungry Mountain Music, Inc. (BMI), Casa De Oro Music, Inc. (SESAC).



## Hit 45 'Vindicates' Silverman Tommy Boy Label Chief Targets Younger Demographic

By NELSON GEORGE

NEW YORK—Afrika Bambaataa & the Soul Sonic Force's "Planet Rock," one of the summer's hottest singles, has put New York indie label Tommy Boy Records on the sales map.

For Tommy Boy president Tom Silverman, its success vindicates his concept of the label "as a non-corporate set-up for experimental, yet commercial street records aimed at a audience demographic of 24 and under. I'm worried about pleasing them first and then later I worry about radio play and the older demographic. The most exciting new music around today is stuff that has been broken through that young audience."

Silverman started Tommy Boy as an outgrowth of Dance Music Report, a three year old dance music tip sheet with a wide readership among club DJs. "The paper has been a vacuum cleaner for records, since we get to hear all the new independ-

ently produced dance records before they are released," says Silverman. Prior to "Planet Rock" Tommy Boy had released five records, landing a minor black dance hit in the Northeast with the Soul Sonic Force's "Jazzy Sensation."

"Before 'Jazzy Sensation' I released high energy disco records, but that market has really dried up in this country. The New York uptown sound, real beat records, is a growth field that still, to me, hasn't been fully tapped or appreciated."

So far Silverman hasn't been having trouble collecting from indie distributors on "Planet Rock." He says, "The record has really only been in release for 90 days and most of the distributors pay in 60 day cycles. They are still buying the record so they have to pay me to get more. Sometimes, though, I find I have to make free goods deals. So far I'm into the pressing plants for about \$100,000, but have account receivables for five times that. I've got enough to keep going, but I'm not

going to get extravagant. In fact the whole point of Tommy Boy is to keep overhead low."

Silverman's only fulltime employee is Monica Lynch, who handles administrative duties and travels with Soul Sonic as a combination press/promotion person when they perform around the country.

Silverman feels upcoming releases "will do well and keep the cash flow going." "Play At Your Own Risk" by Planet Parole, the band on "Planet Rock," is Tommy Boy's next single. Another electronic funk single, "Pac Jam" by Boston based musician Michael Johnson, will follow that. "I'm debating whether to come after that with a Bambaataa album or another 12-inch single. One cut on the album, whenever it comes out, will be a version of Gary Glitter's 'I Didn't Know I Loved You (Till I Saw You Rock 'n' Roll)'"

Silverman very much wants to reach the rock audience with his street records, particularly the "new wave" end of the rock spectrum. "They are probably more open to it than the more entrenched elements in the business," says Silverman. As a co-sponsor of the New Music Seminar beginning Monday (19) in New York, Silverman has made sure the dance music community is well represented. Bambaataa & the Soul Sonic Force will perform during the seminar for attendees. They will also be opening for Black Uhuru at New York's Palladium this month, an unusual booking "that will introduce this street music to a whole new audience."

"Planet Rock" and the other uptown street records are not just for inner city kids, but have a much wider appeal than many give them credit for," says Silverman. "Luckily this is the kind of music that doesn't need radio, but through clubs and street play can succeed."

## Unique 'Research' Brings Baker Production Success

By BRIAN CHIN

NEW YORK—At a time when records have become such a hard sell to the financially pressed consumer, New York-based producer Arthur Baker's serene confidence in the marketplace is surprising, perhaps unique. His latest two productions, "Planet Rock" by Afrika Bambaataa and Soul Sonic Force on Tommy Boy, and "Walking On Sunshine" by Rocker's Revenge on his own Streetwise label, are retail and club hits of formidable size, both instant sellers upon release, at near-gold and 48,000 sales respectively.

Baker's avid personal involve-

ment with record retailers has provided much of his inspiration and strategy as a producer. He "test-marketed" "Planet Rock" prior to release by bringing it to several key record shops in Brooklyn and Manhattan and polling customers on the spot as it played. "I brought it to two stores on a Saturday," Baker recounts. "Ninety percent of the people I asked wanted to buy it right away. When I took around 'Walking On Sunshine,' 30 out of 50 people in one store came up to the counter and asked what it was.

(Continued on page 58)

## The Rhythm & The Blues

• Continued from page 12

a percussionist. When he started deteriorating in the studio they brought in Uriel Jones and Pistol Allen to play his parts. They needed two men to fill that one man's shoes. Gladys Knight's 'I Heard It Through The Grapevine' was the first time we used two drummers. On the intro you can hear it, 'cause they got a nice Latin thing going. Uriel is playing the time and Benny played the pick-ups. Benny taught Uriel. Every other drummer they got there had to learn to play like him. He was like a father to Stevie Wonder and you can really hear Benny in his drumming.

"When we started rolling there was a set rhythm section of seven guys: Benny, James Jamerson, myself, Eddie Willis on guitar, Joe Messina on guitar, and Robert White on guitar. Jack Ashford or Eddie 'Bongo' Brown played percussion, and Johnny Griffith was the second keyboard when needed. Later we had a regular section of 12 players including Dennis Coffey on guitar, Uriel Jones, and Bob Babbitt or Eddie Watkins on bass.

"Most people don't realize it, but we often used two bass players on a record, usually Jamerson and somebody else. That's why the sound was so distinctive. It was all worked out amongst the musicians. We accompanied each other and had a great

sense of togetherness. Just don't ask me any more about how the bass players worked though, because that was just our Motown secret.

"I have nothing bad to say about Motown or Berry. In 1965 I made \$66,000 and in 1966 I made \$100,000. If we played on a hit record we got a bonus from the producers. They treated us with respect. When the company left for Los Angeles many of us just didn't want to stay out there. I lived there for a while, but it was too tinsel. I moved back, but still played on things for them, like the early Jackson Five records. But none of us was really really upset about it. We'd made a living before Motown and with the contacts we had after all that time we knew we'd do alright.

"Now I'm finally playing jazz and doing the music I most enjoy. Those were great years though. If I had one regret it is that I didn't take complete advantage of the opportunities I had then. We were just so busy then we had time for nothing else. It is so strange now to hear all that music I played on. I never would have dreamed it would still be so popular."

★ ★ ★

Short Stuff: The Gap Band, dominating the black charts with their current single and album, are currently on tour. It began two weeks ago in Macon, and will move

from the South to the East and Midwest, ending with a date at the Inglewood Forum. So far 40 dates have been scheduled, but more may be added. Robert "Goodie" Whitfield, the latest entry on Lonnie Simmons' Total Experience Records, is the opening act. . . Last year the mysterious **Jamie Starr** co-produced The Time, a Minneapolis band whose lyrics and music strongly suggested Prince was involved, though Warner Bros. said only Prince "discovered" them. This year the Starr Company has co-produced Vanity Six, three girls whose self-titled Warner Bros. debut sounds suspiciously like Prince in one of his new wave songs. Hmmm? I'd like to meet Mr. Starr. . . The latest station to join the black oriented bandwagon is WMZK-AM (formerly WJLB) in Detroit. . . **Mike Lushka**, ex-Motown executive, and **Marc Kreiner**, long a fixture on the dance music scene, have formed High Rise Entertainment in Los Angeles, which will be involved in black music properties.

"The Hustler's Convention" by Lightning Rod is an obscure rap classic released on United Artist Records during the black film boom of the early '70s. Lightning Rod (an alias for a member of the Last Poets) recalled how he and a boyhood friend had become master street hustlers, only to wind up in jail.

## Billboard Black LPs

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This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart			TITLE		
																				Artist, Label & Number (Dist. Label)
1	1	6	★	★	★	39	32	17	★	★	★	★	★	★	★	★	★	★	★	DOIN' ALRIGHT O'Bryan, Capitol ST-12192
2	2	8	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	SO EXCITED Pointer Sisters, Planet BXL1-4355 (RCA)
3	3	6	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	HAPPY TOGETHER Odyssey, RCA AFL1-4240
4	4	9	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	ON THE FLOOR Fatback Band, Spring SP-1-6736 (Polygram)
5	5	8	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
6	6	18	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
7	7	11	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	WE ARE ONE Pieces Of A Dream, Elektra 60142-1
8	8	10	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	THE BEST Quincy Jones, A&M SP-3200
9	9	18	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram)
10	10	14	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	CONFIDENCE Narada Michael Walden, Atlantic SD 19351
11	11	12	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	YOU'VE GOT THE POWER Third World, Columbia FC 37744
12	12	13	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	SOUP FOR ONE Soundtrack, Mirage WTG 19353 (Atlantic)
13	13	18	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	SKYLINE ● Skiyy, Salsoul SA-8548 (RCA)
14	14	18	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	THE DUDE ▲ Quincy Jones, A&M SP 3721
15	15	12	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	HOT SPACE Queen, Elektra EI-60128
16	16	14	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
17	17	3	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	STILL IN LOVE Carrie Lucas, Solar EI-60008 (Elektra)
18	18	5	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	NEW DIMENSIONS The Dynamics, Capitol ST-12205
19	19	8	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LOVE NOTES Chuck Mangione, Columbia FC 38101
20	20	6	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	FACE TO FACE Gino Soccio, RFC Atlantic SD 19358
21	21	15	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	FEELIN' LUCKY High Fashion, Capitol ST-12214
22	22	2	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	BREAKIN' AWAY ● Al Jareau, Warner Bros. BSK 3576
23	23	24	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)
24	24	5	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LOVE ME TENDER B.B. King, MCA MCA 5307
25	25	11	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LIVE & OUTRAGEOUS Millie Jackson, Spring SP-1-6735 (Polygram)
26	26	19	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LADIES OF THE EIGHTIES A Taste Of Honey, Capitol ST-12173
27	27	10	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	DROP THE BOMB Trouble Funk, Sugar Hill SH 266
28	28	23	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown)
29	29	26	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)
30	30	4	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	FRIEND IN LOVE Dionne Warwick, Arista AL 9585
31	31	12	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LIVE ON THE SUNSET STRIP Richard Pryor, Warner Bros. BSK 3660
32	32	13	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	THE POET Bobby Womack, Beverly Glen BG 10000
33	33	3	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451
34	34	13	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	STRONGER THAN EVER Rose Royce, Epic FE 37939
35	35	9	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	COME MORNING Grover Washington, Jr., Elektra SE-562
36	36	7	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	WAVES Shock, Fantasy F-9619
37	37	6	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	LOVE CHANGES O.C. Smith, Motown M6019
38	38	22	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	

★ 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).

JULY 24, 1982, BILLBOARD 51

## Caytronics Sets Blank Cassettes Firm Also Plans To Enter Pre-recorded Videotape Market

By ENRIQUE FERNANDEZ

NEW YORK—"If they're going to tape our music, they're going to do it on our blank cassette," is Caytronics president Joe Cayre's defiant response to the home taping crisis. Caytronics, an important licensee and distributor of Latin product in the U.S., has launched a blank cassette line under its own label. "Some people have called me a traitor, but they're all going to do it eventually," states Cayre, adding that he hopes his studio quality tape, which will be sold through Caytronics' usual distribution channels, can take a large share of the Spanish market.

Cayre, who hosted his company's meeting of regional directors last month, also announced that his company is entering the pre-recorded video cassette market through an exclusive domestic distribution agreement with Marketing-Film Inc. for 25 Spanish-dubbed feature films. By the end of 1982, Caytronics expects

to have 100 titles for both the domestic and export market. In addition, Caytronics is looking to start a Spanish-language film production company in the near future.

Home taping, which Cayre points out is a misnomer since much taping is done on portable units on the street, was one of the problems discussed at the Caytronics meeting. The effects of unemployment and immigration raids on the Latin market, the high cost of TV marketing and the continuous erosion of the market by piracy were also high on the meeting's agenda.

The effects of this spring's raids against illegal aliens are still being felt, according to Cayre. "The fear has not subsided. It's like a time of war; stores that were doing \$20,000 a week before the raids are down to \$5,000."

On piracy, Cayre complains that two weeks after a record is released the counterfeits are out in the market. However, his company is opti-

mistic about tough new antipiracy laws.

The new Caytronics product presented at the meeting comes from both the Ariola and RCA labels. Cayre expresses his company's enthusiasm for some of the norteno music on the RCA label, a genre which the executive feels is on the rise. Among the new releases there are disks by major balladeers like Juan Gabriel and Camilo Sesto (Ariola), Fernando Allende and newcomer Carmina (RCA).

Present at the meeting were Lee Schapiro, vice president and Western regional director; Hilda Garcia, director of sales for the California region; Rick Sandoval, director for the Texas region; Armando Fernandez, director for the Florida region; Fernando Iglesias, director of sales for the Eastern region; Casimiro Gonzalez, managing director for Puerto Rico; and Sergio Ballesteros, consultant for the Puerto Rico region.

## Notas

Do you know where your children are tonight? Music by and/or for children appears to be the Latin record industry's best card during these difficult times. Why this surge of kiddie pop? The Latin world's population is heavily weighed toward youth, and its baby boom has yet to peak.

From the underage beat: The children's music duo from Spain, **Enrique y Ana** (Hispavox), is following its successful Latin American tour of this spring with a summer tour of 42 cities in its native country to promote the re-release of its film, "Las Aventuras de Enrique y Ana." ... Spain is also the stage this month for another young act, 12-year-old Mexican singer **Luis Miguel** (EMI). His American distributor, Alhambra, reports the lad is its current bestseller. ... **Parchis**, Belter's group in the children's arena, finishes shooting its sixth film this month, goes to Peru, tours Spain, and ends up playing L.A., Miami and Vegas in September with a largely English-language repertory.

★ ★ ★

Sales of norteño music are rising,

and the coming season will be overflowing with salsa, according to Profono vice president **David Quintero**. The Los Angeles based company, which besides distributing its own artists, represents the Mexican labels Melody, Cisne Raff and Gamma (for some of its artists, such as **Yuri**), and some local labels, specializes in the ballad sound, but according to Quintero, the norteno genre, the folk music of the U.S. chicano community, is accounting for 30-40% of sales. The exec predicts that the coming trimester will see a rise in yet another sound, tropical music (including salsa), a party music that enjoys its greatest popularity during the holiday season.

★ ★ ★

Salsa is enjoying decent sales in Mexico, according to RCA Mexico's **Guillermo Infante**, whose company has exclusive rights to the prestigious Fania catalog. Infante's feathers were ruffled by a recent compilation release of Fania hits on another label, Melody, advertised on Mexican TV. According to the Mexican vice president, the New York label

(Continued on page 53)

## WEA Spain Sets Initial Releases

MADRID—A Donna Summer album produced by Quincy Jones, Fleetwood Mac's "Mirage," Chicago's 16th LP, and a Roberta Flack album produced by Burt Bacharach are the first releases by WEA's new Spanish subsidiary, according to Ben Bunders, president of WEA in Spain.

Formerly distributed by Hispavox, WEA product will now move through the Ariola distribution system, except for the cities of Madrid and Barcelona, where WEA will have its own salesmen. Bunders also indicated his company's interest in developing a catalog of Spanish artists.

Along with Bunders, the WEA Spain executive team includes Ele Juarez, general manager; Christopher Magny, product manager; and Luis Javier Martinez, director of promotion.

Bunders also indicated that the company will be heavily involved in the video field. WEA owns the rights to Warner Bros. and United Artists films, and there are plans to release selections from this catalog before the end of the year.

## VIA SAR ALL STARS

## 'Sonideros' Bring Salsa To Mexico

NEW YORK—Last spring 30 Mexican "sonideros" showed up in the offices of the young New York label SAR/Guajiro wanting to book the SAR All Stars for their down-home Mexican venues. The result was a successful Mexican tour for the salsa artists which could result in an opening of the Mexican market for this New York-based music.

The Sonideros (literally, "sounders") are a homegrown Mexican phenomenon, which began among amateur DJs who specialized in playing the tropical music for street dances in Mexico's working class neighborhoods. During the late '60s, while more affluent members of Mexican society were following the international rock'n'roll movement, the sonideros, collectors of the Latin dance music like the cha-cha from Cuba and the cumbia from Colombia, which had invaded Mexico in the '50s and early '60s, were staging popular dances in private



Billboard photo by Jimmy Arauz

**UNCHAINED MELODY**—Jazz and Latin trumpeter Roy Roman blows for the inmates at Riker's Island during a special performance of the Village Gate's "Salsa Meets Jazz" series, featuring Roman as soloist and the salsa bands La Sensual and Jose Bello.

## ACCORDING TO RCA'S INFANTE

## Mexican Industry's Future Tied To Political Climate

NEW YORK—The future of the Mexican record industry will be clearer by the end of the year when the country's newly elected president, Miguel de la Madrid Hurtado, appoints its cabinet. With that in mind, RCA Mexico's head Guillermo Infante was in New York last week to explain to the major the need to wait for signs of whether the new government will veer to the left or right and what its policy will be toward further devaluation of the peso. The names of his appointees will be a clear indication, according to Infante, of what direction the one-party government and, by extension, the Mexican economy will take in the coming years.

Infante indicated that his company has not suffered from the devaluation as much as from the recession which prompted the devaluation. June figures showed as much as a 15% drop in sales below budget for RCA, but Infante claimed that factors such as the drop in traditionally profitable Mexican industries, such as tourism, oil and silver, were behind the low sales.

According to Infante, the worldwide record industry suffers from a

giantism that is sapping its profitability. He suggested dropping the policy of large advances to recording superstars and returning to a policy of royalties. Often, he remarked, the more millions an artist asks for the less records are sold.

Admitting that the current situation benefits smaller companies whose size necessitates more modest operating costs, Infante pointed out that larger companies like his can live off catalog sales, while small companies need to produce hits to survive.

In spite of the difficult period the Mexican industry is living, RCA has managed to pull big sales with young balladeer Emmanuel. His latest LP has reached one million units in Mexico alone, according to Infante; his next one will be recorded and produced in Italy, a country whose producers have a solid reputation in Mexico.

Commenting on the drive by Latin singers to record in English, Infante suggested that such a move is urged by a desire to make it in the Anglo world, not by good business sense, since the Latin record market is large enough to support its artists.



**IT'S ONLY ROCK AND RIOS**—Miguel Rios, left, accepts a gold album for his double LP, "Rock Y Rios," from Polydor Spain's general director Mariano de Zuniga.

## Alhambra To Introduce Midline Series

MIAMI—The Alhambra Group will bow a midline of 20 LPs of old repertory from the Odeon catalog next month, according to vice president and general manager Joe Vias Jr., with covers clearly labeled "Economy Line" to prevent sales at the frontline prices this product has previously commanded. Midline in the U.S. Latin market is approximately \$4.98, while the true economy line sells for around \$2.98.

The Alhambra Group, which in-

cludes Alhambra Records, Alhambra Distributing, Allison-Alhambra Manufacturing, Al Record Manufacturing and Discosa Internacional, is the subsidiary for the U.S. and Puerto Rico of Spain's Discos Columbia S.A. In recent months, the Miami-based company has closed its offices in Puerto Rico and Texas, signing with the Venezuelan indie TH for representation in these areas.

## FM RADIO Non-Commercial Outlets Are Carrying The Weight In New York Marketplace

By TONY SABOURNIN

NEW YORK—In spite of the ever growing efforts of commercial Latin radio stations to increase their share of the audience, non-commercial radio stations remain as the only FM vehicles in N.Y. for the music. The most listened to FM stations in this category are: WKCR, WFUV and WSOU, broadcasting from Columbia, Fordham and Seton Hall Universities, respectively, and WBAI, a public-licensed station.

WKCR, with 11½ hours of Latin programming per week, presents the broadest menu of Latin music, with shows ranging in musical variety from the sounds of the '30s, '40s and

'50s ("Alma Latina"), contemporary ("Son del Caribe") to more esoteric forms like New Song Movement ("Nueva Cancion y Demas") and Brazilian folklore ("Street Samba"). Henry Medina, host of "Alma Latina" and director of the station's Latin music programming department states, "Each show has a certain thrust, even though each is also eclectic enough to bring a Dizzy Gillespie or a Miles Davis into it. And we also play things here that are contemporary, but there are also some things played of tremendous historical importance that are just not going to be heard anyplace else."

In addition to its continuous live presentations of young bands from

its studios, WKCR has made a yearly tradition of its staff-produced specials paying tribute to musical institutions like Machito, Tito Rodriguez, Tito Puente and Arsenio Rodriguez. "We feature interviews, people who knew the artists, previously-unheard live performances, as well as their historical recordings," says Medina.

WFUV's Friday "Latin Voyage" show is, in the words of host Jorge Quintana, "more varied and up-tempo," in comparison to those on WKCR. Yet, he agrees about their importance to the diffusion of the music. "People who really appreciate the music get turned off by AM stations. FM not only can be heard better, but people tune in to us to hear something different and interesting. This means we have a tune-in audience, a segment more powerful than the audience developed from casual dial flickers or incidental listeners." Where Quintana doesn't have sufficient air time during a week (three hours) to do festivals a la KCR, he has introduced segments like "Algo Diferente" to his show, featuring interviews with musicians or tributes to certain artists.

Carmen Hernandez, director of Latin programming at WSOU and host of its Tuesday "Latin Expressions" show, presents yet another variation to non-commercial Latin programming. "Whereas Brenda Vallesilla's two-hour shows on Thursdays (also called Latin Expressions) plays contemporary salsa in an English-spoken format, my shows air a dash of everything in Latin music, from the contemporary to old mambo and cha-cha, spoken in Spanish. In this way, the three hours of the show serve also as a point of identification to those who wish to preserve the language and the other customs."

In addition to its Saturday evenings programs of Jamaican, South American and Caribbean music shows, including the Mike Rivera show, WBAI also features Alfredo Alvarado's Areito show. Contrary to Rivera's show, which according to BAI music programmer Richard Barr, has a contemporary format mixed with festivals, "Areito," aired on Saturdays from 10 to midnight, is a potpourri of salsa, Afro-Cuban jazz, Nueva Cancion and other musical tendencies.

Despite their obvious importance to the every day development of the industry, there exists a general discontent among these disc jockeys regarding the record companies' lack of cooperation in supplying records. Almost unanimously, they agreed that except for a few key people, record companies or executives are unresponsive to their needs. Quintana says, "This is understandable to an extent, considering the amount of requests—valid and invalid—coming from around the country. But when you can corroborate their existence by just tuning them in, it becomes hard to understand." Henry Medina comments, "If a record company doesn't send us an album, and we feel we could play this record because it meets our artistic standards, we put the money from our own pockets and buy it."

With regard to the future of non-commercial Latin radio shows, Carmen Hernandez states, "I believe we are going to get bigger and better. First, because we offer an alternative to the time and format constraints existing in commercial radio stations, and second, because Latin audiences are gearing toward a more music oriented program, with more variety, less interruptions."

Survey For Week Ending 7/24/82

# Billboard® Hot Latin LPs™

Special Survey

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CALIFORNIA			FLORIDA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	1	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
2	—	<b>JUAN GABRIEL</b> Cosas de enamorados, Pronto 0702	2	—	<b>ROBERTO CARLOS</b> Cama y mesa, CBS 12315
3	—	<b>RAPHAEL</b> 15 eternos exitos, CBS 80345	3	—	<b>LUPITA D'ALESSIO</b> Ni loca, Orfeon 5298
4	—	<b>LOS YONICS</b> Rosas Blancas, Profono 3074	4	—	<b>MIAMI SOUND MACHINE</b> CBS 10320
5	—	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 exitos infantiles, Musart 1823	5	—	<b>LUIGI TEXIDOR</b> Sabroso Nuestra 112
6	—	<b>ROBERTO CARLOS</b> Cama y mesa, CBS 12315	6	—	<b>CHARANGA 76</b> Ocasiones USK 727
7	—	<b>ALBERTO VAZQUEZ</b> 15 exitos, Telediscos 1024	7	—	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 exitos infantiles, Musart 1823
8	—	<b>LOS BUKIS</b> Profono 3050	8	—	<b>VARIOS ARTISTAS</b> Millonarios de la salsa, TH 2186
9	—	<b>LOS FREDDYS</b> Primer tonto, Peerless 10059	9	—	<b>ANDY MONTANEZ</b> Para ustedes, LAD 364
10	—	<b>RIGO TOVAR</b> 15 exitos, Profono 1504	10	—	<b>LUISA MARIA GUELL</b> Murio Nuestro amor de verano, Compas 7015
11	—	<b>LOS MUECAS</b> Empate de amor, CBS 20583	11	—	<b>JUAN VALENTIN</b> Como le hago, Musart 10877
12	—	<b>LA MIGRA</b> Parrandero, Mar 133	12	—	<b>ROBERTO ROENA</b> Super Apolo, Fania 609
13	—	<b>ROBERTO TORRES</b> Caballo viejo, Guajiro 4013	13	—	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro 4013
14	—	<b>AMANDA MIGUEL</b> El me mintio, Profono 3049	14	—	<b>PERICO ORTIZ</b> Sabroso, Perico 320
15	—	<b>LOA PANCHOS</b> Canciones de Pedro Flores, CBS 20565	15	—	<b>EMILIO JOSE</b> Otros exitos de Emilio Jose, Belter 330122
NEW YORK			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	1	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
2	—	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	2	—	<b>RENACIMIENTO 74</b> Quisiera ser, Ramex 1070
3	—	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro 4013	3	—	<b>GRUPO PALOMA</b> Puro oro, Mexico-Argentina 1005
4	—	<b>FELIPE RODRIGUEZ</b> 16 exitos originales, TTH 1830	4	—	<b>LOS TIGRES DEL NORTE</b> Carrera contra la muerte, Fama 615
5	—	<b>LUPITA D'ALESSIO</b> Borrare tu nombre, 5298	5	—	<b>CAMILO SESTO</b> Mas y mas, Pronto 700
6	—	<b>VICTOR WAIL</b> Abusadora vuelve conmigo, Alhambra 176	6	—	<b>RIGO TOVAR</b> Serenata, Profono 3077
7	—	<b>CONJUNTO CLASICO</b> Si no bailan con ellos no bailan con nadie. Lo mejor 80	7	—	<b>RIGO TOVAR</b> 15 exitos, Profono 1504
8	—	<b>HENRY FIOL</b> El secreto, SAR 1026	8	—	<b>TRIO LOS PANCHOS</b> Esencia Romantica, CBS 20549
9	—	<b>RAPHAEL</b> 15 eternos exitos, CBS 80345	9	—	<b>JUAN GABRIEL</b> Ya no me vuelvo a enamorar, Pronto 0702
10	—	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317	10	—	<b>VARIOS TRIOS</b> 15 exitos, TRL 1501
11	—	<b>ROCIO JURADO</b> Como una ola, Astro 401	11	—	<b>CADETES DE LINARES</b> Un viejo amor, Ramex 1071
12	—	<b>LA INDIA DE ORIENTE</b> Buenos dias Africa, Guajiro 4014	12	—	<b>RAMON AYALA</b> Amor Vaquero, Freddy 1225
13	—	<b>JULIO ANGEL Y LOS CONDES</b> Ternura, JAEU 002	13	—	<b>MANOLO MUNOZ</b> Ando que me lleva, Gas 4625
14	—	<b>MENUDO</b> Quiero ser, Rafi 9085	14	—	<b>NAPOLEON</b> 15 exitos, TRL 1503
15	—	<b>BASILIO</b> Karen 59	15	—	<b>LISA LOPEZ</b> Con mariachi, Hacienda 6991

Compiled from retail stores and one-stops by the Billboard Research Dept.

## Notas

• Continued from page 52

had claimed that its contract did not include TV-sold compilations, but promised to make it up to RCA anyway. When Infante saw that the LP had only sold 60,000 units, he cooled out; his Fania product reaches those figures without expensive TV promo. The affair was settled amicably. Infante plans to bring the Fania All-Stars to Mexico in the near future to promote the salsa line.

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Sylvester Stallone and Neil Diamond in Mexico next week, Sly to promote the "Rocky III" soundtrack LP for EMI/Capitol and Diamond doing likewise for his "Greatest Hits Vol. 2" (CBS). The latter will appear on the "Siempre en Domingo" TV show. . . . Also in Mexico this month, Gilbert Becaud is promoting a new EMI LP, "Disco de Oro." Becaud has recorded a single with Arianna, "Murio el Amor." . . . In October, Kenny Rogers visits Mexico. . . . Ramex beefing up promotion with 17 presses in Mexico City and eight in Monterey. . . . The Mexican market's jammed with one of the greatest concentrations of English language product ever.

\*\*\*

From the Spanish rock beat: Guinea, composed of four Guineans living in Spain, debuts with a CBS single, "Paquidermo," along Afro-techno-funk lines. . . . Roxy Music in Spain recording a TV special. . . . It's only "Rock y Rios." Miguel Rios touring Spain this summer to promote this double LP (Polydor). . . . New LPs by Panzer (Zafiro), Barabás (Columbia), and Baron Rojo

(Zafiro). The latter will be the first Spanish rock band to participate in England's Reading rock festival this August. . . . American pop artists are releasing their hits in Spanish for the Latin market; Latin artists are releasing their hits in English for the Anglo-American market. And Spanish new wave artists Alaska y los Pegamoides (Hisvox) are releasing an English language version of their single "Bailando" in Mexico and Venezuela!

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And if the Spanish can rock, the British can salsa. In New York this month, England's Blue Rondo Alla Turk is playing its Latinized dance rhythms at the Peppermint Lounge. From a purist Latin perspective, the verdict must be close, but no cigar. And yet it seems ironic that folks across the Atlantic seem more interested in our music than anyone down the street. When they return, they plan to perform at a Latin venue, where I hope the clientele will enjoy their music. I know they'll dig their clothes.

Lima's Feria del Hogar, a 2,500-stand home fair, will showcase singer Celia Cruz, the children's group Parchis, and Fragil, a Peruvian rock group that won last year's Billboard en Español's Progressive Music Award for the Peruvian market. . . . Aug. 15 has been designated "Dia de los Compadres" by the governor of Texas in recognition of Hispanic contributions to the state. The festivities are sponsored by KTIA in Fort Worth/Dallas. . . . Brazilian singer/writer Malcolm Forest has signed a license deal for his new Nashville-produced LP with RCA Electronica Ltda. of Brazil.



ANY MUSIC—That's what Brazilian artist Raimundo Fagner calls his new CBS LP, which fuses Brazilian, salsa and rock-pop beats, recorded in New York with Brazilian musicians working in the U.S.: from left Nana Vasconcelos, Laudir de Oliveira, Fagner, Airo Moreira (on drums) and Flora Purim.

## U.K. Single Sales Up, LPs Down BPI First Quarter Report Cites Home Taping Problem

• Continued from page 3

hefty 20% increase in sales value, from \$18.7 million in first quarter 1981 to \$22.58 million this year.

Deacon notes: "The popularity of cassettes is in no small measure due to increased multiple ownership of cassette players—there are over 27 million tape players in the U.K., and the flexibility that cassettes provide for playing in cars, in portable players and in the home, has kept the market steady.

"The fact that cassettes have been able to bear substantial price increases suggests that they are now perceived in a different light by consumers. Improved quality has probably helped the cassette to move up market, and the ratio between LP and tape sales is now less than 2:1."

One note of novelty in the BPI statistics is a heading for cassettes, a subject of some interest in the early part of the year but now largely forgotten this side of the Atlantic. Earnings in the first quarter were apparently \$151,000.

Singles themselves continue to provide cause for optimism in the British industry. First quarter sales were 20.68 million, 7.1% up on 1981's 19.3 million, and in value terms the percentage increase was a healthy 22%: \$26.88 million against \$22.01 million last year. As Deacon points out, product has been sufficiently strong to bear an average 14% price increase over the last 12 months.

"The factors which determine the level of sales in this sector have more to do with fashion than with economic effects," he says. "And it seems that current repertoire is no less popular than the music which has been available over the past two years. Several of the smaller independent companies have contributed significantly in helping to maintain a stable and healthy singles market."

The total value of the disk and tape market here was \$95.36 million in the first quarter 1982, 10.4% over the corresponding figure (\$86.41 million) for last year. But year-on-

year comparisons of the U.K. market as a whole show clearly the steady decline in volume and profits.

In the year to March, 1979, for instance, singles sales were 93.5 million units, worth \$84.6 million at 1979 prices. Album sales were 85.4 million, worth \$283.3 million, and cassette sales 21.8 million worth \$77.2 million.

In the year to March, 1982 singles sales were down to 79.1 million (value \$99 million at 1982 prices), album sales down to 63.3 million (\$250 million), and only cassette sales showed steady improvement, rising to 28.8 million (\$110.6 million).

Indications are, however, that things may be flattening out, if not actually improving. The two years to March, 1980 and March, 1981 were both much less encouraging than the last 12 month period. As Deacon remarks: "The overall value of trade deliveries in the first quarter was 55.4 million pounds (\$95.28 million) compared with 50.2 million pounds (\$86.3 million) in the same period last year. This is an increase of 10.4% and less than one percentage point lower than the rate of inflation and a fairly promising sign."

## Top Prix Diamant Honors To Fun Boy 3, Heaven 17

MONTREUX—The main pop and rock awards in the 1982 Prix Diamant awards series, a prestigious sideline of the Montreux International Festival, have gone to "Fun Boy Three," the Chrysalis LP by the U.K. band of the same name, and to Heaven 17's "Penthouse And Pavement" (Virgin).

Additional pop/rock presentations go to "Freeze Frame" by the J. Geils Band (EMI America) and Simple Minds' "Sons And Fascination" (Virgin), with a special award for the outstanding Swiss production going to the group Yello for its Phonogram package, "Claro Que Si."

Ironically, the jury handling the jazz section of this predominantly jazz-slanted festival came to the reluctant conclusion that no recording in that field released over the past year was worthy of a Prix Diamant award.

Instead, formal acknowledgement was made of the "excellence" of two

recordings: Hamiet Bluiett's "Dangerously Suite" (Spoon) and Jack de Johnette's Special Edition's "Tin Can Alley" (ECM). Lesser awards went to Michel Graillier's "Dream Drops" (Owl) and the Charlie Parker 1953 re-package, "One Night In Washington" (Mute).

The Prix Aiguille 78 Tours award for "an exceptional release" goes to the triple album "Excalator Over The Hill" (ECM) by Carla Bley and Paul Haines.

In the blues, gospel and soul sector of the awards, the Swan Silvertones' album, "My Rock" (Gospel Greats-Auvidis), took the Grand Prix Diamant honor this year. Special jury mention went to Randy Crawford's "Secret Combination" (Warner Bros.) and to the production outfit of Jonas Bernholm in Sweden for its rare blues re-issue packaging and to a series of five albums on Okeh/Epic.

The main folk and country award went to "Leva La Gamba" (Be-Bop), by Canoviva.

## See Cutbacks At Rocket Label

LONDON—Drastic cutbacks at Rocket Records will mean that from September, the label will concentrate mainly on Elton John product and possibly one other act.

Seven staffers will be made redundant, though managing director John Hall and international manager Robert Kee will remain.

Hall said the decision to reduce the Rocket operation had been taken reluctantly, but that it was a reflection of the economic pressures that currently beset the industry, particularly licensed labels.

"Elton John will continue to record on Rocket," he said, "but will be much more closely allied with Phonogram International to whom Rocket is licensed.

"The future of other artists who are signed to Rocket is currently under discussion. Rocket Publishing and John Reid Enterprises are both unaffected by the changes and will continue operating as before."

## SURVEY OUTLINES KEY DEMOGRAPHICS

# Pirate Radio Popular In Holland

By WILLEM HOOS

AMSTERDAM—Over 40% of the Dutch public is sympathetic towards pirate radio activity, according to a report by independent research organization WRR, which will be used by the government here to help formulate its mass media policies for the '80s.

The report reveals that pirate stations are most popular with those under 35 years, living either in the cities of West or Central Holland or in the Southern villages. The Dutch-language format adopted by many pirate stations is the main reason for their popularity, as many Dutch people feel that this area is being neglected by the country's three official pop networks.

At the height of the piracy boom a few years ago, some estimates put

## LOSSES PUT AT \$60 MILLION

# Piracy, Taping Cut Swiss \$

ZURICH—Audio piracy and unauthorized home taping are reportedly costing the Swiss record industry more than half its annual turnover. And in the video field, illegal trading has reached epidemic proportions.

According to the Swiss branch of IFPI, pirate volume accounts for 9% of pre-recorded tape sales and 3% of disk sales. Home taping is widespread, with blank cassette sales now 7 million units a year. The resulting sales losses are estimated at \$60 million annually, over 50% of the industry's total annual earnings.

Meanwhile, the pirates have moved into video with a vengeance. The Swiss copyright body SUISA lists over 100 top box office movies that are readily available on illegally duplicated videocassettes. Cinema staff and movie distributors' employees are known to lend film prints to

pirates for copying on U-matic machines. Other titles become available before ever going into theatrical distribution.

The Swiss Video Assn. here has indicated that around 35% of the country's 1,500 video retailers are knowingly or unknowingly dealing in pirated copies. One difficulty is that retailers who do refuse to handle obvious pirate product are at a disadvantage in the marketplace. Legitimate videocassettes are still costly—\$80-\$150—and therefore hard to sell compared with cheap pirated tapes.

Various proposals to improve copyright infringement is only land are under discussion; currently the maximum penalty for copyright infringement is only \$2,500. But no new copyright legislation is expected to be submitted to the Swiss parliament before 1984 at the earliest.

## FRANC DEVALUED

# French Industry Hit Hard By Gov't Austerity Moves

• Continued from page 4

the guilder and the mark are effectively 10% more valuable against the franc.

Alain Levy, president of CBS France, believes the price and salary freeze is a more important factor, though. CBS presses mostly in Holland where, Levy comments, inflation is running at half the French rate of 14% and where costs have been fixed for some time. CBS, he said, has no plans to change its Dutch pressing policy.

More worrying to Levy is the effect on the government's economic moves, which he feels are limiting the expansion of the French record industry. And although there is worry in some quarters that the industry may be unable to pick up its losses when the freeze ends in October, Levy remarks that sales volume is more important than price levels as the record market is already fairly stable. CBS, meanwhile, had no previous plans to increase its prices for the four month freeze period.

Levy believes the U.S. industry is geared to devaluations overseas and

notes that when the dollar was at 4.5 francs some years ago, the "profits were huge."

He was concerned whether the French industry would continue to maintain the 4% expansion rate achieved in the first quarter of this year, right through to the end of 1982.

RCA president Francois Dacla says that to do so would require "some rigorous management" among record companies, especially with regard to keeping costs down.

Dacla notes that the price freeze has come when French disk price rises, at an annual level of 12%, are already below the local inflation rate, with the resulting dip in profit margins. Notably, some 90% of RCA product here is pressed in France.

Marcus Bicknell, president of A&M France, estimates that the devaluation for his parent company alone will cost "hundreds of thousands of dollars." On the price-salary freeze, he says that any factor that puts a brake on the economy will inevitably hit the record business.



**COSTELLO DOWN UNDER**—Elvis Costello takes a break during his recent Australian tour to produce "I Didn't Mean To Be Mean" for Mental As Anything. Flanking Costello are group members Martin Plaza, left, and Greedy Smith.

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## INJUNCTION SOUGHT

## JASRAC Sues Disk Rental Chain

• Continued from page 3

record rental infringed the copyright law, and added that the law's provision on home taping for personal use did not cover the sort of unlimited copying encouraged by the rental shops. Hearings on this case still continue in the District Court.

Meanwhile a project team within the ruling Liberal-Democratic Party's education committee is studying the question of submitting a bill designed to cope with the record rental problem to the Japanese parliament.

Reikodo's chief, 26-year-old Ohura, says he is prepared to pay money in some form to copyright owners, and has had meetings with JASRAC to discuss the matter, so far without result. His firm sees no problems from the standpoint of the copyright law.

Set up in June, 1980, Reikodo has seven directly operated stores and almost 100 on franchise. Given the present rate of increase, says Ohura,

there will be 200 within a year. Membership already tops 750,000 and will soon reach the million mark, with Reikodo making a conscious effort to raise the level of customers' ages through concentration on rock, soul, and crossover items rather than Japanese pop.

"Many reports on record rental shops say the customers are mostly young people," Ohura observes. "But this is not true in the case of Reikodo customers. We have mostly university students and older people. We find that soul, jazz and crossover fans handle records very

## European Success Spurs U.S. Release

BERLIN—West German act Trio, signed to Phonogram, has scored a Europe-wide success with the single "Da, Da, Da, Ich Liebe Dich Nicht."

PolyGram has now released the single in the U.S., in a special 12-inch version.

## RKM Expands Via New Paris Office

PARIS—Franco-Belgian production company Roland Kruger Music (RKM) has opened a new Paris office and has concluded a disk-by-disk contract for U.S. rights with Mike Wilkinson of Importe-12 Records.

Kruger has also changed RKM distribution in France from Vogue to WEA-Filipacchi, but remains with Vogue for Belgium and Switzerland.

The company's biggest success in the U.S., where it currently has four titles placed, is with Plastic Bertrand's "Stop Encore." A special mix of Bertrand's material is also planned for the territory via Importe-12. The new Paris office, headed by Claudine Ripoché and Lucie Rozenbaum, was set up to improve promotion, liaison and production in France, says Kruger, although the company's infrastructure and principal studio is still in Brussels.

Kruger has an ambitious Euro-

pean and U.S. schedule planned for this fall. Apart from a number of local releases, an English title, "Bring Me Roses" by French artist Henriette Coulovrat, and "Danser" by disco outfit Two Man Sound, have just gone out in the U.S. Belgian-born Plastic Bertrand, meanwhile, is set to make his film debut shortly in "Legitime Defence," directed by Claude Brasseur.

## Foreign Drive Pays Off For Foreigner &amp; Atlantic

NEW YORK—It's becoming increasingly difficult to break an American act abroad, says Bud Prager, manager of Foreigner. He believes record companies in foreign markets are turning more and more to local acts, because the potential profits are greater. Nationalism is also a factor, he says.

Nevertheless, an act's willingness to tour those markets can still yield dividends, and Prager points to the success of Foreigner's "4" album in Canada, Australia, Britain, Germany, Japan, France, Holland, New Zealand, South Africa and Israel. Since December, the band has played about 25 concerts in Europe.

"No matter how much money we make, we lose playing abroad," Prager suggests. "Because of the American production and the size of the show, it's very expensive. But we want to be recognized as a major international act. It's a matter of pride and prestige, as opposed to money."

Prager and Foreigner's label, Atlantic, blueprinted a foreign promotion drive for the band four years ago, after the release of their debut album, and some sales (notably in Australia) resulted. But until this year, the priority has been the U.S. market.

Meantime, Prager acknowledges that foreign press coverage of his band in some territories has been negative. In Britain, such coverage can "poison your potential," he says. The press there is very fad-oriented, he goes on, and "anti a successful band that is not avant garde."

According to Phil Carson, senior vice president of international operations for Atlantic, a key factor in

carefully and sometimes go to the trouble of cleaning them before return. The fans of Japanese pop, who are much younger, tend to return them in soiled condition."

Ohura dismisses reports that many record rental outlets are folding through excessive competition. "Those that are failing are small-scale shops," he says. "Any fair-sized city has at least five or six rental shops, but when we move in with a bigger store, some of the smaller ones are unable to stand the competition. There is still plenty of room for expansion of the market though."

Currently Reikodo's biggest outlet is a store in the Shinjuku district of Tokyo with 1,800 sq. ft. of floor space, which averages around 600 customers a day borrowing two or three records each. Ohura plans another Tokyo store with over 7,000 sq. ft. next year, but will not disclose the location.

Ohura is also chairman of the Japan Record Assn., which presently has 587 members. Despite JASRAC and Japan Phonograph Record Assn. estimates that there are nearly 1,300 record rental outlets in the country, he puts the number under 1,000.

As for future plans, he says he is now working on ties with American videotape producers to sell and rent their software in Japan. The tapes would be dubbed: Ohura concedes there would be copyright and other problems if locally-manufactured product was used. He hopes to start this trade in 12 months time.

gaining global recognition for Foreigner—in addition to the tour—was a featured appearance on the "Rock-Pop In Concert" tv show from West Germany (Billboard, July 10), which is seen throughout Europe. "That one concert in Germany really broke the band," claims Carson.

## AIDED BY FRENCH GOV'T SUBSIDY

## Chant du Monde Reactivated

By MICHAEL WAY

PARIS—Chant du Monde, folk music specialist and French licensee of the state-owned Soviet label Melodiya, has in the space of six months gone bankrupt, been liquidated and is now being revived by its former production manager Philippe Gavardin with help from a one-off government subsidy.

The company, which in the 1950s claimed to be the first in the West to import Soviet product, dates back from the socialist French pre-war years and has always had a leaning towards leftist and revolutionary material. Reports that it has been subsidized by the Russians, though, "are a myth" says Gavardin.

Since June 1, Chant du Monde product has been distributed by French classical label Harmonia Mundi, which has just opened an outlet in the U.S. following similar ventures in the U.K. and West Germany.

The bankruptcy in January, caused mainly by high distribution



BLASTER BREAK—Between tv performances in Capri, Italy, members of the Blasters chat with fellow recording artists John Cougar and Steve Strange, second and third from left.

## U.K. Single Angers Ant, Toyah

LONDON—Chart-topping U.K. acts Adam Ant and Toyah are "hopping mad" over the release here of a 1977-produced single, "Nine To Five," on EG Records, distributed by Polydor.

The label credit is to a band called the Man Eaters, but it's no secret in the pop world here that Adam and Toyah were substantially involved in the session.

Adam Ant admits he wrote the song lyrics and acted as a session musician for the recording but in a statement to the media insists: "It was a decidedly low budget affair, probably costing less than the normal demo recording. It was agreed that my name should appear only as co-writer and at no time did I allow it to be associated with Adam Ant or similar professional context."

He goes on: "In fact, the record is released in a completely different capacity and the inference is that I play a major role in what I say is an inferior recording."

Toyah takes a similarly aggrieved line. "In 1977 I was involved in the film 'Jubilee' which reflected the punk scene of the time. I was involved in writing the song 'Nine To Five' and, eventually, in performing it.

"It was fun at the time. But to release that single now is simply pa-

thetic opportunism. I want fans to know it was never intended as a single, but was essentially a piece of music written for a punk film some five years back. I dissociate myself entirely from the project."

## Fortunes Return Via Dutch LP

AMSTERDAM—The Fortunes, a British chart group which had its heyday in the 1960s, has completed a new album featuring re-recordings of its old hits, put together in the Brilly Sound Studio here by Dutch producer Jacques Zwart.

Most of the oldies, which include "You've Got Your Troubles," "Here It Comes Again" and "Freedom Come, Freedom Go," have been given disco-slanted treatments. The LP, just out here via Phonogram-Holland, is titled "Their Golden Hits," and the accompanying single is "Storm In A Teacup."

The group is on a promotional tour of the Netherlands until July 31, the trek taking in 16 major discotheques. Three of the original group members are still with the band: Rod Allen, Barry Pritchard and John Trickett. Only newcomer is John Davey, on guitar and keyboards.



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## BRITAIN

(Courtesy of Music Week)  
As of 7/17/82

SINGLES		
This Week	Last Week	
1	4	FAME, Irene Cara, RSO
2	2	ABRACADABRA, Steve Miller Band, Mercury
3	1	HAPPY TALK, Captain Sensible, A&M
4	3	INSIDE OUT, Odysey, RCA
5	6	A NIGHT TO REMEMBER, Shalamar, Solar
6	5	MUSIC & LIGHTS, Imagination, R&B
7	30	DA DA DA, Trio, Mobile Suit Corp.
8	13	NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
9	20	SHY BOY, Bananarama, London
10	12	IKO IKO, Natasha, Towerbell
11	9	NO REGRETS, Midge Ure, Chrysalis
12	36	IT STARTED WITH A KISS, Hot Chocolate, Rak
13	18	MURPHY'S LAW, Cheri, Polydor
14	21	NIGHT TRAIN, Visage, Polydor
15	15	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
16	8	JUST WHO IS THE 5 O'CLOCK HERO, Jam, Polydor
17	10	WORK THAT BODY, Diana Ross, Capitol
18	11	BEATLES MOVIE MEDLEY, Beatles, Parlophone
19	17	LAS PALABRAS DE AMOR, Queen, EMI
20	31	I SECOND THAT EMOTION, Japan, Hansa
21	22	FREEBIRD, Lynryd Skynyrd, MCA
22	7	I'VE NEVER BEEN TO ME, Charlene, Motown
23	27	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
24	NEW	DON'T GO, Yazoo, Mute
25	14	I'M A WONDERFUL THING (BABY), Kid Creole & Coconuts, Ze/Island
26	29	VIDEOTHEQUE, Dollar, WEA
27	16	HUNGRY LIKE THE WOLF, Duran Duran, EMI
28	32	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
29	19	AVALON, Roxy Music, EG
30	33	TAKE IT AWAY, Paul McCartney, Parlophone
31	NEW	COME ON EILEEN, Dexys Midnight Runners & Emerald Express, Mercury
32	26	DO I DO, Stevie Wonder, Motown
33	38	ROCK THE CASBAH, Clash, CBS
34	24	I WANT CANDY, Bow Wow Wow, RCA
35	NEW	THE ONLY WAY OUT, Cliff Richard, EMI
36	NEW	CHALK DUST—THE UMPIRE STRIKES BACK, The Brat, Hansa
37	NEW	TOO LATE, Junior, Mercury
38	NEW	LOVE IS IN CONTROL (FINGER ON THE TRIGGER), Donna Summer, Warner Bros.
39	NEW	I WAS TIRED OF BEING ALONE, Patrice Rushen, Elektra
40	NEW	THE BIG BEAN, Pigbag, Y Records

27	NEW	HAPPY TOGETHER, Odysey, RCA
28	28	LOVE SONGS, Barbra Streisand, CBS
29	38	FRIENDS, Shalamar, Solar
30	25	ARE YOU READY, Bucks Fizz, RCA
31	27	THE NUMBER OF THE BEAST, Iron Maiden, EMI
32	23	PELICAN WEST, Haircut One Hundred, Arista
33	NEW	GOOD TROUBLE, REO Speedwagon, Epic
34	31	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
35	NEW	BODY TALK, Imagination, R&B
36	39	PEARLS, ELKIE BROOKS, A&M
37	26	CHARIOTS OF FIRE, Vangelis, Polydor
37	30	DARE, Human League, Virgin
39	NEW	SWITCHED ON SWING, Kings Of Swing Orchestra, K-tel
40	NEW	COMBAT ROCK, Clash, CBS

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 7/12/82

SINGLES		
This Week	Last Week	
1	2	HURTS SO GOOD, John Cougar, Riva
2	4	ABRACADABRA, Steve Miller Band, Capitol
3	1	ROSANNA, Toto, CBS
4	3	BODY LANGUAGE, Queen, Elektra
5	6	WHO CAN IT BE NOW, Men At Work, CBS
6	5	HEAT OF THE MOMENT, Asia, Geffen
7	15	EYE OF THE TIGER, Survivor, Scotti Bros.
8	8	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
9	14	ONLY THE LONELY, Motels, Capitol
10	12	CAUGHT UP IN YOU, .38 Special, A&M
11	9	EBONY & IVORY, Paul McCartney & Stevie Wonder, CBS
12	18	EYE OF A STRAFGER, Payolas, A&M
13	10	I'VE NEVER BEEN TO ME, Charlene, Motown
14	13	THE OTHER WOMAN, Ray Parker Jr., Arista
15	7	CRIMSON & CLOVER, Joan Jett & Blackhearts, Boardwalk
16	16	YOUR DADDY DON'T KNOW, Toronto, A&M
17	19	LOVE PLUS ONE, Haircut One Hundred, Arista
18	11	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
19	17	ALWAYS ON MY MIND, Willie Nelson, CBS
20	NEW	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time

ALBUMS		
1	2	ASIA, Geffen
1	1	TUG OF WAR, Paul McCartney, CBS
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	5	EYE IN THE SKY, Alan Parsons Project, Arista
5	4	STILL LIFE, Rolling Stones, Rolling Stones
6	10	AVALON, Roxy Music, Warner Bros.
7	6	HOT SPACE, Queen, WEA
8	8	TOTO IV, Toto, CBS
9	9	DIVER DOWN, Van Halen, Warner Bros.
10	NEW	AMERICAN FOOL, John Cougar, Riva

## JAPAN

(Courtesy Music Labo)  
As of 7/15/82

SINGLES		
This Week	Last Week	
1	1	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
2	2	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Gelie)
3	3	KITASAKABA, Takaaki Hosokawa, Nippon Columbia (JCM/Burning)
4	4	HYAKUMANDOURU BABY, Johnny. King (Crazy Rider)
5	5	SEKIDOLOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)
6	6	NATSU NO HEROINE, Naoko Kawai, Nippon Columbia (Gelie)
7	10	SUMMER TOUR. RC Succession, London (Nakayoshi)
8	9	SEI SHOJO, Hideki Saljo, RVC (Gelie)
9	11	LA SAISON, Ann Louis, Victor (Watanabe)
10	7	OMAENI CHECK IN, Kenji Sawada, Polydor (Watanabe)
11	8	YES-YES-YES, Off Course, Toshiba EMI (Fairway/PMP)

12	13	NIJIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)
13	12	OTOKONO KUNSHO, Daisuki E Shima, King (NTV/Crazy Rider)
14	14	ON THE MACHINE, Tetta Sugimoto, Nippon Columbia, (Office)
15	16	SHIAWASENITSUITE, Masashi Sada, Freeflight (Masashi)
16	15	SILHOUETTE ROMANCE, Junko Chashi, Nippon Phonogram, (Kitajima/Gelie)
17	17	AMAKU KIKENNA KAORI, Tatsuro Yamashita, RVC (Nichion)
18	18	MOUICHIDO AEMASUKA, Tsukasa Ito, Japan (Yul)
19	NEW	SUMMER HOLIDAY, Shanel, Epic/Sony
20	20	MANATSUNO SHOJO, Chiemi Horii, Canyon (Tokyo)

ALBUMS		
1	2	I LOVE YOU, Off Course, Toshiba-EMI
2	1	PEARL PIAHU, Matsuyota Yumi, Toshiba-EMI
3	5	SEIKO INDEX, Seiko Matsuda, CBS/Sony
4	NEW	YUGUREKARA... HITORI, Hiromi Iwasaki, Victor
5	3	PINEAPPLE, Seiko Matsuda, CBS/Sony
6	4	NOW AND FOREVER, Air Supply, Nippon Phonogram
7	NEW	P.M.S, Elkichi Yazawa, Warner/Pioneer
8	14	PROLOGUE, Akina Nakamori, Warner-Pioneer
9	13	2222NEN PICNIC, Tulip, Toshiba-EMI
10	11	BOYS GIRLS, Shibusagita, CBS/Sony
11	9	GEORGE, George Yanagi, Warner-Pioneer
12	12	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
13	NEW	HOT LIPS, Kado Asami, Teichiku
14	7	BIOGRAPHY II (Two), Takao Kisuji, Ki Kitty
15	10	SOMEDAY, Motosharu Sano, Epic/Sony
16	6	JURIA, Iruka, Clarion
17	15	TUG OF WAR, Paul McCartney, Toshiba-EMI
18	8	OHINARU AIYO YEMEO, Chiharu Matsuyama, News
19	17	NIAGARA SONG BOOK, Eichi Ohtaki, CBS/Sony
20	NEW	FOR YOU, Tatsuro Yamashita, RVC

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 7/19/82

SINGLES		
This Week	Last Week	
1	1	I'VE NEVER BEEN TO ME, Charlene, Motown
2	3	KEY LARGO, Bertie Higgins, Epic
3	2	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
4	6	I RAN, A Flock Of Seagulls, Jive
5	5	HUNGRY AS A WOLF, Duran Duran, EMI
6	4	DON'T YOU WANT ME, Human League, Virgin
7	9	VIEW FROM A BRIDGE, Kim Wilde, Rak
8	7	MORE THAN THIS, Roxy Music, Polydor
9	8	MICKEY, Tony Basil, Raddichoice
10	10	DON'T TALK TO STRANGERS, Rick Springfield, Wizard
11	12	BABY MAKES HER BLUE JEANS TALK, Dr. Hook, Mercury
12	11	PROMISED YOU A MIRACLE, Simple Minds, Virgin
13	16	POISON ARROW, ABC, Mercury
14	13	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
15	NEW	ISLAND OF LOST SOULS, Blondie, Chrysalis
16	17	CLASSIC, Adrian Gurvitz, Rak
17	15	CONTRIVERSY, Prince, Warner Bros.
18	18	CAT PEOPLE, David Bowie, MCA
19	20	TEMPORARY HEARTACHES, Swanee, WEA
20	NEW	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis

ALBUMS		
1	1	AVALON, Roxy Music Polydor
2	13	SOLID GOLD EASY ACTION, T. Rex, EMI
3	2	TIME & TIDE, Split Enz, Mushroom
4	7	MIRAGE, Fleetwood Mac, Warner Bros.
5	3	RIO, Duran Duran, EMI
6	5	HOT AUGUST NIGHT, Neil Diamond, MCA
7	4	DARE, Human League, Virgin
8	6	CHARIOTS OF FIRE, Vangelis, Polydor
9	9	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
10	11	STILL LIFE, Rolling Stones, Rolling Stones

11	10	TUG OF WAR, Paul McCartney, Parlophone
12	8	CIRCUS ANIMALS, Cold Chisel, WEA
13	NEW	NUOVO MONDO, Mondo Rock, WEA
14	12	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
15	15	THE HUNTER, Blondie, Chrysalis
16	18	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
17	14	1982 WITH A BULLET, Various, EMI
18	16	DAYS OF INNOCENCE, Moving Pictures, WBE
19	17	BUSINESS AS USUAL, Men At Work, CBS
20	20	THE BROADSWORD & THE BEAST, Jethro Tull, Chrysalis

## SPAIN

(Courtesy of El Gran Musical)  
As of 7/10/82

SINGLES		
This Week	Last Week	
1	2	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
2	10	EYE IN THE SKY, Alan Parsons Project, Arista
3	6	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Virgin
4	8	BALANCE, Ana Belen, CBS
5	NEW	UN TOQUE DE LOCURA, Jose Luis Rodriguez, Epic
6	NEW	JUST AN ILLUSION, Imaginations, Movieplay
7	1	ME COLE EN UNA FIESTA, Mecano CBS
8	5	BAILANDO, Alaska & Los Pegamoides, Hispavox
9	4	BIENVENIDOS, Miguel Rios, Polydor
10	9	HASTA MANANA, Juan Pedro, Hispavox

## NETHERLANDS

(Courtesy Stichting Nederlandse)  
As of 7/17/82

SINGLES		
This Week	Last Week	
1	1	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Recs.
2	3	DIEP IN MIJN HART, Andre Hazes, EMI

3	2	I WILL FOLLOW HIM, Jose, Carrere
4	8	I'VE NEVER BEEN TO ME, Charlene, Motown
5	NEW	AVALON, Roxy Music, Polydor
6	NEW	BISCAYA, James Last, Polydor
7	10	DYNAMITE, Vanessa, Dureco
8	NEW	I CAN MAKE YOU FEEL GOOD, Shalamar, Solar
9	NEW	'N BEETJE GELD VOOR EEN BEETJE LIEFDE, Angeliqne, Olala
10	NEW	TORCH, Soft Cell, Vertigo

## ALBUMS

1	1	STILL LIFE, Rolling Stones, Rolling Stones
2	2	AVALON, Roxy Music, E.G./Polydor
3	3	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Kiltroy
4	7	ABRACADABRA, Steve Miller Band, Mercury
5	5	EYE IN THE SKY, Alan Parsons Project, Arista
6	4	TUG OF WAR, Paul McCartney, Odeon
7	8	THREE SIDES LIVE, Genesis, Charisma
8	6	ANIMATION, Jon Anderson, Polydor
9	9	WINDSONG, Randy Crawford, Warner Bros.
10	NEW	MIRAGE, Fleetwood Mac, Warner Bros.

## NEW ZEALAND

(Courtesy Record Publications)  
As of 7/11/82

SINGLES		
This Week	Last Week	
1	1	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
2	2	BEAUTIFUL WOMAN, Toots & Maytals, Festival
3	7	E-IPO, Prince Tui Teka, RCA
4	NEW	I COULD BE HAPPY, Altered Images, CBS
5	NEW	FOREVER NOW, Cold Chisel, WEA
6	5	I'VE NEVER BEEN TO ME, Charlene, Motown
7	6	POISON ARROW, ABC, Polydor
8	8	KEY LARGO, Bertie Higgins, Kat Family
9	10	MAORIS ON 45, Consorts, RCA
10	3	DON'T YOU WANT ME, Human League, Virgin

## ALBUMS

1	1	AVALON, Roxy Music, Polydor
2	NEW	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
3	3	DARE, Human League, Virgin
4	5	BUSINESS AS USUAL, Men At Work, CBS
5	7	EYE IN THE SKY, Alan Parsons Project, Arista
6	6	TIME AND TIDE, Split Enz, Polydor
7	10	RIO, Duran Duran, EMI
8	NEW	STILL LIFE, Rolling Stones, Rolling Stones
9	NEW	SERENADE, Anthony Benfell, MW
10	NEW	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown

## French 'Extravaganza' Is Forum For Domestic Acts

PARIS—Thousands of French musicians, amateur and professional, have been taking part in what is described as “the greatest musical extravaganza this country has ever seen.”

The bonanza included more than 200 open air concerts in Paris alone. The event, covering just about every area of musical style, was the brainchild of Jack Lang, French minister of culture.

He dubbed the event “vive l’amateurisme” and invited musicians of varying degrees of technical skill to form themselves into groups and orchestras and perform for the benefit of the populace.

The minister himself was involved, playing piano in a trio which also featured the violin-playing talents of Edwige Avice, minister for youth and sport, and Charles Hernu, minister for defense.

Some 50 rock groups turned up at the Trocadero to play for fan gatherings in the Eiffel Tower area.

In the courtyards of the Palais de Justice there were medieval sounds, featuring harpsichord and other ancient classical instruments. The Paris Opera orchestra performed as a group, as did the violinists of the Orchestre de Paris. Among the jazz bands on parade was Jean-Loup Longnon’s Big Jazz Band.

It is all seen here as a worthwhile shot in the arm for music at national level. Record companies and radio networks joined in with promotional back-up for the day-long event which reflected the tremendous upsurge in enthusiasm for music here over the past year or so.

The Mitterrand government has underlined its support for music generally by offering a special prize to songwriters living in the French “possessions” in the Caribbean, Indian Ocean and other areas for the best new “Chansons Francaise” composition, which will then be showcased in a special state-run radio production.

## Despite Limited Play, Reggae Sales Rise

By DAVID FARRELL

TORONTO—For whatever reason, Canadian radio programmers continue to let caution rule when it comes to reggae music, generally opting to dabble in the genre with airplay limited to white musicians. However, a growing number of sales are being generated by black performers.

Outside the Island Bob Marley catalogue, the most successful reggae seller in the country right now is Rita Marley, who released an album and 12-inch single through Boot Records earlier this year.

An in-store autograph session at a downtown department store, concert and generous press space all helped to boost her limited catalogue into top 10 sales in the downtown section of this city, and limited airplay in Montreal, Ottawa and Vancouver have helped to give her a national face.

Getting a firm grip on what sales are and how mainstream audiences react to the root music is difficult, but one downtown shop which has proved useful in the past as a barometer of what mainstream audiences are after, claims this is the hot music of the season.

## Davies Takes ATV Publishing Reins

TORONTO—ATV Music Publishing of Canada is back in business again with the appointment of Frank Davies as president of the division, replacing Bernie Solomon, who resigned from the post earlier this year to set up a publishing/production company of his own. The search for a replacement was conducted by Stephen Love, vice president of ATV Music Group (Western Hemisphere).

First becoming involved in the music business in the U.K., Davies came to Canada in the late '60s and set up Love Productions and its affil-

iated Daffodil Records. Don Keele, owner of Don's Discs, buys, sells and trades used records. His shop, though small, contains enough to attract collectors of blues and rockabilly from as far as Holland and the U.K., but he also gives generous space to pop and rock.

He says that a year ago he couldn't give reggae records away, but today he is having a hard time keeping up with requests. He estimates the bulk of his sales come from whites, and that "most of them find it great for partying to."

Companies distributing reggae labels include A&M, Phonodisc, Trend and WEA. CBS has done well with Third World, and WEA is currently working a promotion based around U.K. band Steel Pulse.

The music form has been touted as the "next thing" at least four times in as many years, but even at the peak of Bob Marley's success, including sold-out concerts in Toronto and Montreal, the Wailers and Marley received scant airplay.

Perhaps accenting this possible breakthrough in sales for reggae is A&M's heavy promotion on transplanted Jamaican Leroy Sibbles, who has a new album released here, entitled "Evidence."

iated Daffodil Records.

In the mid-'70s Davies merged his label with GRT and served a three-year stint as a director of the company, handling its publishing division. Following the demise of GRT, he and his catalogue moved to Capitol-EMI, where he signed a production agreement.

According to Davies, the Canadian division of ATV remains committed to signing and developing domestic talent, which includes financing and producing finished sides to sell to major labels.

## True North Artists Find Their Horizons Broadening

TORONTO—True North Records is enjoying one of its best years ever insofar as career development goes for its acts, says label boss Bernie Finkelstein.

Finkelstein is unique in Canada in that he has managed to hold onto his two acts that the label was originally set up to record and in turn has built a power base out of the name of the company and its selective stable of artists.

Bruce Cockburn is likely the most prominent international name. His records are distributed in most countries, but outside Canada, his major base of sales is in Japan, Italy, Spain and the U.K. Finkelstein has found financing to shoot an hour-length documentary on Cockburn, most of the footage shot in concert settings and the final product to be offered for sale to television networks and pay tv channels here. Finkelstein is also hopeful that he can see the \$350,000 film released as a videodisk at a later date.

Cockburn has just returned from a successful series of concerts in Italy where he traveled with a trio. He is about to record a new album.

Also returning from abroad is Rough Trade, True North's only serious venture into the rock idiom. The band, fronted by Carol Pope

and Kevin Staples, has recorded two albums with the label; the first, "Avoid Freud," is platinum-plus, the second, "Think Young," is approaching platinum.

The band was in Europe, first for a performance at the Roskilde Outdoor Festival in Austria, then a series of dates in Holland with Mink DeVille.

Rough Trade originally established its base in this city, recording a direct-to-disk album for the Umbrella label. Although the album received critical praise from many different quarters, leading Tim Currie to record one of the album's more commercial songs, "Birds Of A Feather," an album contract with a conventional label was to elude them for another two years, when they signed to True North.

"Think Young" was released in the U.S. on the Stiff logo earlier this year, but without promotional support it failed to chart.

Rough Trade returns home to complete work on its third album, which includes guest appearances by Nona Hendrix and Dusty Springfield. Pope and Staples in turn have added guitar and vocal support on both acts' upcoming album releases.

## Chartbeat

• Continued from page 12

"Always On My Mind" (Columbia) holds at number two on this week's pop album chart, a level that's been attained by only eight other country artists in history.

Eddy Arnold's 1949 album, "To Mother" (RCA Victor), peaked at number two, as did "Tennessee" Ernie Ford's "Hymns" (Capitol) eight years later. RCA's Elvis Presley amassed nine No. 1 albums from 1956 to '73, while two country/pop superstars scored No. 1 albums in 1969—Glen Campbell with "Wichita Lineman" (Capitol) and Johnny Cash with "Johnny Cash At San Quentin" (Columbia).

RCA's John Denver collected three No. 1 albums in '74 and '75—"Greatest Hits," "Back Home Again" and "Windsong"—while MCA's Olivia Newton-John scored two—"If You Love Me, Let Me Know" and "Have You Never Been Mellow." and Liberty's Kenny Rogers hit No. 1 in December, 1980 with his "Greatest Hits" package.

Several other top country acts have hit the top 10 on Billboard's pop album chart, though they haven't made the top two. "The Return Of Roger Miller" (Smash) climbed as high as number four in 1965, Marty Robbins' "Gunfighter Ballads" (Columbia) hit six in 1960 and Charlie Rich's "Behind Closed Doors" (Epic) made eight in 1974.

Other acts with large country followings to have put an album in Billboard's pop top 10: Jim Reeves, Johnny Horton, the Everly Brothers and the team of Willie Nelson, Waylon Jennings, Jessi Colter and Tom-pall Glaser.

U.K. Watch: Irene Cara's "Fame" (RSO) jumps to No. 1 in Britain this week, nearly two years after peaking at number four in the U.S.

It's not the first time a U.S. hit has years later climbed to the top of the

British chart. Tammy Wynette's "Stand By Your Man" (Epic), a top 20 hit in America in late 1968, reached No. 1 in the U.K. in 1975. And John Lennon's "Imagine" (Apple/Parlophone), a top three American hit in 1971, topped the British chart in 1981, shortly after his death.

Also, for our English readers who are both pop fans and regular filmgoers (now that's narrowcasting), "Fame" is first Oscar-winning best song in 20 years to reach No. 1 in the U.K. The last was "Moon River," which topped the British chart in 1961 for Danny Williams.

The Academy Award winner since '61 that came closest to topping the British chart? Barbra Streisand's "Evergreen," which peaked at three in the U.K. in 1977.

"Eye" Will Survive: Survivor's "Eye Of The Tiger" jumps to No. 1 on the American pop singles chart this week, five years to the month after Bill Conti's "Gonna Fly Now" from the original "Rocky" reached the summit.

(In a recent column, we mistakenly said it was four years ago and Richard L. Medvescek of Indianapolis wrote in asking us to mention his name in a correction. Nothing doing, Richard.)

The Survivor smash is the first No. 1 single for Scotti Bros. Records; the first for the Epic family of labels since REO Speedwagon's "Keep On Loving You" last year.

Sounds Of '77: Fleetwood Mac's "Hold Me" (Warner) jumps to number four this week becoming the group's highest-charting single since "Don't Stop" in September, 1977, while the Steve Miller Band's "Abracadabra" (Capitol) vaults to six, becoming its top single since "Fly Like An Eagle" in March, '77. Seems like old times.

## Unique 'Research' Buoys Baker Disks

• Continued from page 51

Someone offered me \$200 for my acetate copy."

Baker's enthusiasm for this kind of informal research stems from his own career in retail and distribution, starting in a Boston store and continuing in a New York one-stop. "I get all my best ideas from being in stores and seeing what people react to. I'm always asking people what's selling, especially in black stores with working class people." Such outlets are far more accurate early indicators of a record's viability than clubs, Baker believes, because "In clubs, they'll dance to anything with a good beat. In the store, something really has to make them want to give up their money." Immediate in-store reaction convinced him that "Planet Rock" and "Walking On Sunshine" were hits: "it was just a question of how big and whether we could get them out quickly enough."

Both records continue to grow bigger, with "Planet Rock" at a superstar seven on Billboard's black singles chart and crossing to pop, and "Walking On Sunshine" beginning to spread from its New York base as "Planet Rock" did, after a month of intense, immediate local activity.

Accompanying this retail and radio success (which follows a series of various-sized dance hits by Northend, Michelle Wallace, the Jazzy 5, Ritz and Glory) is a dialogue with

several major and independent labels regarding production and distribution. With his own independent Streetwise label already functioning, he has a free outlet for productions that is not subject to the conservative a&r people who often request that Baker deliver another "Planet Rock."

Too many times, Baker observes, particularly in dance music, several majors at once would pick up hot producers "and by the time they got into the studio, they were already burnt out." At this crucial point in his own career, Baker hopes to be able to stick to his own standards and procedures. "After you have a hit, it's natural to be cautious. 'Sunshine' is an important record because it's my follow-up as a producer to 'Planet Rock.' It's easier for me to go in a different direction now. The only reason that 'Planet Rock' came out the way it did was that we went into the studio with freedom. Tom Silverman (head of Tommy Boy Records) was the only one who would have put the record out."

Although having his records released through a major label remains a long-held goal of Baker's and the legion of independent producers still looking for their first major hit, Baker believes that Streetwise and Partytime, his own labels, are probably more central to his creative aims. "Part of success is being in the business. I can't do music and not be involved after that." Immedi-

## New Companies

Publishing Ventures Inc., formed by Frank D'Amico, for music publishing and creative music packaging consultancy. The latter will package artists with managers and producers, in addition to other creative services. First signing to the publishing firm is Gary U.S. Bonds. Signed for consultancy are Rob Parrisi of Wild Cherry, producer Stephan Glafas and songwriters Cathy Chamberlain and Doug Lubahn. D'Amico was general manager for Chrysalis Music, East Coast. Address: 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10019; (212) 399-0090.

★ ★ ★

Steve Gorlin Productions Inc., formed by John Philip Wier, vice president, promotions; Chick Moglia, vice president, artistic development; Joe Fugaro, vice president, East Coast productions; and Marlene Gotthoffer, vice president and business manager. Addresses: 3628 E. Everglade, Odessa, Tex. 79762; (915) 362-7437; and P.O. Box 123, Milltown, N.J. 08850; (201) 828-1518.

★ ★ ★

Street Connection Records and Love Note Records, a division of Right Note Records, formed for funk, soul, r&b and jazz/pop, recordings, respectively. Regional manager is B.J. Figueroa and R.S. Howard is the director of a&r. Address: 3101 Boyd, Little Rock, Ark. 72204.

★ ★ ★

Spot Records, formed by Sic F\*\*cks member Jason Wilkins. First Release is "Tomorrow" single by Randy Mitchell. The firm plans on using independent distributors. Address: 33 St. Marks Pl., New York, N.Y. 10003; (212) 420-1198.

HAROLD KENDALL, CKWX  
Radio, Vancouver, Canada.  
Do you think Canada  
could be

**"JUST HOOKED  
ON COUNTRY"**

... it goes from #6 to #4  
this week.



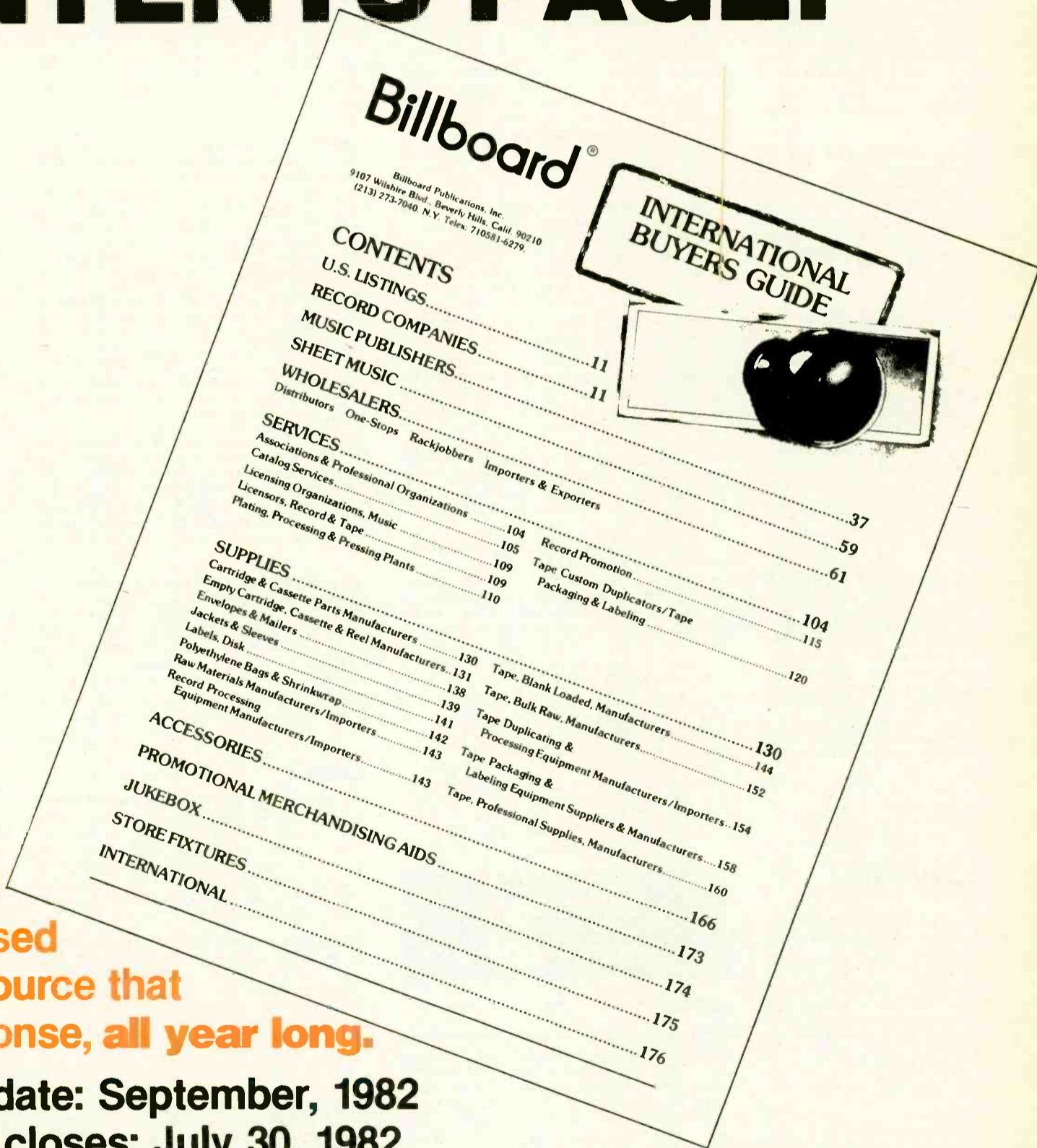
The  
Lowery  
Group

ATLANTA, GEORGIA



# WHAT'S THE INTERNATIONAL BUYERS GUIDE ALL ABOUT?

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## Pop

**ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics II: Can't Stop The Classics, RCA AFL14373.** Produced by Jeff Jarratt, Don Reedman. RCA is becoming hooked on hits: The Royal Philharmonic's initial "Hooked On Classics" LP spent two months in the top 10 earlier this year and Larry Elgart's "Hooked On Swing" collection is currently climbing the top 30. Hip industry insiders may think the medley craze is old hat, but evidently word hasn't filtered down to the public, which is still buying them in a big way. This LP contains nearly 100 songs spread over nine medleys, including "Hooked On America," "Hooked On Romance" and "Hooked On Baroque." Ultimately that perceived value-for-money may be the chief attraction of these medley LPs: the consumer feels 100 songs for \$8.98 is a bargain he can't pass up.

**SHOOTING STAR—III Wishes, Virgin/Epic FE 38020 (CBS).** Produced by Kevin Elson. This pop/rock quintet often sounds more like an English outfit than the prairie natives they are, a trait that has proven an asset at AOR in the past. Their third album again suggests a canny sampler of accessible, usually melodic rock, spanning uptempo guitar raveups, dramatic ballads and neo-'60s power pop. With some chart activity in their past dossier, the new set could parlay those commercial strategies into broader sales.

**ORIGINAL MOTION PICTURE SOUNDTRACK—Tron, CBS SM 37782.** Produced by Wendy Carlos. The much touted Walt Disney feature film inspired by the video game boom gets an appropriately switched-on score from Wendy Carlos to go with the movie's computer-derived visual effects. Synthesizers, symphony (the London Philharmonic) and rock (a special appearance by Journey) are all plied here, but apart from likely radio play for Journey's "Only Solutions" track, CBS will have to rely more on the traditional soundtrack market and souvenir trade spillover.



## Black

**JERMAINE JACKSON—Let Me Tickle Your Fancy, Motown 6017M.** Produced by Jermaine Jackson and Berry Gordy. Motown's fast-maturing Jackson brother isn't traveling the same lane as Rick James, but the climbing title tune features Devo in a danceable delight with a ticklish hook out of James' sexy musical diary. Armed with fresh confidence, bolstered by co-production with the great Gordy and co-writing credit on every song ("Messing Around" is all his), Jackson bids for a blockbuster with "Very Special Part" and "Uh Uh, I Didn't Do It."

**LOU RAWLS—Now Is The Time, Epic FE 37448.** Produced by James Mtume and Reggie Lucas, and Thom Bell. Rawls possesses an instantly recognizable voice that seems more a part of radio than most of the music competing for air time. Now the suave soul crooner steps gingerly into the '80s with that voice tuned to the song/production groove of contemporary masters Mtume, Lucas & Bell. With "Kiss Me One More Time" leading the way, Rawls sways through a tasty array of songs that permit those mellow tones to weave their magic.



## Country

**TOMPALL AND THE GLASER BROTHERS—After All These Years, Elektra 60148-1.** Produced by Jimmy Bowen. This album is a double delight. The material is new, varied and unfailingly sharp, and the vocal harmonies are easily the richest these brothers have ever demonstrated. Paced by the unapologetically sentimental "I Still Love You (After All These Years)," the album moves along the nerve centers with the mock-exasperating "Can't Live With 'Em (Can't Live Without 'Em)" to the requisite drinking drama of "Happy Hour Blues." The most artistically flawed selection is "Oh, America," which is sharp in its bitterness, but fuzzy in its buildup.



## Jazz

**TONY DAGRADI—Lunar Eclipse, Gramavision GR 8103.** Produced by Jonathan F. P. Rose. Beyond his New Orleans stomping grounds, reed player Dagradi is probably best known for his work with Carla Bley. His second Gramavision LP as leader should help broaden that image, given some consistently ripe, energetic work by Dagradi on soprano and tenor saxes, bass clarinet and flute and the sympathetic verve his own quintet brings to these involving but accessible Dagradi originals. Contemporary jazz formats should find room for this rhythmic acoustic jazz chestnut, while fans will appreciate this first-rate production and pressing.



## Gospel

**AL GREEN—Precious Lord, Myrrh 6702.** Produced by Al Green. This collection shows Green moving steadily toward praise gospel, performing more traditional hymns here than modern spiritual compositions. But the singer's maleable, yet controlled, singing has not changed. The uncluttered production places his vocals in a firm rhythm core with drums and bass, supported by backing singers, horns and strings to best effect on the title cut and "Morningstar."



## First Time Around

**SPYS, EMI America ST-17073 (Capitol).** Produced by Neil Kernon. Built around two expatriates from the original Foreigner, keyboard player Al Greenwood and bassist Ed Gagliardi, this quintet reaches for a similar breed of melodramatic but melodic rock. Greenwood's synthesizers tap the swirl and sweep increasingly familiar in pop and AOR circles, while lead vocalist John Blanco supplies the typically soaring solos and guitarist John DiGaudio the necessary six-string hooks. With songs nodding toward weighty (if vague) social themes as well as tried-and-true romantic topics, broad air-play seems likely.

**SCOTT BAIO—RCA NFL18025.** Produced by Bob Reno, Stephen Metz. The heartthrob from "Joannie Loves Chachi" bows as a solo act with a set of soft romantic ballads co-produced by Bob Reno, who tapped the teen market six years ago via a top 10 hit for John Travolta, "Let Her In." Baio is not the world's gutsiest vocalist, but he sticks for the most part to soft, mellow tunes that don't require much power or range. Among the highlights: covers of the Grass Roots' 1968 smash "Midnight Confessions" and Rick Springfield's "How Do You Talk To Girls?"

**JOSIE COTTON—Convertible Music, Elektra 601401.** Produced by Bobby and Larson Paine. The single, "Johnny Are You Queer?" on Bomp Records was an underground new wave hit on the West Coast last year, and since then it and its singer, Josie Cotton, have moved up to Elektra. Cotton has a voice that recalls the girl groups of the early '60s, while being versatile enough to handle contemporary songs as well. This LP is an impressive showcase for Cotton's abilities, retaining an almost high school charm. "Johnny," of course, is included here.

**SNUFF—Snuff, Elektra/Curb 60149.** Produced by Phil Gernhard. The LP debut for this highly musical and harmonic six-member band shows them performing with confidence their unique, tasteful style of country-rock, seemingly sure of their artistic direction. The group's signature here is a mix of tough tempos, packed vocals and swirling violin strains, letting their sound range from pure country on "(So This Is) Happy Hour" and Cajun flavor on Lowell George's "Willin'" to a sound reminiscent of the Band on "When Jokers Are Wild."

**HI-FI—Moods For Mallards, First American FA 7795.** Produced by Ian Matthews. This Seattle-based band, helmed by songwriters Ian Matthews and David Surkamp (Pavlov's Dog), gave First American its first taste of national AOR exposure via an earlier mini-LP. The band's first full album offers further refinement of the new rock style already coalescing a year ago: spiky keyboard and guitar, oblique imagery and a revived British Invasion feel are coupled to economical melodies and smooth vocal harmonies to promising effect.



## pop

**WILLIE PHOENIX—A&M SP4904.** Produced by David Anderle, Joe Ciccarelli. Given his appearance, the listener could be forgiven for thinking that newcomer Phoenix plays reggae, but nothing could be farther from the truth: Phoenix is a hard rocker who writes thoughtful lyrics, and while the tempos vary from driving uptempo numbers to near-ballads, the overall impression is definitely rock. Don't market to black radio and retail until AOR's had a chance.

**JIMMY CLIFF—Special, Columbia FC38099.** Produced by Columbia's Jimmy Cliff, Oneness. Cliff's first effort for Columbia continues the special reggae charm he has been honoring for well over a decade. Cliff's spirituality and political consciousness are still present but he sets them in an accessible framework so that all can relate, especially on "Roots Radical," "Treat The Youth Right" and "Love Is All."

**TOM ROBINSON—North By Northwest, I.R.S. SP70028 (A&M).** Produced by Richard Mazda. Robinson's debut on I.R.S. after a stint on Harvest fits in perfectly with the spare, rhythmic sound favored in rock dance clubs. The highlight is "Now Martin's Gone," a minimalist track along the lines of Devo's "Whip It," boasting wonderfully understated sexual humor.

**THE DORSEY-SINATRA SESSIONS 1940-1942—VOLS. 1, 2, 3, RCA CPL2-4334-35-36.** Producer unlisted. It's high time that the 83 songs waxed at 78 r.p.m. by the superb Dorsey band and Sinatra 40 years ago be repackaged and made available again. Musically, they are almost all excellent, and from the nostalgia standpoint they rate even higher. Starting with "The Sky Fell Down" and down to their last master together, "Light A Candle," the collaboration clicks. Sinatra was a wonder even then, although he was saddled with turkeys like "Call Of The Canyon," "Dolores" and "Snottie Little Cutie." Highly recommended.

**DR. STUART M. BERGER—Southampton Aerobic & Body Toner Exercise Plan, RCA CPL14333.** Produced by Ethel Gabriel. Dr. Berger, author of the best-seller "The Southampton Diet" and former fatty who lost 210 pounds on this program, is the latest to join the exercise record boom. The out-of-shape crowd can bend and flex to such stirring music as "Tuxedo Junction," "Sir Duke" and "Chattanooga Choo-Choo" while perky Cathy Colligan cheers them on with spoken instructions. Colligan also compiled an instruction booklet, enclosed with the album.

**SHALAMAR—Greatest Hits, Solar BXL14262 (RCA).** Produced by Leon Sylvers III, Dick Griffey. This album contains some of the most irresistible pop music of the past five years: sleek, sexy hits like "Make That Move," "Full Of Fire," "Sweeter As The Days Go By" and the top 10 smash "The Second Time Around." The cuts are taken from four Shalamar albums before Solar moved over to Elektra distribution.

**BOB GRABEAU—Sings Webster's Dictionary... Paul Francis Webster That Is, Rayvel MA1747.** Grabeau, a singer dating back to big band sessions in the early '50s, returns for a set of 10 songs cowritten by Oscar winner Paul Francis Webster. "Love Is A Many Splendored Thing" and "Secret Love" are among the best known cuts, along with "The Twelfth Of Never," "April Love" and "Somewhere My Love." Grabeau has a warm, easygoing way with a lyric that suits these ever-greens perfectly. Rayvel is a small L.A. label.

**KENNY NOLAN—Head To Toe, MCA MCA5332.** Produced by Kenny Nolan, Jay Senter, Freddie Perren. Nolan wrote all the songs on his latest LP, and they're the same sort of dreamy romantic ballads that gave him his first hits with "I Like Dreamin'" and "Love's Grown Deep" on 20th Century-Fox five years ago. Adult contemporary and pop stations should warm to this set of well-arranged, subtly percussive valentines.

**PAT TROIANI—Somewhere In Paradise, Wounded Knee SIP1125.** Produced by Pat Troiani. Troiani is an earnest singer-songwriter who specializes in a spunky brand of soft country-rock flavored with fiddle and pedal steel. "A Good Feeling" has the peppy good vibes of a Jimmy Buffett song; "Yuma" has a subtle Spanish lilt. A sincere and winning "homegrown" effort on this indie label, based in Bethlehem, Pa.

**LISA HARTMAN—Letterrock, RCA NFL1-8014.** Produced by Denis Pregolato. Singer turned sex kitten, Hartman recalls Rick Springfield in a pop career that diverted into film/TV circles in the mid-'70s. Her return to the studio finds her replacing her earlier country-pop sweetness with a more aggressive rock attack that begs Benatar comparisons, but while Hartman certainly offers the best LP graphic yet in the lingerie category, her music is more calculated than convincing; her teddy-baring image won't hurt, though.

## black

**THE VALENTINE BROTHERS—First Take, Bridge BR-101936.** Produced by the Valentine Brothers. John and Bill Valentine are out to establish an independent musical course, and their dankeable "Money's Too Tight" has not only set them on the right track, it's brought them and this new label to the charts. The brothers' lead vocals stir up their rhythmic songs, and blended into a pop/soul attack rich in vision and vitality, the result is a free-flowing beat-happy romp.

**OZONE—Li'l Suzy, Motown 6011ML.** Produced by Ozone & Art Stewart. The eight-man Ozone band are masters of the party groove, generating a high level of excitement that intensifies on "Comin' After Your Love." Mel Carter guest vocals on "You'll Never Know," Syreets Wright joins the group on "Ain't Got Far To Go," and Ozone carries the beat through soulful, shifting styles accented by tight, crisp musicianship and good-time vibrations.

## country

**VARIOUS ARTISTS—The Best Little Whorehouse In Texas (Soundtrack), MCA 6112.** Produced by Gregg Perry. "The Best Little Whorehouse in Texas" has fallen a mite short of producing the best little soundtrack. Even with the recurring aid of Dolly Parton's vocals and songwriting, the project still manages to be variously cute, strident and self-conscious. Still, "Sneakin' Around," which Parton wrote and on which she duos with Burt Reynolds, has strong commercial possibilities.

**BILLY JOE SHAVER—Billy Joe Shaver, Columbia FC37959.** Produced by Richie Albright. If this one doesn't push Shaver into the ranks of major chart artists, it's hard to imagine what would. The singing is vigorous and sensitive—without being raw—and the songs (all Shaver compositions) are a gallery of fresh and keen insights. Albright's clean production buoys the lyrical flight.

**BOBBY RICE—Bobby's Back, Audiograph 7772.** Produced by Charlie Fields. Rice puts his mild and melodic vocal to work on a satisfying variety of ballads, pop-country, swing and mid-tempo numbers, demonstrating that he is a flexible—if somewhat cautious—country stylist. The songs best-suited to his swinging are "Over Night Sensation," with its delectable acoustic guitar strumming, the optimistic swing of "I Ain't Been Runnin' With Other Women" and the ballad "You Lay So Easy On My Mind."

**BILLY PARKER AND FRIENDS—(Who's Gonna Sing) The Last Country Song, Soundwaves SWS3309.** Produced by Joe Gibson. Fans of traditional country music and themes will find a lot to like in Parker's sincere, but easy, way with a lyric. Among the best entries here are the title cut (and Parker's current single), "It's Not Me," "I'll Drink To That" and "Hello Out There." A former Texas Troubadour, Parker has some of the best of his old mentor's mannerisms.

## jazz

**THE STAN GETZ QUARTET—Pure Getz, Concord Jazz CJ188.** Produced by Carl E. Jefferson. Getz blends his seven-track program well, backed by a rhythm section only. "I Wish I Knew" is probably most impressive. He is consistently one of the quality tenor saxophonists and this new LP reflects his skills admirably.

**LENA HORNE—DRG MRS501.** Producer uncredited. Although her 16 tracks were taped 20 years ago in Los Angeles, there is nothing dated in this superb recital. Horne sings with orchestras conducted by Marty Paich and her late husband, Lennie Hayton. And while there have been periods in her long career when she had little in common with jazz, on this LP she rings the bell.

**CLIFFORD BROWN/MAX ROACH, EmArcy EXPR-1032 (PolyGram Classics).** No producer listed. A classic 1955 outing captures bebop timekeeper Roach in a then-new pairing with the late trumpet master, playing vivid, swinging acoustic jazz. Strong support from the remainder of the quintet includes Harold Land's rounded tenor sax and Richie Powell on piano, and offers a good counterpart to the Brown/Roach live tapes recently unearthed by Elektra/Musician.

**MAURY GAINEN—Jazz Sunrise, Discovery DS855.** Produced by Maury Gainen. A debut LP by the sensitive saxophonist/flutist, accompanied by a small combo spotting Bog Magnusson, Milcho Leviev and Roy McCurdy. Eight titles are included, including three Gainen originals. He overdubs in spots, "Spring Can Really Hang You Up The Most" showing him on two alto, a flute and two tenors. Gainen is a man to watch on records. And hear.

**DIZZY GILLESPIE—Jambo Caribe, Limelight EXPR-1023 (PolyGram Classics).** No producer listed. Another in PolyGram's imported Jazz Classics line from Japan, this 1964 date finds Gillespie in a mellow setting, despite the island rhythms and themes alluded to in the title. Strong support from James Moody and Kenny Barron, among other, should provide catalog potency, and the lure of an immaculate pressing enhances its appeal further.

**RAY ANTHONY'S ORCHESTRA—Hooked On Big Bands, Aero Space RA1012.** Produced by Ray Anthony. The producer has carefully chosen radio airchecks and location tapings to assemble two jazz-tinged sides which emulate the old bands, Basie, Miller, Barnet, Brown, Shaw, Herman, Goodman, Casa Loma, Ellington and others generously included. If an older audience can be reached, trumpeter Ray might well have a major seller.

## classical

**SNOWFLAKES ARE DANCING—Tomita, RCA ATL1-4332.** This was the album that launched the Japanese electronics wizard in the U.S. some eight years ago, and still impresses as the most appealing in his entire catalog. Tomita's renderings of Debussy piano pieces sound as fresh as ever, and are now presented even more attractively from meticulously processed half-speed masters on imported Teldec pressings.

**IVES: FIVE VIOLIN SONATAS—Stepner, Kirkpatrick, MusicMasters MM 20056/57.** The unique factor here for Ives fanciers is a first recording of the Fifth Sonata, a prior version for violin and piano of the "Holidays" Symphony. Pianist Kirkpatrick has long been known as an Ives specialist and his contribution is more cogent than his somewhat reticent, though expert partner. Paul Zukofsky is a more assertive violinist in his readings of the first four sonatas with Gilbert Kalish on Nonesuch.

**BRITTEN: SCOTTISH BALLAD; MARTINU: CONCERTO FOR TWO PIANOS—Pierce, Jonas, Luxembourg Radio Symphony, Strata, Varese Sarabande VCDM 1000.330.** The Britten, an uncomplicated, happy work with brilliant keyboard parts, is unaccountably a first recording, and almost as rare a disk title is the Martinu. Of perhaps more substance, it too is a piece which "listens" easily and benefits from the easy virtuosity of duo-pianists Pierce and Jonas. Strata, known more for crossover fare, maintains a tight but fluid control over the orchestra. Good digital sound.

**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.**

# Mickey Addy



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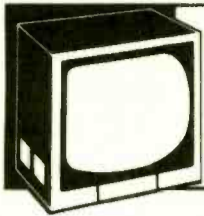
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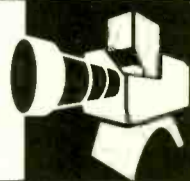
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	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	17	1	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		43	3	3	<b>PETE TOWNSHEND</b> All The Best Cowboys Have Chinese Eyes A&M SD 38149 (Atlantic)	WEA		8.98		81	11	11	<b>MISSING PERSONS</b> Missing Persons Capitol DLP 15001	CAP		4.98			
2	19	2	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	●		CLP 1	41	5	5	<b>GLENN FREY</b> No Fun Aloud Elektra EI-60129	WEA		8.98		72	72	37	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America SDD-17062	CAP	▲	8.98			
3	22	3	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP-6-4892	RCA		6.98		38	9	9	<b>SOUNDTRACK</b> Annie Columbia JS 38000	CBS				73	73	41	<b>GENESIS</b> Abacab Atlantic SD 19313	WEA	▲	8.98			
4	14	4	<b>TOTO</b> Toto IV Columbia FC 37728	CBS				39	9	9	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS				74	74	37	<b>HOOKEE ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98			
5	5	5	<b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		40	11	12	<b>VAN HALEN</b> Diver Down Warner Bros. BSK 3677	WEA		8.98		75	82	11	<b>MELISSA MANCHESTER</b> Hey Ricky Arista AL 9574	IND		8.98			
6	12	6	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL-7501 (Polygram)	POL		8.98		51	2	2	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA		8.98		76	83	3	<b>ROSANNE CASH</b> Somewhere In The Stars Columbia FC 37570	CBS					
7	5	7	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS				46	14	14	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590	IND		8.98	BLP 11	77	58	41	<b>VANGELIS</b> Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98			
8	37	8	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			43	40	53	<b>FOREIGNER</b> 4 Atlantic SD 16999	WEA	▲	8.98		78	172	2	<b>JOE JACKSON</b> Night And Day A&M SP-4906	RCA		8.98			
10	9	10	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA		8.98		44	44	8	<b>RICHARD SIMMONS</b> Reach Elektra EI-60122	WEA		10.98		95	4	4	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP		8.98			
15	3	15	<b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100	CBS		8.98		45	12	9	<b>STEVIE WONDER</b> Stevie Wonder's Original Musiquarium I Tamla 60027L2	IND		13.98	BLP 4	92	2	2	<b>TED NUGENT</b> Nugent Atlantic SD 19365	WEA		8.98			
12	9	12	<b>PAUL McCARTNEY</b> Tug Of War Columbia TC 37462	CBS	▲			59	3	3	<b>APRIL WINE</b> Power Play Capitol ST 12218	CAP		8.98		81	67	7	<b>HEART</b> Private Audition Epic FE 38049	CBS					
13	8	13	<b>RICK JAMES</b> Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 2	57	4	4	<b>SOUNDTRACK</b> E.T. MCA MCA 6109	MCA	●	8.98		83	70	39	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS					
14	17	14	<b>THE DAZZ BAND</b> Keep It Alive Motown 6004ML	IND	●	8.98	BLP 6	48	27	23	<b>ALDO NOVA</b> Aldo Nova Portrait ARR 37498 (Epic)	CBS	●			84	84	10	<b>PAT METHENY GROUP</b> Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 54		
18	5	18	<b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216	CAP		8.98		49	32	9	<b>SQUEEZE</b> Sweets From A Stranger A&M SP-4899	RCA		8.98		96	6	6	<b>SOUNDTRACK</b> Grease 2 RSD RS-1-3803 (Polygram)	POL		8.98			
16	7	16	<b>KANSAS</b> Vinyl Confessions Kirschner FZ 38002 (Epic)	CBS				51	45	9	<b>ASHFORD &amp; SIMPSON</b> Street Opera Capitol ST 12207	CAP		8.98	BLP 5	86	86	52	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98			
17	51	17	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			52	52	9	<b>MARSHALL CRENSHAW</b> Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98		87	87	26	<b>SAMMY HAGAR</b> Standing Hampton Geffen GHS-2006 (Warner Bros.)	WEA		8.98			
29	5	29	<b>GENESIS</b> Three Sides Live Atlantic SD 2-2000	WEA		10.98		53	53	6	<b>ROXY MUSIC</b> Avalon Warner Bros. 1-23686	WEA		8.98		88	88	20	<b>SIMON AND GARFUNKEL</b> The Concert In Central Park Warner Bros. 2BSK 3654	WEA	●	14.98			
19	14	19	<b>THE MOTELS</b> All Four One Capitol ST-12177	CAP		8.98		54	47	12	<b>ELTON JOHN</b> Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		98	4	4	<b>RONNIE MILSAP</b> Inside RCA AHL1-4311	RCA		8.98			
20	9	20	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP		8.98	CLP 13	55	17	17	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444	CBS				90	90	40	<b>POLICE</b> Ghost In The Machine A&M SP-3730	RCA	▲	8.98			
21	10	21	<b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 8	79	3	3	<b>EDDIE MONEY</b> No Control Columbia FC 37960	CBS				91	99	3	<b>DAVID SANBORN</b> As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 44		
22	7	22	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS				69	4	4	<b>KING CRIMSON</b> Beat Warner Bros. 1-23692	WEA		8.98		92	100	8	<b>KIM WILDE</b> Kim Wilde EMI-America ST-17065	CAP		8.98			
23	7	23	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram)	POL		8.98	BLP 1	66	6	6	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 3	93	93	16	<b>IRON MAIDEN</b> The Number Of The Beast Capitol ST-12202	CAP		8.98			
24	26	24	<b>SOFT CELL</b> Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA		8.98		59	64	18	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL1 4125	RCA	▲	8.98		94	94	8	<b>FRANK BARBER ORCHESTRA</b> Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98			
25	6	25	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND		8.98		60	60	12	<b>RAINBOW</b> Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98		95	71	11	<b>BLUE OYSTER CULT</b> Extraterrestrial Live Columbia KG 37946	CBS					
26	18	26	<b>SCORPIONS</b> Blackout Mercury SRM-1-4039	POL		8.98		61	6	6	<b>ROBERTA FLACK</b> I'm The One Atlantic SD 19354	WEA		8.98	BLP 20	127	2	2	<b>SOUNDTRACK</b> Star Trek II Atlantic SD 19363	WEA		8.98			
28	6	28	<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing RCA AFL1-4343	RCA		8.98		62	62	9	<b>CHEAP TRICK</b> One On One Epic 38021	CBS				126	2	2	<b>BOB JAMES</b> Hands Down Columbia/Tappan Zee FC 38067	CBS					
49	2	49	<b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA		8.98		63	63	50	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (A&M)	WEA	▲	8.98		98	102	16	<b>CAMEO</b> Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL		8.98	BLP 13		
31	6	31	<b>AIR SUPPLY</b> Now And Forever Arista AL 9587	IND		8.98		64	48	9	<b>NEIL DIAMOND</b> 12 Greatest Hits Vol. II Columbia FC 37938	CBS				99	101	6	<b>JUICE NEWTON</b> Juice Capitol ST-12136	CAP		8.98	CLP 51		
30	20	30	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 2	65	54	22	<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR-1340	IND		8.98		100	NEW ENTRY	NEW ENTRY	<b>ELVIS COSTELLO</b> Imperial Bedroom Columbia FC 38157	CBS					
34	10	34	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		66	56	9	<b>QUEEN</b> Hot Space Elektra EI-60128	WEA		8.98	BLP 53	101	104	6	<b>EYE TO EYE</b> Eye To Eye Warner Bros. BSK 3570	WEA		8.98			
35	5	35	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA		8.98		67	65	36	<b>OZZY OSBOURNE</b> Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲			102	103	67	<b>OZZY OSBOURNE</b> Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98			
36	7	36	<b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS				68	68	32	<b>JOAN JETT AND THE BLACKHEARTS</b> I Love Rock 'N' Roll Boardwalk NB1-33243	IND	▲	8.98		103	75	13	<b>PATRICE RUSHEN</b> Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 10		
42	3	42	<b>SOUNDTRACK</b> Rocky III Liberty LO 51130	CAP		8.98		76	5	5	<b>GARY U.S. BONDS</b> On The Line EMI-America SD 17068	CAP		8.98		104	77	7	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine Epic FE 37193	CBS					
37	14	37	<b>HAIRCUT ONE HUNDRED</b> Pelican West Arista AL 6600	IND		6.98		70	33	6	<b>BLONDIE</b> The Hunter Chrysalis 1384	IND		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.)

## Geffen Putting Emphasis On Broadway Productions

• Continued from page 8

"Dreamgirls" and Dasha Epstein, Emanuel Azenberg and Freyberg/Bloch Productions also credited on "Master Harold."

"Dreamgirls" is already the highest-charting Broadway cast album since "Hair" 13 years ago (see Chartbeat, page six). Geffen credits this to the fact that it was cut as a record, with a record veteran, David Foster, producing. (In much the same way, Phil Ramone will produce "The Little Shop of Horrors" cast album and Andrew Lloyd Webber will do the honors on "Cats.")

"Most cast albums are cut the Sunday afternoon following the opening," Geffen says. "We worked on the 'Dreamgirls' album for four months and put \$400,000 into the production."

In the same way that investment is now being recouped, Geffen says the "Dreamgirls" musical will pay off its entire \$3 million investment by the end of August, eight months

after it opened. He says the play "Master Harold & The Boys" paid off its \$250,000 investment in five weeks.

"Theatre is as shaky as every other business," Geffen says. "but if you succeed on Broadway, it's extremely lucrative." Geffen adds that there are plans for four "Dreamgirls" companies to be on the road by the end of the next year. The L.A. company is set to open at the Shubert Theatre next March.

Geffen will actually be releasing two "Cats" casters. The label is putting out the London cast album this week, followed by the Broadway LP in November. Geffen says he's releasing the London LP—a double-disk set listing for \$16.98—because it's been selling as an import on Polydor.

He adds that he won't advertise the London caster or service it to radio and will sticker it to let the consumer know that a Broadway cast album is coming a few months later.



**FRIENDLY PERSUASION**—Elektra/Asylum chairman Joe Smith (seated) concedes a point during album release planning for the label's remixed version of the debut LP by Motley Crue, originally on the band's own Leathur label. Band members offering their input are, from left, Mick Mars, Vince Neil, Tommy Lee and Nikki Sixx. That's manager Allan Coffman at right.

## Rock'n'Rolling

### Derringer Goes It Alone; Ross Ready For Combat

By ROMAN KOZAK

Singer/songwriter/guitarist/producer Rick Derringer doesn't have a U.S. label deal, but he's not worried about it; he's busy with a whole myriad of other music-related problems.

Derringer is in the midst of recording an album for PolyGram in Japan and Bellaphon in Germany, but he says he doesn't even want to approach American record companies before the LP is a finished master.

"The business is so scared right now, that whenever any new artist joins a record company, the a&r department starts going into overtime to change things. They would interfere too much for what I have in mind," says Derringer.

"I believe that if the Police came today to a modern a&r department, they wouldn't get released. They had to first get it out themselves, and then go to a record company. Same thing was also true with Joan Jett. Unless you happen to sound like Styx, or Foreigner, or Loverboy, or Franke & the Knockouts—there are a lot of bands like that—you are going to get a lot of interference from a&r departments at record companies.

Consequently, says Derringer, "We are going to have the finished record and then the record companies can take it, or leave it. Hopefully, they'll take it." In the meantime, Derringer's name will be in front of the public as producer of

"Weird Al" Yankovich, and Jimmie Mack, as the host of a cable tv special, and as author of a book on guitar playing.

Derringer also will have a single in "Zapped," a new Scott Baio film coming out this summer; he is recording a new single with Carmine Appice, is involved with two guitar makers for his own line of guitars, and is also playing the occasional live concert date.

Derringer says his video "Rock Spectacular From The Ritz," which was recorded late last year, has been bought by Showtime. In addition to Derringer, it features Ted Nugent, Southside Johnny, Karla DeVito, Carmine Appice and Tim Bogert.

Derringer, who has been producing since the McCoys and Johnny Winter in the '60s, says that he likes being involved in many different projects.

"It's tough being a producer," he admits. "You have to answer to a lot of people, and that is never easy. All have different ideas, and if they are good, they will let you know them. And then you have to be able to put it all together.

"But if I stop producing for a while, I start to miss it. If I stop playing on the road for a little bit, I start to miss that. I haven't made a record for myself in two years, and I missed that. If I haven't written a song for a long time, even though it is easy to be lazy, you start to miss hearing it roll out, and playing it for somebody. Sometimes I wonder if there is going to be one area that will start pissing me off, then I could make a

(Continued on page 70)



### T-Shirt 'Bootleggers' Are Arrested

NEW YORK—Two peddlers of allegedly bootleg rock T-shirts were arrested Friday (9) outside the Brendan Byrne Arena in East Rutherford, N.J., by U.S. Marshalls for violating the order of a Federal judge who enjoined them from selling such merchandise in 1981.

Judge Pierre N. Leval of Federal District Court in Manhattan ordered the arrest of the pair June 4 when he cited them for criminal contempt for

disregarding an injunction he issued relating to the sale of unauthorized Van Halen merchandise in a complaint brought by P.M.C. Inc., the group's Los Angeles-based merchandising arm.

Jim Soodak of Binghamton, N.Y., and Cyril Destin of the Bronx were among five men cited last year for selling allegedly bootleg Van Halen T-shirts outside the band's shows in New York, New Haven, Boston, Providence, and Portland, Me.

## Lifelines Births

Girl, Leah Ann Marie, to Mark and Diane Drinkwater, July 2 in New Bedford, Mass. Father is regional advertising merchandising coordinator for the Musicland.

\*\*\*

Boy, Justin Edward, to Patty and Cory Connery, July 3 in Los Angeles. Father is marketing coordinator at WEA's Los Angeles branch.

\*\*\*

Boy, Daniel Sean, to Dee and Chuck O'Brien, July 6 in Philadelphia. Father is an independent recording engineer; mother is controller for Sunshine Records.

\*\*\*

Girl, Whitney, to Lois Whitman and Eliot Hess, July 11 in New York. Parents are partners in HWH Enterprises, an advertising and public relations firm.

\*\*\*

Girl, Gabrielle, to Diane S. Lapsion and Aron Cohen-Sasson, July 11 in New York. Mother is former licensing manager for Special Rider Music.

\*\*\*

Girl, Pamela Michelle, to Vivian and Gary F. Roth, July 9 in New York. Father is attorney for BMI.

\*\*\*

Girl, Schuyler Elizabeth, July 8, to Sissy Spacek and Jack Fisk in Los Angeles. Mother is actress and records for Atlantic; father is film director.

## Marriages

Al Hanna to Michelle Bernier, in June in Buena Park, Calif. He is national merchandising director for Elektra/Asylum Records.

\*\*\*

Rick Roome to Lynda Smith, June 26 in Novato, Calif. He is program director of KKOS Carlsbad, Calif.; she is air personality at KIFM San Diego.

\*\*\*

Nancy Lybarger to Patrick Crocker, July 10 in St. Louis. She is music director WIL St. Louis; he is an account executive at KWK St. Louis.

\*\*\*

Kathleen Dillon to Greg Stephens, July 17 in Dallas. He is a studio engineer for Century 21 Broadcasting.

## Deaths

Mickey Addy, 87, of a heart attack, July 13 in New York. A music industry veteran, Addy was an account executive for Billboard at the time of his death. Survivors include a brother, three sisters and many nieces and nephews (story, page 4).

\*\*\*

Joe "Wingy" Manone, 82, singer, trumpet player and former bandleader, July 9 in Las Vegas. Born in New Orleans, he lost an arm in a street car accident as a child but became internationally prominent in the 1930s with his "Isle Of Capri" and "Tailgate Ramble" records. Survivors include his son, Joe Jr.

\*\*\*

Arie Snoek, 84, July 6 in Amsterdam. A long-established pianist, he was accompanist to top cabaret names like Louis and Heintje Davids and Johan Buziau in pre-World War II days, later becoming a regular radio performer in Holland in the light classical field.

\*\*\*

Joseph "Joey" Cornelius, 20, July 10 in Lawrenceburg, Tenn. in a rodeo accident. He was the son of country music entertainer Helen Cornelius.

# AMERICAN SUPERGROUP — LEAD GUITARIST

American Supergroup looking for heavy metal lead guitarist. Next major U.S. arena tour to begin this summer. Must be outstanding onstage performer, tall (6 ft. range), long hair, and must sing and write. Professionals only to respond. Please send tape, photo, and resume to:

## Supergroup

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Beverly Hills, Ca. 90212



# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	78	15	DENIECE WILLIAMS Niecy ARC/Columbia 37952	CBS			BLP 21
106	80	17	ONE WAY Who's Foolin' Who MCA MCA 5279	MCA		8.98	BLP 14
107	107	49	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA		8.98	BLP 60
108	132	2	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS			BLP 57
109	109	6	THE MONROES The Monroes Alta AAE-15015	IND		5.98	
110	106	44	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	RCA		8.98	
111	NEW ENTRY		ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA		8.98	
112	112	45	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 17
113	85	22	BERTIE HIGGINS Just Another Day In Paradise Kat Family FZ 37901 (Epic)	CBS		8.98	
114	114	16	CHARLENE I've Never Been To Me Motown 6009 ML	IND		8.98	
115	125	2	X Under The Big Black Sun Elektra E1-60118	WEA		8.98	
116	111	39	OLIVIA NEWTON-JOHN Physical MCA MCA-5229	MCA		8.98	
117	89	25	TOMMY TUTONE Tutone II Columbia ARC 37401	CBS			
118	108	12	SPLIT ENZ Time And Tide A&M SP 4894	RCA		8.98	
119	118	6	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98	
120	188	2	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 40
121	141	4	MEN AT WORK Business As Usual Columbia ARC 37978	CBS			
122	122	8	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
123	123	5	PETE SHELLY Homo sapien Arista AL 6602	IND		8.98	
124	124	4	STEELY DAN Gold MCA MCA 5324	MCA		8.98	
125	128	70	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 18
126	130	19	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 26
127	138	9	HERB ALPERT Fandango A&M SP-3731	RCA		8.98	
128	105	13	JETHRO TULL The Broad Sword And The Beast Chrysalis CHR 1380	IND		8.98	
129	129	85	REO SPEEDWAGON Hi Infidelity Epic FE 36844	CBS			BLP 17
130	139	2	BLOODSTONE We Go A Long Way Back T-Neck FZ 38115 (Epic)	CBS			BLP 17
131	131	46	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	CBS			
132	140	2	QUINCY JONES The Best A&M SP-3200	RCA		8.98	BLP 46
133	133	13	THE TEMPTATIONS Reunion Gordy 6008GL (Motown)	IND		8.98	BLP 12
134	143	3	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA		8.98	
135	135	5	FRANKIE MILLER Standing On The Edge MMS/Capitol ST 12706	CAP		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
136	142	5	D TRAIN D Train Prelude PRL 14105	IND		8.98	BLP 16
137	137	65	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98	
138	145	4	707 Mega Force Boardwalk NB 1-33253	IND		8.98	
139	91	18	ATLANTIC STARR Brilliance A&M SP 4883	RCA		8.98	BLP 9
140	97	69	QUINCY JONES The Dude A&M SP-3721	RCA		8.98	BLP 52
141	117	46	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atco)	WEA		8.98	
142	110	12	JUNIOR JI Mercury SRM-1-4043 (Polygram)	POL		8.98	BLP 15
143	120	35	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98	
144	144	5	LARRY GRAHAM Sooner Or Later Warner Bros. BSK 3668	WEA		8.98	BLP 18
145	146	65	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	IND		8.98	BLP 61
146	154	2	THE CRUSADERS WITH B. B. KING AND THE ROYAL PHILHARMONIC ORCHESTRA Royal Jam MCA MCA 2-8017	MCA		12.98	BLP 33
147	150	425	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP		8.98	
148	152	5	THOMPSON TWINS In The Name Of Love Arista 6601	IND		8.98	
149	155	2	CHERYL LYNN Instant Love Columbia FC 38057	CBS			BLP 31
150	151	5	RANDY CRAWFORD Windsong Warner Bros. 1-23687	WEA		8.98	BLP 24
151	157	3	NAZARETH 2 X S A&M SP-4901	RCA		8.98	
152	116	11	BOW WOW WOW The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	
153	153	9	THE REDDINGS Steamin' Hot Believe In A Dream BFZ 37974 (Epic)	CBS			BLP 19
154	156	2	STEEL PULSE True Democracy Elektra E1-60113	WEA		8.98	
155	113	41	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	POL		8.98	BLP 47
156	NEW ENTRY		BLACK UHURU Chill Out Island IL 9752 (Atco)	WEA		8.98	
157	167	5	AXE Offering Atlantic SD 38-148	WEA		8.98	
158	162	87	NEIL DIAMOND The Jazz Singer Capitol SWAN-12120	CAP		9.98	
159	136	10	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL		8.98	
160	134	19	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 46
161	161	9	Laurie Anderson Big Science Warner Bros. BSK 3674	WEA		8.98	
162	147	19	THIRD WORLD You've Got The Power Columbia FC 37744	CBS			BLP 49
163	163	4	DAVID JOHANSEN Live It Up Blue Sky ARZ 38004 (Epic)	CBS			
164	168	12	HANK WILLIAMS, JR. High Notes Elektra E1-60100	WEA		8.98	CLP 5
165	164	12	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS			
166	173	3	HEAT WAVE Current Epic FE 38065	CBS			
167	165	35	THE CARS Shake It Up Elektra SE-567	WEA		8.98	
168	115	16	KROKUS One Vice At A Time Arista AL 9591	IND		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	148	17	THE CHARLIE DANIELS BAND Windows Epic FE 37694	CBS			CLP 25
170	182	2	SOUNDTRACK Poltergeist Mercury MG-1-5408 (Polygram)	POL		8.98	
171	175	3	JON AND VANGELIS Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)	POL		8.98	
172	174	4	KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
173	160	23	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	BLP 28
174	158	92	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98	
175	149	15	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	BLP 69
176	166	45	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP		8.98	
177	170	21	WAYLON JENNINGS Black On Black RCA AHL-1-4247	RCA		8.98	CLP 6
178	169	10	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	BLP 68
179	159	15	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98	
180	180	4	BEACH BOYS Sunshine Dream Capitol SVEE 12220	CAP		10.98	
181	178	45	TRIUMPH Allied Forces RCA AFL1 3902	RCA		8.98	
182	181	12	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	BLP 65
183	189	2	JOHN WAITE Ignition Chrysalis CHR 1376	IND		8.98	
184	190	2	SOUNDTRACK Soup For One Mirage WTG 19353 (Atlantic)	WEA		8.98	BLP 50
185	185	11	THE O'JAYS My Favorite Person P.J.R. FZ 37999 (Epic)	CBS			BLP 8
186	NEW ENTRY		STEVE FORBERT Steve Forbert Nemperor ARZ 37434 (Epic)	CBS			
187	119	34	LOVERBOY Loverboy Columbia JC 36762	CBS			
188	121	29	THE BLASTERS The Blasters Warner Bros. BSK 3680	WEA		8.98	
189	191	16	GREG KINN BAND Kinninued Beserkley E-160101 (Elektra)	WEA		8.98	
190	171	22	SOUNDTRACK Fame RSO RX-1-3080 (Polygram)	POL		8.98	
191	177	16	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-17763 (RCA)	RCA		8.98	
192	176	4	JON ANDERSON Animation Atlantic SD 19355	WEA		8.98	
193	179	7	RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98	
194	184	53	PAT BENATAR Precious Time Chrysalis CHR 1346	IND		8.98	
195	199	13	DAVE EDMUNDS D. E. 7th Columbia FC 37930	CBS			
196	198	59	AIR SUPPLY The One That You Love Arista AL 9551	IND		8.98	
197	187	16	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98	
198	186	7	THE MARSHALL TUCKER BAND Tuckerized Warner Bros. BSK 3684	WEA		8.98	
199	192	19	XTC English Settlement Virgin/Epic ARC 37943	CBS			
200	200	72	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	29, 196
Alabama	30, 125
Alan Parsons Project	25
Aldo Nova	48
Herb Alpert	127
Jon Anderson	192
Laurie Anderson	161
Aprli Wine	46
Ashford & Simpson	51
Asia	1
Atlantic Starr	139
Axe	157
Beach Boys	180
Adrian Belew	111
Pat Benatar	194
Black Uhuru	156
Blasters	188
Blonde	70
Bloodstone	130
Blue Oyster Cult	95
Karla Bonoff	55
Bow Wow Wow	152
Cameo	98
Cara	167
Rosanne Cash	76

Charlene	114
Charlie Daniels Band	169
Cheap Trick	62
Chicago	32
Eric Clapton	159
Clash	22
Joe Cocker	134
Ry Cooder	193
Elvis Costello	100
John Cougar	6
Randy Crawford	150
Marshall Crenshaw	52
Crosby, Stills & Nash	41
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Sheena Easton	143
Dave Edmunds	195
Larry Elgart	27
Eye To Eye	101
Roberta Flack	61
Fleetwood Mac	9
A Flock Of Seagulls	31
Dan Fogelberg	131
Jane Fonda	39
Steve Forbert	186
Foreigner	43
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Franke & The Knockouts	191

Glenn Frey	37
Gap Band	23
Gary U.S. Bonds	69
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Greg Kinn Band	189
Sammi Haggar	87
Haircut One Hundred	35
Daryl Hall & John Oates	110
Heart	81
Heat Wave	166
Bertie Higgins	113
Human League	3
Iron Maiden	93
Joe Jackson	78
Bob James	97
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Al Jarreau	107
Waylon Jennings	177
Joan Jett	68
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David Johansen	163
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Jon And Vangellis	171
Quincy Jones	132, 140
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Kool And The Gang	155
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Huey Lewis And The News	65
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Kenny Rogers	153
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Frankie Miller	135
Ronnie Milsap	89
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Eddie Money	56
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Olivia Newton-John	116
Stevie Nicks	63
Ted Nugent	80
O'Jays	185
One Way	106
Jeffrey Osborne	58
Ozzy Osbourne	67, 102, 165
Graham Parker	197
Ray Parker, Jr.	42
Pat Metheny Group	84
Pink Floyd	147
Robert Plant	28

Point Blank	179
Pointer Sisters	120
Police	90, 174
Richard Pryor	175
Quarterflash	83
Queen	66
Readings	60
Kenny Rogers	153
REO Speedwagon	11, 129
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Roxy Music	53
Royal Philharmonic Orchestra	74
Patrice Rushen	103
David Sanborn	91
Scorpions	26
Shalamar	173
Pete Shelly	123
Richard Simmons	88
Simon And Garfunkel	44
Ricky Skaggs	104
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Annie	38
Dream Girls	21
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Fame	190
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Rocky III	34
Soup For One	184
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Billy Squier	137
Steel Pulse	154
Steely Dan	124
Steve Miller Band	15
Stray Cats	79
Survivor	133
Temptations	7
Third World	162
Thompson Twins	148
Toto	4
Pete Townshend	36
Triumph	181
Trouble Funk	182
Jethro Tull	128
Tommy Tutone	117
Vangelis	77
Van Halen	40
John Waite	183
War	126
Dionne Warwick	178
Kim Wilde	92
Denice Williams	105</

## Judge Decides In Favor Of Mills In 'Sorry' Suit

By IRV LICHTMAN

NEW YORK—In a court decision with possible wide-ranging consequences, Mills Music emerges as the winner in a mechanical royalty dispute with Ted Snyder Music over the standard copyright, "Who's Sorry Now?"

Judge Edward Weinfeld of U.S. District Court here ruled that Mills Music was entitled to receive mechanical royalties on recordings of the song it licensed before its termination and recapture of Snyder's share by the Snyder estate under terms of the 19 year extension feature of the 1976 Copyright Act.

A year ago, the Harry Fox Agency, which collects mechanical royalties, had asked the court to determine the proper distribution of royalties since both Mills Music and Ted Snyder Music claimed royalty rights on older recordings of "Who's Sorry Now?," co-au-

thored by Snyder with Bert Kalmar and Harry Ruby.

Since the Copyright Act took effect in January, 1978, thousands of copyrights have changed hands as they reached a point at which they could be recaptured by authors or their estates.

While performance fees collected mostly by ASCAP and EMI were not an issue in the case, observers nevertheless note that Judge Weinfeld's decision could be applied analogously to performance rights, a contention that would likely require court action. Observers further note the chaotic nature of collection procedures—mechanicals or performances—that would have to take into account the release date of a particular recording of a song. It could not be determined at presstime if Weinfeld's decision would be applied.

## Survey Finds LP Rentals Still Grow Slowly In U.S.

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Rena store owners buy current product from regional one-stops. They buy a lot of their catalog LPs

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## Interim Piracy Bill In Britain

• Continued from page 6

sant urgings to the contrary, evidenced most recently by members at the annual meeting of Performing Right Society here.

There will be delays while the EEC's commission draws up its own consultative document and then further hang-ups while member governments study it. The whole process, the industry fears, will be protracted to the extreme.

About the only consolation for those urgently awaiting action on home taping losses to the industry is that the EEC commission is seen as favorably disposed towards a compensatory levy, which is more than the U.K. Green Paper was. Given its known desire to harmonize copyright law within the EEC, observers are optimistic for concrete proposals to ensure greater protection of rights and rights holders.

Member governments are obliged to obey the commission's directives within two years or face a European court.

One additional, but telling, development in the antipiracy fight in general, and the video sector in particular, is that pirates may well face very much tougher penalties through new curbs being pursued under the Trade Descriptions Act here.

Under the Copyright Act, the film/video world's one criminal law remedy has been a maximum 50 pound fine, or roughly \$85. Civil courts have the remedy of "search and seize" warrants and large sums of damages can be imposed.

But under the Trade Descriptions Act, maximum penalties are a fine of 2,000 pounds (nearly \$3,500) and/or two years imprisonment. Officials seem convinced now that hiring or selling counterfeit videos is a clear breach of the Trade Descriptions Act law.

from Nancoff, because they find the rate of exchange advantageous. All stock prerecorded cassettes and blank tape. They usually sell an LP rented four or five times as a "used" album for anywhere from \$2.99 to \$5, depending on the quality.

Dudeff opened his first Rental Records outlet three months ago and his second less than two weeks ago. He has 3,000 LPs in the first store, and carries no prerecorded tape. His second outlet is adjacent to the Univ. of Tennessee campus. He carries about 800 LPs there, but expects to inventory 3,000 when the fall school quarter begins. He gets \$8 per LP deposit and refunds on a \$2.50 daily rental basis.

Like Dudeff, Jeff Osterman of Renaissance Record Rental in suburban Detroit is a newcomer to the industry. He opened his 1,200 square-footer in a plaza 10 months ago, where he carries an estimated 2,500 LPs, which he rents for deposits from \$5 to \$8, charging \$2 daily, 3 for \$5 or 6 for \$10. If an LP is kept 36 hours, he adds 50 cents.

John Kurczewski of Rock Garden Records, Alpena, Mich., a three-year independent retailer, added the rental feature for LPs early this year. Alpena's economy was seriously down, so he thought rental would stimulate traffic. It has not proved so, he says. He has 120 chart LPs for rent at \$3 daily for single-pocket or \$4.50 for dual. He usually sells an LP after one rental, dropping his price on \$8.98 list from \$7.79 shelf to \$6.49 for the used album.

Marv Kirk of Music Express, an Omaha neighborhood store, started LP rentals Jan. 1 "because the labels were asking such hellish prices." Kirk has 50 members for his rental club, "47 of whom are new customers."

He gets a onetime \$25 fee, for which members can rent up to three LPs simultaneously with no more deposit. The rental charge is \$1.50 for members and \$2.50 with a \$6 deposit per LP for non-members. His business in selling albums remains about the same as it was before introducing rentals. He says he wishes labels would show more concern about promo LPs being sold in his area than about rentals.

## Inside Track

CBS Records brass Dick Asher, Don Dempsey, Paul Smith, Walter Dean, Al Teller, Bob Sherwood and Dennis Hannon, among others, disappointed major Southern California and Bay Area accounts Wednesday when they palavered and the label folk never got down to the nitty gritty. Asher spoke about "service problems" that have proliferated since CBS shut down Santa Maria as a manufacturing center and phased out much of the warehousing from that site, but didn't mention specific problems and how they would be rectified.

Rack, retail and one-stop brass at the Wednesday (14) afternoon soiree lamented the fact that CBS nabobs never got into street talk and how the label and accounts could work together more directly to improve a sagging industry. The two-hour session also included a "listening to new product" portion that lasted about three minutes when the audio rig blew out. Several present had hoped for a Q&A session which never transpired. CBS did offer after Asher's talk that groups be set up to dissect problems, but relatively nothing came out of the suggestion. Merchandisers present hope other labels hold similar conferences and take them more into the realm of the "real world."

**Video Vignettes:** If you want to know more about how the Japanese are changing the way you listen and look at home entertainment, check the current *Playboy* issue interview with **Sony chairman Akio Morita** who does the lengthy interview feature. . . . **Ron Berger's National Video** added a potential 67 outlets to its franchised software rental departments in a deal where Larry Moyer of Moyer Theatres, Portland, Ore., established a subsidiary, One Stop Video. That Moyer wing will take National Video departments into the present 67 Fred Meyer Shopping Centers in five states in the Northwest over the next year. First one bowed Wednesday (14).

**Track erred** (Billboard, July 10). CBS was only one of a group of six major **Tom Heiman** personal creditors that agreed to allow him some monies from the sale of his home in return for his cooperation in fall, 1981 in implementing the Nehi plan of arrangement. The purpose of the CBS attorney's letter, to which Track alluded, was to make known that CBS' consent would not be allowed to stand if it was used for the benefit of another major personal creditor.

**Sick Call:** Seymour Stein of Sire Records back at his desk after three weeks in Lennox Hill hospital, Gotham City. **Personal manager Ken Fritz** out of danger after a close call with a burst appendix, discovered only after exploratory surgery. . . . **H.R.M. Record Pressing** on Long Island mulling a major enlargement, a positive twist in a down period. **Don Olesen**, the pressery's vice president, will make details known soon. . . . **Is Integrity**

Entertainment, parent of the **Big Ben's/Wherehouse** retail chain, about to introduce the nation's first electronic game cartridge rental program? Integrity was a pioneer and still leader in videocassette rentals.

Five executives of **Elektra/Asylum Records** have left the company. They are **Ken Buttice**, senior vice president of a&r; **Mel Fuhrman**, East Coast general manager; **Ralph Ebler**, East Coast artist development director; **Oscar Fields**, vice president of special markets; and **Sherry Goldsher**, video-film director, who was working part-time when her post was eliminated.

**Alfa Records** "suspended" U.S. operations Friday (15) in order to "re-evaluate its sales and marketing programs in relation to current conditions." **Bob Fead** will maintain both staff and artist roster during the suspension period, the label says. Edited by JOHN SIPPEL

## Back Track

**30 years ago this week:** **Muzak Corp.** entered store-casting and transit radio, when it purchased **Air Music**. . . . **Jimmy Hilliard** replaced **Morty Palitz** as Decca a&r topper. . . . **RIAA** canvassed members for a \$100,000 war chest for promotion and publicity. . . . **ASCAP** renewed its campaign for juke box royalties. . . . **Tim Spencer** walked out of the Sons of the Pioneers to do religious work.

**20 years ago this week:** **Philips** and **DG** joined forces. . . . **Capitol Records** signed **Bobby Darin** at the same time **Frank Sinatra** hit the label with a \$1 million anti-trust suit. . . . **The Ames Bros.** opened a private club in Houston. . . . **Harry Anger** left the industry to become ad manager at a Jersey zipper plant. . . . **Jim Stagg** moved from **WOKY**, Milwaukee, to **KYW**, Cleveland. . . . **Lefty Frizzell** inked with the **Jim Denny Artist Bureau**.

**10 years ago this week:** **Mike Nesmith** was enrolling a c&w roster for **Elektra Records**. . . . **Veteran sales manager Morry Price** died. . . . In a **Transcon** realignment, **Chuck Smith** was named finance v.p. **Dick Whitehouse** legal boss and **John Jossey** Midwest sales boss. . . . **Macey Lipman** opened his own L.A. merchandising agency. . . . **Henry Hildebrand**, **Stan Lewis** and **Bob Robin** combined to pass the Louisiana antipiracy law. . . . **Larry Lujack** started at **WCFL**, Chicago. . . . **Marty Robbins** signed an **MCA Records** pact which called for movies. . . . **Ray Price** did a gig with the **Dallas Symphony**. . . . **Joe Kleinhandler** upped to **RCA** distribution/operations director.

## Rock'n'Rolling

• Continued from page 68

decision. Writing is hard, playing is hard, producing is hard. But they are all very fulfilling. I've been doing this for 17 or 18 years, and I can't imagine doing anything else. This is the stuff that I do."

★ ★ ★

Who is the fastest, loudest and hardest heavy metal band around? If you ask former Dictators guitarist **Ross the Boss (Funicello)**, he will tell you it's his new band, **Manowar**, which has a new album, "Battle Hymns," on EMI America.

Coming from the Dictators, **Ross** could have gone into any direction, pop, new wave or heavy metal, but, he says, it was the latter musical form that has most interested him.

"I have always been a heavy metal guitar player," he says. "I cut my teeth on such great heavy metal bands as Cream, Cactus, Mountain, early Ted Nugent, Jimi Hendrix, early Who. It's the only music I really love and the only one I feel comfortable playing. I could not feel good playing new wave or pop, because that's not me."

**Ross** says that with 10 stacks of speakers and amps he is the "loudest guitar player in the world," though at the time of the interview, **Manowar** had not yet played with its full gear, which **Ross** values at about \$100,000. He says **Joey DeMaio**, the

bass player, plays through 100 speakers. The audience will hear it all when the band goes on tour with **Ted Nugent**.

"Being the fastest doesn't mean fast tempo," **Ross** explains. "Fast is **Motorhead**, which is adrenaline music. But that's not heavy. Heavy is a real kill beat. But we play faster on our instruments. We play more notes and all are the right notes," he says, adding that he feels every concert is a battle of the bands against whoever is also playing on the bill.

"We want to defeat all the other bands. It's a conflict," he says. "If I don't defeat the other guitar player then he will wipe me out all over the stage. The kids sense it, especially in heavy metal."

**Ross** especially scorns the AOR

pop rock bands.

"We are looking forward to playing with anybody," **Journey**, **Lovergirl** . . . oops **Loverboy**, whoever, we just want to blow them off the stage," he says.

"I just can't stand American music right now, and I think it's the bands' fault," he continues. "They're boring, completely boring. Everybody is working for the almighty dollar, for their paycheck every week. Everybody is too afraid to upset the boat. So we have bland music, a bland music business, and bland radio, and I fault the bands. I think today's corporate rockers are just horrible. It is completely embarrassing the stuff that is getting in at the top. Give the people real music and excitement and they'll flock to it."

## Benson Makes Staff Cuts

• Continued from page 3

**Klein**, marketing services director. "But we simply cannot choose to afford those positions any more."

**Klein**, reflecting on the staff cutbacks, concludes that, "in essence, I am our marketing services. I'll handle advertising, public relations, tour promotion, radio promotion with **Mark Hollingsworth**, and marketing."

He says the adjustments fit the needs of the company to focus more

on distribution and marketing and leave much of the publicity on artists and albums to independent agents.

"The artists can get a more thorough effort from someone hired to focus only on them," **Klein** says, adding "a lot of our philosophy of business will be the same, though. It's just that a certain amount of business justifies only a certain amount of activity. We must build a money-making situation instead of merely a head-above-water pattern."

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