

HIGH TECH

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Aug. 14, 1982 • \$3 (U.S.)

Black Artists Join PUSH's Chi Boycott

This story prepared by Nelson George in New York and Moira McCormick in Chicago.

NEW YORK—The call by Rev. Jesse Jackson for a boycott of ChicagoFest appears to be taking hold. Four prominent black acts pulled out of the city-sponsored event last week, following Stevie Wonder's cancellation (Billboard, Aug. 7).

The festival runs Aug. 4-15 at Chicago's Navy Pier. Operation PUSH president Jackson is leading the boycott to protest Mayor Jane Byrne's appointment of three whites to the city's housing authority.

According to Wonder's lawyers, the superstar was concerned about the possibility of "civil disobedience" at the concert. He had the contractual option as to whether to appear under those circumstances. The other acts that cancelled were the Dazz Band, the Reddings, O'Bryan and Odyssey.

Don Cornelius, manager of O'Bryan, comments that he pulled his artist at the request of Jackson.

(Continued on page 62)

CBS Raises Prices On Singles, Midlines

By JOHN SIPPE

LOS ANGELES—CBS Records joins the competition with wholesale price increases on singles and midline product which take its base price to where others have gone during the past 90 days.

Audiophile Prices Lowered By CBS, RCA

By IRV LICHMAN

NEW YORK—CBS and RCA have moved to bring most of their audiophile product series in line with \$12.98 list.

Both companies attempted to compete head-on with independent "supersound" labels via \$15.98 titles, but sales have apparently fallen short of expectations. In addition, the price tag faced competition from less expensive digital recordings out of the PolyGram and Angel stables.

For its part, RCA Red Seal this

(Continued on page 68)

Effective Monday (2), base price on the company's \$5.98s was elevated from \$3.02 to \$3.18. Singles released after Aug. 2 went from 83 cents to 99 cents. In so doing, CBS joins the \$1.99 trend on 45s, after being the lone holdout at \$1.69.

For the past year, CBS has had no official list price.

The label has initiated two other price moves. Audiophile digitals have dropped from \$8.76 to \$6.63, indicating the decision to move Mastersound digitals into the Masterworks catalog (Billboard, Aug. 7). Thus, the digitals carry a wholesale price structured as if they were \$12.98 list. Mastersound half-speed product keeps its \$8.76 tag.

Also reduced are K-prefix album titles, going from \$5.04 to \$3.18 as midlines. This catalog mostly comprises country product.

In the letter received by accounts early last week, CBS stated that it had increased its market share and had made economies, but that it was still forced to raise prices to cover escalating costs.

AM Stereo Outlets Promote The Shift

By DOUGLAS E. HALL

NEW YORK—As AM stereo finally becomes a reality in key markets, broadcasters are spawning ambitious promotion campaigns to let listeners in on the innovation.

Stations which have recently thrown the switch on AM stereo include KFRC San Francisco, WLS Chicago, WNBC New York, KTSA San Antonio, KMBZ Kansas City and WMAL Washington, all using the Kahn-Hazeltine system.

Among the promotional gimmicks being employed are giveaways of personal stereo AM radios newly manufactured by Mura Corp. of Westbury, N.Y., designed to receive the Kahn system.

Bernard Waterman, owner of KTSA San Antonio, generally acknowledged to be the first full-time AM stereo station, is looking to boost listenership by giving away 10,000 of these receivers as

soon as Mura can deliver them.

Although Kahn was the first to be approved by the FCC, the commission is one-at-a-time approving all systems in line with its let-the-marketplace-decide policy. Harris was the second to win approval Wednesday (4). At the same time, Magnavox through Continental Electronics filed with the FCC for its approval.

With Harris approved, WQXI Atlanta expects to be the first station to be broadcasting with that system. A spokesman for Harris says another 10 stations will be on before Labor Day.

WQXI p.d. Fleetwood Gruver says, "We don't want to go crazy promoting this. You can't hear the Harris system in stereo now," noting that listeners can now put two AM mono radios together and listen to the Kahn stereo system.

(Continued on page 70)



ARETHA! Produced by LUTHER VANDROSS! "JUMP TO IT!" (AS0699) The hottest R&B record in America, from the LP that's getting everyone jumping. When The Queen Of Soul cuts loose, with Luther at the helm, what did you expect? Jump To It (AL 9602). Aretha at her all-time greatest! On Arista Records and Tapes. (Advertisement)

—Inside Billboard—

• **RATINGS RESULTS** are highly positive for Chicago's WBBM-FM, which is operating consultant Mike Joseph's "Hot Hits." Or is it Joseph's format? The station's owner, CBS, says "no." Page 20.

• **GOTHAM RETAILER** J&R Music World has pursued unusually vertical expansion since the early '70s. Its seven outlets occupy most of one Manhattan block, and a new one will open later this month. Page 3.

• **AOR NEWCOMER** WAPP-FM debuted in New York with a splash of publicity. Now it's time for the ratings, and latest Birch data say the station is succeeding—mostly at the expense of WPLJ. Page 20.

• **SUPERSTAR ACTS** are set for the largest non-charity music festival to be held in years, bankrolled by the inventor of the Apple computer. The organizers have reportedly spent millions for performers and the preparation of a special California site. Page 3.

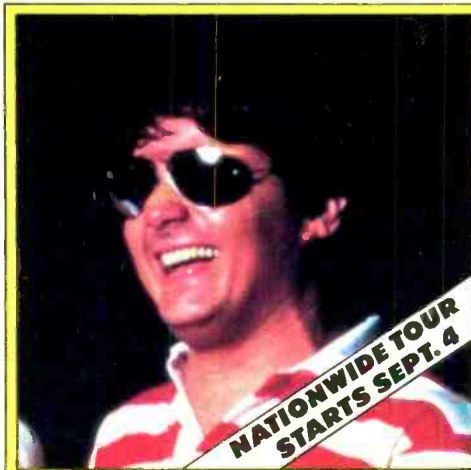
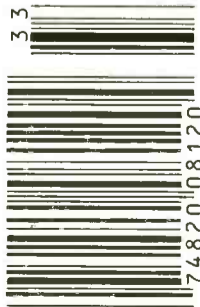
• **RETAIL MERCHANDISING** is top priority for gospel record companies, as they look to counter the weak economy's effect on sales. Certain chains are identified as central to this thrust. Page 19.

• **AM DAYTIMERS** will be able to expand their broadcasting hours into drive-time during the winter months if a recently issued FCC proposal is adopted. Page 3.

• **VIDEO MUSIC** in the form of the 24-hour MTV channel is expected to bow on New York's Manhattan Cable soon. The Warner-Amex company has been trying hard to get into this influential market. Page 3.



CHEETAH "ROCK & ROLL WOMEN" ALBERT/ATLANTIC 1 80011. America, lock up your sons! Man-eating rock 'n' roll is here. With Cheetah! Lyndsay and Chrissie Hammond are Cheetah, a powerhouse frontline for Australia's newest triumph. Get ready for the bite, kick and scratch of Cheetah. "Rock & Roll Women." Produced by Vanda & Young for Albert Productions on Atlantic Records and Cassettes. And watch for Cheetah on MTV. (Advertisement)



TOP 5 SINGLE • TOP 5 ALBUM
(B-5126) (ST-12216)

ABRACADABRA
THE
STEVE MILLER
BAND



On Records and Quality XDR Cassettes



ABRACADABRA

Anne Murray

has never been hotter than on
The Hottest Night of the Year (ST-12225)

Featuring the Single
"Hey, Baby" (B-5145)

Produced by Jim Ed Norman for JEN Productions.



©1982 CAPITOL RECORDS, INC.

See Winter Relief For AM Daytimers

By BILL HOLLAND

WASHINGTON—The nation's daytime-only AM stations, which have generally been forced during winter months to sign off at sunset (right in the middle of drive-time), will soon be able to expand their hours of operation, according to a long-awaited FCC proposal issued last week.

If adopted, this would extend the hours of post-sunset operation to 6 p.m., rather than the hour of sunset, which, in what an FCC official termed "the higher latitudes and during winter time," could extend broadcast time by as much as two hours.

Wilson A. LaFollette of the FCC's broadcast bureau's policy and rules division notes that there are more than 2,300 AM daytimers, and he estimates that as many as 2,000 of those licensees would be affected by the new protection.

The FCC currently has a sunrise provision, which allows the stations to sign on the air at 6 a.m. rather than sunrise, if sunrise comes later.

The daytime stations have been pressing for an extension, or an outright abolishment of the FCC's strict sunrise-sunset rules for many years, and the most recent government-backed petition for daytimer relief dates back to September, 1981 when

the NTIA asked the FCC to ease the restrictions on hours.

The NAB has had a daytimer resolution on the books since 1979, when it was determined that daytimers be converted to unlimited time facilities, and at the Region II Radio Conference last November, the NAB pushed for expanded hours as an outgrowth of the FCC's 1980 decision to cut back nighttime protection of clear channel stations.

The extended-hours proposal, issued for public comment, was passed by the Commission unanimously. A final rule and order could come by the fall.

PENDING JUDGE'S RULING

New Goody Trial Could Begin Soon

By LEO SACKS

NEW YORK—A new trial for Sam Goody Inc. and former company vice president Samuel Stolon on counterfeit tape trafficking charges could begin in October if a Federal judge rules against defense motions to dismiss the case. There is also a possibility that the trial prosecutor who left the Justice Department for private practice earlier this year will argue the Government's case again.

The likelihood of a new trial emerges in light of last week's decision by U.S. Solicitor General Rex E. Lee that he will not seek a Supreme Court review of a ruling by a Federal judge that voided a jury's 1981 conviction of the defendants on counts of interstate transportation of illicit merchandise and copyright infringement (Billboard, Aug. 7).

Mark Sheehan, a Justice Department spokesman, says the Solicitor General's ruling "had nothing to do with the merits of the case" and that the decision "was solely a matter of legal procedure."

"The Government has a good record when it comes to arguing why the Supreme Court should accept a certain case because we screen them very carefully," he notes. "But the appellate court ruled that the Government could not appeal the new trial order, and the Solicitor General felt that the issue did not rise to the level of importance to warrant a hearing by the high court."

Judge Thomas C. Platt of Federal District Court in Brooklyn ordered a new trial for the retailer and executive in July 1981 on the grounds that the jury's verdict might have been "tainted" by various considerations, including prosecutorial misconduct. The Government appealed the order last fall to the U.S. Appeals Court for the Second Circuit here, but a three-judge panel upheld Judge Platt's ruling in March, noting that it lacked the "appellate jurisdiction" to overturn the decision. Joel Cohen, an assistant attorney in charge of the Justice Department's Organized Crime Strike Force in Brooklyn, says the Government is prepared to hold a second trial and that former Strike Force official John H. Jacobs had "volunteered" to prosecute the case. He declined to discuss any aspect of

the Solicitor General's decision.

Jacobs, a partner in the law firm of Kulcsar & Jacobs here, says he does not think the Government's case against Goody and Stolon has been weakened much. "The defendants were acquitted on a number of counts, including racketeering, but there's still plenty of evidence left to convict them," he asserts. "The Strike Force asked me if I'd be interested in returning as a special prosecutor, and I said I would. I like to finish what I start."

Jacobs says that it is not unusual for a former Government prosecutor to return to a case with which he was previously associated. "I think it would pose a pretty big obstacle and put a tremendous burden on the Justice Department to find a person

(Continued on page 68)

MTV Ready For N.Y.C. Debut

By LAURA FOTI

NEW YORK—MTV, the Warner-Amex 24-hour music channel, is apparently set to crack the New York City market, with the addition of its service by Manhattan Cable.

According to Dick Clark, vice president of marketing for Manhattan Cable, "We anticipate making a decision shortly" as to when and how MTV will become part of its programming mix. "We may end up having to move some programming around, but nothing will be dropped," he asserts.

MTV has been trying since its inception to enter the market, and has succeeded in virtually surrounding

(Continued on page 62)

AUGUST 14, 1982, BILLBOARD

Giant Outdoor Calif. Fest Set 20 Acts Expected To Perform At September Event

LOS ANGELES — The US ("United in Song") Festival, a giant outdoor event conceived by Apple Computer inventor Steve Wozniak in 1980, becomes reality Sept. 3-5 in Glen Helen Regional Park outside San Bernardino, at a cost estimated to be \$12.5 million.

The festival has allocated \$2 million in talent costs, and a total of 20 acts are expected to perform. Pro-

ducer Bill Graham has thus far signed the Police, Talking Heads, the B-52's, Oingo Boingo and the English Beat for Friday (3), 4 p.m. to midnight; Tom Petty and the Heartbreakers, Pat Benatar, Santana and Eddie Money for Saturday, 10 a.m. to midnight; and Fleetwood Mac, Jackson Browne and Jerry Jeff Walker for Sunday, 10 a.m. to 6 p.m. Wozniak and his festival director,

Dr. Peter Ellis, an educator, have worked since March to establish a site which would comfortably house and seat approximately 250,000. A \$37.50 ticket enables one to attend all three days. Ticket sales are being cut off five days before the event. Both Teletron and Select-A-Seat handle duats.

Craig Tocher, festival director in charge of ground preparation, describes the site as doughnut-shaped with a separate exhibit area where computer software and hardware will be featured and the 57.5 acres of natural amphitheater, in the center of which concerts will be staged. In preparing the bowl, more than 300,000 cubic yards of earth were moved.

The stage, according to Graham's Mark Bethel, is pipe frame, eight feet above the ground, stretching 190 feet. Two large, front-projected video screens will be on either end of the structure.

Main stage sound is being handled by Gene and Roy Clair of Lititz, Pa. The Clair Bros. will use 140 of their special S-4 speakers. Delay sound is being set up on four 24 by 16 by 30-foot-high towers in the vast amphitheater by Showco. Bethel expects more than 400,000 watts of sound will be used overall.

Daily transportation to the festival from seven locations in San Diego and here costs \$26 and \$20, respectively. Northern California

(Continued on page 43)



MUSICAL MEAL—Chuck Mangione makes a surprise appearance during a luncheon at the 13th annual Stark Records & Tape Service convention. More photos, page 18.

J&R Music World Continuing Expansion

By JOHN SIPPEL

NEW YORK—With the scheduled opening next Sunday (15) of its home computer and video game store, J&R Music World continues a unique vertical trend in home entertainment retailing that began with a 500-square-foot audio store in Manhattan's south end financial district.

Unlike the typically horizontal geographical growth seen for retail since the early '60s, Joe and Rachelle Friedman, founders of J&R, have built upward. Now their seven units, plus warehouse, administration and import-export stock, occupy most of their Park Row block.

J&R has separate classical, opera, jazz, pop, videocassette and audio hardware stores in floors of two buildings it has acquired in the financial district. Warehousing and administrative quarters occupy

other space along with an import/export area and a self-contained mail order area.

Further accenting the Friedmans' unique slant on building a retail empire is their emphasis on mail order. A separate art department/composition staff of nine persons creates catalogs and supplements that top a three million mailing-piece total yearly. Annually, J&R mails four 240-page audio hardware and car stereo and accessories catalogs with six smaller interim supplements. Six video software catalogs go out every 12 months, along with six album catalogs and a similar number of video hardware mailings.

Eleven years ago the Friedmans were young newlyweds, bent on opening a retail venture. They tried a handbags concession in a nearby store, but felt it was not for them. Joe, an electrical engineer formerly

with Western Union, liked the possibility of audio hardware. They took a 500-square-foot basement at 33 Park Row, and recall stocking mostly Panasonic and Sony components at the start.

Rachelle, who clerked at the store after she finished her undergraduate semester hours, meanwhile got calls for records, so they added a few browser bins.

Today, 33 Park Row has a classical store in the basement. Howard Weiner, formerly with Schirmer and King Karol, supervises that floor and the opera floor above in the 1,000-square-foot building. "We stock the basic Schwann catalog plus 30% more in import titles," Weiner explains. He estimates he carries about 30,000 domestic titles on the two floors. The \$9.98 list titles go for \$6.99, while \$10.98s are ticketed at \$7.99. J&R Music rarely deviates

from its price formula in any store, rarely offering sales or specials. Four fulltimers and a part-timer staff the classical floor.

Holding the fort alone on the opera floor is Ken Harris, an acknowledged authority on grand opera, whose fourth book, a Penguin soft-cover, is just released, entitled "The Ultimate Opera Quiz Book."

Weiner emphasizes the new releases on both floors, with these albums prominently displayed and demonstrated. "We don't take money or discounts to push new releases. We use our own judgment," he adds. While one register has served both floors, J&R is currently adding individual registers on each of the classical floors.

On the top floor, Debbie Morgan supervises marketing of 15,000 different jazz titles (Billboard, May 22).

(Continued on page 18)

In This Issue

CLASSIFIED MART.....	54, 55
COMMENTARY.....	16
COUNTRY.....	46
GOSPEL.....	35
INTERNATIONAL.....	56
JAZZ.....	36
PRO EQUIPMENT & SERVICES.....	37
RADIO.....	20
RETAILING.....	18
VENUES.....	43
VIDEO.....	41

FEATURES

Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	12
Inside Track.....	70
Lifelines.....	68
New LP & Tape Releases.....	18
New On The Charts.....	32, 50, 53
Rock 'n' Rolling.....	10
Stock Market Quotations.....	9
The Rhythm & The Blues.....	53
Vox Jox.....	20

CHARTS

Hot 100.....	64
Top LPs & Tape.....	67, 69
Black Singles, LPs.....	52, 53
Country Singles, LPs.....	48, 50
Singles Radio Action.....	26, 28, 30, 32
Rock Albums/Top Tracks.....	33
Adult Contemporary Singles.....	34
Chart Breakouts.....	24
Boxscore.....	44
Hits Of The World.....	59
Videocassette, Rentals, Sales.....	41, 42
Disco/Dance Top 80.....	45
Jazz LPs.....	36
Inspirational LPs.....	35

REVIEWS

Album Reviews.....	60
Singles Reviews.....	63

JULY RIAA CERTIFICATIONS

Gold Singles Up For Pop-Rock

By PAUL GREIN

LOS ANGELES—Gold certifications are way off for singles generally, but they're up significantly in one category of music: hard-driving pop-rock.

Both of the singles that want gold in July—the Human League's "Don't You Want Me" and Survivor's "Eye Of The Tiger"—fit into this sound category, as do four other singles that have earned gold stripes this year: Joan Jett & the Blackhearts' "I Love Rock'N'Roll," the Go-Go's "We Got The Beat" and the J. Geils Band's "Freeze-Frame" and "Centerfold," Buckner & Garcia's punchy "Pac-Man Fever" could also be counted here, though it had a bit more of a teen/novelty orientation.

By contrast, the only out-and-out rocker to go gold in the first seven months of 1981 was Pat Benatar's

"Hit Me With Your Best Shot," though a nod should also be made to upbeat pop-rock hits like Kim Carnes' "Bette Davis Eyes" and Daryl Hall & John Oates' "Kiss On My List." Several of the rock artists that earned gold singles last year, namely REO Speedwagon, Blondie and John Lennon, did it with softer pop ballads. Now, though, pop radio seems to be more receptive to a somewhat harder, more aggressive beat.

Gold singles, conversely, are way down for black and country artists compared to a year ago. Earth, Wind & Fire and Stevie Wonder (who shared billing on "Ebony & Ivory") are the only black acts to earn gold singles so far this year, while in the first seven months of '81 the feat was attained by six acts: A Taste Of Honey, Kool & the Gang, Stephanie Mills, Smokey Robinson, Frankie Smith and Yarbrough & Peoples.

And no country acts have netted gold singles so far this year, while four had done it by this point last year: the Oak Ridge Boys, Dolly Parton, Eddie Rabbitt and Juice Newton.

Overall, gold singles are down 29% from the first seven months of '81. And that figure includes two recently-certified "read-along" kiddie disks on Disney's Buena Vista la-

(Continued on page 62)

Study Finds Record Sales Down In Spain

By ED OWEN

MADRID—Declining sales currently characterize the Spanish music industry, according to a new report prepared by the nation's major record companies. It covers the first half of 1982.

Record and tape volume is down by an average 10%, and audio hardware sales have slumped 30%, while increases of 50% in video software and hardware business indicate the rival pull of the new medium on consumer spending.

Main reasons for the decline cited by industry chiefs are unemployment, increasing home taping, pirate imports from Portugal and Japan, lack of tv exposure—there is only one pop music program on Spanish tv—and the effect of the World Cup Finals held here this summer, resulting in a 60% fall-off of retail trading for the record shops during much of June and July.

Overall, observers here feel the Spanish industry will have to depend on swift action to revive the ailing music scene, and on good market research, something which in Spain is by no means straightforward. Most promising sign to Spaniards themselves is the growing share of sales achieved by local talent. But unfortunately exports, particularly those to Latin America, have been hit by currency fluctuations and royalty payment problems.

Marcial Elgueta, international manager of Columbia SA, says his company's sales are down on last year and an ambitious organization program is to be initiated. "Our methods and systems have to change," he notes. "The market is now very difficult: people are just not buying records. We now reckon

(Continued on page 57)

FIRST SUCH ACTION

Studios Sue Cable Firm

By BILL HOLLAND

WASHINGTON — Nine major motion picture studios have filed a copyright infringement suit against a local cable operator in U.S. District Court in Alexandria, Va. It is said to be the first such action by the film community.

The suit, filed by the studios July 30, concerns Arlington Telecommunications Corp. (ARTEC), which allegedly, filed incomplete cable copyright forms with the U.S. Copyright Office. Alleged violations of Section III of the Act would add up to about \$40,000 in unpaid royalties since 1979.

Cable television systems, such as ARTEC, which retransmit signals from distant tv stations, are required by Section III to pay specified per-

centages of their gross receipts into a royalty pool. The pool is then divided among copyright owners by the Copyright Royalty Tribunal. In addition to criminal penalties for infringements, copyright owners are entitled to recover statutory damages of between \$250 and \$10,000 for each violation.

According to an official at the Motion Picture Assn. of America (MPAA) here, ARTEC filed partial royalties for 1979 and 1981. The MPAA spokesman adds that the Copyright Office has not been able to locate any royalties paid by the firm for 1980.

The partial royalties, says the

(Continued on page 41)

Executive Turntable

Record Companies

Steven Epstein appointed executive producer of CBS Masterworks in New York. He has been a producer for the label since 1973. . . . Mark Ratner joins



Epstein

Warner Bros. Records in Los Angeles in the national singles promotion department. He was associate director of national singles promotion for Elektra/Asylum Records. . . . Sam Stolon named general manager of the Moss Music Group in New York. He was vice president of the Sam Goody record chain. . . . Katie Gillon upped to manager of administration for MCA Records in Nashville. She was administrative assistant and



Ratner

served as office manager for ABC before MCA acquired the label.

Jill Christiansen appointed director of publicity for Bearsville Records in Bearsville, N.Y. She was manager of national tour publicity for Arista Records. . . . Robert Bean named manager of sales for the Detroit branch of RCA Records. He was with WEA in Detroit for 11 years. . . . Rich Girod upped to Midwest regional sales manager for A&M Records in Chicago. He was local marketing coordinator. . . . At Viking Records in Los Angeles, Rick Gabaldon named vice president and general manager; Todd Smith appointed executive vice president of national sales; Wilma Skeen named secretary and elected to the board of directors; and Len Chapman appointed national sales manager of Symphonette Music Distributors.



Christiansen

Marketing

Keith Wood named controller for WEA in Los Angeles. He was director of financial planning for the CBS Television Network. . . . David S. Hutkin upped to vice president of merchandising for Pickwick Distribution's rack services division. He has been with the division for three years.

Publishing

Ken Malian named attorney for the PolyGram Music publishing division in the U.S. (Chappell and Intersong Music). Malian, who is based in New York, was a member of the Brady & Tarpey law firm.

Video/Pro Equipment

Paul Klein is the new president of Playboy Cable Network in Los Angeles, succeeding W. Russell Barry, who has resigned. Klein was most recently president of PKO Television, prior to which he was head of programming for NBC-TV. Barry will remain at Playboy indefinitely. . . . George Schupp named vice president and general manager of the Sony Corp. of America's consumer electronics laboratories in Paramus, N.J. He was vice president and general manager of video operations for Zenith Radio. . . . Patrick Carr named advertising manager for BASF Systems' audio/video products division in Bedford, Mass. He was with Gillette.

Ellen Davis named director of marketing public relations for Warner Amex Satellite Entertainment in New York. She was publicity projects director for Paramount Pictures. Also at Warner Amex, Susan Raisch named director of affiliate public relations. She was manager of affiliate public relations. . . . Dianne Falcicola named consumer products manager for VCA Duplicating in New York. She was an account executive at S/T Videocassette.

Related Fields

Michael Brokaw upped to senior vice president at Krage and Co. in Los Angeles. He has been with the firm for three years. . . . Lance Bogart joins the



Brokaw

Firmature Group public relations division as director of music accounts in Los Angeles. He was Los Angeles area promotional manager for PolyGram Records. . . . Karen Marino named manager of sales administration for Metromedia Producers Corp. in Los Angeles. She was administrative assistant. . . . Rich Nesin joins the college department of Monarch Entertainment Bureau in New Jersey. He was a tour coordinator for McFarland Design Enterprises. . . . William Adams joins the Almi Group in New York as president. He will hold the additional positions of president, RKO Century Warner Theatres; vice chairman, Century Circuit; and vice chairman of Almi Distribution. He was with Chemical Bank.



CHEERS—Adrian Belew, center, celebrates the success of his first solo Island album, "Lone Rhino," at a recent party in his honor at Atlantic Records in New York. Joining in the festivities are Atco's Reen Nalli, left, and Island's Eddie Gilreath.

Billboard (ISSN 0006-2510) Vol. 94 No. 32 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$125.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



FOOL'S GOLD—John Cougar, center, celebrates his recent gold album for "American Fool." Flanking Cougar are PolyGram's Bill Cataldo, left, and Bob Edson.

Landmark Damages In Video Signal Piracy Case

WASHINGTON—A landmark damages judgment affecting the fate of illegal manufacturers and sellers of video signal reception devices has been handed down here. A U.S. District Court judge has ruled that a video signal pirate must pay \$107,375 in damages to the Marquee Television Network Inc., Home Box Office distributor.

The case was brought to court by Marquee's own lawyers. Although HBO did not enter the case, it worked behind the scenes and will probably use the precedential decision to go after other offenders.

Marquee, based here, says the civil judgment is the largest ever awarded to a pay-tv firm.

The final judgment against William Early (T/A Aida TV Sales & Service of Washington) by Judge John H. Pratt follows the grant of a permanent injunction against Early and 11 other distributors. Marquee had filed suit in August, 1981. All except the Early case were settled out of court.

The judgment represents a reimbursement for lost profits as well as compensation for damages to Marquee's reputation and good will.

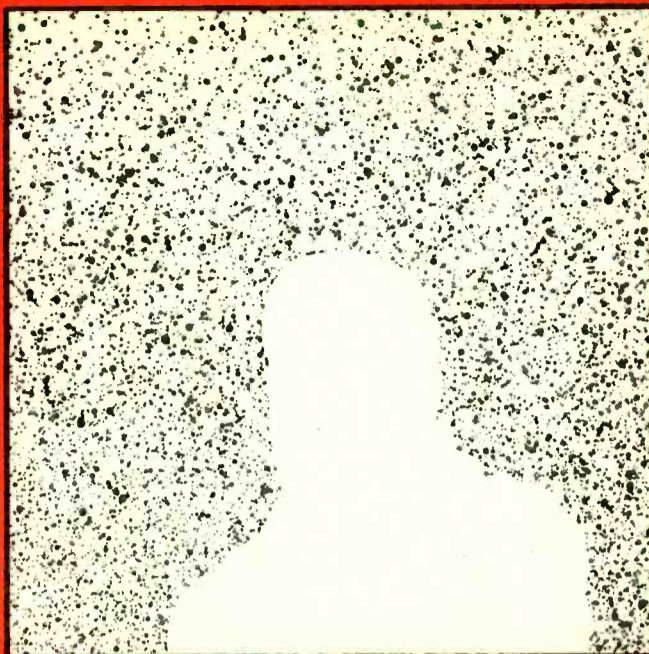
The illegal equipment sold by Early includes antennas and converters placed on roofs to receive signals. The equipment costs between \$200 and \$300 at retail, plus installation.

Steven Wechsler, Marquee's exec-

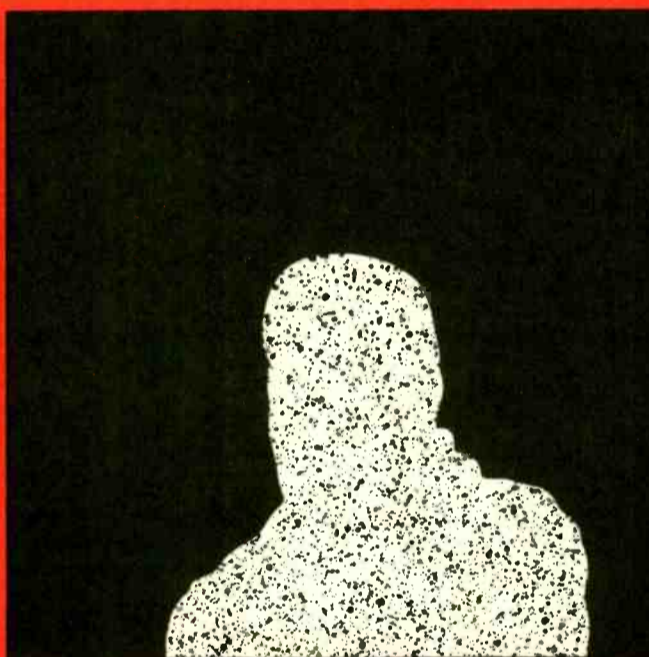
utive vice president, says the ruling provides "an additional incentive for Marquee to seek out other unauthorized distributors and purchasers and aggressively pursue all appropriate court actions."

Marquee charged in the case that the illegal distributor had violated the "unauthorized use" and "illegal interception" statutes of the Communications Act.

THE "CHANGE" THAT EVERYBODY'S TALKING ABOUT.



THE "CHANGE" THAT EVERYBODY'S LISTENING TO.



THE "CHANGE" THAT RADIO HAS BEEN WAITING FOR.



BARRY WHITE, "CHANGE."
THE HIT SINGLE, NOW AN ALBUM.
ON UNLIMITED GOLD RECORDS AND TAPES.
DISTRIBUTED BY CBS RECORDS.

Produced by Barry White
Associate Producer: Jack Farris



© 1982 CBS Inc.

Chartbeat

CSN Returns To Top 10;
Sales Surprises Continue

By PAUL GREIN

Crosby, Stills & Nash this week clinches its second top 10 single with "Wasted On The Way" (Atlantic). It comes five years after the trio's first top 10 hit, "Just A Song Before I Go."

This belated AM acceptance is ironic because the group didn't achieve nearly as much singles success in 1969 when its debut album turned the music business on its ear. "Suite: Judy Blue Eyes" peaked at number 21 that year; "Marrakesh Express" crested at 28.

It's ironic, too, because the hal- lowed assemblage of Crosby, Stills, Nash & Young never had a top 10 single, despite three No. 1 albums in the early '70s. Three CSNY singles, however, came close: "Woodstock,"

"Ohio" and "Teach Your Children" all made the top 20 in 1970.

Neil Young stands as the only member of that classic group to reach the top 10 as a solo act: he hit No. 1 in 1972 with "Heart Of Gold" (Reprise). Stephen Stills' high point as a solo performer was "Love The One You're With," which hit 14 in 1970. Graham Nash's solo peak was "Chicago," which made 35 in 1971; David Crosby's was "Music Is Love," which hit 95 that same year. In addition, a Crosby-Nash collaboration, "Immigration Man," made 36 in 1972.

All four members had hit the top 10 in prior group associations in the mid '60s. Crosby was part of the

(Continued on page 62)

Midwest Theme: Do It Yourself
Boberg's Speech Highlights Chi Music Exchange

By MOIRA McCORMICK

CHICAGO — The prevailing theme for the first annual Midwest Music Exchange, held here July 25-27 at the Bismarck Hotel, was a humble one: do it yourself, and if you want success badly enough, you'll get it.

Highlighting the three-day program of seminars, workshops, showcases and exhibits (Billboard, Aug. 7) was the address Monday (26) by Jay Boberg, vice president of IRS Records.

Boberg, whose independent label's recent success with the Go-Go's was particularly relevant to the indie slant of the Exchange, emphasized the importance of simple common sense. Be it an indie label trying to get off the ground or a local band attempting to make it nationwide, Boberg advised, "Remember it's a business. Don't spend more than you make. Pay your bills. Make ends meet, but do it on your own terms."

Boberg proposed "alternative marketing" for exposing new bands, as a way of getting around the ever-tightening radio market.

Describing his "building-block theory," Boberg offered touring as "the most effective way of spreading the word—breaking your band from the street," pointing out the Midwest's ideal location for developing a strong regional base. He advised utilizing local press, retail, college radio and dance clubs at all stops on the itinerary.

Boberg suggested a paraphernalia blitz as further means of creating a buzz: T-shirts, buttons, stickers ("they're great—they're very difficult to get off of things") and the all-important record.

"Put out your own seven-inch," Boberg urged. "It's very educational. Use regional spread like a plague. Communicate the success you're getting, 'til the record companies can't deny it."

Boberg's speech effectively summed up the aims of the Exchange's 66 seminars. Local and national music industry figures acted

as seminar panelists, fielding questions from paying participants.

The seminars were arranged in "tracks," geared around "areas of particular interest," with five consecutive seminars in each of the following categories: "The 'Big' Business," "Regional Biz," "Songwriter/Publisher," "Commercial/Industrial Music," "Studios," and "Independent Record Labels." Some seminar highlights:

- "Why Labels Choose The Artists They Choose": Track record, material and long-term potential were the Big Three to a panel of independent producers and major-label a&r reps. Other reasons for signing an artist ranged from emotional (Larry Hamby, director of talent acquisition at Epic: "I have to fall in love with an act") to logical (Lou Simon, Pulse Records, Chicago: "Study demographics; match them to a marketing plan.")

- "Getting Your Career Out Of The Basement And On The Road": According to Bob Monaco and Jim Riordan, authors of industry self-help book "The Platinum Rain-

bow," "Most artists are premature in career actions. Recognize that every rejection is moving you along, one more name to check off the list. Play live, polish your act, build a team. No star made it alone."

- "The Producers' Idea Workshop": Full of ideas, some practical, other suggestions not so usable. Panelists James Mack, Raghu Gadhoke and Robin McBride, all indie producers, had brainstorming sessions ranging from raiding label vaults for leaseable masters that could be easily reworked for specific international markets to listening to every single demo tape submitted to them as a source of material for signed acts cutting LPs. Questions from the audience focused on executive production rather than technical issues.

- "War Stories From The Yellow Brick Road": Jeff Murphy of Elektra recording artists Shoes, whose 1976 indie album led to their major contract, noted that since signing, "You find you just can't get away from the business—you be-

(Continued on page 68)

AUGUST 14, 1982, BILLBOARD

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

321 S. Beverly Dr. #B
Beverly Hills, Ca. 90212

Study Finds
U.S. Is Still
Having Fun

NEW YORK—Recession or no, Americans are finding the dollars (and time) to spend on leisure-time activities—like listening to music.

A just-published research study by Opinion Research Corp. of Princeton, N.J. concludes that the consumer's leisure time desire "offers a myriad of opportunities to manufacturers" in, among others, the entertainment industry.

Americans, the study states, spend an average of \$12.70 a month for recordings (it's \$15.20 for books and \$10.40 for magazines). Fully 83% of the general public is "wired" for sound and music, with stereo component ownership substantially higher (57%) than that of stereo consoles. AM/FM radio ownership is not only high (73%), but cuts a wide demographic swath, regardless of family income. The average amount spent on stereo components is \$455.

The 169-page report, "America At Leisure: The Games People Play," is based on interviews conducted last spring with a probability sample of 1,010 people, aged 18 and over, living in private households in the continental U.S. It's available from ORC at \$2,500.



BACKSTAGE AT BYRNE—Following a recent Foreigner concert at Byrne Arena in New Jersey, group member Mick Jones, right, chatted with Atlantic Records vice president Noreen Woods, left, and manager Bud Prager.

REFUGE
FROM
THE ROAD.

Le Parc, an informal hide-away on a quiet residential street just 1 block west of La Cienega's "Restaurant Row." 152 suites, each with wet bar, kitchenette and balcony. Complimentary continental breakfast and limousine service available within the area. Le Parc... your perfect refuge from the road.



Le Parc
hôtel de luxe

733 N. West Knoll • West Hollywood, CA 90069
(213) 855-8888

Toll-Free: U.S. (800) 421-4666
Calif. (800) 252-2152

FAST TIMES

AT RIDGEMONT HIGH

60158-1 R

Music From the Motion Picture

Jackson Browne

Don Felder

Louise Goffin

Don Henley

Graham Nash

Oingo Boingo

Poco

Ravyns

Billy Squier

Jimmy Buffett

The Go-Go's

Sammy Hagar

Gerard McMahon

Stevie Nicks

Palmer/Jost

Quarterflash

Timothy B. Schmit

Donna Summer



Joe Walsh

Album Executive Producer: Irving Azoff
Album Compiled by Irving Azoff, Howard Kaufman and Bob Destocki

A REFUGEE Films Production. An AMY HECKERLING Film "FAST TIMES AT RIDGEMONT HIGH"
SEAN PENN JENNIFER JASON LEIGH JUDGE REINHOLD PHOEBE CATES BRIAN BACKER
ROBERT ROMANUS and RAY WALSTON Screenplay by CAMERON CROWE Based on the book by CAMERON CROWE
Executive Produce C.O. ERICKSON Produce by ART LINSON and IRVING AZOFF Directed by AMY HECKERLING A UNIVERSAL Picture



© 1982 Elektra Asylum Records • A Warner Communications Co. Printed in U.S.A.



THE WORLDWIDE ALTERNATIVE.



© Rand McNally & Company R. L. 82-S-122

-  **Ronnie Bond / Worldwide**
-  **Paul Brady / Worldwide**
-  **Cheri / Worldwide**
(outside U.S.A. and Canada)
-  **Golden Earring / Benelux**
-  **Tommy James / Worldwide**
-  **Kristen Lee / Worldwide**
-  **Loz Netto's Bzar / Worldwide**
-  **Romanelli / Worldwide**
-  **Soul Sonic Force / Worldwide**
(outside U.S.A.)

Market Quotations

As of closing, Aug. 4, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	12	9/16	9/16	—	1/16
42	26 1/4	ABC	6	686	40 1/4	39 1/4	—	—
35 1/4	25 1/4	American Can	9	91	28 1/4	27 1/4	28 1/4	+ 1/4
7 1/4	4	Automatic Radio	4	17	7	6 1/4	7	+ 1/4
47 1/4	33 1/4	CBS	5	614	38 1/4	37 1/4	37 1/4	— 1/4
7 1/4	5	Craig Corporation	21	—	—	—	6 1/4	Unch.
59 1/4	47	Disney, Walt	15	1116	51 1/4	51	51	— 1/4
4	2 1/4	Electrosound Group	—	16	3 1/4	3	3 1/4	+ 1/4
7 1/4	3 1/4	Filmways, Inc.	—	78	7	6 1/4	6 1/4	Unch.
17	11 1/4	Gulf + Western	3	2792	12 1/4	11 1/4	11 1/4	— 1/4
15 1/4	10 1/4	Handleman	6	27	13 1/4	13 1/4	13 1/4	— 1/4
6 1/4	1 1/4	Integrity Entertainment	2	14	1 1/4	1 1/4	1 1/4	— 1/4
7	4 1/4	K-tel	7	—	—	—	4 1/4	Unch.
59	36	Matsushita Electronics	8	71	40 1/4	39 1/4	39 1/4	— 1/4
67 1/4	38	MCA	16	1410	65	62	62 1/4	— 2 1/4
57 1/4	48 1/4	3M	9	1083	55	54 1/4	54 1/4	— 1/4
69 1/4	49	Motorola	12	2930	67 1/4	64 1/4	65	— 2 1/4
40 1/4	30	North American Phillips	5	37	35 1/4	34 1/4	34 1/4	— 1/4
10 1/4	6 1/4	Orrrox Corporation	—	107	7 1/4	7	7 1/4	— 1/4
16 1/4	10 1/4	Pioneer Electronics	17	1	11 1/4	11 1/4	11 1/4	Unch.
23 1/4	15 1/4	RCA	8	1093	18 1/4	18	18	— 1/2
18	11 1/4	Sony	9	1543	12 1/4	12	12 1/4	— 1/4
34 1/4	22 1/4	Storer Broadcasting	11	365	24 1/4	23 1/4	23 1/4	— 1/2
3 1/4	2	Superscope	—	14	2 1/4	2 1/4	2 1/4	— 1/4
34 1/4	27 1/4	Taft Broadcasting	7	61	30 1/4	30 1/4	30 1/4	— 1/4
63 1/4	40 1/4	Warner Communications	8	9817	40 1/4	39	39 1/4	— 2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1 1/4	Kustom Elec.	—	1 1/4	1 1/4
Certron Corp.	36	1	1-1/16	Recoton	—	2 1/4	3 1/4
Data Packaging	—	6	6 1/4	Comm.	1007	27 1/4	25 1/4
Josephson Int'l	36	9 1/4	10	Schwartz Bros.	70	2 1/4	2 1/4
Koss Corp.	6	4 1/4	4 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Yule Spirit Lifts Audiofidelity

NEW YORK—At least 50% of annual volume at Audiofidelity Enterprises now flows from Christmas music albums, according to Danny Pugliese, chairman of the 30-year-old independent label operation.

Since acquiring a controlling interest in the company in August, 1980, Pugliese has built up a catalog of 50 albums with a Yuletide message, including a re-recording of the classic, "Little Drummer Boy," with a chorale led by Harry Simeone. The catalog also includes albums featuring the Mantovani Orchestra, Ronnie Aldrich and, in a licensing arrangement, Christmas product featuring Snoopy.

Based on a recent statement of AFE's fiscal year ending Mar. 31, Christmas product would amount to more than \$2 million. The company reported revenues of \$4,545,147, compared to \$2,269,928 a year before.

Pugliese, who projects a 25% increase in Christmas music business this year, reports further developments. More than 200 \$7.98 catalog albums have been reduced to \$3.98, including such attractions as the Dukes of Dixieland and Louis Armstrong. The company will market Bobby Shad's Mainstream jazz catalog of some 200 titles, a good portion of which will also list at \$3.98.

RECORD WORLD OUTLET

Store Pleased By Bar-Code Test

By IRV LICHMAN

NEW YORK—If, in the words of NARM's Joe Cohen, a bar-code test at the Record World outlet in Forest Hills, Queens was designed to "show that manufacturer-imprinted bar-coding is no longer a theory," the retailer's home office and store management would generally agree.

"We've been exposed to it and it has nice applications," claims Bill Forrest, executive vice president of Elroy Enterprises, which operates the 41 TSS/Record World outlets.

Yet Forrest and other retailers still seek close to 100% compliance by manufacturers—some 80% of the top 25 albums are bar-coded—before the system through manufacturer imprint becomes a reality. For TSS/Record World, Forrest says that's about two years away. "Ideally, we'd have to be tied-in with our cash registers," Forrest notes.

But Ted Goldspiel, manager of the store, welcomes the speedy access to daily sales and the ability to have specific details of the time-frame in which purchases were made. The latter information, he explains, can lead to more efficient use

of salespeople's time.

Goldspiel notes the bar-coding procedure—which basically meant a scanner at the sales counter and both a terminal and hard-copy printer in the back of store—quickly supplied information on local and "left-field" successes at the store. "After an Edith Piaf special on channel 13, we were able to order copies quickly after looking at the terminal and seeing we're moving five or 10 copies a week."

But Goldspiel also came to grips with deficiencies in manufacturer compliance with bar-coding standards established by NARM. Some bar-codes, especially on cassettes, were too small to be scanned easily; some background colors provided insufficient contrast for proper scanning; the space between the bar-code and the edge of the cover was

too narrow; and loose shrink wrap had to be straightened out.

Forrest, at the store Wednesday (4) along with regional supervisor Susan Philips, also points out that bar-coding can help a local outlet gain speedy knowledge of local acts showing sales momentum, which can then be translated into special promotions at a specific location.

"Bar-coding is the best of all worlds," enthuses NARM's Cohen, also at the store with Sandra K. Paul, an independent automation expert who coordinated the test.

"You can spend less and increase sales. You reduce inventory because you have a better sense of what's selling."

As for manufacturer compliance, Cohen says that Motown remains a holdout, while the WEA family of
(Continued on page 63)

Japanese Record & Tape Production Dip Reported

By SHIG FUJITA

TOKYO—The production of records and tapes in Japan during the year's first half declined 4% in value to \$511 million, compared to 1981. It's the first time that January-June production has decreased, according to the Japan Phonograph Record Assn., which released the information.

The statistics show disk production down 11% in volume and 10% in value, with prerecorded tape up just 9% in volume and 7% in value.

Total record production for the period was 75,042,000 units, compared with 83,983,000 in the first half of 1981. Total value came to \$293.2 million, against \$325.9 million last year.

Tape production for January to June this year showed 43,153,000 units compared with 39,445,000 the year before. Again, total value was up 7% from \$203.7 million to \$217.8 million.

Statistics for June alone showed record production down 13% in vol-

ume, but only 6% in terms of value. Tape production remained stable but was down 1% in value.

Shunsuke Kinoshita from the association's export section blames the dull market on the continuing disk rental problem, together with the local industry's failure to produce a big hit so far this year.

The downturn in production of both tapes and records was greater than anticipated at the beginning of the year, he says, while declining to predict how the market might develop in the second half of 1981.

Japan At Musexpo

NEW YORK—The Music Publishers Assn. of Japan has confirmed its participation for the first time at Musexpo, which takes place this year at the Sheraton Bal Harbour in Miami, Fla. Sept. 30-Oct. 4. A group of 35 Japanese music publishers is expected to attend the event in conjunction with the Music Research Bureau of Tokyo.

AUGUST 14, 1982, BILLBOARD

Target Sets 33-Store Push

LOS ANGELES—Southern California's highly competitive record/tape retailing goes into high gear around March, 1983 when the aggressive Target stores open in 33 former huge FedMart stores.

Dayton-Hudson, parent of the 160 discount retail department stores, will have full home entertainment departments in all stores, a Target spokesman states.

Target has forged an extremely strong image as an aggressive, well-schooled retailer whose departments are served by several different rack organizations. Tom Whealan, in charge of record/tape buying, was out of his Minneapolis homebase, and could not be reached for comment.

Most of the former FedMart stores are in Los Angeles and San Diego counties. There are 20 stores in Los Angeles, eight in San Diego, three in Phoenix and one each in Tucson and El Paso. JOHN SIPPEL

NARM Sets Scholar Group

NEW YORK—The NARM Scholarship Committee for the 1982-83 year has been set. It will be chaired by David Berkowitz of Show Industries, with other members including Noel Gimbel, Sound/Video Unlimited; Larry Goldberg, Largo Music; Sam Marmaduke, Western Merchandisers; Gerald Morris, Prime Wholesale; Merrill Rose, M&A Record Wholesalers; Joe Simone, Progress Record Distributors; George Souvall, Alta Distributing; Lynda Stone, Tone Distributors; and Fred Traub, The Musicland Group. Members serve a three-year term.

"We already have commitments for 11 scholarships for 1983," says Joe Cohen, executive director of NARM who serves in a similar capacity for the NARM Scholarship Committee, a separate legal entity.

Applications for the 1983 scholarships are available through Pat Daly at the NARM office at (609) 424-7404.



reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

ATTENTION



MERCHANDISERS

For more than 10 years, Primo has been printing T-Shirts for Tour Promotions, Stage Productions, Rock, Country, Gospel and Blues Concerts. The price? Call (212) 898-5100 and see what Primo really means.

Some of our satisfied customers include the merchandisers for Kool Jazz Festival, Marshall Tucker Band, Allman Bros., Frank Zappa, Southside Johnny.

PRIMO ENTERPRISES

58 25 BROOKLYN QUEENS EXPRESSWAY
WOODSIDE, NEW YORK 11377



TAPE DISTRIBUTORS

220 West 19th St., N.Y., N.Y. 10011
212-675-0800

LARGEST SELECTION OF
PRE-RECORDED & BLANK CASSETTES

<p>MAXELL BLANK CASSETTES</p> <p>UDXL11 C90\$3.00</p> <p>UDXL11 C60 2.69</p> <p>2 Pack LN C60 2.85</p> <p>2 Pack LN C90 4.25</p> <p>TDK BLANK CASSETTES</p> <p>2 Pack D C60\$2.69</p> <p>2 Pack D C90 3.19</p> <p>2 Pack AD C90 3.99</p> <p>2 Pack SA C90 4.75</p> <p>TDK SA C60 2.69</p> <p>TDK SA C90 3.00</p> <p>VIDEO CASSETTES</p> <p>Memorex T-120\$11.00</p> <p>Memorex Video Cleaner 11.00</p> <p>TDK T-120 11.50</p>	<p>MEMOREX BLANK CASSETTES</p> <p>C-30 Min.\$1.80</p> <p>C-45 Min. 1.90</p> <p>C-60 Min. 2.05</p> <p>C-90 Min. 3.10</p> <p>C-120 Min. 4.10</p> <p>IMPORTED BLANK CASSETTES</p> <p>3 Pack C6075</p> <p>3 Pack C90 1.10</p> <p>TRACKS BLANK CASSETTES</p> <p>2 Pack C90\$2.19</p>
---	---

- WHOLESALE ONLY
- SAME DAY SERVICE
- WE SHIP WORLDWIDE

Rock'n'Rolling

Two New York Venues Idol-ize

By ROMAN KOZAK

It may have taken a little subterfuge but Billy Idol, Chrysalis Records, the Ritz, the Peppermint Lounge and the Crazy Eddie's stores got together for a promotion in New York, where Idol played two different venues in one night, and the patrons in both places got a ticket worth a dollar discount on Idol's LP, plus a free poster.

Plans are to do it again in Los Angeles this week (11-12), but using only one venue, the Roxy, with ticket stubs worth a discount at Music Plus, Musicland, and Licorice Pizza outlets. The Whiskey was also mentioned as a possible venue in L.A. but the same night was already booked for a couple of hardcore bands, and it was felt that the audience would not be compatible for Idol's more commercial brand of new wave.

In New York, both the Ritz and the Peppermint Lounge advertised their Billy Idol shows, and in the spirit of the event, Danceteria, the third large New York rock club, ad-



vertised its "Not Billy Idol Night."

The three clubs are fiercely competitive, frequently stipulating that if a band plays one venue, it cannot immediately come and play a different one. There were stories going around that Bill Aucoin, Idol's manager, was able to get that provision waived for his artist at the Ritz, without letting the club know, until the contracts were signed, that when Idol would be playing "somewhere else the next day," it would be the nearby Peppermint Lounge after midnight on that same night.

However, Wayne Forte, booking agent for Idol, says that while such a tactic was briefly debated, it was finally decided to approach the clubs openly with the plan of doing the two shows at two different clubs in one night, as a special one-time only promotional event. After a few days they agreed, he says. However, plans for a joint press conference, with representatives of both clubs in attendance, never materialized.

Attendance-wise, the Ritz did better with its early show than the Peppermint Lounge later that night, but on the morning after, the Peppermint Lounge's Frank Roccio still liked the idea, while folks at the Ritz were a bit more ambivalent.

★ ★ ★

It's hard these days to be in the music news business—D.I.Y., the alternative music trade publication, has indefinitely suspended publication since the beginning of the summer. Now think how difficult it must be to run a music paper away from the media centers.

Somewhere like Tucson, Ariz. Just ask Jon Rosen, who publishes Newsreal, a 20,000 circulation music magazine in Tucson, and he will tell you. Co-op dollars are down, so there are fewer record ads. There are fewer concerts, so there are fewer ads

for them. And he's in Tucson. Some of the independent labels, who may need his advertising since he reaches their core audience, don't even know he's out there.

Rosen says he has had to cut down the size of his magazine from 32 to 28 or 24 pages. But he has also expanded to Phoenix, giving him a broader base. And he is mailing 500 copies of each monthly issue to people in the music business to let them know what he is about.

"It's a 100% music format magazine and it should be recognized in the business," says Rosen, who runs
(Continued on page 62)



VJ IN FARGO—MTV video jockey Martha Quinn and executive producer Julian Goldberg greet a crowd during a promotional trip to Fargo, N.D. Cablecom, the local MTV affiliate, sponsored the promotion, which included stops in record stores and shopping malls.

Copeland Turns To Publishing Changes Overdue, Post-Punk Entrepreneur Feels

By NICK ROBERTSHAW

LONDON—Miles Copeland, prominent new wave entrepreneur and chief advocate of post-punk attitudes in the record business, is turning his attention to music publishing. He believes it's overdue for the same kind of grass roots reform which in the '70s broke the major record labels' creative monopoly, most notably in Britain.

To this end, the Copeland operation's Illegal Songs will expand in the coming months, and a leading executive experienced in the intricacies of international publishing will be recruited.

Copeland believes that most publishers today function as accountants, rather than song pluggers. He laments the absence of the

latter, while confessing much interest in the nature of artist/publisher contracts. This has been triggered by the recent legal tangle between Sting, lead singer for Copeland's best-selling act, the Police, and Virgin Music over a deal signed seven years ago (see accompanying story).

"There has been a shift," he says. "People have begun to realize the inequity of deals that 10 years ago were considered quite normal. The pendulum is starting to swing more to the artist. But you still get situations where an artist on a 50-50 deal may wind up with only 26%-27% because there is a chain of sub-publishers each taking a 25% collection fee and sitting on the royalties for six months before they pass them on.

"That is robbery. But it's all legal.

So what you have to specify in your contract is all right, we'll take 50% of your receipts, however you must not have a collection deal that pays more than 15%. Otherwise, it's license to kill. The publisher can give away 50%, and get a huge advance, and he's got the money in the bank while the artist never sees any of it, because it's not an advance to him."

Copeland's firm notion of what is fair and unfair to an artist is not just a manager's protective instinct. Straight dealing with acts was considered part of the whole ethic of the U.K. alternative label boom. And while he's happy to discuss music in terms of "product" and "correct marketing moves"—he even encourages his acts to think of themselves as "small private enterprise businesses"—it's corporate thinking working for the bands, not against them.

Working for those acts isn't necessarily at the expense of record companies, however. "A lot of managers think the idea is you go in and rip off the record company for as much as you can get and as fast as you can. Well, that may be helpful in the short term, but in the long term it's very destructive, and when you really need the record company, they may not be there for you. It puts all the wrong pressures on the group and on the company.

"You have to look upon estab-
(Continued on page 56)

Virgin, Sting Settlement: Financial Details Emerge

By PETER JONES

LONDON—Details have slowly emerged of the financial and contractual refinements at the core of the dramatic out-of-court settlement (Billboard, Aug. 7) of the legal battle between Sting, front man of the Police, and Virgin Music.

Sting originally went in with the claim that the five-year pact he signed with Virgin as an unknown in 1976 was "oppressive, illegal and unenforceable," costing him an alleged \$1.4 million in royalties.

Abandoning that claim, after 11 days of legal action in a case originally expected to run for at least three weeks, means Sting has to pay his share of estimated \$600,000 costs. That's likely to run to some \$180,000.

As for the contractual amendments, both sides here are claiming success.

Sting gets his copyrights back in 7½ years, instead of them staying with Virgin for his lifetime, plus 50 years. But Richard Branson, Virgin chief, insists: "That's fine, because 95% of our income from them will come in the next nine years and that period is covered, because there's a two-year collection period on top of the seven-and-a-half."

And Sting, under the settlement, gets an immediate payment of roughly \$350,000 in respect of royalties owed. This relates to an improved royalty on Police's first three

albums, said to be "substantial" by Sting's lawyers and merely "improved" by the Virgin team. It's believed the actual figure is some 7½% up on the original 1976 contract.

From now on, Sting is to receive 75% of his publishing royalties, and this will go up to 80% in another five years. This compares with a 50-50 publishing agreement as signed in 1976, the deal rising to 60-40 in Sting's favor later on.

Miles Copeland, manager of Sting and the Police, insists: "This is vital for the music business. Music publishers will have to think hard about signing a writer to a 50-50 deal, with no advance and little chance of the writer getting top expert advice. It'll help make things more fair."

In the give-and-take settlement, Virgin is to publish the Sting songs on Police's upcoming LP, but only in the U.K. and Eire. Sting, in this instance, will get 100% of the royalties. But Branson points out: "We still get great benefits in terms of cash-flow and market share interests."

It has also emerged, on "good authority," that Virgin has settled not to renew sub-publishing deals for Sting's material which earn him less than 20% of gross overseas revenue.

But the repercussions in the publishing world, in the U.K. certainly, linger on. Branson says the original contract was negotiated at proper le-
(Continued on page 56)

MCA Music, Gilbey Pact

NEW YORK—MCA Music and Australian music publisher Chris Gilbey have entered into a co-publishing agreement where MCA and Gilbey will jointly acquire copyrights.

While Australian material will be emphasized, other world markets will be involved. Gilbey, former managing director of ATV Northern Publishing Productions in Australia, operates Chris Gilbey Propriety Ltd.

WE'RE #1

SURPLUS

Records ★ 8 Track Tapes ★ Cassettes

SEND FOR FREE CATALOG LISTING (FOR THE TRADE ONLY)

Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

POP ★ SHOWS ★ MOVIES ★ JAZZ
COUNTRY & WESTERN ★ ROCK ★ VOCALS
CLASSICS ★ INSTRUMENTALS and much more!

Cash In On The Extra Profits That Surplus Makes Possible.

IMMEDIATE DELIVERY

WE BUY AND SELL SURPLUS

SURPLUS RECORD and Tape Distributors

84-184 Dayton Avenue Building 5A P.O. Box 479 Passaic, N.J. 07055 (201) 778-0877 (212) 695-6117 MANNY WELLS • PETE HYMAN

1120 West Exchange Avenue Chicago, Illinois 60609 (312) 376-8432 MERRILL OR JACK ROSE WORLD WIDE TELEX 133404 NY RECORD PAS

WHO MAKES AND PRINTS

LABELS
JACKETS
POSTERS

in
2 • 3 • 4 • Color

KEYSTONE
PRINTED
SPECIALTIES

321 Pear Street
Scranton, PA 18505
(717) 346-1761

The SMURFS^{T.M.} have done it again!



Those ambitious Smurfs have gathered together and Smurfed out yet another album so fantastic that only the Smurfs could have created

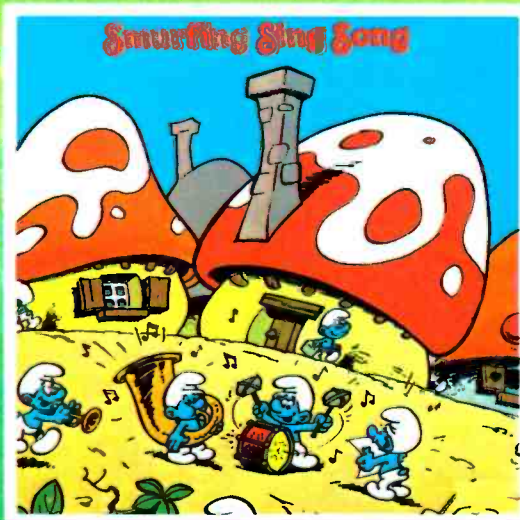
"BEST OF FRIENDS"

... and the Smurfs sell records! The first two releases "Smurfing Sing Song" and "The Smurfs All Star Show" have sold over one million copies within twelve months of release.

If you haven't already caught "Smurf-fever", now is the time.



"Smurfing Sing Song", "The Smurfs All Star Show", and "Best of Friends" are available in records, 8-tracks, or cassettes. The Smurfs will sing a song of profit just for you.



Distributed by:
Starland
MUSIC

Sales Representative:



201/233-9435

Produced by:



General News

FBI Seizes Videocassettes; 1,000+ Titles

NEW YORK—Allegedly pirated videocassettes valued at \$15 million retail were seized by FBI agents in Spring Valley and the Bronx, N.Y. Tuesday (3). More than 1,000 titles, including "Annie," "Poltergeist" and "Rocky III," were found.

The home and store of Leonard Sbordone were raided, as well as the home of Salvatore Pascale. The former operates Pelham TV & Appliance in the Bronx. Neither man
(Continued on page 63)

New 'Turned-On B'way' LP Due

NEW YORK—With RCA Red Seal chief Tom Shepard reporting that the "Turned-On Broadway" package is likely to be the division's best-selling album of the year, a second volume will be recorded at RCA studios here Aug. 16-26.

The basic presentation will be similar, medleys of classic show-tunes, as will the cast, although John Morris will assist Luther Henderson on orchestrations. Henderson will again direct the Broadway Symphony Orchestra and Shepard will produce.

The eight medley sections include

"Standing Room Only," "Name That Star," "All The Things 'You' Are" (featuring songs with "you" in the title), "A Jerome Kern/Cole Porter Overture," "Gershwin/Sondheim Synthesis," "Marching Up Broadway," "Waltzing Down Broadway" and "Dancing On Broadway."

The first volume of "Turned-On Broadway" is "well over 100,000 in sales," according to Shepard.

In another development, Shepard plans to record the original cast album of "A Doll's Life," which opens at the Mark Hellinger here Sept. 23.

The show, with music by Larry Grossman and book and lyrics by Betty Comden and Adolph Green, is based on Ibsen's "A Doll's House," although it continues the story of Nora after she leaves her husband, the point at which the classic play ends.

Escape Debuts

WASHINGTON—A new Baltimore-based label, Escape Records, has bowed here with a five-song, 12-inch picture disk by D.C. Star. Label president is David Sherbow.

Industry Events

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Nov. 12-14. **Nashville Music Assn. Entertainment Expo '82**, Municipal Auditorium, Nashville.

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

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

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

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

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

Jan. 21-23. **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

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

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

MERCURY RECORDS PRESENTS

The Magnificent Classical Recording

"PEACE AND REMEMBRANCE"

Some of the things they are saying about it:

Jack Kiernan: "It's great to have a classical hit!"

Woolworth Buyer Charles Staley: "I am flabbergasted at its beauty!"

Charles Hansen: "Magnificent!"

Congressman Richard Schultz: "A deeply moving experience."

Dr. David Lange: "History expressed in pure music."

On LP and
Cassette
SRM-1-1198

ERVIN LITKEI

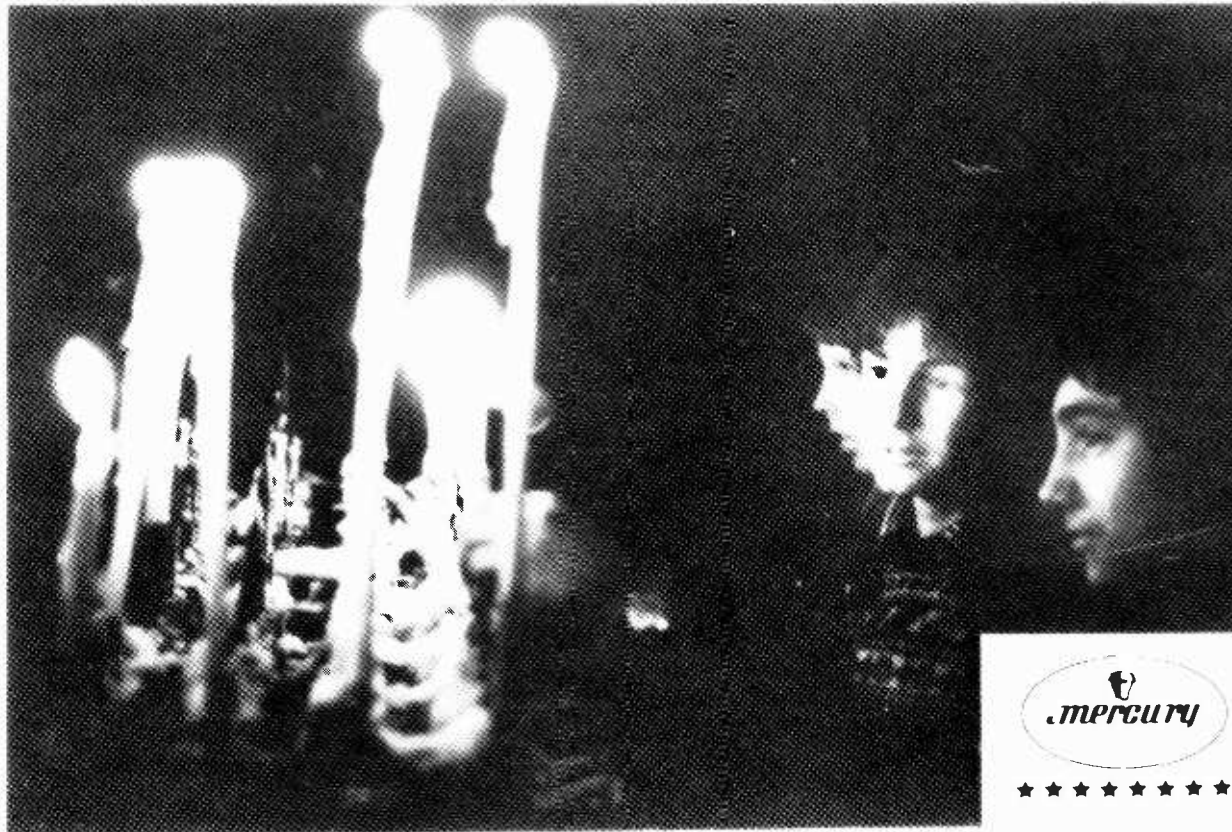
"PEACE AND REMEMBRANCE"

Concerto for Piano and Orchestra

London Philharmonic Orchestra

Bernard Ebbinghouse, Conductor

Michael Reeves, Piano



a-z affectionately, 1 to 10
alphabetically, from here to eternity
without in betweens. still looking for
a custom fit in an off the rack world?
all i want to do is lower your
sales talk from sales assistants when
resistance. no rhythm in cymbals
no tempo in drums. love's on
arrival, she comes when she
comes. right on the target but
wide of the...



"The Lexicon Of Love" from

ABC



"The Lexicon Of Love"
The new album from

ABC



WINNING A SCOTTY IS JUST ONE MORE SWEET SENSATION FOR STEPHANIE MILLS.

The young woman who thrilled Broadway audiences as Dorothy in "The Wiz" has grown up.

Stephanie Mills is now thrilling people with her incredible singing and recording talents. A fact proven by her album "Sweet Sensation".

The album's gold status is just one indicator of its success. It yielded a Grammy and two hit singles for Stephanie, including a crossover from the rhythm and blues to the pop charts. It's also earned her our latest Scotty Award.

To be associated with an album like "Sweet Sensation" is a distinct pleasure for us. And we congratulate Stephanie and the other professionals who made it a reality: Producers James Mtume and Feggie Lucas; Engineer Jim Dougherty; and Sigma Sound Studios.

Only six Scotty Awards a year are given to super achievers in any category of music. Just to qualify, you have to go gold or platinum by RIAA standards. And you have to master on Scotch® Recording Tape.

So when a group like Stephanie Mills and her recording team wins a Scotty, it means something. And it's something they can share with someone less fortunate, because we award \$1000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Alexander Deist.

We also award a \$5000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, enter that artist in this year's Scotty Awards. We're now accepting nominations for

recordings that reach gold or platinum status in 1982. And we'll donate \$100 to Muscular Dystrophy for each qualified nomination.

So contact your 3M Field Representative for details and nomination forms. With a lot of talent, your nominee just may enjoy sweet success like Stephanie Mills.



Alexander Deist,
MD Pos'er Child for
Queens, New York



Magnetic A/V Products Division/3M
Scotch is a registered trademark of 3M.

3M hears you...

3M



Laura A. Hess-Hay
President of Shubra Productions
Presents the

AHMAD JAMAL SUMMER TOUR

July 28 • Great American Music Hall, San Francisco*

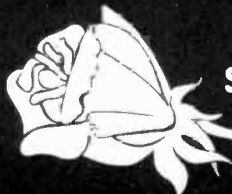
July 29–August 1 • Concerts by the Sea, Redondo Beach

August 2–7 • Double Tree Inn, Phoenix August 10–11 • William's Pub, Minneapolis

August 16–28 • Bubba's, Fort Lauderdale September – European Tour

Agent for Mr. Jamal • Abby Hoffer, 515 Madison Ave., Suite 808, New York, NY • 212-935-6350

***Live Recording**



SHUBRA PRODUCTIONS

135 CENTRAL PARK WEST, PENTHOUSE B, NEW YORK, NEW YORK 10023 • 212-877-8693

STEINWAY PIANO: SHERMAN & CLAY



PRS—Licensing through ASCAP in the USA.

Licensing through ASCAP worldwide.

ascap

American Society of Composers, Authors & Publishers

We've always had the greats.

Retailing

COMPUTER-GAME STORE OPENING

J&R Music World Expanding Vertically

• Continued from page 3

When one enters the Morgan area, one notes that the Friedmans have created distinctive interiors for each of the stores. In the jazz store, there are two registers near which is exposure space for more than 200 titles. The store may well be jazz's largest. "There are 23 bins of imports and 25 bins of cutouts," Morgan says. Jazz is one of the rare areas where J&R spotlights cutouts. They ticket at \$2.99 and \$3.99. The store is also a mecca for in-store appearances. Morgan, too, differs in that from her J&R peers she often buys direct from foreign sources, in addition to the conventional direct buys from indie and branch distributors in the New York area.

The Friedmans also dominate 23 Park Row nearby, where the pop store takes about 6,500 square feet with audio hardware occupying about 3,500 square feet. Allen Teller helms the pop ship, where he estimates 75,000 different titles in pop, easy listening, soundtracks, nostalgia, oldies, blues, gospel, international, folk, international folk, audiophile, dance, spoken word, comedy and children's albums are housed.

For the past four years, J&R's pop store has had a glassed-in area where DJ Carl Hill plays dance records.

While J&R's other stores usually have one security person, the pop store has from six to eight, with the majority of the personnel in regular dress congregating at the doors and registers. There are eight registers. Teller has a staff of from eight to ten clerks on the floor. As is the case in other J&R record/tape areas, all tapes are kept behind locked glassed doors, with personnel nearby to serve tape patrons.

J&R's pop wing stocks 250 current singles of their own selections at \$1.19 each. Teller usually tries to have a small selection of hot import 45s. In addition, he is studying the possibility of introducing an oldies section.

Each record/tape store has a separate accessories section, each of

Stores Score With Rock Radio Tie-In

NASHVILLE—Sound Shop and Port O'Call record stores are working with WKDF-FM here on a "Soundbreaker Of The Week" promotion under which the stores sell spotlighted rock albums at \$2 under list. Although the promotion has been under way for only a week, store managers report noticeable sales jumps in the first featured title.

The promotion made its debut with Men At Work's "Business As Usual" album, which the participating stores have tagged at \$5.99. Eddie Green, Sound Shop manager, estimates that his store sold at least 10 copies of the Men At Work LP the first week it was featured. A Port O'Call outlet reports a similar jump.

WKDF's music department selects the albums to be featured and gives the stores about a two-week advance notice.

The next "soundbreaker" is Johnny Van Zant's "Last Of The Wild Ones." It will be special-priced at \$7.99.

which stocks about the same merchandise. Accessories manager Allen Mishkin buys audio brands like Discwasher, Soundguard, Bib, Teac and Scotch. In the videocassette store, he has Bib, Nortronics and much of the accessories put out by video firms. His blank audio tape brands are Maxell, TDK, Fuji, BASF, Scotch, Loran and Memorex. In video tape, he includes many brands from hardware makers and from most of the audio manufacturers who also produce video tape.

Up to 20 sales people often ply the audio hardware area, managed by Mark Stein. The store is departmentalized, with Sony, Panasonic, Sanyo and JVC product featured in the portables sector. In a customized hole-in-the-wall concept, car stereo brands include Concord, Jensen, Mitsubishi, Pioneer, Sony, Clarion, Blaupunkt, Panasonic and Sanyo. For mark-downs, there is a specified clearance row.

For the audio component rig buyer, there are four individual sections. In the first, Stein features about six advertised rigs. There are three sound rooms, in which product is segregated according to cumulative price. The first features componentry from \$900 to \$1,500, the second \$300 to \$500 and the third \$1,500 and up. Component brands stocked are Nikko, Technics, Pioneer, Teac, Sony, Fischer, Electro/Voice, EPI, JBL, Jensen, KLH, Koss, Phase Linear, Sherwood, Sansui and Wharfedale. Stein also sells video hardware, ranging from VCRs to cameras and accessories. Lines like Panasonic, JVC, Sharp, RCA, Sanyo, Hitachi are on display. Stein estimates the audio/video hardware and accessories area contains 8,000 different products.

At a third address, 25 Park Row, Jeff Greenberg and six others work the video software sale and rental beat. The two-year-old store occupies about 1,000 square feet. Showcases contain shelving on which videocassettes are displayed up for full impact of the artwork. Repertoire is categorized as follows: general (most major titles over the past 15 years not more definitely classified); nostalgia; classics; concert (rock); culture (ranging from ballet and opera through an easy listening concert); horror—sci-fi; children's; sports; bestseller and new releases. J&R video merchandises X-rated titles subtly with the area carrying no signing or specific designation. Sample sale prices are: \$69.95 list, \$59.95 or \$49.95, \$44.95.

Greenberg has 3,000 individual rental titles. For a \$50 annual membership, one gets 50% discount on rental prices and can reserve titles. There is no rental deposit for members who rent one at a time, but each additional rental over a single means an additional \$75 rental deposit. No more than five titles can be rented at one time. For the past four months, J&R video has supplied members with a picture ID card.

Greenberg says that J&R has recently changed its rental pricing to discourage full-week rentals. Today, non-members shell out \$5.95 nightly for a single rental, paying an additional \$2 per night. J&R recently shucked a \$9 weekly rate. Its video section does not rent videodisks.

According to Rachelle Friedman, J&R employs more than 130 in all its divisions.



STARK HIGHLIGHTS—Some 500 manufacturer reps and staffers attended Stark Record & Tape Service's 13th annual convention in Salt Fork State Park, Ohio, recently. The five-day event included business sessions, award presentations and entertainment. Pictured above, left photo, RCA's R.C. Bannon and Louise Mandrell, center, meet Paul David, Stark president/founder, right, following their performance the last night of the convention. Looking on is Larry Gallagher, vice president of national sales for RCA. Right photo: Stark's David, right, receives a special appreciation award from Ben Sheats, Motown regional marketing director; Charlie Salah, Motown vice president of national accounts; and Brent Marco, vice president of Progress Distributing, Cleveland.

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

- ALTERED IMAGES**
Pinky Blue
LP Portrait ARR 38110.....No List
CA ART 38110.....No List
- ANDERSON, CARL**
Absence Without Love
LP Epic FE 38063.....No List
CA FET 38063.....No List
- ANDERSON, JAMES**
Strangest Feeling
LP Kat Family FZ 38130.....No List
CA FZT 38130.....No List
- AUSTRALIAN CRAWL**
Sons Of Beaches
LP EMI America ST-17072
- BOOKER, JAMES**
New Orleans Piano Wizard: Live
CA Rouser C-2027.....\$8.98
- CARS**
Candy-O
LP Nautilus half-speed remastered NR49..No List
- CHASE, ELLISON**
Ellison Chase
LP Columbia ARC 37942.....No List
CA ACT 37942.....No List
- COOPER, WILMA LEE**
Wilma Lee Cooper
CA Rouser C-0143.....\$8.98
- DOUGLAS, JERRY**
Fluxedo
CA Rouser C-0112.....\$8.98
- DRY BRANCH FIRE SQUAD**
Fannin' The Flames
CA Rouser C-0163.....\$8.98
- FLECK, BELA**
Natural Bridge
CA Rouser C-0146.....\$8.98
- FRANKLIN, ARETHA**
Jump To It
LP Arista AL9602
- GALLAGHER, RORY**
Jinx
LP Mercury SRM-1-4051
- GENERAL CAIN**
Girls
LP Tabu FZ 37997.....No List
CA FZT 37997.....No List
- HAGGARD, MERLE, & GEORGE JONES**
A Taste Of Yesterday's Wine
LP Epic FE 38203.....No List
8T FEA 38203.....No List
CA FET 38203.....No List
- HAWKINS, TED**
Watch Your Step
LP Rouser 2024.....\$8.98
- HUNLEY, CON**
Oh Girl
LP Warner Bros. 22693-1
- HURT, CINDY**
Talk To Me
LP Churchill CR9422
- JOHNSON MOUNTAIN BOYS**
Walls Of Time
LP Rouser 0160.....\$8.98
- JONES, GEORGE, see Merle Haggard**
- KOOPER, AL**
Championship Wrestling, featuring Jeff "Skunk" Baxter
LP Columbia FC 38137.....No List
CA FCT 38137.....No List
- LARSON, NICOLETTE**
All Dressed Up & No Place To Go
LP Warner Bros. BSK 3678

- MIDNIGHT STAR**
Victory
LP Solar 60145-1
- ROMEO VOID**
Benefactor
LP Columbia/415 ARC 38182.....No List
CA ACT 38182.....No List
- SADANE, MARC**
Exciting
LP Warner Bros. BSK 3675
- SKAGGS, RICKY**
Family & Friends
CA Rouser C-0151.....\$8.98
- SPECTRUM**
It's Too Hot For Words
LP Rouser 0161.....\$8.98
- SPOUSE, BLAINE**
Summertime
CA Rouser C-0155.....\$8.98
- SQUIER, BILLY**
Emotions In Motion
LP Capitol ST12217
- STANLEY BROTHERS**
The Columbia Sessions, 1949-52, Vol. 2
LP Rouser SS10.....\$8.98
- STYX**
Paradise Theater
LP Nautilus half-speed remastered NR45..No List
- SUMMER, DONNA**
Donna Summer
LP Geffen GHS 2005
- SUPER HEROINES**
Cry For Help
LP Bemisbrain BR131
- THORPE, BILLY**
East Of Eden's Gate
LP Pasha FZ 38179.....No List
CA FZT 38179.....No List
- VAL, JOE, & THE NEW ENGLAND BLUEGRASS BOYS**
Sparkling Brown Eyes
LP Rouser 0152.....\$8.98
- VARIOUS ARTISTS**
Chocolate Cream: The Greatest R&B Hits Of The '70s
LP Columbia PC 38149.....No List
CA PCT 38149.....No List
- WHITE, BARRY**
Change
LP Unlimited Gold FZ 38048.....No List
CA FZT 38048.....No List
- WOMACK, BOBBY**
Greatest Hits
LP Liberty LN 10171
- ZAPP**
Zapp II
LP Warner Bros. 23583-1
- ZEVEON, WARREN**
The Envoy
LP Asylum 60159-1

JAZZ

- ALEXANDER, MONTY, TRIO**
With Love
LP PAUSA 7129.....\$8.98
- CARMICHAEL, HOAGY**
Hoagy Sings Carmichael
LP PAUSA Jazz Origin 9006.....\$6.98
- FITZGERALD, ELLA**
Love You Madly
LP PAUSA 7130.....\$8.98
- JAZZ CRUSADERS**
The Best Of The Jazz Crusaders
LP PAUSA Jazz Origin 9005.....\$6.98
- LEITCH, Peter**
Jump Steet
LP PAUSA 7132.....\$8.98
- RICH, BUDDY, BIG BAND**
Buddy & Soul
LP PAUSA Jazz Origin 9004.....\$6.98
- TERRY, CLARK**
Wham
LP PAUSA 7131.....\$8.98

- TYNER, McCOY**
Time For Tyner
LP PAUSA Jazz Origin 9007.....\$6.98

GOSPEL

- B C & M CHOIR**
I Feel A Blessing Coming On (Live)
LP Savoy SL-14681.....\$7.98
CA C-14681.....\$7.98
- BIGNON, JAMES, & GOD'S CHILDREN**
I Can't Make It By Myself
LP Savoy SL-14686.....\$7.98
LP 8-14686.....\$7.98
- FORREST, BROTHER EUGENE "FLIP"**
Brother Eugene "Flip" Forrest
LP Savoy SL-14674.....\$7.98
CA C-14674.....\$7.98
- FOURTH OF MAY**
Pass It On
LP Savoy SL-14694.....\$7.98
8T 8-14694.....\$7.98
CA C-14694.....\$7.98
- MARTIN, AARON, with THE WILMINGTON-CHESTER MASS CHOIR, & THE COMMUNITY BIBLE TABERNACLE MASS CHOIR**
He's Everything To Me (Live)
LP Savoy SL-14687.....\$7.98
CA C-14687.....\$7.98
- NATIONAL CONVENTION OF CHOIRS & CHORUSES**
He Shall Be Saved (Live)
LP Savoy SGL-7075.....\$7.98
CA C-7075.....\$7.98
- NEW JERUSALEM YOUNG ADULT CHOIR**
I Love Him
LP Savoy SL-14689.....\$7.98
8T 8-14689.....\$7.98
CA C-14689.....\$7.98
- PHILADELPHIA MASS CHOIR**
Nobody But Jesus (Live)
LP Savoy SL-14692.....\$7.98
8T 8-14692.....\$7.98
CA C-14692.....\$7.98
- TRIBORO MASS CHOIR**
There's A Blessing On The Way (Live)
LP Savoy SL-14691.....\$7.98
8T 8-14691.....\$7.98
CA C-14691.....\$7.98
- WHITE, J. C., & THE HEMPSTEAD COMMUNITY CHOIR**
(You Will Win) Stay In The Race (Live)
LP Savoy SL-14658.....\$7.98
CA C-14658.....\$7.98

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Brandenburg Concertos 3, 5, 6
Concentus Musicus Wien, Harnoncourt
LP Telefunken digital 6.42840.....\$12.98
CA 4.2840.....\$12.98
- CANTATAS BWV 84, BWV 52, BWV 209**
Ameling, London Voices, English Chamber Orch., Leppard
LP Philips digital 6514 142.....\$12.98
CA 7337 142.....\$12.98
- Gott, Man Lobet Dich In Der Stille, BWV 120; Christum Wir Sollen Loben Schon, BWV 121; Das Neugebor'ne Kindelein, BWV 122; Liebster Immanuel, Herzog Der Frommen, BWV 123**
Concentus Musicus Wien, Harnoncourt
LP Das Alte Werk 28.35578 (2).....\$21.96
- Violin Concerto No. 1 In A Minor; Violin Concerto No. 2 In E Major; Concerto For Two Violins In D Minor**
Schroder, Hiron, Academy Of Ancient Music, Hogwood
LP L'Oiseau-Lyre digital DSDL 702.....\$12.98
CA KDSDC 702.....\$12.98
- BEETHOVEN, LUDWIG VAN**
The Nine Symphonies; Overtures;
(Continued on page 55)

AUGUST 14, 1982, BILLBOARD

Gospel Labels Active. In-Store Retail Merchandising Being Aggressively Pursued

By CARTER MOODY

NASHVILLE—Retail merchandising is being aggressively pursued by gospel record companies even as the weak economy cuts into their spending power and into that of consumers. This and other developments emerge from a sampling of labels' in-store promotion activity.

The recent introduction of midlines into the gospel market by Light, Word and Sparrow in quick order may set a trend leading many other labels into price cuts. The use of discount coupons, display boxes and stands, posters and display contests for retailers continues to form the crux of promotional efforts.

Christian bookstores, of course, move most of the records—1,100 such operations sell 80% of Word Records units—but several label sales spokesmen point to some success with major retail chains.

Sparrow says it gets good sales through Record Bar and the 79-store National Record Mart chain, for which Sparrow artist Phil Keaggy performed at the Mart's July convention. Round-up Music in Seattle and the Fred Meyers stores in the Northwest are also said to be primed outlets for the label. The Benson Company's 18 labels get good sales in the Popular Tunes stores in Memphis, the company declares. The Benson firm, which has laid off 30% of its staff (Billboard, July 24), merchandises with floor dumps stand-ups, posters lights and logo signs.

A Sparrow survey of retailers two months ago revealed that 90% of those checked have increased Sparrow product sales 2%-20% this year. Primary among these are 20 "trend-setting" bookstores around the

country, according to Bill Hearn, marketing services director. Distributors also have increased their load of the company's records and tapes, averaging a 10% jump overall.

Hearn credits much of this sales increase to successful in-store promotions. Posters, depicting album cover art or settings to fit the mood of the disk's music, are sent to stores with each order of a new LP. And recently a display with four movable graphics was sent out with the new Silverwind album, "Song In The Night."

Sparrow distributes through MCA Distribution's 15 regional branches, through which the retailers order product and promotion pieces. The Seattle branch is seeing a "surge" in orders, especially by the Fred Meyers chain. LeRoy Sather, West Coast regional director for MCA Distribution, says the chain of over 130 stores keeps coming back to MCA with orders, having learned that it can sell gospel product better with promotional aids.

"The problem elsewhere in the West," Sather says, "is that stores are reluctant to use in-store materials to promote this religious product. This is ridiculous, based on our experience with the Fred Meyers chain."

In addition to the Northwest, mass market stores in the St. Louis area have utilized posters and displays with success, according to Hearn, who notes that the entire current line of Sparrow product has posters available.

At the Christian Booksellers Assn. convention in Dallas last month, Sparrow unveiled a \$7.47 price program. Hearn says the new records going into this program will be shipped with small stand-up dis-

plays which can double as counter-top containers. He hopes 500 stores will participate by year's end.

Also at the CBA, Word, Inc. announced a \$6.98 midline, the company's first, with new artists' albums sometimes being the monthly selection. Called the ValueAlbum Series, the first shipment is set for September with a multi-colored logo serving to attract attention in stores.

Rob Dean, a Word spokesman in the company's Waco, Tex., headquarters, says this \$6.98 series will be permanent, not temporary as with the "album of the month" line. In the first 5,000-10,000 pressing run of each ValueAlbum, a 10-cut sampler

(Continued on page 35)



Billboard photo by Chuck Pulin
ROYAL VISIT—Queen signs albums at Crazy Eddie's while in New York for two concerts at Madison Square Garden. It was the group's first in-store appearance in eight years.

Record Bar Pushing Accessories Seeks To Double Business Via 'Explosion' Campaign

By IRV LIGHTMAN

NEW YORK—The slogan reads "Record Bar—Records, Tapes, And A Little Bit More."

That "little bit more" is accessories, which play a big profit role at the 140-store Record Bar Chain, as they do with all retailers.

After three major promotions this year, the web has sharply defined its promotional efforts in this field, starting with an "Accessory Explosion" of both consumer and internal significance.

The purpose of the campaign was to double accessory business, led by blank tape, but also embracing electronic games, Chu-Bops, T-shirts, sunglasses, record and tape care goods.

The results of the July promotion are now being evaluated, but Reade White-Spinner, purchasing manager for special products, is confident the promotion will indicate a "significant" rise in accessory business.

Internally, the push was conceived to make store staffers more knowledgeable about accessories and the highly profitable role they play in Record Bar's bottom line.

According to White-Spinner, this point was addressed through memoranda to store supervisors, who

passed the information to their staffers, and through various informational bulletins supplied by manufacturers, mainly the major blank tape people.

On the consumer level, "Accessory Explosion" was promoted by each store in one format or another, including print and radio advertising, POP and counter card material.

With blank tape, 20% discounts were offered on the regular selling prices of TDK, Memorex and Maxell tape. For the latter brand, a new Record Bar/Maxell Tape Club was established, entitling members to a free XLSII90 tape after purchasing 11 of the sale-priced tapes. There's also a Maxell customer contest with 100 prizes, including a Hitachi stereo system.

Interestingly, in the July issue of Record Bar's newsletter, Off The Record, president Barrie Bergman defends the chain's sale of blank tape, while backing the blank tape royalty presently before Congress. "I think this insures not killing the Golden Goose of creativity that has fueled our industry for so long," he writes.

Also, in the July issue of Off The Record, Record Bar's AD-Ventures director Michael Vassen speaks of the value of dealing with accessory manufacturers: "Their budgets are less restrictive, the product has an even chance in all markets, and you don't have to placate a program di-

rector to get an ad. The advertising is being used to reach a market, rather than a subliminal message to a radio program director to add a record. It's more scientific than prerecorded advertising."

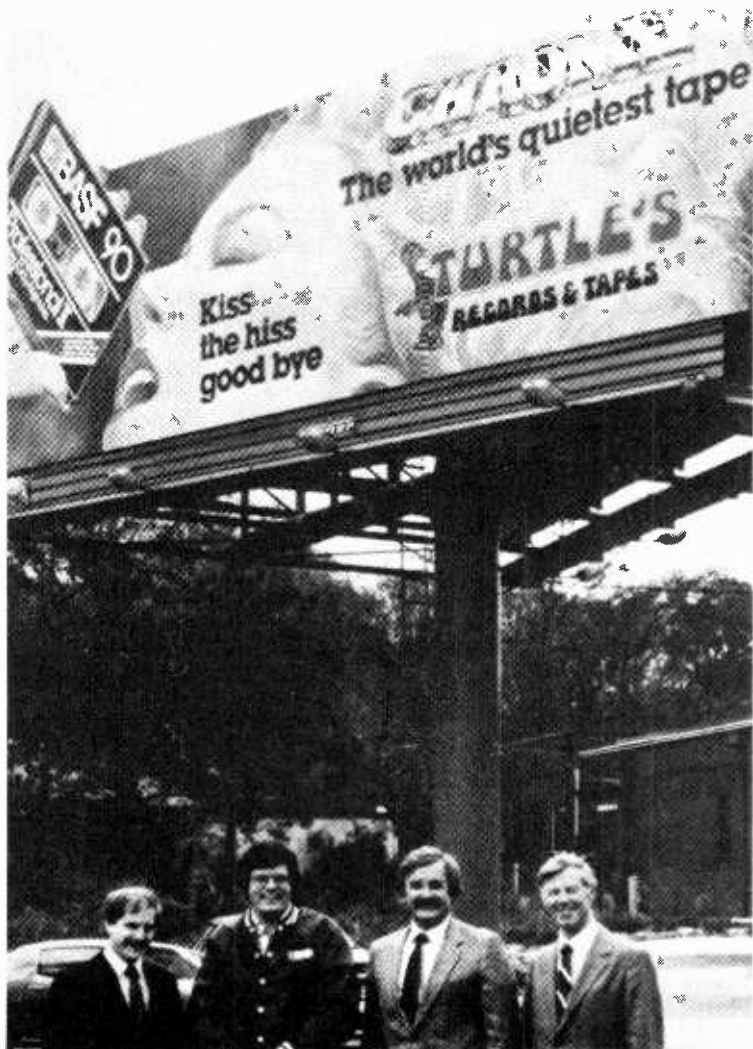
Other elements of the chain's accessory program included rotating sale on select items from other blank tape manufacturers like BASF and Scotch. \$1 off T-shirts, wallets and video games and a buy-7-get-the-8th-free on Chu-Bops new Beatles' series.

Prerecorded product was not abandoned in the promotion, since the retailer offered a free wooden "tape crate" with the purchase of two prerecorded tapes at \$6.98 or more.

And for the store supervisor whose Record Bar outlet who shows the greatest accessory business gains for the month, that person is going to accompany other Record Bar executives at the CES convention in Las Vegas next January. Spiffs were also a feature of the promotion, plus a \$1 bonus to clerks when they sell a Dishwasher system.

Beach Body Bows

MYRTLE BEACH, S.C.—A new organization, the Beach Music Assn., has been formed here to promote that genre of music. It's planning a November awards show.



NEW CAMPAIGN—Turtle's Records & Tapes in Atlanta unveils its new BASF billboard featuring the tape firm's "Kiss The Hiss Goodbye" campaign for its Professional II chrome recording cassettes. Pictured from left are BASF's Bob Morrison, Turtle's Ira Schwartz, BASF's George Dzan and Turner Advertising's Don Brown.

Camelot Closes One Outlet In Nashville

NASHVILLE—Camelot Music has reduced the number of retail outlets here from three to two by merging its Lion's Head mall operation with one at the Hickory Hollow shopping center. A second one continues at suburban Rivergate.

Vern Benke, regional director for Camelot, says that the Lion's Head spot in West Nashville "hadn't developed to the point that it made operations there worthwhile." Three employees, he reports, lost their jobs in the switch, including one who was part-time. The Hickory Hollow store, he adds, has been able to assimilate the rest.

Larry Mundorf, who heads retail operations for Stark Records & Tapes, Camelot's owner, says the Nashville closing, while economic in nature, does not reflect the overall health of the chain. He says Stark will add 15 new record stores this year.

ROCK FOR SALE!

**JOURNEY, RUSH, LED ZEPPELIN, POLICE,
 IRON MAIDEN, BEATLES, JIMI HENDRIX,
 JUDAS PRIEST, GENESIS, ETC...**

Available in: posters, bumper stickers, decals,
 tapestries, pins, and more!
 Dealer inquiries invited.
 For a free catalogue write or call:

**CP
 ROCK**

CALIFORNIA POSTERS
 6601 Elvas Ave. Sacramento, California 95819
 (916) 453-8675

FM Continues To Make Inroads Spring Arbitrons Show AM Formats Losing Ground

By DOUGLAS E. HALL

NEW YORK—As the spring Arbitron reports continue, previous indications that AM is losing rapidly to FM continue to be underscored.

Formats that used to be considered safe on AM, since they attract older listeners, are proving to be as vulnerable as top 40 in the face of solid FM competition.

In an earlier analysis (Billboard, July 17), AC formats on the AM dial were seen giving ground to their FM counterparts. Now this same development among country stations is showing up in smaller markets.

Such is the case in Tulsa, Salt Lake City-Ogden, Omaha-Council Bluffs, Birmingham, Toledo, Richmond and Tucson.

In Tulsa, Billy Parker is still programming KVOO-AM to double digit shares, but Dan Spice has just about caught up with him with KWEN-FM's country format. KVOO is down to 14.4, the fourth straight decline since the station had a 19.7 in the spring of 1980. Meanwhile, KWEN has been gaining steadily, up to 12.3 from 5.7 two years ago.

In Salt Lake City, KSPO-FM is the dominant country station and has been for some time. Sister station KSOP-AM is hanging on with a 2.0 share versus KSOP-FM's 6.8. But a shift is underway at KRGO-AM,

which has slipped to 3.0 from 5.8 a year ago.

In Omaha, KYYN-AM and FM run country formats. A year ago, the AM had a clear lead over the FM, 6.4 to 4.2, now the AM is down to 4.3

behind the FM's 4.5. One of the biggest country FM success stories is WZZK Birmingham. It's up to 16.6 from 13.6 a year ago. Meanwhile, AM country station WYDE is down to 1.9 from 2.3 in the fall and 4.6 a year ago.

Toledo country WKLR-FM is gaining solidly at the expense of country WTOP-AM. WKLR is up to 7.3 from 5.2 in the fall and 3.8 in the spring, while WTOP is down to 4.5 from 7.8 in the fall and 8.4 a year ago.

In Richmond, while there is no FM with a country format making inroads, one AM is losing ground rapidly and another is having an uneven performance. WXGI program director George Popkin is at a loss to explain why his station has slipped to a 1.8 from 5.5 in the fall and 4.3 a year ago. WRNL-AM has a 7.5, down from 9.6 in the fall, but up from 6.6 a year ago. In Tucson, country KCUB-AM is down to 9.0 from 12.4 in the fall and 10.6 a year ago.

Where country stations are declining without others picking up the audience, the answer could be that improved measurement of black listening is causing the format, not generally favored by blacks, to decline in share.

Les Acree, p.d. at WMC-AM Memphis, notes that his station, WMPS and WLVS, are all down (Billboard, July 31), while black stations such as KWAM-FM are through the roof. "We don't share any black audience," Acree says. Three of the top five stations in Memphis are black. In the previous coverage, Billboard misidentified KWAM's format.

Black moves are substantial in Birmingham and Richmond. In Birmingham, WENN-FM is up to 12.3 from 7.0 in the fall and 9.1 a year ago. WATV is up to 7.3 from 4.6 in the fall and 4.8 a year ago. Consultant and Billboard commentator Kent Burkhart notes "the DST is at work here," a reference to Arbitron's new Differential Survey Treatment (Continued on page 33)

WAPP Posts Big Gain In Birch Report

NEW YORK—A commercial-free summer and more than \$1 million in promotion and advertising is paying off for the newest entry in the AOR race here. In a special July Birch Report, WAPP has scored with a 9.0 share of the market versus WPLJ's 5.7 and WNEW-FM's 2.8.

This is a sharp jump from a June/July report when WAPP won a 5.4 share compared to WPLJ's 6.3. Interestingly, WAPP is hurting WPLJ while WNEW-FM seems immune. WNEW-FM has had a 2.8 in Birch reports right along.

And WPLJ is getting hurt where it hurts the most: in adults. WAPP is not pulling away WPLJ's teens. WPLJ still has a 26.1 share of teens versus WAPP's 7.8.

WHOSE FORMAT IS IT?

'Hot Hits' Hikes WBBM, But CBS Cool On Joseph

NEW YORK—Mike Joseph's "Hot Hits" format is a success in Chicago: WBBM-FM moves to second place in the latest Birch report, with a 5.7. That's second to market leader WGN, which holds a 9.0 share. WBBM's April/May action in Birch was 1.9.

But those connected with the CBS station appear reluctant to credit Jo-

seph's consultant input. CBS director of program services Bob VanDerheyden says the format reflects the work of program director Buddy Scott, hired by Joseph in April to assemble a new station line-up for WBBM. Scott came from WZUU Milwaukee. General manager Brian Pussilano also maintains the format is not Joseph's.

To some observers, the distance which CBS is placing between itself and Joseph suggests that the company is planning to do its own variation on "Hot Hits" for WEEI-FM Boston. Says VanDerheyden, "We're evaluating our market position in Boston, but we have no plans to put 'Hot Hits' or any top 40 format on WEEI."

The man behind "Hot Hits" is taking it with apparent equanimity, while stressing that WBBM's format is his. "I'm still under contract," he says. "I'm still getting paid; I'm working on critiques." Joseph also has "Hot Hits" at WCAU-FM Philadelphia.

Those close to both the Chicago station and the Philadelphia outlet believe that Joseph deserves the credit. Jim Smith, p.d. at WBBM from May to November last year, says only minor adjustments have been made to the format since the consultant left the station May 13.

Roy Laurence, p.d. at WCAU from July, 1976 until last month, offers, "CBS is reluctant to acknowledge that it didn't have the internal expertise to develop this format. But it's stupid for CBS to pay astronomical fees to a consultant like Joseph, plus expenses, and then second-guess him."

Joseph's final words on the situation, "I give them all of the credit in the world. I also give them credit for hiring me. I'm glad that they made it." DOUGLAS E. HALL

'New Music' Weekends For SuperStars

NEW YORK—About 30% of the 64 "SuperStar" AOR stations consulted by Burkhart/Abrams/Michaels/Douglas are experimenting with "New Music Weekends," playing such artists as Billy Idol, David Johansen, Marshall Crenshaw, John Cougar, the Motels and Squeeze, music that until now has not been heard on many of the generally conservative AOR outlets.

"It's an experiment," says Kent Burkhart. "We want to see what kind of reaction we get." The format shifts at 5 p.m. Friday and runs through Sunday, except for some local weekend features these stations have been running. For example, WSHE Ft. Lauderdale, one of the participating stations, runs a reggae show from 6 to 10 a.m. on Sunday and a "psychedelic" show on Sunday from 10 a.m. to noon.

Other stations participating in the new programming are WLQV Columbus, Ohio; WIMZ Knoxville; KYYS Kansas City; KLAQ El Paso; KOMP (formerly KENO) Las Vegas; and WPYX Albany.

Suit Dismissed Against Hattrik

NEW YORK—A State Supreme Court judge here has dismissed Doubleday Broadcasting's suit against Bobby Hattrik, but the consultant's countersuit against his former employer is still pending in a St. Louis Federal court.

Doubleday sued Hattrik here in April for the return of its computer programming system and sought injunctive relief prohibiting the defendant from disclosing the plaintiff's "trade secrets" (Billboard, July 10). A temporary restraining order was later overturned.

In May, Hattrik sued Doubleday in U.S. District Court for the Eastern District of Missouri for a judgment regarding the ownership of the computer programming system. He also sought \$32,000 in back wages, vacation pay, interest and legal fees from Doubleday.

Judge Leon Becker, in his July 23 ruling in state Supreme Court, concurred with Hattrik's contention that the case "had little or no connection to New York" as a proper legal forum and ordered the parties to submit to the jurisdiction of the state of Missouri. LEO SACKS



CUT THE CAKE—More than 4,000 listeners attended WRKS-FM New York's first birthday party at Bonds International Casino recently. Performing at the event were Chemise, Legacy, Fonda Rae, Candella and Rocker's Revenge. Joining in the festivities are WRKS staffers, from left, Yvonne Mobley, Jeff Troy, Chuck Leonard, Barry Mayo, Jose Guzman and mastermixer Shep Pettibone.

Vox Jox

Neil Rockoff Quits KHJ

Neil Rockoff, who for the past two years has been struggling to convince Los Angeles listeners that they "all grew up to be cowboys" and should listen to RKO's KHJ, has resigned.

He had not been able to succeed at the country-formatted station, and his program director, Charlie Cook, left a few weeks back to join the competition, KLAC.

In resigning, the veteran broadcaster said, "I don't feel I can continue to put my best and most demanding efforts to the continued task of pulling KHJ up from many years of difficult times."

Rockoff will be succeeded by Allan Chlowitz, general manager of sister station KRTH (K-Earth), who will now direct both stations. Rockoff came to the station after operating KBZT (K-Best) San Diego as one of several principals. He and his partners have just sold that station. KBZT took Rockoff West three years ago, and he left the general manager's job at WHN New York to join that venture.

Clark Smidt, who recently formed his own consultancy, has added WIFL Philadelphia and WBOS Boston to his lineup of clients. He already consults WIOF (Magic) Hartford, WERI-AM-FM Westerly, R.I., as previously reported (Billboard, June 5). ... Scotty Brink joins KING-AM Seattle in the afternoon drive slot. His last stint was at WCAU Philadelphia in the morning drive period.

WKTU New York remains undefeated in their softball league as they defeated their arch rivals on the FM dial, WBLS, 8 to 4 July 31. WKTU DJ G. Keith Alexander was the winning pitcher. WBLS general manager Charles Warfield was the losing pitcher. WKTU p.d. Carlos de Jesus hit a home run.

E. Patrick McNally is upped to vice president of Doubleday Broadcasting. He will continue as general manager of WAPP New York. ... Frederick "Chuck" Morgan is named p.d. of WOMC Detroit. He was vice president and director of consultants for Todd Wallace Associates Phoenix. ... Jay Johnson is the new program director at KVI Seattle. He was morning news anchor. ... Bill Michael exits as p.d. at

WHLY (Y-106) Altamonte Springs, Fla. Succeeding him is Mark Kaplowe. ... Buster Bodine resigns as p.d. of KPRI San Diego to pursue a voice over career in Los Angeles. Assuming programming duties during the interim period is operations manager Reid Reker.

Bill Steding is the new general manager of Bonneville's KAAM/KAFM Dallas, succeeding Donald Bybee. Steding was national sales manager for KIRO and KSEA Seattle, also Bonneville outlets. Taking over as programming and operations manager at KAAM/KAFM is John Shomby, formerly program director of WEZB New Orleans, who succeeds Bob Minter. Minter moves to Bonneville's KMBR Kansas City as program director, (Continued on page 32)

WOLFMAN FOR XERF AGAIN?

DEL RIO, Tex.—The Wolfman back on XERF? Maybe. Local attorney Arturo Gonzalez says he's working to put Wolfman Jack back on that Mexican station, just over the border from here, with power that could reach 500 kw.

XERF currently broadcasts religion (daytime) and Spanish (overnight) via a Mexican clear channel, with 125 kw. It's the Spanish programming Gonzalez hopes to replace with the Wolfman, after an 18-year absence; he would apparently host a country truckers' show.

Gonzalez, who represents Compania Radio Difusora de Coahuila, S.A., which operates XERF, will have no trouble boosting the power to 250 kw, but international agreements do not permit the station to go to 500 kw. He says, "We'll boost the power in stages," and hopes to negotiate to a 500 kw level. He also plans to ask the FCC to let the station open studios here.

Gonzalez hopes to roll out the Wolfman show from 2 to 6 a.m. by Sept. 1.

Wolfman now has a syndicated show on 200 stations in the U.S., broadcasts other shows overseas in French, Hebrew and Japanese, and has been heard on American Forces Radio for 11 years. He couldn't be reached for comment on Gonzalez' plans.

They're sweeping across the American pop scene like a breath of fresh air - with songs like "Here I Am," "Lost in Love" and "Even the Nights Are Better." Now, hear the refreshing sound of Air Supply, in exclusive concert on RADIORADIO. Hear 90 minutes of the warm

and magical music that's making them famous. Famous enough to be named "the most successful pop group of the eighties" by Billboard magazine.

Don't miss Air Supply in concert - it'll sweep you away. Check your local listings the weekend of Sep-

tember 4th, for the RADIORADIO station near you, and the exact time of broadcast.



THE SAME TONIGHT

Air Supply



Produced by G. K. Productions



UNITED WILLIAMS—Hank Williams Jr. discusses his latest Elektra/Curb album, "High Notes," with Ed Salamon of United Stations while taping the network's "Weekly Country Music Countdown." Williams was in New York for a concert at Sundance.

National Programming Black Info Net Is Suspended

Unity Broadcasting, which launched the **American Black Information Network** in January, has suspended the service, which fed news to 35 affiliates. It had been broadcasting 125 five-minute news and information programs a week.

Unity chairman Eugene Jackson comments, "The combination of a depressed economy and a sometimes reluctant industry forced the temporary suspension of ABIN."

General manager George Edwards says that ABIN "would be placed on hold pending the expected upturn in the economy at which time a final decision will be made." More than half of ABIN's affiliates have been signed up with the **National Black Network**, also operated by Unity. The company, headquartered in New York, also operates WDAS-AM-FM Philadelphia, KATZ/WZEN St. Louis and holds a cable franchise for the borough of Queens in New York jointly with Inner City Broadcasting.

★ ★ ★

RKO Radio Networks has announced a plan for the distribution and installation of its own audio digital distribution system, which it is calling ADDS. The system uses RCA Satcom I transponder space. Scientific-Atlanta has been retained to manufacture and install the equipment at studio sites of a minimum of 300 RKO affiliates. RKO will provide and install earth stations for the top 150 market RKO One and RKO Two stations, making RKO the first radio network utilizing this digital system to make such a commitment to its affiliates.

ADDS is scheduled to be fully operational by Sept. 1 and will reflect a total network commitment of \$15 million. The new system will provide RKO with six high-quality digital 15 kHz audio channels of programming capability to affiliates. This increases the networks' current four-channel capacity on Westar III and allows for expanded programming options and future network growth.

(Continued on page 34)

Format Turntable

NASHVILLE—Under the tagline of "KZ Country," WJRB-AM and WJKZ-FM will begin simulcasting their new hit-oriented country format here Aug. 16. They will also boost their combined signal to reach out to a 60- to 70-mile radius for the entire 24-hour broadcast day. An application is pending with the FCC to switch the WJRB call letters to WLKZ.

Says station manager Tom Weaver, "We're going to play the hits, but that doesn't mean we're not going to give new artists a chance." He characterizes the programming approach as "heavily researched" and aimed primarily at the 25-54 age group, with the 18-49 segment constituting the secondary target.

Noting that the same approach had worked well for stations in such cities as Birmingham, Jacksonville, Atlanta and Indianapolis, Weaver stresses that the programming will still be "totally local." He says that, except for such programs as "Silver Eagle," the operation will be virtually free of syndicated musical material.

Weaver argues that his stations' programming is new to the Nashville market, partaking neither of the WSM approach, which he assesses as "very traditional country," nor of WSIX, which he describes as "album-oriented and MOR."

To keep a research edge, Weaver says the stations will rely both on in-house and "out of town" resources. He reports that two other Sanders stations—in Birmingham and Knoxville—are thriving with their hit-oriented formats.

About \$250,000 has been earmarked for advertising and promoting "KZ Country." It will cover billboards, bus panels, "every television station in the market," newspaper and local magazine ads and point-of-purchase marketing. "Hopefully," Weaver adds, "we'll even use some suburban and out-of-town radio in the campaign." The initial blitz will last from 13 to 20 weeks, according to Weaver.

Under the slogan, "We Are The Music City's Music," WJRB/WJKZ will feature "a lot of music and very

little talk," Weaver explains, "except for morning and afternoon drive times." Plans call for a 30-minute commercial-free segment each hour.

WJKZ-FM will share a new 1,300-foot tower in suburban Brentwood with WKDF and WJYN.

★ ★ ★

In other format developments, WENZ Richmond, which bills itself as "Richmond's only 24-hour black-owned and operated station," is dropping its urban black music sound to go all-news. It has asked the FCC to approve a call letter change to WNWZ. The station will sign up with Cable News Network to implement its new service.

★ ★ ★

WZAP Bristol, Va. a country station since the early 1970s, will switch to gospel and religion Aug. 1.

Tunnel Radio Hits Boston

BOSTON—Commuters driving through the Dewey Square Tunnel here no longer have to endure static while traversing the 2,500-foot underground passage. Instead, by tuning into any AM station, they can pick up Tunnel Radio, a mostly non-commercial format that offers everything from house and garden tips to road repair information.

The service, which was started by broadcasting veteran Rodger Skinner of Hollywood, Fla., is also being used in Ft. Lauderdale and Baltimore and is currently under consideration in New York. The "portal to portal" radio station operating via a transmitter within the tunnel was approved by the FCC in 1975.

About three-fourths of the programming on Tunnel Radio in Boston is non-commercial, but the ratio is expected to shift to 60-40. Because the system was installed by the Department of Public Works and the tunnel is state property, the department collects \$500 a month from Tunnel Radio, plus 10% of the service's annual income over \$300,000.

Radio Specials

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

Aug. 9, The Producers—Eddy Offord, Continuum History Of Rock And Roll, Rolling Stone Productions, one hour.

Aug. 9, Harry James, Music Makers, Narwood, one hour.

Aug. 9, Razy Bailey, Country Closeup, Narwood, one hour.

Aug. 9, REO Speedwagon, Hot Ones, RKO Radioshows, one hour.

Aug. 9, Aldo Nova, Inner-View, Inner-view network, one hour.

Aug. 13-15, Cheap Trick, Off The Record, Westwood One, one hour.

Aug. 13-15, the Reddings, Special Edition, Westwood One, one hour.

Aug. 13-15, Rock Year 1967, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Aug. 13-15, Hank Williams Jr., Weekly Country Music Countdown, United Stations, three hours.

Aug. 13-15, Robert Plant, Led Zeppelin, part two, The Source, NBC, two hours.

Aug. 13-15, Van Halen, Ian Anderson, Ted Nugent, Technorock, Source Music Magazine, NBC, one hour.

Aug. 13-15, Jerry Lee Lewis, Mickey Gilley, Live From Gilley's, Westwood One, one hour.

Aug. 13-15, Curtis Mayfield & The Impressions, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Aug. 14, Kansas, Supergroups, ABC Rock Radio Network, two hours.

Aug. 14, Oak Ridge Boys, Sylvia, Silver Eagle, ABC Entertainment Network, 90 minutes.

Aug. 14-15, Harry Nilsson, Lou Galliani, Bee Gees, Soundtrack Of The '60s, Watermark, three hours.

Aug. 15, Foreigner, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Aug. 15, My Baby Done Me Wrong, Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.

Aug. 15, Barry Manilow, Words & Music, ABC Entertainment Radio Network, two hours.

Aug. 16, Heart, Inner-view, Inner-view Network, one hour.

Aug. 16, Elton John, Musicstar Specials, RKO Radioshows, one hour.

Aug. 16, John Cougar Live, the Source, NBC, 90 minutes.

Aug. 16, Connie Francis, Music Makers, Narwood, one hour.

Aug. 16, Tammy Wynette, Country Closeup, Narwood, one hour.

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

LOS ANGELES—When I left you last week, the Falklands were about to take delivery of a satellite dish in order to carry "The Larry King Show." Actually, I was moving on down the dial to:

1000: KOMO Seattle, WCFL Chicago. WCFL is, you guessed it, carrying Larry King (and it seems like only yesterday that Larry's talents were confined to a local station in Miami). Meanwhile, on the West Coast, the nightly meeting of the Overnight Club has come to order on KOMO. If it's companionship you're looking for, you've found it. Jaynie Dillon will most definitely keep you company. The music is soft AC, the weather is regional, and the news is done by a real live person in Seattle.

1020: KDKA Pittsburgh. This is your basic professional, well-executed Westinghouse Station. They spend the night talking with John Cigna from 9 until midnight and Perry Marshall from midnight til 6.

1030: WBZ Boston. Long gone

There's More To Clear Channel Than 'The Larry King Show'

are the rockin' days of Juicy Bruce Bradley. He's been replaced by a guy who's become a fixture in the market, Larry Glick. Larry handles 10 'til 2, and Bob Raleigh follows from 2 'til 6. Both shows feature light talk, open phones and an occasional guest.

1040: WHO Des Moines. Guess Who? It's "The Larry King Show" from midnight 'til 5.

1060: KYW Philadelphia. "Mother W" again. This top-rated Westinghouse outlet is all news all the time.

1070: KNX Los Angeles. More news from this CBS o&o.

1080: WTIC Hartford, KRLD Dallas. KRLD, being the host station of the Ed Bush portion of America Overnight," obviously carries that RKO Network offering, Eric Tracy and all. But if you happen to be up in New England and can't imagine how you're picking up

"America Overnight" on KRLD, you're not. You're picking it up on WTIC, which also carries the program from 1 'til 5:30.

1090: KAAV Little Rock, WBAL Baltimore. KAAV's format is all oldies. However, if you're truckin' along I-40 and swear you're hearing Merle Haggard at 2 a.m. on 1090, you're probably right. They've recently begun to simulcast their FM country programming from 1 'til 4:30, and should you think you've found the Lord between 10 and midnight, or 4:45 and 5:30, you're right again, as the Little Rock outlet is running paid religion during that time. WBAL in Baltimore is a bit more predictable, talking all night with Alan Christian from 9 'til midnight and Ken Manelis from midnight 'til 5. And for all you Californicated readers, we'd be remiss if we didn't include **1090 Express.** XPRS defies

description, but I'll try. It's the old XERB dial position, and in many cases, it's the old XERB audience.

The nighttime programming is bought out in blocks, with the most interesting portion occurring between 10 p.m. and 3 a.m., when they're playing predominantly black oldies aimed directly at their Chicano audience. Hearing these people phone in requests to hosts Sean Green and Dick Hug (Huggy Boy) is something out of a Cheech and Chong album. For two weeks, I thought the format was comedy and oldies, but fact is, this program is designed for one thing: to move the record packages described in detail, complete with excerpts of 40 odd (very odd) records on two-minute spots that run several times an hour. "That's right, for just \$13.98 you can get 40 of your favorite soul type oldies on The Huggy Boy Connection,

music dedicated to you, the low rider. . . ." This is one not to miss.

1100: WWWE Cleveland. Between the country music and the baseball play by play, this is your basic Cowboys and Indians outlet. Pete Franklin handles a sports talk show from 7 'til midnight, and like their new daytime format, Jack Reynolds is now playing country on his overnight show. I haven't caught him, but one listener described Jack as the kind of guy who stars a conversation with himself on the way in to work and finishes it on the air.

1110: WBT Charlotte, KFAB Omaha. WBT is AOR at night. All-Over-the-Road. From one 'til 5 you'll hear Lowell Shumacker playing oldies, country and AC mixed with telephone talk. Have we left anything out? If so, it's probably covered by Henry Bogen, who does an open phone interview program from 9 'til 1. KFAB is also talking from 9 'til 2 with Bruce Williams and Sally Jesse Raphael on NBC's Talk Net, and from 2 'til 5 it's more music, less company with automated AC.

1120: KMOX St. Louis. Good old

(Continued on page 34)

WESTWOOD ONE PRESENTS...

CHEAP TRICK IN CONCERT



Hey...
We'll be "IN CONCERT"
on over 300 radio
stations the weekend
of August 20th. Check
out your local listings
for the station and
time. It's gonna be
great! Don't miss it!

brought to you by

SONY[®]
THE ONE AND ONLY



Lee

**WESTWOOD
ONE**

9540 Washington Blvd., Culver City, CA 90230 • (213) 204-5000

America's Number One producer of Nationally
Sponsored Radio Programs, Concerts & Specials

Washington Roundup

Thurston Recommended For Presidency Of NAB

Former NAB joint board chairman Don Thurston, an early candidate of the search committee charged with finding a new NAB president, was the only person recommended to the executive committee on Tuesday (3) to replace outgoing president Vince Wasilewski.

The recommendation came as a surprise, since Thurston was considered by insiders as the "strong third" candidate behind NAB executive vice president and general manager John Summers and joint board chairman Edward Fritts. The search committee had appeared undecided and divided in the past weeks.

The Thurston recommendation now goes to the 48-member NAB board, which meets Aug. 9 in Chicago. There is a possibility that at that meeting there might be other nominations from the floor. One NAB official called the search process "far from over," but stopped short of saying Fritts and Summers could be considered strong contenders now that Thurston has been recommended.

However, the July 23 announcement by Fritts that he was taking an indefinite leave of absence until the question of the NAB presidency was decided, after having resigned as search committee chairman two weeks earlier, is taken to mean that the recommendation of the search committee might not be a final determinant, and that at the NAB board meeting the members will take nominations from the floor and

move on the election of a new president themselves.

Thurston, 52, who is presently NAB's radio board chairman, is looked upon as an active force in the association and is credited with reorganizing and restructuring the NAB staff and developing minority ownership proposals such as the Broadcast Capital Fund Inc. (BROADCAST-CAP), which he founded.

VOA Director Hughes Resigns

John Hughes, the director of the Voice of America for just four months, has stepped down to become the new chief spokesman for the State Department and newly appointed Secretary of State George P. Schultz.

Hughes, 52, replaces Dean Fischer, who is resigning in the wake of the controversy caused by the resignation of Alexander Haig.

The Voice of America has gone through four directors in the last two years. Hughes, a former foreign correspondent for the Christian Science Monitor, had taken over from President Reagan's first VOA appointee, James B. Conkling, who resigned amid criticism from conservatives nationwide and liberal staffers and officials inside the agency.

A senior foreign service career officer, Terrence Catherman, 57, is serving as acting director. Catherman was Hughes' deputy director.

B'cast Revenue Group Formed

By BILL HOLLAND

The National Assn. of Broadcasters, together with the National Radio Broadcasters Assn., the Radio Advertising Bureau and the Broadcast Management Assn., are forming the Broadcasting Industry Revenue Committee. As its name implies, this body will collect annual broadcaster revenue information. It's been created because there is no longer any government mandate for the collection of such data, since the FCC axed the infamous annual Form 324.

The new group has selected the independent public accounting firm of Deloitte, Haskins & Sells to perform the collection and analysis of broadcasting revenue only data for calendar year 1980 and 1981.

Survey forms will be sent out to all commercial radio and tv stations on Sept. 1, and should be mailed back to the accounting firm Sept. 24. Participation in the survey is free; the member organizations forming BIRRC will absorb the cost. The report will then come out in December.

The NAB this past week also published a radio survey that showed that nationwide, sales and revenues

were up 19.9% and 21.5% respectively.

The survey, to which 1,700 AM and FM stations responded, also shows national/regional spots up 26% and local advertising up 19.1%. Local dollars, the survey shows, still account for more than 87% of advertising billings.

Participation in the 1982 survey was off 21%—a direct result of the FCC's deregulatory decision to discontinue its revenue reporting system. Most of the decrease in responding stations came from the under-100,000 population markets, and therefore the "typical" reporting station shows a greater increase than normal in revenues and expenses.

Fifty-eight percent of the reporting stations reported profits—a drop of 4% from 1980. From 1980 to 1981, the margin dropped from 4.12% to 3.46%.

Station expenditures were up 22.4%, and the survey also showed a 25.7% jump in payroll costs.

The future isn't especially bright either, according to the NAB survey. Responding stations estimate a revenue increase of about 9%, a rate of growth that suggests profit margins even lower this year.

Out Of The Box

HOT 100/AC

JACKSONVILLE—WIVY-FM music director Rick Williams isn't crazy about Barry Manilow, but he has kind words for the entertainer's single, "Oh Julie" (Arista). "It's so uptempo that it almost borders on new wave for him," Williams opines. "I defy anyone to listen to it on the air and guess that it's him. I think he finally decided that go-to-sleep music, a la Kenny Rogers, is starting to burn out, and he might get a new audience with this record." He is also supporting the Joe Cocker-Jennifer Warnes duet, "Up Where We Belong" (Island). "The song has tremendous upper-demo appeal; when the movie ('An Officer And A Gentleman') starts to take off, I think the song will really go." Williams adds that "Seasons Of The Heart" by John Denver (RCA) is a tune that's "custom-made" for the Jacksonville market. "He doesn't sell a lot of pieces here, but he does extremely well on call-out tests."

AOR

PITTSFIELD, Mass.—"Jackson Browne is a favorite," says WBEC-FM program manager Rick Beltaire, noting that the singer's new Asylum single, "Somebody's Baby," should be "a hit with or without support from the movie, 'Fast Times At Ridgemont High.'" He also likes America's "You Can Do Magic" (Capitol); he says "it's a throwback to their vintage material and as good as anything they've ever done"; and Asia's "Only Time Will Tell" (Geffen), which he calls "the best rock cut I've heard in some time—two great hooks and a sound that's perfectly suited to our format, contemporary hit rock."

BLACK/URBAN

SUMTER, S.C.—Marc Sadane's "Exciting" LP is "a winner" in the mind of WDDM-FM music director Dale Taylor, who feels that producers Reggie Lucas and James Mtume have put together a package "that's strong enough to please everyone." He particularly likes the uptempo title track and "Forever," originally recorded by the Marvelettes. The programmer says he is also impressed with a new jazz group on Capitol called Tysik and is playing "Radiance," the title track of their LP, in addition to "Circe (The Enchantress)" and "Sweet Nothings." Taylor adds that Dayton's remake of Sly Stone's "Hot Fun In The Summertime" (EMI America) is "a good summer-groove record, especially relevant to the time of year," and that "State Of Independence," with its all-star choral arrangement, is the high point of the new Donna Summer LP on Geffen.

COUNTRY

SAN JOSE, Calif.—KFAT-FM morning air personality Felton Pruitt says the station likes to stay abreast of current rock trends, and recently added "The Usual Thing" from Marshall Crenshaw's self-titled Warner Bros. LP. "If something's rock-oriented and still fits our format, we can't ignore it," he explains. "The Stray Cats' album, 'Built For Speed,' is another good example." Other new adds include the track "You Can Bet" from the Shaking Pyramids' "Celts And Cobras," a Virgin import that Pruitt describes as "upbeat, funk-rockabilly crossover," and "Any Way The Wind Blows" from the Marshall Tucker Band's Tuckerized" collection (Warner Bros.). "I'm glad to see they're still doing it."

LEO SACKS

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Breaking Up Is Hard To Do, Neil Sedaka, RCA
2. Roses Are Red, Bobby Vinton, Epic
3. The Wah-Watusi, Orlons, Cameo
4. Loco-Motion, Little Eva, Dimension
5. Ahab The Arab, Ray Stevens, Mercury
6. Speedy Gonzales, Pat Boone, Dot
7. Sealed With A Kiss, Brian Hyland, ABC
8. You'll Lose A Good Thing, Barbara Lynn, Jamie
9. Things, Bobby Darin, Atco
10. The Stripper, David Rose & Orchestra, MGM

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC
2. West Side Story, Soundtrack, Columbia
3. The Stripper & Other Fun Songs, David Rose Orchestra, MGM
4. Pot Luck, Elvis Presley, RCA
5. Stranger On The Shore, Mr. Acker Bilk, Atco
6. Rome Adventure, Sound Track, Warner Bros.
7. Vincent Edwards Sings, Decca
8. West Side Story, Original Cast, Columbia
9. Peter, Paul & Mary, Warner Bros.
10. Breakfast At Tiffany's, Henry Mancini, RCA

COUNTRY SINGLES—10 Years Ago

1. Bless Your Heart, Freddie Hart, Capitol
2. It's Gonna Take A Little Bit Longer, Charley Pride, RCA
3. Woman (Sensuous Woman), Don Gibson, Hickory
4. There's A Party, Jody Miller, Epic
5. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
6. Delta Dawn, Tanya Tucker, Columbia
7. Sweet Dream Woman, Waylon Jennings, RCA
8. Borrowed Angel, Mel Street, Royal American
9. Here I Am Again, Loretta Lynn, Decca
10. Soft, Sweet & Warm, David Houston, Epic

SOUL SINGLES—10 Years ago

1. I'm Still In Love With You, Al Green, Hi
2. If Loving You Is Wrong, Luther Ingram, Ko Ko
3. Power Of Love, Joe Simon, Spring
4. Pop That Thang, Isley Brothers, T-Neck
5. Too Late To Turn Back Now, Cornelius Brothers & Sister Rose, United Artists
6. Where Is The Love, Roberta Flack & Donny Hathaway, Atlantic
7. Back Stabbers, O'Jays, Philadelphia International
8. Baby Let Me Take You (In My Arms), Detroit Emeralds, Westbound
9. I Miss You, Harold Melvin & Blue Notes, Philadelphia International
10. Lookin' Through The Windows, Jackson 5, Motown

Survey For Week Ending 8/14/82

Billboard Chart Breakouts

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

- ★ SANTANA
Hold On, Columbia 18-03160
- ★ HUEY LEWIS AND THE NEWS
Workin' For A Livin', Chrysalis 2630
- ★ QUARTERFLASH
Night Shift, Warner Bros. 7-29932

- ★ TAMMY WYNETTE
You Still Get To Me In My Dreams, Epic 14-03064
- ★ TERRI GIBBS
Some Days It Rains All Night Long, MCA 52088
- ★ WILLIE NELSON
Let It Be Me, Columbia 18-03073
- ★ LORETTA LYNN
Makin' Love From Memory, MCA 52092

- ★ ASHFORD AND SIMPSON
Love It Away, Capitol 5146
- ★ THE FOUR TOPS
Sad Hearts, Casablanca 2353
- ★ BLOODSTONE
Go On And Cry, Epic 16-9059
- ★ KLIQUE
I Can't Shake This Feeling, MCA 52083

- ★ BARRY MANILOW
Oh Julie, Arista 0698
- ★ DOLLY PARTON
I Will Always Love You, RCA 13260
- ★ WILLIE NELSON
Let It Be Me, Columbia
- ★ JACKSON BROWNE
Somebody's Baby, Asylum 7-69982 (Elektra)

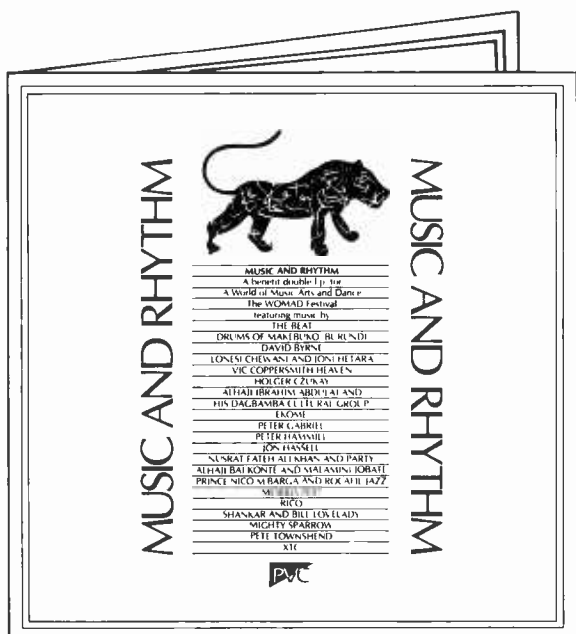
This week's highest superstarred/starred chart entries in the formats listed.

MUSIC AND RHYTHM



MUSIC AND RHYTHM

MUSIC AND RHYTHM
 A benefit double l.p. for
 A World of Music Arts and Dance
 The WOMAD Festival
 featuring music by
THE BEAT
 DRUMS OF MAKEBUKO, BURUNDI
 DAVID BYRNE
 LONESI CHEWANI AND JONI HETARA
 VIC COPPERSMITH-HEAVEN
 HOLGER CZUKAY
 ALHAJI IBRAHIM ABDULAI AND
 HIS DAGBAMBA CULTURAL GROUP
 EKOME
 PETER GABRIEL
 PETER HAMMILL
 JON HASSELL
 NUSRAT FATEH ALI KHAN AND PARTY
 ALHAJI BAI KONTE AND MALAMINI JOBATE
 PRINCE NICO M'BARGA AND ROCAFIL JAZZ
 MORRIS PERT
 RICO
 SHANKAR AND BILL LOVELADY
 MIGHTY SPARROW
 PETE TOWNSHEND
 XTC



A DELUXE 2-RECORD SET

Contains studio material not available elsewhere including new tracks by Peter Gabriel and Pete Townshend.

"...a meeting place for artists from all over the world to acknowledge some of the non-Western music traditions which have inspired them."

—Peter Gabriel
June 14, 1982

PVC 201
Also available on cassette.



On PVC Records and Tapes. Marketed by **Jem** Records, Inc., South Plainfield, NJ 07080, Reseda, CA 91335

THE JANIS SIEGEL EXPERIMENT

A founding member of the Manhattan Transfer, Grammy winner Janis Siegel finally steps out on her own with her 1st solo album, "Experiment In White."

Showcasing her extraordinary voice in a variety of styles and moods, Janis Siegel puts it all together with an album that unveils one of the rare talents of our time

JANIS SIEGEL'S "EXPERIMENT IN WHITE"



Featuring the single,
"BACK TO THE ISLANDS." 7-89991
ON ATLANTIC RECORDS
AND CASSETTES.

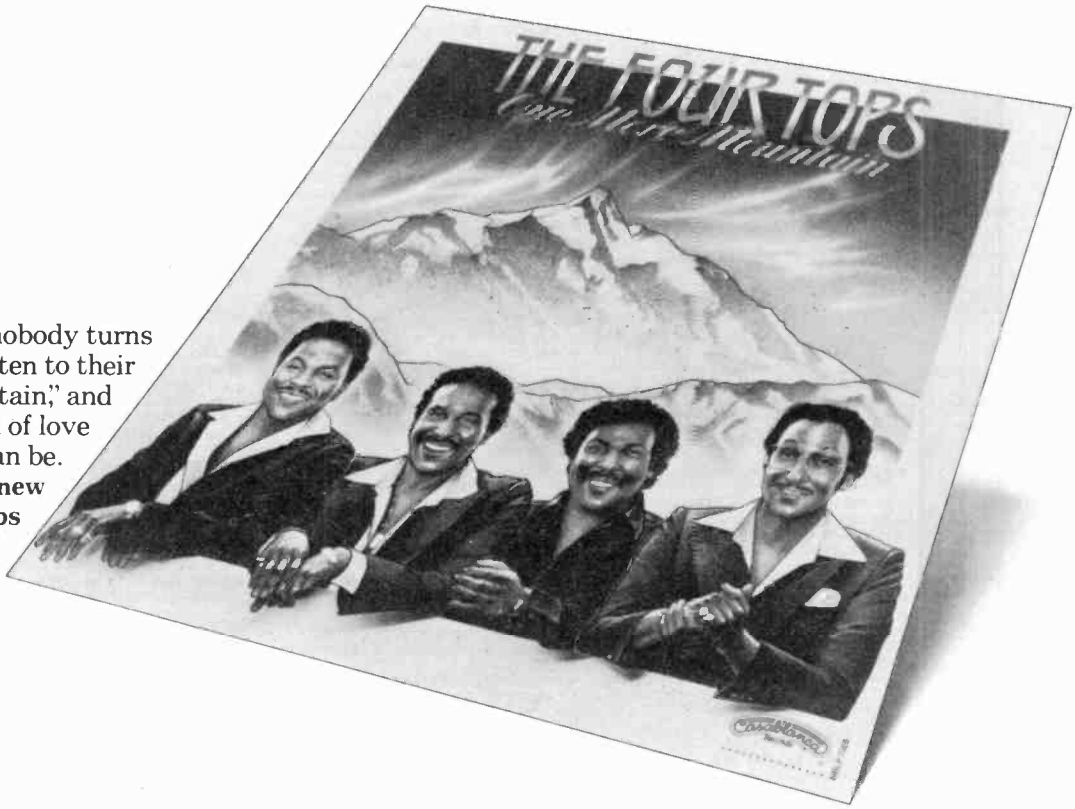


Produced by Joe Dorn for the Masked Announcer
80007



The best view of love is from the Tops.

When it comes to romance, nobody turns it on like The Four Tops. Listen to their new album, "One More Mountain," and you'll experience the sound of love as beautiful as it can be.
"One More Mountain." The new album from The Four Tops featuring "Sad Hearts!"
NB 2353



NBLP 7266



Produced by David Wolfert for The Entertainment Company
Executive Producer: Charles Koppelman

Manufactured and Marketed by
PolyGram Records™

Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (8/3/82)

Continued from page 18

- WKCI-FM-New Haven
(Danny Lyons-MD)
★ AMERICA-You Could Do Magic 29:20
★ THE ALAN PARSONS PROJECT-Eye In The Sky 26:16

- WKTU-FM-New York City
(Michael Felts-MD)
★ STACY LATTISAW-Don't Throw It All Away 16:9
★ GRAND MASTER FLASH AND THE FURIOUS FIVE-The Message 25:17

- WNBC-AM-New York City
(Lyndon Abell-MD)
★ FLEETWOOD MAC-Hold Me 22:10
★ THE MOTELS-Only The Lonely 13:6

- WHEB-FM-Portsmouth
(Rich Dean-MD)
★ MELISSA MANCHESTER-You Should Hear How She Talks 16:10
★ PAUL McCARTNEY-Take It Away 20:14

- WPRO-FM-Providence
(Gary Berkowitz-MD)
★ THE STEVE MILLER BAND-Abacadabra 6:1
★ CHICAGO-Hard To Say I'm Sorry 9:2

- WHFM-FM-Rochester
(Nimes Pack-MD)
★ PAUL McCARTNEY-Take It Away 20:14
★ KENNY ROGERS-Love Will Turn You Around 17:12

- WPST-FM-Trenton
(Tom Taylor-MD)
★ JOHN COUGAR-Jack And Diane 21:16
★ ASIA-Only Time Will Tell 20:9

- WRCK-FM-Utica-Rome
(Jim Reitz-MD)
★ FLEETWOOD MAC-Hold Me 2:2
★ JOHN COUGAR-Jack And Diane 10:6

- WFTQ-AM-Worcester
(Gary Nolan-MD)
★ JOHN DENVER-Seasons Of The Heart
★ THE ALAN PARSONS PROJECT-Eye In The Sky

Mid-Atlantic Region

PRIME MOVERS

- SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
CHICAGO-Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
THE ALAN PARSONS PROJECT-Eye In The Sky (Arista)

TOP ADD ONS

- ASIA-Only Time Will Tell (Geffen)
LAURA BRANIGAN-Gloria (Atlantic)
JOAN JETT AND THE BLACKHEARTS-Do You Wanna Touch Me (Boardwalk)

BREAKOUTS

- SANTANA-Hold On (Columbia)
RONNIE MILSAP-He Got You (RCA)

WABE-AM-Allentown

- (Jefferson Ward-MD)
★ ROBERTA FLACK-I'm The One 28:22
★ MICHAEL MARTIN MURPHY-What's Forever For 30:23

- WFBG-AM-Altoona
(Tony Booth-MD)
★ THE ALAN PARSONS PROJECT-Eye In The Sky 27:18
★ JOHN COUGAR-Jack And Diane 26:19

- WYRE-AM-Annapolis
(Mike O'Neira-MD)
★ THE ALAN PARSONS PROJECT-Eye In The Sky 18:15
★ KENNY ROGERS-Love Will Turn You Around 21:17

- WBSB-FM-Baltimore
(Jan Jeffries, Rick James-MD)
★ SURVIVOR-Eye Of The Tiger 1:1
★ FLEETWOOD MAC-Hold Me 3:3

- WFBF-AM-Baltimore
(Andy Szulinski-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1

- WCCK-FM-Erie
(J. Sanford-MD)
★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 4:1
★ LOVERBOY-Take Me To The Top 10:3

- CHICAGO-Hard To Say I'm Sorry 13:7
RICK SPRINGFIELD-What Kind Of Fool Am I 15:10
FRANK ZAPPA-Valley Girls 23:13

- WKBO-AM-Harrisburg
(Bill Trousdale-MD)
★ KARLA BONOFF-Personally X
★ ALABAMA-Take Me Down X

- WGH-AM-Norfolk
(Boh Canada-MD)
★ CHICAGO-Hard To Say I'm Sorry 3:2
★ CROSBY, STILLS AND NASH-Wasted On The Way 1:1

- WCAU-FM-Philadelphia
(Elaine Del Ciatto-MD)
★ THE GO-GO'S-Vacation 15:7
★ KIM WILDE-Kids In America 34:22

- WRVQ-FM-Richmond
(Bill Thomas-MD)
★ CROSBY, STILLS AND NASH-Wasted On Teh Way 21:13
★ ASIA-Only Time Will Tell 25:18

- WPGC-FM-Washington, D.C.
(Bruce Kelly-MD)
★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 1:1
★ CHICAGO-Hard To Say I'm Sorry 3:2

- WRQX-FM-Washington, D.C.
(Bruce Garroway-MD)
★ THE ALAN PARSONS PROJECT-Eye In The Sky 16:12
★ MELISSA MANCHESTER-You Should Hear How She Talks 19:14

- WQXA-FM-York
(Dan Steele-MD)
★ PAUL McCARTNEY-Take It Away 17:9
★ THE GO-GO'S-Vacation 18:11

- WRQX-FM-Washington, D.C.
(Bruce Garroway-MD)
★ THE ALAN PARSONS PROJECT-Eye In The Sky 16:12
★ MELISSA MANCHESTER-You Should Hear How She Talks 19:14

- WQXA-FM-York
(Dan Steele-MD)
★ PAUL McCARTNEY-Take It Away 17:9
★ THE GO-GO'S-Vacation 18:11

- WQXA-FM-York
(Dan Steele-MD)
★ PAUL McCARTNEY-Take It Away 17:9
★ THE GO-GO'S-Vacation 18:11

TOP ADD ONS

- TOTO-Make Believe (Columbia)
RANDY MEISNER-Never Been In Love (Epic)
MICHAEL McDONALD-I Keep Forgettin' (Warner Bros.)

BREAKOUTS

- TANE CAIN-Holdin' On (RCA)
BERTIE HIGGINS-Port Of Call (Kat Family)
KANSAS-Right Away (Kirshner)

WANS-FM-Anderson

- (Sam Church-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ CHICAGO-Hard To Say I'm Sorry 5:2

WISE-AM-Asheville

- (John Stevens-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ JOHN COUGAR-Jack And Diane 19:13

WZGC-FM-Atlanta

- (John Young-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ THE STEVE MILLER BAND-Abacadabra 4:2

WQXI-FM-Atlanta

- (Jeff McCartney-MD)
★ JOHN COUGAR-Jack And Diane 18:19
★ MEN AT WORK-Who Can It Be Now 20:15

WBBQ-AM-Augusta

- (Bruce Stevens-MD)
★ FLEETWOOD MAC-Hold Me 2:1
★ DONNA SUMMER-Love Is In Control (Finger On The Trigger) 4:2

WAXY-FM-Ft. Lauderdale

- (Rick Shaw-MD)
★ CHICAGO-Hard To Say I'm Sorry 7:5
★ FLEETWOOD MAC-Hold Me 3:1

WYKS-FM-Gainesville

- (Karl Kaufman-MD)
★ CHICAGO-Hard To Say I'm Sorry 6:4
★ FLEETWOOD MAC-Hold Me 13:10

WQEN-FM-Gasen, AL

- (Leo Davis-MD)
★ JOE ANDERSON-All In A Matter Of Time 1:1
★ ELTON JOHN-Blue Eyes 2:2

- JOHN COUGAR-Jack And Diane 21:15
TOTO-Make Believe
38 SPECIAL-You Keep Running Away

WAYS-AM-Charlotte

- (Lou Simon-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ FLEETWOOD MAC-Hold Me 10:4

WBCY-FM-Charlotte

- (Bob Kagan-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 6:1
★ MELISSA MANCHESTER-You Should Hear How She Talks 10:7

WSKY-FM-Charlottesville

- (David Carroll-MD)
★ PAUL McCARTNEY-Take It Away 13:6
★ THE ALAN PARSONS PROJECT-Eye In The Sky 20:15

WDCG-AM-Durham

- (Randy Kabrich-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ FLEETWOOD MAC-Hold Me 3:3

WQXI-AM-Atlanta

- (J.J. Jackson-MD)
★ ELTON JOHN-Blue Eyes 12:8
★ THE ALAN PARSONS PROJECT-Eye In The Sky 20:15

WAXY-FM-Ft. Lauderdale

- (Rick Shaw-MD)
★ CHICAGO-Hard To Say I'm Sorry 7:5
★ FLEETWOOD MAC-Hold Me 3:1

WYKS-FM-Gainesville

- (Karl Kaufman-MD)
★ CHICAGO-Hard To Say I'm Sorry 6:4
★ FLEETWOOD MAC-Hold Me 13:10

WQEN-FM-Gasen, AL

- (Leo Davis-MD)
★ JOE ANDERSON-All In A Matter Of Time 1:1
★ ELTON JOHN-Blue Eyes 2:2

- AMERICA-You Could Do Magic A
38 SPECIAL-You Keep Running Away A
WALTER MURPHY-Theme From E.T. X

WJDX-AM-Jackson

- (Bill Crews-MD)
★ PAUL McCARTNEY-Take It Away 16:9
★ MELISSA MANCHESTER-You Should Hear How She Talks 13:6

WIVY-FM-Jacksonville

- (Dave Scott-MD)
★ CROSBY, STILLS AND NASH-Wasted On The Way 13:6
★ GLENN FREY-I Found Somebody 17:11

WOKI-FM-Knoxville

- (Gary Atkins-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ THE GO-GO'S-Vacation 10:5

WBQB-AM-Memphis

- (Charles Duval-MD)
★ WILLIE NELSON-Let It Be Me X
★ NICOLETTE LARSON-Only Want To Be With You X

WMC-FM (FM-100)-Memphis

- (Tom Prestigiacomo-MD)
★ AIR SUPPLY-Even The Nights Are Better 6:3
★ MELISSA MANCHESTER-You Should Hear How She Talks 7:4

WHYI-FM-Miami

- (Carlton Cassidy-MD)
★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 1:1
★ JOHN COUGAR-Hurts So Good 12:4

WHZ-FM-Miami

- (Johnny Dolan-MD)
★ THE STEVE MILLER BAND-Abacadabra 6:2
★ JOHN COUGAR-Jack And Diane 18:16

WHYY-AM-Montgomery

- (Neil Harrison-MD)
★ DONNA SUMMER-Love Is In Control (Finger On The Trigger) 18:12
★ THE ALAN PARSONS PROJECT-Eye In The Sky 20:15

WHYY-AM-Montgomery

- (Neil Harrison-MD)
★ DONNA SUMMER-Love Is In Control (Finger On The Trigger) 18:12
★ THE ALAN PARSONS PROJECT-Eye In The Sky 20:15

(Continued on page 32)

AUGUST 14, 1982, BILLBOARD

DIR Presents KANSAS in AUGUST

**SUPERGROUPS IN CONCERT
AUGUST 14**

Ten years together, 6 gold albums, 2 platinum albums and 3 hit singles—*Carry on Wayward Son*, *Point of Know Return*, and the platinum *Dust in the Wind*. Now on mega-tour, supported by their newest album *Vinyl Confessions*.

Kansas captured live by **DIR Broadcasting** for **SUPERGROUPS IN CONCERT August 14** on over 300 of America's top AOR stations—via the ABC Rock Radio Network.

Produced by **DIR Broadcasting**



- ALABAMA**
Alexander City
Birmingham
Enterprise
Montgomery
Opelika
ALASKA
Anchorage
ARIZONA
Halbrook
ARKANSAS
Fort Smith
Helena
Little Rock
CALIFORNIA
Concord
Escondido
Los Angeles
Marysville
Palm Springs
Paradise
Redding
Riverside
San Diego
San Francisco
San Jose
Santa Maria
South Lake Tahoe
Tulare
Ukiah
COLORADO
Alamogordo
Boulder
Salida
Trinidad
CONNECTICUT
Bridgeport
Hartford
Willimantic
DELAWARE
Georgetown
DISTRICT OF COLUMBIA
Washington
FLORIDA
Atlantic Beach
Big Pine Key
Ft. Lauderdale
Gainesville
Pensacola
Tampa
Winter Park
GEORGIA
Americus
Atlanta
Cordele
Columbus
Dublin
Macon
Rome
Savannah
Statesboro
Wes. Point
GUAM
Agaña
HAWAII
Honolulu
IDAHO
Boise
Pocatello
Osborn
ILLINOIS
Chicago
Crystal Lake
Galesburg
Joliet
Murphysboro
Rockford
Waukegan
W. Charleston
INDIANA
Greensburg
Indianapolis
Kokomo
Lafayette
Richmond
IOWA
Cedar Rapids
Davenport
Des Moines
Wurtzville
Washington
Windsor
KANSAS
Dodge City
Empire
Hays
Lebanon
Manhattan
Meriden
Murray
Richmond
LOUISIANA
Baton Rouge
Lake Charles
Lafayette
Lake Charles
Metairie
Opelousas
Shreveport
Thibodaux
MAINE
Bangor
MARYLAND
Baltimore
MASSACHUSETTS
Boston
Longmeadow
Pittsfield
MICHIGAN
Chrysler
East Lansing
Farmington
Flint
Grand Rapids
Houghton
Ishterburg
Lansing
Marquette
Muskegon
Saginaw
MINNESOTA
Duluth
Minneapolis
Maden
MISSISSIPPI
Hattiesburg
Meridian
N. Cleveland
Tupelo
MISSOURI
Brookfield
Columbia
Gardner
Hannibal
Joplin
Kansas City
Sedalia
St. Louis
MONTANA
Billings
Butte
Dillon
Glacier
Great Falls
Helena
Missoula
Plentywood
NEBRASKA
Chadron
Crawford
Dyersburg
Huron
Kearney
McCook
Ogallala
Omaha
NEVADA
Reno
NEW HAMPSHIRE
Franklin
NEW JERSEY
Atlantic City
Manahawkin
NEW MEXICO
Alamogordo
Albuquerque
Gallup
Grants
Roswell
Toson
NEW YORK
Glens Falls
Grand Island
Latham
Liberty
Manlius
New York
Oswego
Palmdam
Poughkeepsie
Rochester
Saratoga Lake
Ulster
Watkins Glen
NORTH CAROLINA
Boone
Charlotte
Dulham
Franklin
Reidsville
Wilmington
Winston-Salem
NORTH DAKOTA
Grand Forks
Wahpeton
Williston
OHIO
Bellefontaine
Bowling Green
Canton
Cincinnati
Cleveland
Columbus
OKLAHOMA
Ada
Armore
Hobart
Okmulgee
Stillwater
Tulsa
OREGON
Astoria
Clackamas
Coos Bay
Eugene
Klamath Falls
Ontario
Roseburg
PENNSYLVANIA
Carlisle
Clearfield
Erie
Harrisburg
Honesdale
Kane
Lewistown
New Kensington
Philadelphia
Scranton
So. Williamsport
State College
RHODE ISLAND
Providence
SOUTH CAROLINA
Anderson
Charleston
Columbia
Darlington
Georgetown
Greenville
Orangeburg
Sumter
Walterboro
SOUTH DAKOTA
Mitchell
Rapid City
Sioux Falls
Winnipeg
TENNESSEE
Copperhill
Chattanooga
Crossville
Dyersburg
Hamilton
Kingsport
Knoxville
Lexington
Livingston
Memphis
Nashville
Tullahoma
TEXAS
Austin
Bryan
Corpus Christi
Dallas
Houston
Killeen
El Paso
San Antonio
Sherman
Pampa
Tarrant
Victoria
UTAH
Cedar City
Logan
Ogden
Richfield
Vernal
VIRGINIA
Charlottesville
Covington
Harrisonburg
Marion
Norfolk
Richmond
Roanoke
Tappahannock
WASHINGTON
Centralia
Seattle
Spokane
Walla Walla
Yakima
WEST VIRGINIA
Clarksburg
Martinsburg
Welch
WISCONSIN
Appleton
Eau Claire
Milwaukee
WISCONSIN
Kewaunee
WISCONSIN
Appleton
Eau Claire
Milwaukee
WISCONSIN
Kewaunee

Radio

FM Making Inroads

• Continued from page 20

to measure black listening. Burkhart notes that between the two stations there has been an eight-point share gain since the fall. In **Richmond**, WANT is up to 7.2 from 5.3 a year ago and WENZ to 4.5 from 2.0.

In other developments in **Tulsa**, AOR KMOD has jumped to an 11.7 from 8.3 in the fall and 8.6 a year ago. MOR KRMG looks like a sinking AM as it chalks up its third down book. The station is down to 12.3 from 14.0 in the fall, 16.0 a year ago and 20.3 in the fall of 1980.

In **Salt Lake City**, other AMs beyond country stations are in decline. MOR KALL-AM is down to 3.8 from 7.2 in the fall and 6.8 a year ago. Hot 100 formatted KCPX-AM is down to 3.2 from 5.0 and 6.4, and MOR KSI is down to 9.0 from 10.5 and 11.1.

A major winner on both the AM and FM sides is KRSP, which is being consulted by Noble Broadcasting. Noble has installed an AOR format on the FM side much like Noble's XTRA-FM Tijuana format and an AC format on the AM side much like XTRA-AM (the Mighty 690). KRSP-AM is up to 3.7 from 2.5 and 1.7 and the FM side is up to 5.8 from 5.0 and 4.8.

AC WOW is another AM in decline in **Omaha**. The station is down to 5.6 for the fourth straight decline. It had a 7.0 in the fall and 8.3 a year ago. Hot 100 KQKQ (Sweet 98) is up to 12.0 from 9.2 in the fall and 10.9 a year ago.

AC WSGN **Birmingham** is another AM in trouble, as the station slips to 5.0 from 6.0 in the fall and 6.4 a year ago. In 1980, the station enjoyed 8.3 shares. In Toledo, MOR WSPD-AM is down to 9.6 from 11.8 in the fall and 10.3 a year ago.

AOR is showing growth in **Tucson**. KWFM has climbed to 10.0 from 6.7 and 5.4, while "SuperStars" KLPX has rebounded to 7.9 after slipping to 6.3 from an 8.5. Hot 100 KHYT is another falling AM, down to 3.7 from 4.9 and 6.0.

In **Nashville**, large talk blocks have not helped former AC WSIX-AM. The station is down to 2.9 from 4.9 in the fall and 3.9 a year ago. It now simulcasts country with the FM side overnight. Country WSIX-FM is holding steady at 9.2. AOR "SuperStars" WKDF is the market leader with 12.4.

In **Albuquerque**, Burkhart asks of the success of KOB-FM, "Do we see the fine hand of Chuck Knapp?" Knapp programs similarly formatted KSTP St. Paul. Both stations are

owned by Hubbard Broadcasting. KOB has an 8.2 down from 9.5 in the fall, but way ahead of 3.9 a year ago. Burkhart sees this station hurting KZZK, which is owned by Dwight Case and Bill Moyes. KZZK is down to 3.9 from 4.8 and 7.5.

In **San Antonio**, Burkhart notes that "seven or eight years ago, you couldn't give away AOR in a Hispanic market." So he has high praise for Jeff Pollack's consulting work on KISS, an AOR which has jumped to 11.1 from 8.8 in the fall and 5.1 a year ago. Burkhart also sees country KAJA-FM, which is holding at a 6.0 after climbing to that level last fall from last year's 2.0, fragmenting the country market. He notes the AMs KBUC and KKYX are down. KBUC-AM is down to 2.0 from 3.3 a year ago and KYYX is down to 6.4 from 8.4. KTFM is holding a 9.0 after rising to 11.0 last fall from 8.2 a year ago. Consulted by Jerry Clifton of San Diego, the station is a cross between urban and AC.

In **Stockton, Calif.**, AC KSTN-AM is up to 5.1 from 3.8 in the fall and 4.2 a year ago, but mellow KWGF is down to 1.0 from 2.2 in the fall and 3.0 a year ago.

In **Wilmington, Del.**, WSTW, which runs TM Stereo Rock is down to 10.3 from 11.6 in the fall and 13.6 a year ago. AC WDEL is at 9.9, unchanged from the fall, but up from 8.4 a year ago.

Vox Jox

• Continued from opposite page

At Katz Broadcasting, **Cliff Blake** joins WZZK-FM Birmingham as production director and member of the air staff. He was p.d. at WFTQ Worcester, Mass. Succeeding Blake at WFTQ is **David Bernstein**, formerly p.d. at WAAF-FM Worcester, Mass. Succeeding Bernstein is **Robert Barnett**, who was music director at WAAF. . . . **Marc Sommers**, formerly with WABC New York, is looking for a p.d. job in a large or medium market. Although the station switched from music to talk in May, Sommers was restrained from looking for another job until his three-year contract with WABC expired Saturday (7).

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



Billboard®

Survey For Week Ending 8/14/82

Rock Albums & Top Tracks

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
★ 1	1	6	ROBERT PLANT—Pictures At Eleven, Swan Song	★ 1	1	7	EDDIE MONEY—Think I'm In Love, Columbia
2	2	6	FLEETWOOD MAC—Mirage, Warner Bros.	2	2	11	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
3	3	8	EDDIE MONEY—No Control, Columbia (EP)	3	4	6	ROBERT PLANT—Burning Down One Side, Swan Song
4	6	16	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	4	7	11	THE STEVE MILLER BAND—Abracadabra, Capitol
5	4	3	BILLY SQUIER—Emotions In Motion, Capitol	5	3	9	FLEETWOOD MAC—Hold Me, Warner Bros.
6	5	20	ASIA—Asia, Geffen	6	5	9	GLENN FREY—Party Town, Elektra/Asylum
7	8	6	CROSBY, STILLS AND NASH—Daylight Again, Atlantic	7	17	2	BILLY SQUIER—Everybody Wants You, Capitol
8	7	8	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco	8	10	14	A FLOCK OF SEAGULLS—I Ran, Arista
9	15	8	REO SPEEDWAGON—Good Trouble, Epic	9	14	7	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
10	13	9	GENESIS—Three Sides Live, Atlantic	10	13	16	ASIA—Only Time Will Tell, Geffen
11	18	7	MEN AT WORK—Business As Usual, Columbia	11	15	5	ROBERT PLANT—Pledge Pin, Swan Song
12	10	10	GLENN FREY—No Fun Aloud, Elektra/Asylum	12	11	3	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
13	11	7	APRIL WINE—Power Play, Capitol	13	16	2	STEVE WINWOOD—Still In The Game, Island
14	12	13	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	14	8	10	GENESIS—Paperlate, Atlantic
15	16	5	JUDAS PRIEST—Screaming For Vengeance, Columbia	15	9	8	APRIL WINE—Enough Is Enough, Capitol
16	9	15	.38 SPECIAL—Special Forces, A&M	16	6	9	REO SPEEDWAGON—Keep The Fire Burning, Epic
17	17	4	SPYS—Spys, EMI/America	17	25	4	FLEETWOOD MAC—Gypsy, Warner Bros.
18	21	3	URIAH HEEP—Abominog, Mercury	18	12	11	.38 SPECIAL—Chain Lightning, A&M
19	14	10	SURVIVOR—Eye Of The Tiger, Scotti Bros.	19	36	5	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
20	19	11	THE STEVE MILLER BAND—Abracadabra, Capitol	20	19	11	THE CLASH—Should I Stay Or Should I Go?, Epic
21	25	7	THE GO-GO'S—Vacation, I.R.S. (12 inch)	21	20	6	THE GO-GO'S—Vacation, I.R.S.
22	23	9	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	22	31	6	REO SPEEDWAGON—Stillness Of The Night, Epic
23	27	9	JOHN WAITE—Ignition, Chrysalis	23	32	5	NAZARETH—Love Leads To Madness, A&M
24	28	11	THE CLASH—Combat Rock, Epic	24	40	9	JOHN WAITE—Change, Chrysalis
25	22	10	AXE—Offering, Atco	25	NEW ENTRY	7	URIAH HEEP—That's The Way It Is, Mercury
26	20	9	THE ROLLING STONES—Still Life, Rolling Stones Records	26	35	7	PETE TOWNSHEND—Face Dances II, Atco
27	24	17	THE MOTELS—All Four One, Capitol	27	24	8	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
28	32	10	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.	28	26	10	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
29	29	4	SHOOTING STAR—III Wishes, Virgin/Epic	29	37	5	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk
30	26	3	STEVE WINWOOD—Still In The Game, Island (12 inch)	30	44	4	PETE TOWNSHEND—Stardom In Action, Atco
31	36	3	TORONTO—Get It On Credit, Network	31	18	2	JACKSON BROWNE—Somebody's Baby, Asylum (45)
32	30	12	KANSAS—Vinyl Confessions, Kirshner	32	NEW ENTRY	7	GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch)
33	33	6	NAZARETH—2 X S, A&M	33	23	9	AX—Rock And Roll Party In The Streets, Atco
34	NEW ENTRY	16	SOUNDTRACK—Fast Times At Ridgemont High, Asylum	34	NEW ENTRY	9	REO SPEEDWAGON—The Key, Epic
35	35	16	VAN HALEN—Diver Down, Warner Bros.	35	NEW ENTRY	9	JACKSON BROWNE—Somebody's Baby, Asylum
36	47	3	805—Stand In Line, RCA	36	NEW ENTRY	10	STEVE WINWOOD—Still In The Game, Island
37	38	2	JON ANDERSON—Animation, Atlantic	37	NEW ENTRY	16	805—Young Boys, RCA
38	NEW ENTRY	12	STEVE WINWOOD—Talking Back To The Night, Island	38	29	16	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
39	31	7	TED NUGENT—Nugent, Atlantic	39	30	9	GARY U.S. BONDS—Out Of Work, EMI-America
40	39	5	THE CLOCKS—The Clocks, Boulevard	40	NEW ENTRY	9	DURAN DURAN—Hungry Like The Wolf, Capitol
41	NEW ENTRY	20	SANTANA—Hold On, Columbia (12 inch)	41	NEW ENTRY	12	JOURNEY—Only Solutions, Columbia
42	43	20	SCORPIONS—Blackout, Mercury	42	33	12	THE MOTELS—Mission Of Mercy, Capitol
43	44	6	DAVID JOHANSON—Live It Up, Blue Sky (Epic)	43	22	12	707—Megaforce, Boardwalk (12 inch)
44	45	2	GEORGE THOROGOOD—Nobody But Me, EMI-America (12 inch)	44	43	4	THE CLASH—Rock The Casbah, Epic
45	49	8	ROXY MUSIC—Avalon, Warner/EG	45	49	3	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (A&M)
46	NEW ENTRY	9	WARREN ZEVON—The Envoy, Asylum	46	21	2	BILLY SQUIER—Emotions In Motion, Capitol
47	37	9	GARY U.S. BONDS—On The Line, EMI-America	47	38	20	ASIA—Heat Of The Moment, Geffen
48	34	3	JACKSON BROWNE—Somebody's Baby, Asylum (Elektra) (12 inch)	48	55	15	VAN HALEN—Dancing In The Streets, Warner Bros.
49	40	12	THE MONROES—The Monroes, Alfa	49	50	15	KANSAS—Play The Game Tonight, Kirshner (Epic)
50	46	12	CHEAP TRICK—One On One, Epic (CBS)	50	52	7	DAVID JOHANSON—Animals Medley, Blue Sky

Top Adds

1	SOUNDTRACK—Fast Times At Ridgemont High, Asylum
2	SANTANA—Hold On, Columbia (12 inch)
3	STEVE WINWOOD—Talking Back To The Night, Island
4	RANDY MEISNER—Never Been In Love, Epic (12 inch)
5	PAUL CARRACK—Suburban Voodoo, Epic
6	URIAH HEEP—Abominog, Mercury
7	GEORGE THOROGOOD—Nobody But Me, EMI-America (12 inch)
8	JOHN WAITE—Ignition, Chrysalis
9	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (12 inch)
10	THE ROCKETS—Rocket Roll, Elektra (12 inch)

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

Billboard ^B

Survey For Week Ending 8/14/82

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall/Clement/Welk, BMI)	4
2	2	10	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
3	3	8	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
4	4	7	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
5	6	8	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Caquin, BMI)	
6	14	5	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
7	7	10	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
8	8	8	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
9	10	6	TAKE IT AWAY Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
10	11	7	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
11	12	5	WHAT'S FOREVER FOR Michael Murphy, EMI-America 1466 (Tree, BMI)	
12	12	5	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
13	9	15	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
14	13	14	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
15	18	5	LOVE OR LET ME BE LONELY Paul Davis, Arista 0697 (Porpete/Clarence Scarborough, EMI)	
16	15	17	PERSONALLY Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
17	16	14	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)	
18	27	3	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
19	24	6	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
20	21	6	SARA Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
21	26	3	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
22	25	4	AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
23	17	13	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
24	22	13	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)	
25	20	10	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
26	29	4	SEASONS OF THE HEART John Denver, RCA 13270 (Cherry Lane, ASCAP)	
27	28	7	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
28	30	4	ONLY THE LONELY The Motels, Capitol 5114 (Clean Sheets, BMI)	
29	35	2	I ONLY WANT TO BE WITH YOU Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
30	19	9	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)	
31	23	9	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)	
32	36	3	EYE OF THE TIGER Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
33	38	2	HEY BABY Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
34	NEW ENTRY		OH JULIE Barry Manilow, Arista 0698 (Shaky, BMI)	
35	39	2	FOR YOU Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
36	NEW ENTRY		I WILL ALWAYS LOVE YOU Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
37	NEW ENTRY		LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
38	31	22	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems/EMI/Rose Bridge, BMI)	
39	NEW ENTRY		SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
40	32	16	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue, BMI)	
41	34	16	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)	
42	40	18	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)	
43	33	19	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)	
44	41	10	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)	
45	37	3	STILL THEY RIDE Journey, Columbia 18-02883 (Weed High Nightmare, BMI)	
46	43	17	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)	
47	44	13	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)	
48	42	13	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)	
49	46	9	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)	
50	49	14	'TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)	

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

Radio

MUSIC, NEWS AND LARRY KING

Along The Clear Channel Dial

• Continued from page 22

KMOX. Just like you remember it, even if you haven't heard it in years. From eight at night until three in the morning (nice short shift) it's Jim White with "At Your Service" and telephone talk; and from three until 5:30, just like it's been for more than 30 years, it's Jack McCormick, "the man who walks and talks at night" with a variety of MOR music, news and talk.

1130: KWKH Shreveport. If they haven't filled it yet, this could be your big break. KWKH is looking for a host for their Interstate Road Show, which has been on the air with country music, interstate weather, news and features for the trucker since July 4. Program director Bill Knight is interested in making this an overnight sensation.

1140: WRVA Richmond. More trucking here, but with a unique approach. Host Big John Trimble does this show each night from Jarrells Truckstop twenty miles north of Richmond on I-95. Big John, by the way, is adamant about the fact that the music is not country. He says it's trucking (you know, Red Sovine-type stuff), and he further claims he has more than enough material to fill each night. Prior to John, WRVA runs paid religion from 10 'til midnight.

1160: KSL Salt Lake City. The onetime home of Herb Jepko's Nightcaps, KSL is still appealing to the same older demos each night with Gaylon Rowan and the big band sound of the swinging years. Gaylon follows "The Bob Lee Magazine," a 6 p.m. 'til midnight telephone talk show.

1170: KVOO Tulsa, WWVA Wheeling. The home of the Wheeling Jamboree, WWVA is still running an all-night trucking show, but longtime host Buddy Ray has been replaced by Scott Miller. KVOO, meanwhile, has given up trucking since host Billy Parker became their PD several years ago, but they're sticking with country and Arlen Sanders from midnight 'til 5.

1180: WHAM Rochester. If you're an old jazz buff, you probably remember Bill Artis and the "Artis Against The Night" show. If you're a not-so-old jazz buff, you may remember Harry Abraham and "Return to the days of silent radio." Today WHAM is anything but silent, with a blend of adult contemporary music hosted by a smooth female called "Jade."

1190: WOWO Fort Wayne, KEX Portland. Guess what? Larry King's up at this end of the dial too, on Golden West's KEX. And on WOWO it's adult contemp music hosted by Rob Westaby from 9 'til 1 and Terry Morgan from 1 'til 5.

1200: WOAI San Antonio. Larry and the Lord. "The Larry King Show" is on from one 'til four, surrounded on both sides by paid blocks of religion.

1210: WCAU Philadelphia. Here's something novel—"The Larry King Show." Earlier in the evening this CBS o&o does Phillies play by play, sports talk and old radio dramas.

1500: WTOP Washington, DC, KSTP Minneapolis/St. Paul. Just in case you've missed him everywhere else, all-news WTOP gives you yet another chance to tune in Larry King, in his home city. KSTP is also using satellite programming, NBC's Talk Net with Bruce Williams from 9 'til 11, followed by the all-night offerings from ABC Radio Enterprises.

1510: WLAC Nashville, KGA Spo-

kane. KGA's got Don Owen, The Midnight Rider with a truckin' show from 12 'til 6, and WLAC's got Hoss Allen just where he's always been, selling mail order gospel record packages throughout the South from 2 until 6. Prior to Hoss, it's "The Larry King Show" from 11 'til 2, and preceding Larry from 7 'til 2, and the Bill Steensland talk show. Bill is a guy with a split personality. Monday through Friday he hosts a secular issues program, and on Sunday night he does "The Other Side," a religious open phone forum. Unfortunately, some of his callers are not quite as versatile as he, and more than once in the middle of a heated topic, someone has called in a prayer request.

1520: WKBW Buffalo. Like most of the monstrous rockers of the '60s, WKBW has toned things down a bit

to a more adult approach, with Chuck Lakefield on the air from seven 'til midnight and Cathy Goetzman on from midnight 'til 6.

1530: KFBK Sacramento, WCKY Cincinnati. It's a Larry King quinnella. On WCKY from midnight 'til 4:30 and on KFBK following NBC's Talk Net from 10 'til 5.

1540: KXEL Waterloo. The Lord is in Waterloo, too. Paying to appear on KXEL from eight until midnight just before WSM's Music Country Network from midnight 'til 5.

OK, so it's not like you remember it, and deregulation threatens it more each day, but the next time you're emotionally stranded at 3:31 a.m., lean on a clear channel. Collectively they've got a million dollars of talent entertaining you cost free. It's the best deal in town. Or out of town, as the case may be.

National Programming

• Continued from page 22

Drake-Chenault's new "Hit Parade" format has shown ratings increases on every station that installed it, according to Denny Atkins, senior vice president of Drake-Chenault. "This is particularly noteworthy in light of the ongoing trend to FM. In general, AM radio had nothing short of disastrous spring books, and the ratings of the 'Hit Parade' stations prove that this is a really viable alternative."

He pointed to WEST Easton, Pa. climbing from a 3.1 to a 5.7 share; KYNO Fresno, from 1.6 to 3.7; WGAC Augusta, from 3.9 to 6.4; and WCOA Pensacola, from 7.2 to 8.7.

★ ★ ★

The **Progressive Radio Network** has begun a series of 90-second comedy programs airing on 50 stations under the banner "Laugh Machine." Rich Little, Rodney Dangerfield and Lily Tomlin are among those featured. Harry Weinger has joined Progressive as a producer. He had been doing freelance work.

★ ★ ★

AC outlet **KEY-FM Austin** concluded its eighth, "Listener Appreciation Happy Hour" Friday (30) at Diamond Lil's in the Austin Marriott Hotel, and program director Mike Patrick says he's decided to

continue the event indefinitely. Over 150 businesses including the office of the U.S. Attorney General in Austin, have registered for the free cocktail hour at the bar-restaurant, where the station has been treating between 15 to 30 people weekly with KEY T-shirts and albums since June 11.

NPR's 'Sunday' Gets Grants

National Public Radio has been awarded several sizable grants this month to help fund its five-hour weekly arts and performance magazine, "The Sunday Show."

The Martha Baird Rockefeller Fund for Music has awarded \$15,000 to the live, stereo NPR broadcast, and the Herman Goldman Foundation recently awarded a \$7,500 grant.

"The Sunday Show" is the country's only radio showcase for the arts and regularly includes a wide range of performance events. The Rockefeller Fund grant, NPR officials said, will be used to support presentations of new musical artists featured on the show; the Goldman Foundation funds will be used to underwrite early music. The Goldman Foundation had also underwritten the well-received 13-week 1981 series "Cathedral, Court & Countryside."



Gospel

Labels Seen Pursuing Aggressive In-Store Strategies

• Continued from page 19

of major artists' recordings will be included free, slipped into the LP jacket inside a white inner sleeve. Dean thinks the free disk will improve sales for new artists, who are "much harder to break at the retail level during a recession."

Over 600 dealers are in Word's LP-of-the-month plan, getting 35 initial units automatically (15 being albums, 20 tapes) of each month's selection. These stores have permanent wooden floor displays decorated with polished brown wood, chrome and "album of the month" logo. Both LPs and tapes are displayed.

Last year, a display was designed for Joni Erikson, who is paraplegic, showing a life-size cardboard stand of the artist in her wheelchair holding LP and tape units. Dean says 1,500 stands have been used, assisting in the 200,000 Erikson units sold in the past year.

Four hundred stores have ordered a play-house styled merchandiser

holding 82 units of the new "Kids' Praise" three-volume series on the Maranatha Music label. In the past, promos have included Al Green's four-color "Higher Plane" poster and an Amy Grant stand-up showing the artist with a guitar.

Dean says Christian bookstores don't sell enough records to offer their own discounts. But one benefit he sees with those retailers is their lack of theft, allowing for open display of tapes instead of locking them in glass cases.

Bill Hearn hopes to overcome some retail resistance to counter-top tape displays, emphasizing that they require less space than LP displays and appeal to cassette buyers—customers he characterizes as active, mobile impulse buyers.

A move now being put in place to capitalize on impulse-buying is double coupon offers. Customers can buy two Sparrow LPs in the program and then turn in the four coupons for a free disk. A floor display will be available.

Word has used "one free for four"

coupons on LPs and tapes for 10 years, Dean says. Over 1,100 stores now participate.

Light Records reports midline and super saver prices of \$5.98 and \$3.98 for back catalog titles have helped sell over 50,000 units since May (Billboard, July 17). A limited number of special dispensers are available free.

The Benson Co. is currently merchandising the DeGarmo & Key double live "No Turning Back" LP with a logo styled after the group's own motorcycle tail light logo. Don Francisco's "The Traveller" is advertised with a poster illuminated from behind by a light. Marketing

services director Don Klein says Denson follows research by the Point of Purchase Advertising Institute in New York which shows that 60%-70% of supermarket customers buying non-grocery product make buying decisions in the store.

Even Chalace Music, a fairly new small label in Tacoma, Wash., has

budgeted in-store promotion. Posters are available for "The Kingdom Treasure Map" by Bob and Joy Cull and James Gabriel Stipech's "The Mountain." Chalace is conducting a display contest, offering eight days in Oahu, Hawaii, to the Christian bookstore management that creates the best display of Chalace product.

Singer Keith Green Dies In Texas Plane Crash

NASHVILLE — Sparrow recording artist Keith Green died July 28 in the crash of a seven-passenger plane in Texas that also took the lives of two of his children. Bethany, age two, and Josiah, three. Also killed in the accident were eight members of the Smalley family, friends of Green, and the pilot, Don Burmeister.

FAA officials suspect the small plane crashed because of overloading.

Green operated Last Days Ministries in Texas which offered housing to homeless young people. According to Bill Hearn of Sparrow, Green grew up in California and was familiar with young people making their home on the streets.

At one point in the mid-'70s, Green was sheltering young

people in five homes he rented in Woodland Hills. Later, he moved to Texas to acquire more land and housed people in the ministry's dormitories.

Hearn, emphasizing that Green regretted the prices people had to pay for his albums, released "So You Want To Go Back To Egypt" on his own Pretty Good record label, distributing 220,000 in return for donations, and 60,000 free.

This year, his "Songs For The Shepherd" LP has been distributed to Christian bookstores, but stickers on the LPs include an address for ordering free records. Hearn says the ministry will continue to operate.

Green is survived by his daughter Rebecca, age one, and wife Melody, who is expecting another child.

Big Turnout Expected For Int'l Confab

AMSTERDAM—The second annual International Christian Artists Seminar will be held Aug. 16-21 at conference center "De Bron" in Dalfsen, a small city in eastern Holland.

Between 700 and 800 experts on Christian music from all over the world are expected at the seminar, which is an initiative of the Christian Artists Foundation in Los Angeles. On behalf of the foundation, the seminar will be organized by the Dutch non-profit gospel music organization Continental Sound.

Most of the attendees are expected to come from European countries, especially from Norway, Sweden, Finland, Denmark, West Germany, Austria, Switzerland, Holland, Belgium, Luxembourg, France, Spain, Portugal, Italy, the United Kingdom and Ireland. Also expected are representatives from two or three East European nations.

On each day of the seminar, 10 workshops on various aspects of music will be held simultaneously. Some 30 speeches are being planned, and in the evening hours there will be concerts by 45 acts from various countries.

Speakers from the U.S. include Cam Florida of the Continental Singers; gospel producer Stan Collins; lyricist Jimmy Owens; a&r rep Thurlow Sparr; and audio specialist Howard Parker.

The evening concerts will feature a wide variety of Christian music. Booked to play for the seminar are acts from the U.K. (Adrian Snell, John Pantry and Sheila Walsh), Belgium (pianist Willy Appermont), Holland (Elly and Rikkert Zuidervelt and pianist Karel Heinwius, among others), France (Christian Gonzales and Philippe Chanson), Spain (guitarist Adolfo Rivero), West Germany (Hella Heizmann, Semsja and Inge Bruck), Switzerland (Stifu), Denmark (Jan Groth), Norway (Tensing and Dis), Sweden (Ingemar Olson & Band and Per-Erik Hallin) and the U.S. (Jamie Owens, Silverwind, Larnelle Harris and Bobby Jones & New Life).

Some concerts will be produced as radio and tv specials by the Dutch broadcasting organization Evangelische Omroep (Evangelical Broadcast). Also, Radio Netherlands will cover the seminar for transmission to all parts of the world. A French tv team will come to Dalfsen, and it's likely that the meeting will result in radio and tv specials for West Germany and Sweden.

WILLEM HOOS

Best Selling
Survey For Week Ending 8/14/82
Inspirational LPs
© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	5	17	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	14	122	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
2	10	17	EXALTATION Ron Huff, Paragon PR 33101	22	6	29	THE BEST OF PRAISE Maranatha Singers, Maranatha (Word) MM0083A
3	5	29	I SAW THE LORD Dallas Holm, Benson R3723	23	16	51	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
4	38	29	THE VERY BEST OF THE IMPERIALS The Imperials, Day Spring DST-4025	24	18	85	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
5	34	29	THE TRAVELER Don Francisco, New Pax NP 33106	25	29	122	FORGIVEN Don Francisco, New Pax NP 33042
6	4	47	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	26	11	47	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794
7	2	38	JONI'S SONG Joni Eareckson, Word WSB 8856	27	36	55	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
8	9	29	UNFAILING LOVE Eve Tourquist, Word WSB-8867	28	21	38	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583
9	NEW ENTRY		MIRACLE B.J. Thomas, Myrrh 6705	29	24	64	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441
10	8	122	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	30	27	85	ARE YOU READY? David Meece, Myrrh MSB 6652
11	19	22	HE IS JEHOVAH Kenneth Copeland, KCP SLP-1010	31	17	122	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
12	7	55	KIDS PRAISE ALBUM Maranatha MM0068	32	23	13	AMY GRANT IN CONCERT, VOLUME II Amy Grant, Myrrh MSB 6677
13	3	72	PRIORITY The Imperials, Day Spring DST 4017	33	26	17	BLESS THE LORD WHO REIGNS IN BEAUTY The Bill Gaither Trio, Word WSB 8870
14	NEW ENTRY		CHRISTIAN AEROBICS Various Artists, Benson NP 33133	34	25	98	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
15	20	38	PRAISE V Maranatha Singers, Maranatha MM 0076 A	35	31	22	ANTSHILLVANIA Candle, Birdwing BWR 2030
16	NEW ENTRY		LIFT UP THE LORD Sandi Patti, Impact R 3799	36	13	55	AMY GRANT IN CONCERT, VOLUME I Amy Grant, Myrrh MSB 6668
17	30	34	NEVER SAY DIE Petra, Starsong SSR0032	37	28	103	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
18	15	122	MUSIC MACHINE Candle, Birdwing BWR 2004	38	22	85	FAVORITES Eve Tourquist, Word WSD 8845
19	NEW ENTRY		TROUBADOR OF THE GREAT KING John Michael Talbot, Sparrow BWR 2034	39	33	34	FOREVER Tim Sheppard, Greentree R3572
20	12	38	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	40	40	51	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050

PATRICK HENDERSON
THIS IS LOVE

FEATURES THE HEART-SEARCHING SONG CHARITY

PATRICK HENDERSON
THIS IS LOVE

CONTACT YOUR CBS REPRESENTATIVE

PRIORITY RECORDS

AUGUST 14, 1982, BILLBOARD

Federation Launching Talent Contest

LONDON—An annual European jazz competition, aimed at achieving wider recognition for some of Europe's most talented young jazz groups, is being launched by the International Jazz Federation.

The inaugural event will be staged

in Leverkusen, West Germany, Oct. 13-16 as part of the third annual Leverkusen Jazz Festival. Leverkusen, a town of 160,000 people situated between Cologne and Duesseldorf, has a strong tradition of support for jazz.

The contest is open to jazz groups based in Europe whose members are all under the age of 30. Initial selection will be made on the basis of cassette tapes submitted by each group. Eight groups will participate in the finals. There will be cash prizes for the winning groups and opportunities to appear in major European jazz festivals. The concerts by the eight groups will be recorded by the West Deutscher Rundfunk and a sampler album will be issued.

Announcing the contest, Charles Alexander, president of the I.J.F. says: "There is a real need for greater recognition of the many excellent young jazz groups throughout Europe."

Jazz Hounds Sets Eight Distributors

LOS ANGELES—Eight distributors have been contracted by Jazz Hounds Records, a new label whose early output offers disks by Bobby Shaw, Dave LeFebvre, Les Hooper and Bill Mays.

The distributors include Music Craft, Hawaii; California Records, West Coast; Associated, Arizona; House, Midwest; Kinnara, Chicago; Action Music, Cleveland; Richmond Bros., Washington, D.C. and Pennsylvania, and Daybreak Express, New York.



Billboard photo by Chuck Pulin
SMILING SOLO—Guitarist Larry Coryell performs at the Dr Pepper Music Festival on New York City's Pier 84.

Burton Joining Berklee Staff

BOSTON—Vibraphonist Gary Burton is headed back to school this fall—as a member of the percussion faculty at Berklee College of Music here.

Burton recently returned from a concert tour of the U.S.S.R., performing in a duo format with pianist Chick Corea, with whom Burton has toured in the past three years. Their partnership began in the early '70s via album projects for ECM.

The frequent poll-winner on vibes has maintained links to Berklee not only on an educational level but through his own ensemble lineups, which have often included Berklee alumni. His current quartet features alumnus Jim Odgren on sax, along with drummer Mike Hyman and bassist Steve Swallow.

30,000 ATTEND THREE-DAY EVENT

North Sea Fest Is Artistic Hit

By MIKE HENNESSEY

THE HAGUE — The seventh North Sea Jazz Festival, held in the Congress Center here July 16 to 18, presented the widest possible spec-

trum of music to the 30,000 people who attended over the three days, from Sippie Wallace (a sprightly 83) to Astrud Gilberto; from Sun Ra to Spyro Gyra; from Jay McShann to Bobby McFerrin.

But, above all, the festival was a celebration of bebop—40 years old, but as vigorous and stimulating as ever. Bebop from Stan Getz, fronting a superb quartet in which pianist Jim McNeely and bassist Marc Johnson were extremely impressive; bebop from the propulsive quartets of Max Roach and Johnny Griffin; bebop from the indomitable Art Blakey with yet another muscular edition of the indestructible Jazz Messengers; bebop from new trumpet star, Wynton Marsalis and his altoist brother, Branford; bebop from the reunited Art Farmer-Benny Golson Jazztet with Curtis Fuller; and bebop from the Superstar Quintet of Joe Henderson, Freddie Hubbard, Kenny Barron, Ron Carter and Tony Williams—surely one of the most musical, articulate and commanding drummers around.

Promoter Paul Acket, working with a talent budget of 2.2 million guilders (\$850,000) deftly juggled with the formidable logistics of get-

(Continued on page 58)

AUGUST 14, 1982, BILLBOARD

Survey For Week Ending 8/14/82			
Billboard® Best Selling Jazz LPs™			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	OFFRAMP Far Matheny Group. EDM EDM 1 1216 (Warner Bros.)
2	3	5	AS WE SPEAK David Sanborn, Warner Bros. 1-23650
3	5	5	HANDS DOWN Bob James, Columbia/Tappan Zee FC 38067
4	4	50	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576
5	7	5	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra MCA MCA 2 8017
6	2	12	WE WANT MILES Miles Davis, Columbia C2 38005
7	6	25	MYSTICAL ADVENTURE Jean Luc Ponty Atlantic SD 19333
8	20	3	OUT OF THE SHADOWS Dave Grusin, Arista/GRP 5510
9	13	5	LOVE NOTES Chuck Mangione, Columbia FC 38101
10	10	10	LITE ME UP Herbie Hancock, Columbia FC 37928
11	9	27	WYNTON MARSALIS Wynton Marsalis, Columbia FC37574
12	15	5	LOOKING OUT McCoy Tyner, Columbia FC 38053
13	11	19	IT'S A FACT Jeff Lorber, Arista AL 9583
14	12	35	COME MORNING Grover Washington Jr., Elektra SE 56
15	14	65	THE DUDE ▲ Quincy Jones, A&M SP-3721
16	8	14	FATHERS AND SONS Fathers and Sons, Columbia FC 37972
17	18	37	THE GEORGE BENSON COLLECTION ● George Benson, Warner Bros. 2HW 3577
18	30	3	IN LOVE'S TIME Dave Valentin, Arista/GRP 5511
19	19	6	AMERICAN CLASSIC Dexter Gordon, Musician EI-60126 (Elektra)
20	26	5	WINDSONG Randy Crawford, Warner Bros. 1 23687
21	27	5	THE BEST Quincy Jones, A&M SP 3200
22	21	27	OBJECTS OF DESIRE Michael Franks, Warner Bros. BSK 3648
23	23	26	ELECTRIC RENDEZVOUS Al DiMeola, Columbia FC 37654
24	28	6	WINTER INTO SPRING George Winston, Windham Hill C- 1019
25	25	6	OBSERVATIONS & Billy Cobham's Glass Menagerie Musician EI 60123 (Elektra)
26	24	40	CRAZY FOR YOU Earl Klugh, Liberty LT 51113
27	17	19	TELECOMMUNICATION Azymuth, Milestone M 9101 (Fantasy)
28	22	16	HOLLYWOOD Maynard Ferguson, Columbia FC 37713
29	16	14	BROTHERLY LOVE The Heath Brothers, Antilles AN 10003 (Island)
30	NEW ENTRY	NEW ENTRY	WE ARE ONE Pieces Of A Dream Elektra 60142 1
31	34	5	ROADGAME Art Pepper, Galaxy GXY 5135 (Fantasy)
32	31	14	OF HUMAN FEELINGS Ornette Coleman, Antilles AN 2001 (Island)
33	29	25	WEATHER REPORT Weather Report ARC/Columbia FC 37616
34	35	10	FANDANGO Herb Alpert, A&M SP 3731
35	45	3	HAPPY HOUR Deodato, Warner Bros. BSK 3649
36	38	27	SLEEPWALK Larry Carlton Warner Bros. BSK 3635
37	36	49	FREE TIME Spyro Gyra, MCA MCA
38	42	3	CARLA BLEY LIVE Carla Bley, ECM ECM W 12 (Warner Bros.)
39	40	3	THE BRIDGE David Sancious, Musician EI 60130 (Elektra)
40	NEW ENTRY	NEW ENTRY	ELOQUENCE Bill Evans, Fantasy F-9618
41	43	3	BOBBY McFERRIN Bobby McFerrin, Musician EI-60023 (Elektra)
42	37	90	WINDLIGHT ▲ Grover Washington Jr. Elektra 6E 305
43	41	60	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
44	33	22	RIO Lee Ritenour, Musician EI 60024 (Elektra)
45	44	26	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
46	46	38	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)
47	47	14	NO PROBLEM Sonny Rollins, Milestone M-9104 (Fantasy)
48	32	8	FREE & EASY Phil Upchurch, JAM 007
49	49	18	DESTINY'S DANCE Chico Freeman, Contemporary 14008
50	39	19	EARLAND'S JAM Charles Earland, Columbia FC 37573

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

☆ 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).

ON NEW DIGITAL LP

Schifrin Returns To His Jazz Roots

By JIM McCULLAUGH

LOS ANGELES—Lalo Schifrin has taken a break from his recent concentration on film and tv scoring and production to return to his jazz roots via a live, two-track digital LP for the Nautilus audiophile label.

Joining Schifrin on the project, cut at Ocean Way Recording here using Soundstream digital technology, are bassist Andy Simpkins, drummer Earl Palmer Sr., percussionist Paulinho Da Costa and flutist Sam Most, with Schifrin himself handling keyboards. Jeff Weber produced the project.

"I've never been completely distant from jazz," says Schifrin, who now averages five major film projects a year. "But it has been quite awhile since I've been in the studio to record a jazz album myself. I've written, arranged, conducted and played for a lot of jazz artists, of course."

Recently, though, Schifrin says he's found himself playing more jazz-oriented material when making personal appearances as composer, pianist and conductor with symphony orchestras in the U.S. and abroad.

That range of activities leads to the digital project's repertorial choices, which include new versions of Schifrin film works such as "Down Here On The Ground" (from "Cool Hand Luke") and the theme from "The Fox"; new songs like the album's title track, "Ins And Outs," and "Paraphrase"; and two tributes to Dizzy Gillespie. Schifrin also turns in "Brazilian Impressions," derived from Bachianas Brasileiras No. 5 by Villa-Lobos.

A year ago at the Playboy Jazz Festival in Los Angeles, Schifrin was reunited on stage with Dizzy Gillespie. More than 20 years ago the pianist played with Gillespie's band.

"It was as though only one night had gone by," Schifrin remembers fondly of the Playboy date, which inspired the LP tributes.

"I was ready to do a project like this," he adds, "and it also gave me the opportunity to do something non-electronic."

Schifrin dates his jazz background to his native Buenos Aires, Argentina, where he studied both classical and jazz. In the early 1950s he also studied both forms of music in Paris while touring the Continent with prominent jazz musicians.

COWAN TO SELL INTEREST

KJAZ Chairman Exiting

ALAMEDA, Calif.—KJAZ-FM chairman Ron Cowan is selling his interest in the station, the Bay Area's only full-time jazz outlet, only 18 months after going into a partnership with Oakland mayor Lionel Wilson to upgrade the operation (Billboard, Sept. 19, 1981).

That move had blueprinted new staff, management and equipment as well as plans for a new image. Recent months had seen KJAZ mounting an extensive advertising and promotion campaign, adding new programs and sponsoring the San Francisco International Jazz Festival, which sources now say won't be repeated.

Cowan's exit comes at a time when the station's Arbitron ratings and ad revenues were reportedly doubled against the levels posted at the time of his takeover, although station management still acknowledges it is losing money. General manager Mike Day reports ratings "have now stabilized at close to 1% of the market, which we feel is significant."

The station has also just closed its first sale for syndicated programming, a one-hour show in four segments sold to FM Tokyo. Also underway is an ad campaign, built around full-page, four-color ads in area consumer and business publi-

Dutch Pianist In 85 Concerts

AMSTERDAM—Two internationally known companies, Philip Morris and Bose, are linked in sponsorship of an 85-concert tour by Dutch jazz pianist Rene van Helsing, which started July 1 and runs through Sept. 4.

Alongside the sponsorship, Bose is providing the sound system and Philip Morris, the tobacco giant, is contributing a colorfully painted tour bus.

The pianist is accompanied by Italian saxophonist Peter Guidi and three musicians from the U.S., Essiet Essiet (bass), Don Mumford (drums) and Obie Jessie (vocals). At the request of Philip Morris, the group performed as the Super Lights Quintet.

Pro Equipment & Services

Sound Unlimited Expands Operations

LOS ANGELES—Sound Unlimited Systems has expanded its operations to include lighting and interior designs of nightclubs, roller rinks, discotheques and other commercial spaces. The company, based here, has been offering packaged light and sound systems to the industry since 1975.

According to Edward King, president of Sound Unlimited, the expansion better positions the company to serve what he sees as a "dramatically revitalized dance music industry."

The expansion allows Sound Unlimited to provide its clients with a wide variety of services including playback sound systems for tape and disk music combination sound systems for both live and recorded performances, public address systems, paging systems, high energy and/or intimate lighting environments, pre-packaged systems with custom modifications, background music, and free trial and exchange privileges.

The firm represents 38 sound and 11 lighting manufacturers including Technics, Cerwin-Vega, Crown, BGW, dbx, H&H Electronics, Fos- tex, MXR, Hafler and others.

According to King, lighting systems for clubs, discos and roller rinks can usually be provided at a cost of between \$20,000 and \$30,000, with sound systems priced at around the same figure.

In its seven years in the business, Sound Unlimited has outfitted more than 300 clubs, rinks and mobile operations in the continental U.S., Hawaii, Canada, and Mexico. One of its most recent installations is the Fantasia discotheque, in Los Angeles' Bonaventure Hotel. According to King, that project was completed at a cost of close to \$100,000, with \$28,000 allocated for the sound system, \$35,000 for lights, \$21,000 for a special "spaceship" deejay booth, and \$12,800 for labor.

King boasts that of the 300 systems installed by his company, only eight are not currently operating, and two of those were destroyed by fire. He adds that a sound system must be well balanced to have reliability and attain high quality results, and states that choosing equipment

at random and piecing it together into a system leaves that system vulnerable to failure.

King discloses that a survey of more than 500 clubs has shown that most operators buy an average of 2½ sound systems before finally achieving the desired results. He blames this "trial and error" process on a lack of experience by both club operators and some of the installers with whom they deal.

He offers advice: "The dialog between the kick drum and bass guitar is the backbone of most dance-oriented music. If a sound system cannot reproduce this effect with the same intensity as the rest of the musical spectrum, then its range and quality are obviously lacking."

NEW CONCERT SYSTEM Stones Seen On 'Largest' TV

By ALEX FOWLER

LONDON—The Rolling Stones used "the world's largest television screen," mounted 70 feet above their stage set at Leeds' Roundhay Park in England July 25, to show simultaneous video close-ups of the action below, even to those at the back of the 100,000 capacity arena.

Big screen projection systems are hardly new to such concert presentations, but the one used by the Stones for the closing date of their successful European tour represented something of an evolution in this field.

The Leeds show employed a 600-square-foot Diamondvision screen developed by Japan's Mitsubishi Electric company, while U.K. video

facilities outfit Molinare used the latest outside broadcast technology to provide the pictures.

Says Bryan Leatham from Mitsubishi's engineering division, "The thing about this system is that, unlike conventional big screen projection systems which can only be used in dim light, Diamondvision provides good color pictures even in daylight."

Accordingly, it has already established itself as a permanent fixture in many large sports stadiums, but its use in the portable world of rock touring is new. The Stones were the first band to make use of such technology in the U.K., according to Molinare.

Weighing 20 tons, the screen folds down to just two articulated truck

containers for transportation and is crewed by three Mitsubishi staff.

Says Leatham: "The screen contains over 25,000 cathode ray tubes, similar to those in conventional tv sets, and can show pictures off-air or from video.

"Standard video signals are fed into the screen computer, which then converts them into digital signals to form different colors and intensities on the screen itself."

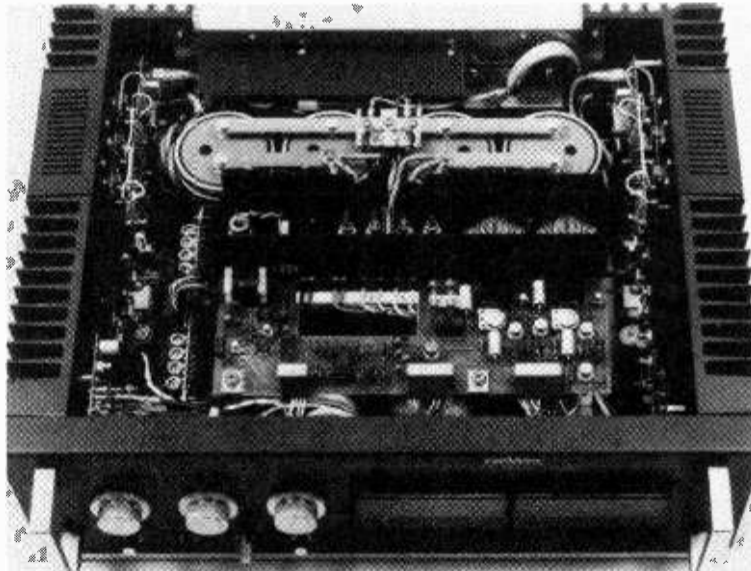
Picture quality is excellent for close-ups, but leaves much to be desired on wide-angle shots. This is no great drawback, though, as its primary function is to serve those in the audience too distant to clearly see the performers on stage.

"After being approached by the
(Continued on page 58)

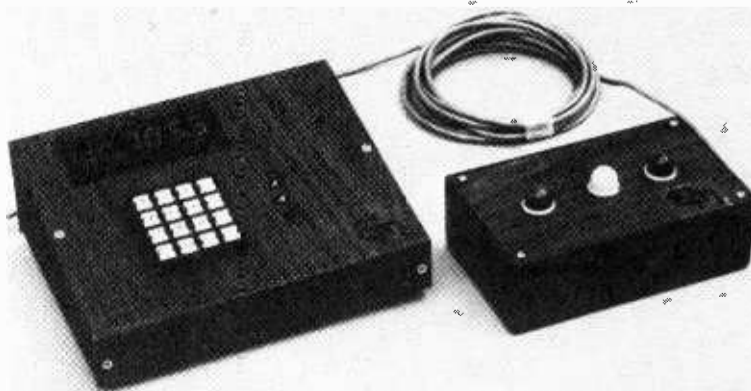
New Products



QSC AMP—This model 3500 power amplifier from QSC Audio Products is a top-of-the-line unit delivering up to 285 watts of power per channel. It has a list price of \$1298, and carries a limited three year warranty.



POWERFUL REVOX—This Revox model B740 power amplifier developed by Studer Revox America is designed to meet professional standards for sonic performance and long-term reliability. It has 100 watts of power per channel into 8 ohms and features a current inrush limiter which prevents power overloads. It has a suggested list price of \$2,299.



ELECTROMETRICS—Electrometrics has developed this programmable digital timer which features both visual and audible signals. The company is marketing the unit to broadcasting stations, recording studios, announcers and other professionals.

Mountain Sound's Knoxville Task

KNOXVILLE, Tenn.—Designing and installing sound reinforcement systems for the World's Fair here has been described as a substantial challenge by Barry Bozeman, head of Mountain Sound, the contractor retained to perform the task.

In addition to being charged with the job of outfitting numerous theatres, stages and amusement areas at the fair with sound reinforcement systems, Mountain Sound was also given the responsibility of installing its equipment in the event's 1,500-seat amphitheatre.

Says Bozeman, "The seating in the open tent-like structure stretches

in a 180-degree arc in front of the stage. Supplying adequate coverage over such a broad area would have been difficult in any case, but compounding the problem was the fact that the architect specified that horns and bass bins be hung as a central cluster above the stage, to ensure an unobstructed view from every seat in the house."

Bozeman states that his company considered the complexity of the job, and the weight and size of the systems it would have to use, and used these as guidelines in selecting components. He continues, "After examining the specifications of horns from several manufacturers, we decided that Electro Voice systems supplied the right combination of broad, uniform sound output with extremely small size and weight."

"In fact, aside from having to form special brackets to hang the horns and bass bins, the actual system installation was much easier than we had predicted."

The firm used six Constant Directivity horns (two model HR60, and four model HR90), each equipped with a model DH1506 driver; and six model TL606A bass bins.

The system easily exceeds the architect's specification of 104dB average broadband sound pressure levels, says Bozeman.

Mountain Sound also used Electro Voice mikes, and a variety of Electro Voice/Tapco mixers, power amplifiers, equalizers and crossovers to round out the system.

Motown/Hitsville Adds Digital

LOS ANGELES—Motown/Hitsville recording studios have added Sony multiple digital recording systems to their facilities, according to Guy Costa, Motown's vice president and managing director.

The total digital purchase includes two Sony PCM-1610 digital audio processors, a model DDU-1520 delay line and preview unit for disk mastering, and five of Sony's new model BVU-800 videotape recorders for recording the digital information.

With the acquisition of the Sony digital recording systems, Motown/Hitsville is recommending to its clients that they mix down to digital masters.

Says Costa, "With digital, not only can our clients masters be preserved without the normal analog tape degradation and wear, but they will also be ready for the upcoming digital Compact Disc."

Costa also feels that another big advantage of the Sony digital system is its multiple applications. He explains that Motown/Hitsville will use the BVU-800s for both video and audio recording and editing, while the separate SMPTE time code track will allow the company to record stereo audio for video post-production.

Costa discloses that Motown/Hitsville is developing a plan under which its international licensees will receive digital masters around the world. He states, "We will begin converting our entire catalog to digital tape."

At present, Motown/Hitsville has three studios, each equipped with Neve consoles and Necam automation. The facility offers a full range of audio post-production services for film and television.

Chicago Group Buys Quantitape

CHICAGO — Diversa-Graphics, Inc. has sold its Quantitape tape duplicating division to a consortium of investors here headed by Dan Tynus, vice president and general manager of Sound Studios. The deal includes the Quantitape name and equipment.

Under the purchase agreement, Quantitape, originally based in New York, will be relocated to Chicago. Tynus promises that there will be no interruption in service during the transition.

Quantitape claims to be a state-of-the-art facility capable of duplicating all formats, including stereo and pulsed AV presentations. A complete line of private label blank cassettes will be introduced as part of the expanded operations of the combined facilities.

In addition to the expanded tape services, Tynus will create Quantidisc, a new division that will offer record mastering and pressing. The company will also produce floppy disks.

Behind this door... a legend of platinum and gold

Electric Lady Studios
52 West 9th St., N.Y., N.Y. 10011 • (212) 677-4700
Alan Selby

AUGUST 14, 1982, BILLBOARD

Studio Track

By ERIN MORRIS

At New York's Vanguard Studios, producer/engineer Mark Berry working on singles by C.M. Lord and Bonnie Forman for Wave Records.

Bobby Stewart at Title Productions Studios working on a 12-inch dance record being produced by Joe Ferry with Tommy Lana behind the board.

At Rose Hill Studios in Syracuse, Vincent Taft and Mark Doyle producing Ted Neeley's new project. Engineering is Cliff Kent.

In White Plains, at Squires Productions' Sound Tracks Studio, the Metropolitan Brass Quartet just completed an album produced by Gregory K. Squires... the Paul Mariconda Quartet mixing tunes with engineer Alain Van Achte... production has begun on the Ian An-

thony/Squires project produced by Van Achte and engineered by Jay Brown.

At Studio 4 in Philadelphia, Kay Williams and George Howard are co-producing Howard's debut album for Palo Alto Jazz Records, Phil Nicolo engineering... Steve DiBonnaventura is recording a jazz banjo LP for Half Track Records. Frank DiBussolo is producing the project with Joe and Phil Nicolo engineering... Vince Montana is

producing Gypsy Lane for Philly Sound Works with engineer Obie O'Brien... Also finishing up projects this week are Bunnydrums, Tony Beck and Ron Sherr of Whitebridge.

At Studio A in Dearborn Heights, Mich., Bruce Michaels finishing up his new release on Body Records... Ivy Hunter and Greg Dokes producing Empulse for Probe, Inc... Producers Ron Henyard and Lawrence Harvey working with

Pure Pleasure and V.C. on album projects... Homework laying down tracks for their first release... Eric Morgeson at the console for all sessions.

In Beachwood, Oh. at the Recording Connection, Roadmaster II, a 24-track mobile studio, recorded Smokey Robinson at Cleveland's Front Row Theater for Westwood One, with Richard Kimball producing and Arnie Rosenberg engineering... Roadmaster II also on location for Universal Recording at Blossom Music Center to record the Beach Boys for eventual release. Danny Leake co-engineered the session with Rosenberg... Shooting Star working on overdubs and mixing of their live recording in Studio B with engineer Dale Peters. The live recording was also done by Roadmaster II in Cincinnati for NBC's The Source with producer Denny Martin and engineer Rosenberg.

★ ★ ★

At Nashville's Bennett House, Earl Thomas Conley finishing up new RCA album with Nelson Larkin producing and Tom Semmes engineering... Marshall Morgan and Paul Worley working with Gary Morris for new Warner Bros. Project with Morgan engineering... Morgan and Worley also in cutting tracks for McGuffey Lane's upcoming Atco album... Kyle Lehning working on Phil Everly's new single for Capitol... Randy Goodrum finishing PolyGram album with Lehning engineering... Tanya Tucker in with producer David Malloy mixing her new Arista single.

At Woodland Sound Studios, Johnny Rodriguez cutting tracks with producer John Boylan for Epic. Rick McCollister and Russ Martin engineering... Shirley Caesar continuing work on album for Word with Tony Brown producing. Behind the board is McCollister with Martin assisting... Brown also working with the Oaks Band. Engineering is Gene Eichelburger with assistance from Ken Corlew... Joe Stampley overdubbing for his new Epic album with producer Ray Baker. McCollister and Corlew are engineering.

Merle Haggard and John Anderson at Sound Emporium recording a duet for Warner Bros. Frank Jones producing the sessions with John Abbott engineering... Another duet in the works between Roy Acuff and Boxcar Willie with Jim Martin producing and Jim Williamson engineering. The duet will be featured on Boxcar's upcoming album for Main Street... David Clayton Thomas in the studio recently with producer Joe Chambers and Billy Sherrill engineering... Work continuing on Larry Gatlin's Columbia album. Jerry Crutchfield is producing with engineer Sherrill.

At Scruggs Studio, Earl Scruggs working on album with such guests as Lacy J. Dalton, Rodney Dillard, the Burrito Bros. and Ricky Skaggs. Producing the album are John Thompson and Randy Scruggs with Tom Brown engineering.

Judy Taylor in at Audio Media working on Warner Bros. project with Bud Logan producing and Pat McMakin engineering... Paul Whitehead producing Mary Wells for Odyssey productions.

Millie Jackson cutting tracks at Sound Shop with producer Brad Shapiro with Ernie Winfrey behind the board... Buddy Killen producing Gary Valentine with engineer Mike Bradley.

In Memphis, at Ardent, Gary Chapman mixing his live album for Lamb & Lion. Ed DeGarmo and Dana Key are engineering and producing the album... Chocolate Milk has begun work on new RCA album with Allen Jones producing and Robert Jackson engineering.

Before you invest in new studio monitors, consider all the angles.

No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

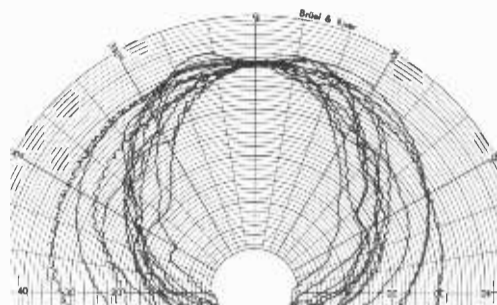
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

Introducing the JBL Bi-Radial Studio Monitors.

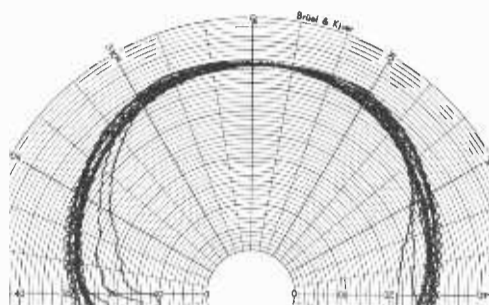
At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

The key to this improved performance lies in the unique geometry of the monitors' Bi-Radial horn.¹ Developed with the aid of the latest computer design and analysis techniques, the horn provides constant coverage from its crossover point of 1000 Hz to beyond 16 kHz. The Bi-Radial compound flare configuration maintains precise control of the horn's wide 100° x 100° coverage angle.

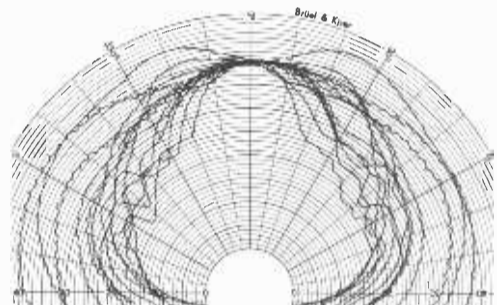
1. Patent applied for.



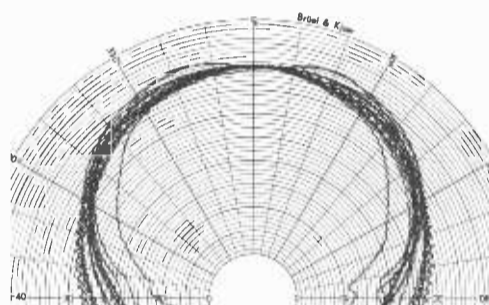
Typical horizontal



JBL 4430 horizontal



Typical vertical



JBL 4430 vertical

And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.

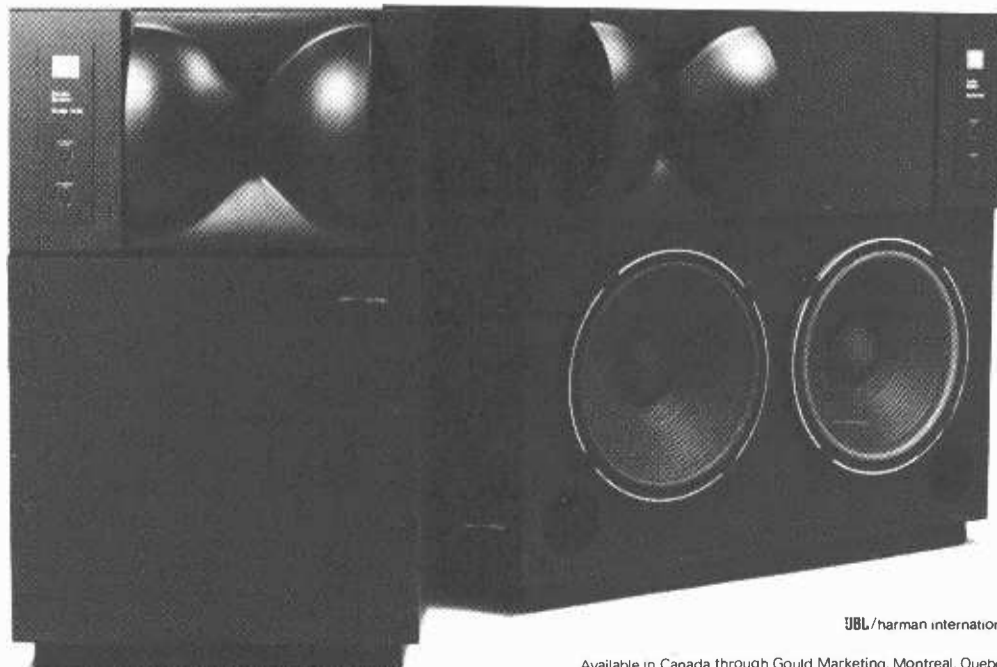
But while the Bi-Radial horn offers outstanding performance, it's only part of the total package. The new monitors also incorporate JBL's most advanced high and low frequency transducers and dividing networks. Working together, these

components provide exceptionally smooth response, high power capacity, extended bandwidth, and extremely low distortion.

Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

James B. Lansing Sound, Inc.
8500 Balboa Boulevard
P.O. Box 2200
Northridge, California 91329 U.S.A.



JBL/harman international

Available in Canada through Gould Marketing, Montreal, Quebec.

JBL

Professional
Products
Division

Seminars To Be Held On Synclavier Use

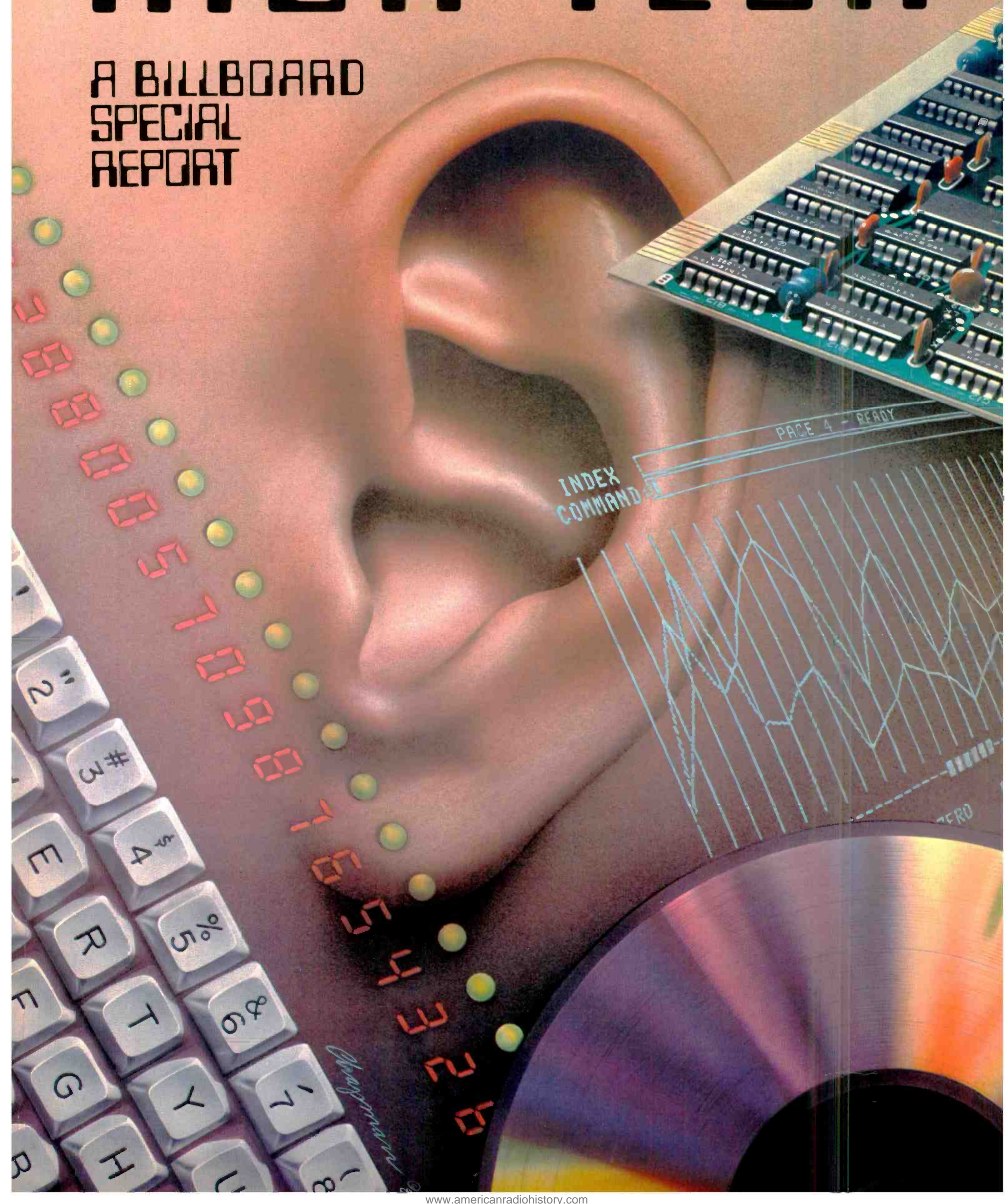
BOSTON—New England Digital Corp., and the Berklee College of Music will present a week-long series of seminars on the use and applications of the Synclavier II, an advanced computer music system.

The limited attendance seminar will be held at the Berklee College of Music from Aug. 16 through 22. It will cost \$500 per person, and applicants must have a basic knowledge of music synthesis and/or computer music.

Lectures will include jazz pianist and composer Oscar Peterson; Patrick Gleeson, synthesist and music producer and arranger; Alby Galuten, producer of such artists as the Bee Gees and Barbra Streisand; Jon Appleton, Dartmouth College professor and a Synclavier user; and Sydney Alonso, president, New England Digital.

HIGH TECH

A BILLBOARD
SPECIAL
REPORT



HIGH TECH AND BEYOND:

The high technology juggernaut continues.

At practically every industry level—professional and consumer—technological innovations are setting the product and marketing pace with increased speed and precision. As an entity, there's nothing it hasn't touched—movies, records, home video, video games or computers.

Moreover, technology is now the unifying thread linking various entertainment segments together. One current example: Walt Disney's "Tron" film which employs new computer-generated graphics tech-

No one doubts anymore the accomplishments in the lab. Even the end-user consumer stands in awe at innovations emerging from Osaka or Tokyo, or "Silicon Valley," Calif., or Europe. What is becoming a key consideration, however, is how the entertainment industry plans to utilize that technology from a marketing and distribution point of view.

It's no longer prophetic to say that the U.S. household will become an "electronic cottage" with large screen, flat tv; super audio/video system with videodisk and VCR; with a home computer at the core.



SOUNDSTREAM DIGITAL AUDIO EDITING SYSTEM: With a few keystrokes on the terminal, the producer can play any 'take' or segment of music instantly and in any order. Splices are performed by simply telling the computer what segments you want joined together and how.

niques has already begun its trek to the arcade/home video game field. The film's soundtrack is digital and features the rock group Journey. Safe to bet that "Tron" ends up as a laser optical video disk, a CED video disk and as a stereo videocassette in various formats. The soundtrack should be available one day as a digital audio disk as well. And if you consider the possibility that the Compact Disk could be a computer storage medium as well... the technological entertainment networking scenarios are mind-bending.

What may become a science, though, all its own is how that situation is presented, and marketed to the consumer. The marketing of high technology has become a critical issue, according to many industry observers.

Would the videodisk—both laser optical and CED—be more successful if the marketing of those products had been handled differently? Did a frenzied rush to the marketplace help—or hinder—the laser optical player?

Is it a systems approach? Is it a modular approach?

STOREROOM: Programs of information and amusement can be prepared and stored on Matsushita Electric's compu-cassette home computer system.



CONTROL CENTRAL: Jeff Bridges is an electronic warrior at the controls of a video game tank in "TRON," from Walt Disney Productions.

Could it be the right technology at the wrong time?

What part of the product or marketing mix made the Sony Walkman personal stereo a phenomenal world success?

Sony faces a new product launch of major proportions in six months when it introduces its Compact Disk digital audio disk player. While some 40 other firms, including CD partner Philips, will also introduce CD players at approximately the same time, it will be the Sony marketing campaign that may ultimately affect how quickly and how much CD is embraced by the world consumer.

Sony chairman Akio Morita has indicated many times that the firm "creates markets," rather than following the lead of others or relying too strongly on market research. The introduction will be monitored closely.

Computer hardware and software suppliers—poised on the threshold of what appears to be a monumental world market—are also positioning themselves in the marketing sweepstakes.

How does a computer manufacturer make a personal computer understandable and attractive to the average consumer? Growth of that and related industries may hinge on those advertising/marketing campaigns.

One factor that has become evident in the past year is just who the various "players" in the marketing and distribution of high technology-oriented products and services will be in the coming years.

A global jigsaw of joint ventures and alliances has been taking place almost on a par with technological product developments themselves.

Entertainment companies, film

studios, home video firms and record companies, capitalizing on their already established consumer distribution muscle are positioning themselves as multi-format software entities. Videogame cartridges and recreational computing software will be as much a part of the product mix at such studios as 20th Century Fox and Paramount as theatrical feature films, videocassettes and videodisks. More than that, those same film studios will take their film stars and convert them to

video game heroes and villains as well.

Record firms are already moving in that direction as WEA has begun to market Atari video game cartridges, while Thorn-EMI, MCA and CBS are broadening their record mix to include home video, video games and computer software.

And for record companies, as well as the consumer, a new, intriguing possibility. Recording artists as video game personalities.

Billboard

PROGRAMMING THE FUTURE



PRESS POWER: Ralph Savoldi checks out pressing machine that stamps out videodisks at RCA plant in Indianapolis. A metal spacer separates every five disks. RCA produced its five millionth videodisk in July, 16 months after the introduction of the SelectaVision system.



SPACE CASE: TASCAM Series 30 Recorder/Reproducers come from a family of high technology equipment. Top left: TEAC XR30 VHS instrumentation recorder. Right: TEAC SR30 1/2" 8-speed instrumentation recorder. Foreground: TEAC V1000 AMN airborne U-matic video recorder, which has come through with flying colors on every Columbia space shuttle mission to date.



Take Us For Granted


With 24 tracks going, you don't have time to reach over and adjust for tape-induced level variation. You want to be able to forget about the tape.

Which is why we test every reel of our 2" Grand Master® 456 Studio Mastering Tape end-to-end and edge-to-edge. To make certain you get a rock-solid readout with virtually no tape-induced level variation from one reel of 456 to

another or within a single reel.

No other brand of tape undergoes such rigorous testing. As a result, no other brand offers the consistency of Ampex Tape. The consistency that lets you forget our tape and concentrate on the job.

AMPEX

Ampex Corporation • One of The Signal Companies 

Ampex Corporation, Magnetic Tape Division
401 Broadway, Redwood City, CA 94063
(415) 367-4463

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



*1981-1982 Billboard
Brand Usage Survey



SCRAMBLE ON
TO LICENSE
ARCADE HITS FOR

HOME GAMES

PERSONAL COMPUTER BOOM

By HOPE HEYMAN

Forget video. The most dynamic and significant technological advancements—which will change the way we live and work—are happening in the personal computer field. And fast on the heels of the quantum leaps in microcomputer technology are improvements in video game software and hardware—offsprings of the same microprocessor revolution that birthed the personal computer.

From its origins as a cottage (or garage) industry in 1975, made up of a few visionaries tinkering with microprocessors and printed circuit boards, the personal computer business has blossomed into a major American growth industry with an anticipated \$2 billion in revenues and 1.4 million unit sales for 1982. That pace should continue, analysts say, at a 40 to 50% yearly increase through 1985. And the industry has attracted major American mainframe and mini computer companies into the field—IBM, Xerox, Hewlett-Packard, and Digital Equipment Corp.—with the Japanese waiting in the wings to enter this lucrative market.

The market has become more competitive, with leaders Apple (with a 23% share), Radio Shack and Commodore (the three have a 75% share) fighting to maintain their lead. The slugfest will be centered on dealer level, where suppliers are scrambling for shelf space and dealer loyalty.

Consumer loyalty will be won by plunging prices, "friendlier" easier-to-use computers—models that respond to voice commands and readily understandable software—and a host of technologically sophisticated features such as increased internal memory which allows the computer to perform more functions.

The current technological battle now raging is the 16-bit computer, sparked by IBM's entry in the field with a 16-bit microcomputer. (Other 16-bit microcomputers had already been introduced, but had not sold well.) A 16-bit machine performs calculations more rapidly than an eight-bit machine, and also permits the user to cram up to 256K RAM memory into the internal memory of the machine—a jump over the previous limit of 64K. (One K, or 1,024 bits of information, equals about one typewritten page of information.) Although Apple is incorporating a 16-bit design in its next desktop computer, named Lisa, the firm is concentrating on making the next machine even more user-friendly in terms of hardware and software—which will require a revolutionary redesigning in both hardware and software.

Along with expanded power and capabilities, computer prices are dropping sharply, making them more accessible to a wider base—including a whole new market of non-technical people. Commodore, for example, plans to ship two new cheap computers this spring, the Ultimax, a programmable video game/low-end computer at \$149.95, and the Commodore 64, a

(Continued on page HT-7)

Hope Heyman is a New York-based freelance writer specializing in video games and computers.

The world's most respected audio manufacturers recommend ALLSOP 3.



There's a good reason why! These companies utilize the latest engineering and technology to produce some of the highest quality products available. They have a real interest in how their equipment is cared for. That's why they recommend using the ALLSOP 3 cassette deck cleaning system. ALLSOP 3's constant and complete swabbing action removes excess oxides and abrasive grit that can mask sound and damage tape components. Unlike dry cleaning methods that can scratch and scar delicate tape heads, ALLSOP 3 uses a specially formulated solution to insure safe and complete removal of residue. A few drops of ALLSOP 3 pads, is all it takes. After a few seconds of cleaner like an ordinary tape, the are wiped clean—Ready to per-tended. Sharp, smooth and clear.

World Leaders In Fidelity Cleaning.



ALLSOP, INC.

P.O. Box 23 Bellingham, WA 98227 U.S.A. (206) 734-9090 Telex 15-2101/Allsop BLH

POWER OF THE CHIP

PUTS FUTURE IN POCKET

By LAURA FOTI

The evolution of the digital audio disk illustrates a trend apparent in many other areas of consumer electronics today—miniaturization. Even before the DAD player has been brought to market, it has shrunk in size and grown in flexibility.

DAD pocket-size players, wristwatch tv, dbx noise reduction-equipped personal stereo units, microcassettes—these products are poised to capture world-wide markets. Their appeal to consumers? High quality, portability and low cost, all made possible by the invention of a tiny device known alternatively as an IC (integrated circuit), LSI (large-scale integrated circuit), silicon chip, semiconductor, or the more familiar "chip."

A chip is actually a mini-computer about one square inch in size or even smaller. Over the years it has been refined to the point where its applications are virtually endless.

One example of the power of the chip is Sony's new PCM-F1, a portable digital audio processor for the consumer market. Osamu Naka, general manager of Sony high fidelity products, attributes to new Sony-developed LSIs the ability of designers to create a processor one-eighth the volume and one-fifth the weight of all previous models. The unit, to be available this spring at a cost of \$1,900, enables a videocassette recorder of U-Matic, Beta or VHS format to record and play digital audio cassettes.

The PCM-F1 features two ICs developed and mass-produced by Sony, the CX-889 analog-to-digital converter and the CX-890 digital-to-analog converter. The latter chip will also be used in the Sony/Philips Compact Disc digital audio system.

In addition, the new digital processor incorporates three new LSIs, one for encoding digital audio into video-format signals in the record mode and two for conversion back to digital audio in playback. These LSIs, developed last year by Sanyo, Sony and Toshiba, replace dozens of ICs used in previous digital circuitry.

The development of these chips is indicative of the type of work being done to lower the cost of "going digital." As Roger Lagadec, product manager, audio-PCM for Studer-Revox, points out, "Digital, we are fond to say, is inherently cheap. The experience of most of us is, of course, that digital is inherently expensive, unless a very large market permits the use of LSI circuitry."

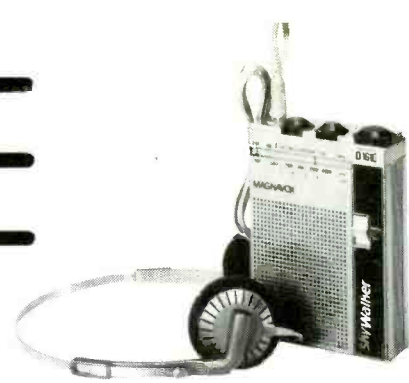
Once that large market shows signs of life, you can be sure LSIs will begin to turn up to make it even larger. "If the digital disk is successful, there is bound to be an

(Continued on page HT-8)

Laura Foti is Billboard's Video Editor in New York.

HIGH TECH

HT-5



STEREO TO GO: The lightweight Magnavox D1610 stereo radio, Sky Walker, features stereo headphones, dual volume controls for left and right channels, dual headphone jacks and telescopic antenna. Suggested retail: \$49.95.



ONE-INCH THE NEW STANDARD.

In the world of SMPTE there are no excuses. Get it now and get it right, in sync, on time. No matter how smart your SMPTE controller/editor is, you can't work fast if the recorder can't keep up. Our one-inch 85-16B has the high motor torque and Tach rate (30 pulses per second) you need to achieve fast "lockup" and stable operation with today's new editing systems. It will "park" where your controller tells it to, on the cue, every time. With the 85-16B you only lose one track to code. Our superior control of crosstalk gives you 15 fully usable tracks for Audio! No need to waste a track as a guard band to keep code out of the mix! You get everything from the wheels to the reels: the console, the built in dbx* and TASCAM full function record controls. With TASCAM, you can always get what you want without paying for extras you don't need.

In Video production you have to think big, but if you think hard you'll see that TASCAM means business—Multitrack, Multi-image and much more. Talk to your dealer to get our equipment working on your bottom line.

TASCAM
TEAC Production Products

*dbx is a trademark of dbx, Inc., Newton, MA
Copyright 1982, TEAC Corporation of America, 7733 Telegraph Rd., Montebello, CA 90640

A Billboard Spotlight

AUGUST 14, 1982, BILLBOARD

INTER-ACTIVE VIDEO

DRAWS VIEWER INTO PROGRAM

By KEN WINSLOW

Synclavier® II

Digital Synthesis · Music Printing · Real Instruments

The world's most advanced digital synthesis system has just become the world's most advanced Music Printing and Sampling System.

Now, with Synclavier® II's Music Printing Option, performances played on Synclavier® II's keyboard can be transferred and printed out automatically in standard musical notation. This amazing new Option provides a quick, high quality computerized printing of complete orchestral scores or individual parts, piano music, and lead sheets with lyrics.

Using the new Sample-to-Disk™ Option, you can now record real instruments or whole sections of instruments into the Synclavier® II and then play them on its keyboard. New England Digital's technological wizardry has made it possible to record or sample any analog signal onto a Winchester Disk using a microphone or line-level source. You can record at a sampling rate of 50KHz. for a minimum of 100 seconds up to a maximum of 54 minutes. After recording, sophisticated software techniques provided by New England Digital allow you to analyze the recorded signal, digitally filter out noise or harmonics, and edit different signals together for unique sounds. Once satisfied with your sampled sound, you can easily transfer it to the Synclavier® II's keyboard for real time performance.

The Music Printing and Sample-to-Disk™ Options, advanced as they are, are only part of the incredible Synclavier® II Digital Music System. Since its introduction two years ago, many of the world's most influential musicians, producers and studios have seen and now own a Synclavier® II system themselves.

We invite you to see and hear what they already know, that the future of music is available today from New England Digital.

Synclavier® II digital music systems start at \$13,750.00.

Don't forget to inquire about our line of business software for your studio and personal use.

For more information, a personal demonstration, or the name of your nearest representative, please call or write to:

Synclavier® II Instruction Manual and Demo Record.

A complete and descriptive Instruction Manual is now available for \$50.00 (USA & Canada) or \$60.00 (elsewhere) postpaid.

30 minute, long-playing demo records are also available for \$2.50 (USA & Canada) and \$6.00 (elsewhere).

For more information, a personal demonstration, or the name of your nearest representative, please call or write to:

New England Digital Corporation
Department 26, Box 546
White River Jct., VT 05001
802-295-5800



© 1982 New England Digital

Cash registers are dancing everywhere to the high tech video tune. As fast as hardware makers spit out new component and system combinations, high tech video program software in challenging new forms . . . some of which you may have never thought of before . . . is being created and merchandised to fill the growing demand.

To consumers high tech video not only means higher and more realistic and vivid audio/video quality, it also means more exciting and more rewarding entertainment and information experiences.

"Interactive" is widely used to describe the involving factor of high tech video programming now being explored by disk and cassette program producers.

An interactive program is designed to draw the viewer into the program. An interactive program will suggest, entice, request . . . and in some cases absolutely demand that the viewer do something in response to what he sees and/or hears . . . or else the program comes to a screeching halt.

While high tech video programming doesn't have to be interactive, interactive programming requires the use of high tech video disk and cassette hardware offering special effects capability.

Interactive high tech prerecorded programming not currently offered by broadcast, cable or other video transmission methods becomes a terrific sales closer for high tech video hardware and vice versa.

The combination of high tech video hardware and interactive video programming represents a whole new level of consumer involvement. Retailers who have been able to bring the two together report that they almost have to beat off their customers with a stick. The real problem in this regard is that not enough interactive programming is being made available fast enough for the consumers who have become hooked.

Optical Programming Associates (OPA) as a joint venture of MCA, North American Philips and Pioneer has been formed as one of the first companies dedicated to the production of interactive high tech video programming. OPA thinks "interactive" is too heavy a term for consumers and prefers the use of "participative."

Among the interactive titles which have become available from OPA are "How To Watch Pro Football," "The First National Kidisc" and "The Master Cooking Course With Craig Claiborne & Pierre Franey."

Interactive programming becoming available today for consumers has so far almost exclusively been in the how-to entertainment, recreational and self-improvement areas.

A non-interactive or linear program such as the movies now offered for purchase or rent on cassette and disk . . . something everyone is familiar with . . . starts, runs to conclusion without interruption, and stops.

At the other extreme a totally in-

(Continued on page HT-10)

Ken Winslow is a Washington, D.C.-based writer specializing in video software and programming.

SCRAMBLE ON TO LICENSE ARCADE HITS

HIGH TECH

• Continued from page HT-4

64K computer at \$595, intended to compete with the Atari 800 and Apple II Plus—computers costing more than \$200 more.

In a revolutionary move that could shake up the whole personal computer industry, Commodore also plans to introduce a plug-in circuit that would allow the Commodore 64 to use software written for other machines. The circuit or module would work by "emulating" the other machines. Apparently it's a popular idea. According to reports at least eight Japanese companies are designing personal computers that could emulate IBM's Personal Computer, but would sell at half the price.

Tandy's new move in the personal computer race represents, in a way, the best of all possible worlds. When a firm introduces a 16-bit machine, all the old software for that model must be rewritten or scrapped, which poses a problem to the computer user with a substantial investment in software who wants to upgrade to a more powerful model. Tandy's new Radio Shack machine incorporates the two systems—16-bit and eight-bit—in one machine. The 16-bit microprocessor handles data manipulation and the eight-bit chip performs such chores as printer control and hookup to phone lines. The new model is compatible with the old software and new, more powerful programs.

What's next? Well, portable pocket computers are beginning to make a dent in the market, with estimated sales last year of 175,000 expected to rise to 225,000 units. The newest and one of the most impressive pocket computers is the IXO Telecomputing System from IXO, Inc., which has a full typewriter type of keyboard, its own uninterrupted power supply, and can access remote databases over phone lines, yet fits in the pocket. It will retail in the \$500 range.

Video games—arcade and home versions—have not lagged far behind, with almost as many manufacturers jumping into this field as parents rallying against the video arcades. Americans bought four million game consoles and about 30 million game cartridges last year for total sales of \$1.2 billion. The 7% penetration of tv-owning households should double by the end of the year, according to analysts.

And not all of those new consoles will bear the Atari and or Mattel Intellivision name, the current market giants. Coleco introduced the ColecoVision video game system which should be on the market before Christmas. The company also has plans to market a module plugging into the machine which could then play Atari software. Atari has gone to court to prevent this. Entex's AdventureVision doesn't even need a tv—it's a 6,000 LED dot-matrix screen and can run on batteries or AC current. Suggested retail is \$75. Suppliers Magnavox (Odyssey 2) and Astrovision (Astro Arcade) have stepped up marketing and software supports effort to snag a bigger share of the video game pie.

Neither Mattel nor Atari are resting on their game sales. Atari's newest game—the Video System X at \$329.95—is a more sophisticated, more powerful console designed to ward off a pack of competitors, notably Mattel with its highly-regarded, fast-selling Intellivision game. Video System X features new hand controllers which combine keypad, joystick, paddle, and fire button in one. It also features a larger memory capacity for heightened game play.

Mattel will offer a voice synthesis

module, the Intellivoice, not yet priced, for its system. It adds male and female voices to three new game cartridges.

Some of the hottest game action is taking place on the software side, where manufacturers are scrambling to license arcade hits for the home games, or adapt their own ar-

cade smashes to the smaller screen. Although sales of the more aggressive space war games are not lagging, software emphasizing cute, non-belligerent play such as Pac-Man is beginning to get a hold on the market.

One of the strongest trends in video game software is the rise of

the independent software supplier. One of the original software specialists is Activision, which now offers 15 Atari-compatible cartridges. The games feature excellent graphics and retail for about \$22.95. Imagic Inc., a new firm, plans to produce software for both the Atari and Mattel systems. Initial offerings include

Demon Attack and Star Voyager. Parker Brothers has also entered the software business with its Empire Strikes Back game cartridge for the Atari. It's licensed from Lucasfilm, Ltd. Coleco also plans to produce a line for cartridges for the Atari and Intellivision video games.

Billboard



NOW YOU CAN HAVE DIGITAL RECORDING WHERE YOU WANT IT MOST: AT HOME.

There are moments when a musician is so inspired he stops making music and starts making magic. And, as most artists agree, these peak periods of supreme inspiration don't always occur in the clinical conditions of the recording studio.

Which explains why Sony, the inventor of digital audio processing, has just created the world's smallest, lightest and most compact digital audio processor—the PCM-F1.

Already touted by every major audio magazine, the PCM-F1 leaves one awestruck by its vital statistics* Its level of performance surpasses that of even the most sophisticated analog recording studio. Its unique 3-way power supply allows you to use it anytime, anyplace.

And because Sony consciously designed it without a built-in VCR, it can be used with any VCR— $\frac{1}{2}$ or $\frac{3}{4}$ inch.

But perhaps its greatest feature is its price.

Obviously, we can go on and on about the brilliance of this new machine, but by now we figure you've heard enough about it and you're ready to go to your Sony dealer and hear it for yourself.



SONY The one and only.

*Features and Specifications: Wow and flutter—unmeasurable; dynamic range—greater than 90dB; distortion—less than 0.005%; frequency response—10-20,000 Hz, ± 0.5 dB; Weight—9 lbs.; height—3 $\frac{1}{4}$ "; depth—12"; width—8 $\frac{1}{2}$ "; 14- and 16-bit quantization. ©1982 Sony Corp. of America. Sony is a registered trademark of the Sony Corp.

• Continued from page HT-5

enormous market for digital-to-analog converters, and the prices will come down," says Lagadec.

Along the road to making products cheaper and more feature-laden, chips offer the side effect making them smaller as well. As interest in digital grows and the market for the technology expands, we'll see newer and smaller models for use at home, in the car and on the sidewalk (personal stereo units).

It's already happening in cassettes. Less than five years after the standard Compact Cassette's acceptance as a hi fi product, already there are strong signs that the microcassette, about one-quarter the

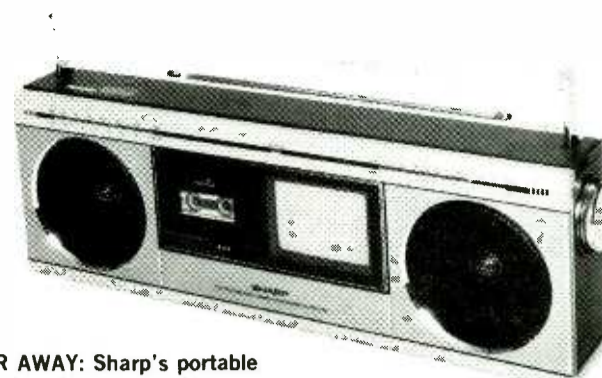
size, is capable of attracting its own share of the market.

Stereo cassette decks that dub from standard-size to microcassette have already been demonstrated at the Consumer Electronics Show, along with microcassette decks for home and personal use, the cassettes themselves, and micro head cleaners.

Some of the more interesting micro products available now or in the near future include Fisher's "Kangaroo," a "boom box" with stereo AM/FM radio, built-in amplifier and speakers, along with a "baby" that separates from the main unit. The baby is a stereo microcassette two-speed player/recorder with headphones.

Sharp offers a stereo microcassette player/recorder with a tiny built-in black-and-white television and AM/FM radio. Jensen has shown a prototype microcassette car stereo unit incorporating Dolby and DNR (Dynamic Noise Reduction) systems. Sony has a micro-Walkman, as well as tapes. Other manufacturers with micro units or tapes include Aiwa, Panasonic, Rotel, TDK and Maxell.

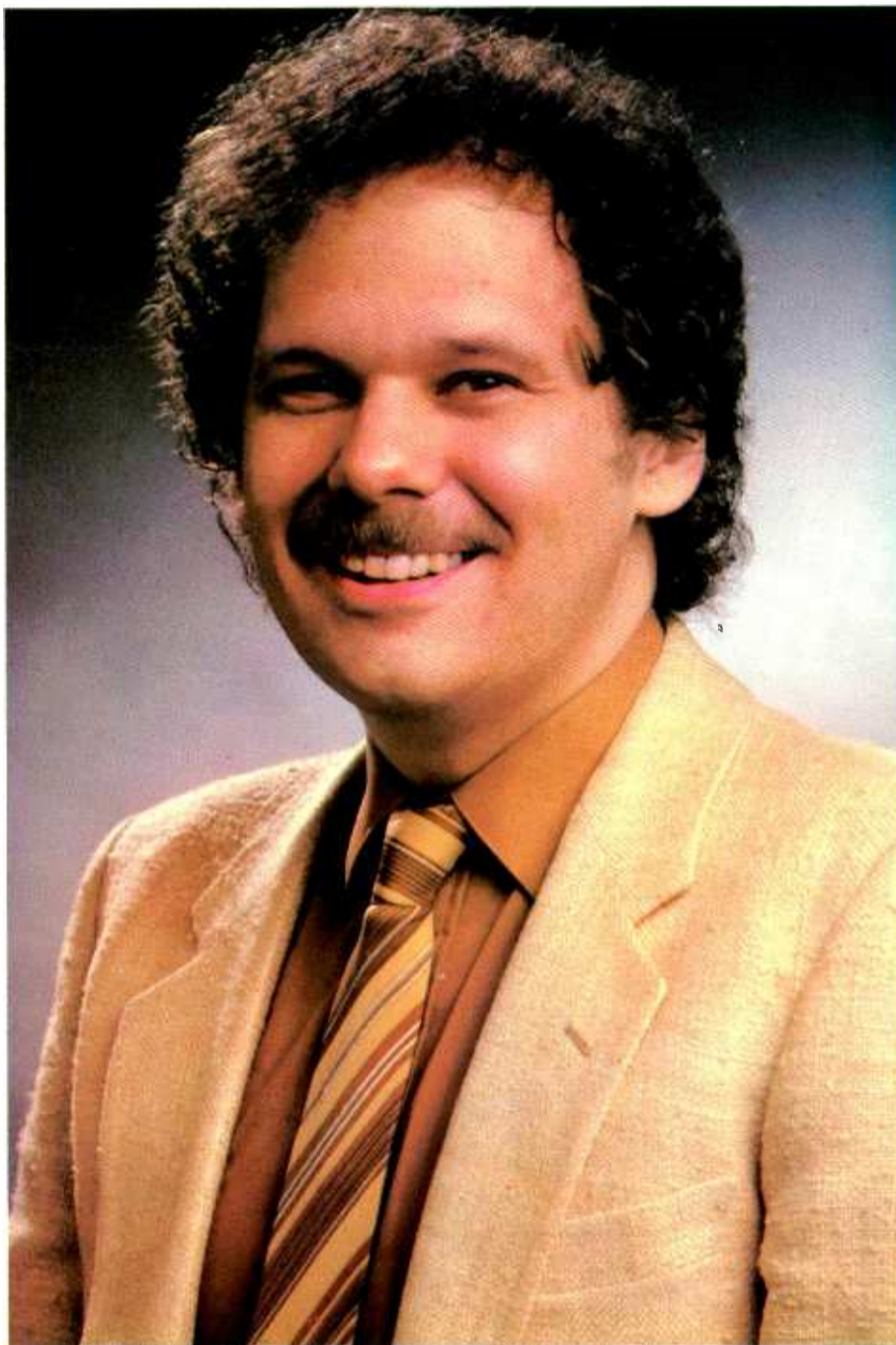
Is smaller better? Apparently enough manufacturers think so that consumer electronics products have been shrinking steadily since the stereo phonograph consoles of the 1960s. Home audio these days is slim and compact, again thanks to that little chip.



HOME OR AWAY: Sharp's portable TV/AM-FM radio stereo microcassette recorder carries sight and sound capabilities.

This Is Bob Ludwig.

He Is The Engineer Behind The Disk Mastering Of Over One Hundred Platinum And Gold Albums And A 1981 Grammy Award Winner.



Bob Ludwig Masters Disks and Cassettes Exclusively on Agfa Tape.



The Mastering Choice of the Masters.

MAGNETIC TAPE DIVISION AGFA-GEVAERT, INC. • 275 NORTH STREET • TEJERBORO, NJ 07608 • (201) 288-4100

Mr. Ludwig accepts no compensation for his endorsement.

Although sales of micro components for the home failed to live up to expectations, its adaptability made sense for the smaller spaces so many of us live in today, and sales have been brisk. Even more popular, however, have been the slimline receivers, cassette decks and separates. These units fall in size somewhere between micro components and the average component of a few years back.

A few slim units are all-in-one, meaning they include not only a stereo radio amplifier and cassette deck, but also a vertical turntable with linear-tracking tonearm.

And as cars become smaller, so do car stereo units. Down the road (no pun intended) are automobile digital disk players, microcassette players, computers and so on.

Dbx noise reduction, which some consider the last stop before digital sound quality, will be appearing in more and more types of units. The company, jointly with Matsushita, has developed a low-cost, low-voltage IC, the NRX chip.

Dbx believes the new chip will help the firm reach its goal of one million dbx-equipped units in use by 1983. Currently an estimated 200,000 units are available in the form of outboard decoders, cassette decks and so on.

As a society, we've come full circle from the days when cars, audio equipment and living spaces were sold largely on their large sizes. Perhaps we have the gasoline shortages of the early 1970s to blame for the speed with which the American consumer has embraced Toyotas, Datsuns and Subarus, along with the smaller autosound equipment they contain. Perhaps the prices of heating oil and the ever-growing population of single people have led to smaller homes and more compact items with which to fill them.

For whatever causes, most manufacturers have experienced little trouble marketing small consumer electronics products to Americans. Credit card-size calculators and hand-held video games have gained ready acceptance.

The slowest acceptance seems to have come in the home audio area. Micro components did not improve on the sound quality available in slightly larger components; consequently, consumers did not flock to trade in the large for the small. The microcassette may suffer from a similar fate: is a mere reduction in size worth the price, especially in today's financially strapped economy?

Consumers, for the most part, are also aware of the impending "digital revolution." To invest in a completely new component audio system or a new format when digital is just one year away may simply be seen as wasteful. In the meantime, inventors and engineers are hard at work putting better things into smaller packages. **Billboard**

HOME VIDEO

HIGH TECH

HT-9

REVOLUTION

SHIFTS INTO FAST FORWARD

By MARTIN POLON

What could only be dreamed about during the 1960s has become reality for the 1980s. We can record and playback television programs and video entertainment in our homes on videotape and video disks. What has made all of this possible is the technology of the LSI (large scale integrated) chip, housing hundreds of transistors in a plastic semiconductor the size of a thimble. Manufacturers have been able to place tens of these LSI chips on a circuit board, duplicating the technology found in large broadcast videotape recorders.

Video recording began in the late 1950s, when Ampex Corp. was able to produce the first VTR (videotape recorder) for professional tv recording. These early units used vacuum tubes, revolving tape heads and two-inch tape to record tv programs in black and white for time shifting. The networks wanted to be able to delay programming for the three-hour time difference on the West Coast. Twenty-five years later, home viewers are using half-inch tape inside of a plastic cassette to delay tv and cable programs for later viewing at a more convenient time; in color and with better sound and video capability than those early machines costing over a hundred times as much.

Currently, there are two major formats in use in the world today. One is the Sony Beta while the other is the Matsushita VHS (video home system). Both formats have been in the marketplace in some form or another for nearly eight years, but the big growth of home taping began when Sony was taken into court by Universal and Disney Studios over copyright infringement. The amount of publicity Sony and the competing VHS system obtained made the public aware of the potentials for recording video in the home. This period in the mid 1970s was really the beginning of the home video revolution. A third system using half-inch tape in a cassette is available in Europe and the United Kingdom. Known as the Europa 2000, it is a development from N.V. Philips of the Netherlands, that will be competitive in the American marketplace.

None of the home video recording systems available today offer extraordinary advantages over any of the other systems. All offer users a very high level of fidelity to the original tv or cable video signal in playing back a recording made on the user's machine. The machines also perform equally well in reproducing a legitimate prerecorded program such as a theatrical motion picture. It is necessary to distinguish from illegally "dubbed" features since the quality of pirate programming is usually very poor.

In effect, the home VCR is a scaled-down version of the professional VTR. The video cassette recorder (VCR) is based on recording and playback electronics on chips, a mechanical tape transport and a revolving head. The frequency range needed for video extends to nearly six million Hertz. To record this on tape, speed must be one of the factors. In the VCRs, the

tape heads rotate at 1800 revolutions per minute. Changes in the speed of the tape and the size of the heads has allowed the two major formats to increase record/play time without diminishing video or audio fidelity. The original one-hour Beta has become a five-hour-per-cassette system, with features allowing freeze frame, frame-by-frame and slow motion. Similarly, VHS machines now record and playback for six hours on a single cassette, with speed search and special effects. As the manufacturers have increased record/play times and tape search/motion features, the older models have remained relatively compatible in playback to the newer machines and pre-recorded tapes utilize standard speeds common to most of the machines in each format. Use around the world has established a ratio of two to one, for VHS users to Beta users. In the U.S., the most popular manufacturers of VHS system machines have been RCA, Panasonic and Magnavox with Beta machines from Sony and Zenith garnishing the most sales. Audio manufacturers such as Fisher, Sansui and Kenwood are joining the videocassette marketplace as well. Stereo sound has joined the VCR with Akai and JVC offering a machine capable of recording and playing back Dolby stereo sound tracks.

The process of providing a video disk has become commercially feasible only in the last three years. There are three systems for playback (only) of color video programming. The first system on the marketplace is the Laser Video Disc (LVD). This system was developed jointly by MCA and N. V. Phillips Gloelampen Fabriken, Eindhoven, the Netherlands. Commercial exploitation of the system has also involved Magnavox (North American Phillips), U.S. and Japanese Pioneer (who currently operates the only functioning laser disk pressing plant), and IBM (whose interests lie heavily in computer use of the disk). Sony has licensed to produce the laser disk system for industrial use, while 3M has supplied translucent coating and adhesive technology. The laser disk consists of two aluminum layers which are bonded together and protected (as all of the systems must be) from dirt and finger oils with a translucent coating. These metal layers have microscopic indentations which an optical laser tracks to produce a video picture with accompanying stereophonic sound tracks. The laser disk can provide up to one hour playing time per (constant linear, velocity disk) side or 30 minutes per side (constant angular velocity disk) with full variable control of forwards and reverse motion and the ability to identify by number and track any frame on the disk. A single laser disk could provide; still frames of every painting in the Louvre museum, or through a computer the entire contents of the Encyclopedia Britannica. The laser disk is currently available via players marketed by Magnavox, and Pioneer and has been tested with CX noise reduction to further improve fidelity of playback.

The second system to emerge on the video scene has been the RCA capacitive (CED) videodisk. Unlike the laser system, which has no ac-

tual contact between the disk and the laser pickup, the CED requires direct contact between the CED disk and the diamond stylus that reads the disk. The RCA system is most like the conventional phonograph in that the disk and the stylus wear out slowly. The disk is good for many hundreds of plays while the stylus will provide good performance over 500 to 1000 playbacks. The RCA system is rather limited in terms of speeds, search and has no still frame capability nor any stereo sound capability. But the initial RCA offering, also supplied by Sears, Tandy/Radio Shack, Toshiba, and Sanyo, does have a lower
(Continued on page HT-11)



A Billboard Spotlight

TV HOME THEATER: The RCA videodisk player turns the home into a screening room, concert hall, classroom and family center. There are now 250 CED titles from RCA, with a total of 400 planned by the end of the year.

IF YOU MAKE LOTS OF THESE,

WE'LL SHOW YOU HOW TO MAKE LOTS OF THIS.

If you're not already in the high-quality, high-speed cassette duplicating business, maybe you should be.

It's a high-profit business when you do it for somebody else. Or, if you buy cassettes in large quantities, it's probably about time you seriously considered bringing your needs in-house. Either way, you can't lose.

If, you chose the right equipment to get the job done.

Like Otari's proven DP-1010 Series system. It's a 16:1, high-speed professional duplicator. The DP-1010 is CRO² capable for the growing premium cassette market too. It's also the kind of investment that won't trap you into a corner. That's because it's expandable. With the basic system pictured here, you can pump out more than 600 high-quality recordings per day. For under \$16,000.00. One Master Reproducer, one Slave and one high-speed winder for custom length loading (winder, Model DP-2700 not pictured).



Model DP-131C Master Reproducer & Model DP-1510 Slave Recorder.

Need more? Easy. Add up to nine more slaves, an optional loop bin, and you can be up to 6,000 cassettes per day Or—anywhere in between, if you have to take things a little slower. The best news yet is that you don't need an army of technicians to run the Otari DP-1010.

Fill in the blanks and send this coupon to Mike Pappas at Otari. He'll tell you how to get into the business of duplicating premium quality cassettes.

- Please rush me full technical information on the following:
- DP-1010, 16:1 High-Speed Duplicators
 - DP-7000, 64:1 High-Speed Duplicators
 - DP-2700, High-Speed Winder/Loader
 - V-O, Video Loading Equipment

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

Martin Polon is a Los Angeles-based writer who authors Billboard's "Fast Forward" column.

VIDEO DRAWS VIEWER INTO PROGRAM

HIGH TECH

• Continued from page HT-6

teractive program could be organized on a completely random access basis down to individual picture and/or text frames arranged in no particular order. The viewer can manually select or follow a preprogrammed plan operated by a microprocessor built into the player or by an external microcomputer to see any sequence.

A first small step taken toward interactivity by the videodisk producers has been to index natural break points in a program such as a concert so that a suitably equipped video player can be automatically cued to playback selections to, from or between the indexed points. MCA's "Abba" LV disk program is an example.

OPA and other producers are learning that the consumer must be allowed to work his way up from linear.

As a test, Sears put its complete Summer '81 catalog on a random access interactive disk for distribution to 1,000 Pioneer LV player owners as well as for a complete substitution for the book in a small number of stores. While the experienced home LV player owners took to it right away, off the street shoppers we observed in one Sears store running into it for the first time found it too confusing.

As OPA's first, "Football" is a linear program that has been broken up and indexed into natural segments called chapters. The program's "NFL Playbook" chapter uses single frames to show different play diagrams. By using the special effects controls of "freeze," "step" and "variable speed" a

viewer can go forward or reverse in this chapter at any rate he chooses.

The audio tracks of the "Football" disk are split on some chapters to provide different information; for example, during a series of plays the comments of the opposing coaches are heard on the different tracks.

This combination of a high tech LV optical videodisk player and a specially produced program to take advantage of its features is an excellent example of the kind of impact it can have on a consumer. Once a real football fan sees and understands . . . you can't keep him away from it.

As OPA's next release, "The First National Kidisc" has the majority of its material arranged in a compressed time form. Things happen linearly . . . but very fast unless you switch to slower than normal speed. A good example is the "Flying" chapter which is an airplane ride over Los Angeles. Someone who doesn't want to get involved and who just wants to watch will not enjoy the "Kidisc" as much as he would something like "Football."

But for its intended age from six to 12 audience "The Kidisc" has been a smash success. Although just 24 minutes from end to end if you sat and watched that way, it would take a child some 40 to 50 hours to do all the activities. It includes several videogames which involve stopping a rapid zoom in on a bullseye target in order to determine a point score, riddles, and a flag game. In many ways the "Kidisc" is an experimental tour de force by OPA of the different kinds of high tech video marriage possible

between hardware and software. Parents like "The Kidisc" because it can keep their children so busy.

But at the moment OPA and other producers are tending more toward the segmented chapter and optional track choice (one video, two audio) techniques which the consumer can quickly comprehend and easily enjoy.

OPA's "Master Cooking" and "Jazzercise" are of this type with an excursion into still-frame indexing. But sources indicate that the coming "The Amazing Maze Game" and "Party Games—For Adults Only" OPA disks will tend more toward some of the techniques used in the "Kidisc."

While dedicated to furthering the LV optical videodisk format, OPA has already begun to reformat its interactive titles for release on Beta and VHS cassette as well. "Football" is now offered on cassette with the "Playbook" chapter reproduced as an actual booklet packaged in with the shrink wrap with the cassette.

The latest high tech video Beta and VHS models, however, can nicely handle freeze frame either directly or in conjunction with a high tech frame-grabber accessory in the case of extended display.

Although much of the present thinking about high tech video programming is focused on the dramatic new realism it can offer for the showing of still and motion picture material . . . that's only one part of it.

High tech video programming also includes videogames; the on-screen display and hard copy facsimile print-out of magazine, book and newspaper content; and an already enormous list of microcomputer programming.

The prerecorded entertainment and information programming product packaged in video disk, cassette and computer cartridge forms for consumer use represent a fantastic opportunity for creators and merchandisers alike because of its one-on-one and multi-dimensional entertainment carrying capabilities.

Multi-dimensional prerecorded high tech video product already on the market in the UK from BBC Video in videocassette form variously combines (1) motion picture film and video footage, (2) stereo audio, (3) dual track audio, (4) stills for freeze frame use and (5) buried alphanumeric text frames which the viewer can call up and switch to by random access. Off the screen stills can be had by facsimile print out if and when desired. 3D (with glasses) has been reported under consideration.

Versions of this high tech multi-dimensional video program product will be retailed in the U.S. this fall with ATI Video Enterprises, N.Y., N.Y., handling distribution.

Hardware offering a combination of fast response and large information carrying capacity is required to handle high tech video interactive programming.

As between the three basic high tech videoplayer technologies now available, while the solid state, video game/computer is the fastest acting, it has the smallest carrying capacity when it comes to handling sound, picture, alphanumeric and data information. While the videotape cassette has the largest information carrying capacity, it's the slowest acting. Videodisk comes right down the middle.

High tech video hardware companies are now planning audio video combinations of two and three of the basic media as their programming R&D tells them what the public is ready for and wants. One combination talked about

for marketing later this year by Magnavox is its Odyssey videogame and its Magnavision LV videodisk player. Pioneer Video is making the same noises.

Companies such as the New Media Graphics Corporation, Cambridge, Ma., have already beaten Pioneer to the punch. They are making and selling a plug-ready serial interface unit to which the Pioneer 1000 LV consumer videodisk player and an Apple, Radio Shack TRS-80 or similar home computer can be simply attached. The home computer can be used to completely rearrange the playback sequence of any prerecorded LV disk released in the CAV (30-minute/side) mode. If you don't like how the program is put together, you can very simply have the computer command the Pioneer player to have it run the program precisely the way you want to happen.

While this particular serial buffer selling for \$400 is intended for industrial/educational users, future generations of fast response high tech video cassette and disk players offered to consumers could have it and the computer built right in.

While such an arrangement can be used with linear programming, even more variety can be introduced when the program itself is designed for random computer control. One proposal is to assemble a footage of a popular event such as the Indy 500 on a fast-response video player such as the now available Pioneer and Magnavox LV units and turn it into a racing game with optional playback results under computer control according to the odds, weather, and other variables.

One project underway for several years at MIT has video-mapped an automobile driving tour of a small town in Colorado and stored all the information in two computer controlled videodisk players. By using a single joy stick control you can experience driving down any street you choose. At intersections you can decide to turn and head off in any direction.

A very close relationship exists between today's high tech video hardware and the software to be made for it. One feeds the other. It will become even more so as high tech video hardware evolves and consumers respond to the software made to use it.

Eventually, as memories get large enough, complete audio video alphanumeric "programs" will be digitally stored in future versions of solid state video devices capable of large screen or laser-projected 3D display.

The kind of sophisticated video production and effects technology that today is only affordable by studios will be found in the consumer's high tech video equipped living room in just a few years down the road.

Consumers today can now buy digital audio PCM recording adaptors for use on their home videocassette recorders to perform at a quality level that many professional producers could not afford to duplicate just a few years ago.

In a very real way future high tech video programming will be tailored by the consumer to suit his own tastes. But he'll still need to come to you for the basic materials.

Billboard

PRODUCTION.



when you are looking at the particulars of technology.



A.T.B.spa
20030 Senago
Milano Italy
30, Palmiro Togliatti
telefono 02 9989976/7/8
TLX 334457 ATIBIX I.

TRANS-AM INDUSTRIES

C-O CASSETTES



**Immediate Delivery
Meets All Industry
Standards
Provides High
Reliability**

**Sonic Sealed
Screw Type
Tabs In • Tabs Out
Colors Available**

ENGINEERED FOR HIGH SPEED LOADING

CAPACITY 80 MILLION PER YEAR

Call or Send for Price List and Samples

TRANS-AM INDUSTRIES

845 BROAD AVE., RIDGEFIELD, N.J. 07657
Tel: (201) 945-2000 • Telex: 133396

By The Year 2000

TALKING CLOCKS WAKE UP CONSUMERS TO DIGITAL AGE

"A Day In The Life," according to the Beatles, involves waking up, getting out of bed, dragging a comb across one's head, and so on. By the year 2000, however, we may be singing a very different version of that song.

Wake up to the voice of my talking clock
It sounds like Mom but it's really not
A flick of a switch by the side of my bed
And digital music fills my head.

Push a button, get coffee with cream
And the morning paper on computer screen.
The Mom-Clock reminds me it's getting late;
Thanks to my pill I'm feeling great.

Don't have to leave, just turn on the phone;
Faces and voices of people I'm shown.
Again, the computer comes into play;
It'll net me a million in business today.

For a good time I've got a large-screen tv
Three hundred channels, plus movies of me
Here in my cell where I'm never alone:
There's always the tv, the clock and the phone.

Many predictions about consumer electronics products of the future are based on developments that have been underway for years. Talking products are already widely available (yes, including clocks). Digital music is being made on a small scale and is expected someday to dominate the music industry. Timers turn on coffee pots, lights, audio equipment and anything else that plugs in. Picture phones have been in use at AT&T centers around the country for a couple of years.

Home and business computers are in increasingly widespread use, as are large-screen televisions. New cable systems provide more channels than any one person could ever care to watch, and today's video systems allow the instant equivalent of home movies.

The fact is, predictions about new consumer electronics products to come are impossible. Technology moves ever forward, in ways that often seem mysterious to those of us not directly involved in the process.

But even more unpredictable are the machinations of government and big business. A more appropriate ditty for the year 2000 might run,

The vcr is a thing of the past
Thanks to the 50% added in tax.
(After the tapes, they taxed the recorders;
Now no supplier is taking reorders.)

But it doesn't matter—the room where I live
Is crowded so full that there's no place to give
To anything so useless that I'll never need it
Like movies and concerts and shows off-repeated.

With the proliferation of formats in both audio and video, it goes without saying that something will have to give in the near future, much less by the year 2000. From the wax cylinder to the 78 r.p.m. record to the 33 1/3 "long-playing" LP, to the 45, four-track, eight-track and Compact Cassette, we now face choices between the microcassette, different versions of digital technology and even machines that actually record with no moving parts.

JVC alone has developed four separate areas of technology using PCM (pulse code modulation, or digital) recording and playback engineering. The first is a processor

for PCM recording/playback on 1/2-inch videotapes. Second is a professional recording system. Third is the Digital Compact Cassette Deck for low-cost, convenient consumer use. And fourth is the AHD (Audio High-density Disc) digital audio system, which stores three-channel digital audio as well as digital still pictures. The AHD disk can be played on the same player as the VHD (video) disk set for introduction in the near future.

None of these systems, however, is guaranteed to make it to the year 2000. Sony/Philips have gathered behind their CD (Compact Disc) technology a formidable force of supporters, and is closer to coming to market with actual product. How is the consumer to decide?

In video, there are two main formats for consumer recorders: VHS and Beta. Add two or three professional formats, the new 1/4-inch format and the three videodisk formats (CED, Laservision and VHD)

HIGH TECH

and it becomes apparent that not even those who are close to what's happening in this field have the faintest idea of what will survive.

With the proliferation of cable channels to satisfy every taste and the advent of stereo tv (sure to be a reality by 2000, even though those wheels are turning so slowly as to almost be going backwards), it's possible that no one will need any of the above-mentioned formats. It's conceivable that in the future we'll be able to choose anything we want to watch simply by punching in a code on our tv set. A main computer will put on the show and bill the viewer. No tape, disk, recorder or even timer would be necessary.

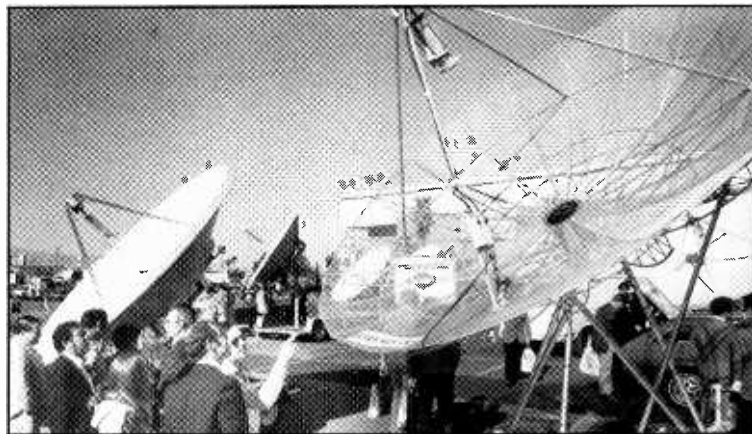
And while we're at it, why not the same for audio? Europe will be experimenting with digital broadcasting soon, perhaps to lead to reception as high in quality as can be heard on the digital playback equipment of the future.

Who needs old records, or even cassettes?
Their days were numbered, they lost all the bets.
Any song I want is at my fingertips,
Punch in a code and I've got all the hits.

The battle of formats has claimed many victims,
New ones and old—too many to mention.
Guess their inventors just couldn't foresee
Competition would backfire; it just had to be.

The transistor radio and abacus survived
(They're not as exciting as things advertised.)
Forget all the hoopla surrounding achievement:
Digital, computers—they all came and went.

LAURA FOTI *Billboard*



CLEAR SIGNALS: Attendees at a recent Consumer Electronics Show listen to suppliers "dish" up information on the latest satellite receiving technology.

FAST FORWARD SHIFT

• Continued from page HT-9

retail cost for both the player and the disks and will be available with improved search features and stereo sound during 1982. The RCA unit costs less than half the price of a comparable laser disk player, with the current basic CED priced as low as \$250.

The third system is also a capacitive pickup, but utilizes a grooveless technology guided by electro-magnetic impressions in the plastic of the disk. This system, devised by Victor Corporation of Japan (JVC), is known as the VHD videodisk, and is being brought to the home video market by parent company Matsushita and its Panasonic and Quasar subsidiaries and by General Electric and Thorn/EMI of England. The disk itself is polyvinyl-chloride (VC) as is the RCA disk. Also like the RCA disk, the VHD system uses a cardboard caddy that is removed in the player to protect the disk from contamination. The micropits in the VHD grooveless system and the diamond/stylus electrode allow for longer life than the RCA system, with at least double the life predicted for the CED parts. Of course, in both capacitive system, the stylus is easily replaceable for a minimal cost. The JVC VHD system provides picture with up to three channels of stereo sound, and bilingual capability. Full search and variable speed capacity are also possible but freeze is not available. The VHD can do slow scan of a group of frames allowing some of the interactive capability found on the laser disk.

Interestingly, the three video disk systems have provided the technology for the audio digital disk systems competing for adoption. The nearly predominant Compact Audio Disk (CAD) from Sony-Philips is based on the Phillips-MCA laser disk. The AEG/Telefunken digital disk system uses technology common to the RCA CED video disk. The JVC AHD (Audio High Density) system is common to the video VHD (Video High Density) development.

For the near future, these systems will provide recording and playback of video for the home.

None of the systems have penetrated the American or world markets in excess of 10 million units, but video cassette recorders come the closest to that level. Video disk saturation is quite low, due in part to the high cost and the presence of three competing systems on the marketplace. Each of the videodisk systems has had to correct teething troubles as well.

Looking forwards, one can see the emergence of a single videotape system, using 1/4-inch tape in a machine half the size of current VCR systems. Such small machines will accelerate the video replacement of film for home movies. Another development that will service the home video user is the computer style floppy disk Sony is using in the Mavica camera, which can provide motion video for tape recording or 50 still images for disk recording in the special Sony video camera. These images on disk can be viewed on a tv, duplicated or sent over a telephone line.

What will revolutionize video recording in the studio and the home is the application of computer technology to video. The term digital refers to the recording of audio and video signals; not just as an approximation of the actual video waveform, but as an absolutely accurate computer record of what the video signal is. By using a series of "0s" and "1s" to document the video, reproduction becomes the reassembly of the actual image from these computer digits. Since the recorded signal is only mathematical instructions, the recording itself is invulnerable to distortions and damage that effect conventional video recording and playback systems. The use of digital techniques will allow video to be recorded and reproduced without error on conventional-sized machines and allow the development of new machines that will produce a broadcast quality signal in a portable package for the home.

Electronic entertainment will be a bigger growth industry in the last part of the 20th century than it ever was with vaudeville, radio, the movies or early tv.

Billboard

DIGITAL AUDIO RECORDING as it should be

Top labels and discerning artists are now enjoying the "direct to disk" quality of digital, plus the added bonuses of perfect copies and precision editing. You should know that, among the available digital recording/editing systems, there are major differences in features, operation and cost. Learn why more and more pros are choosing JVC's DAS Series 90.

JVC delivers the realism and quality that other systems merely promise. Most digital systems fall short of their theoretical benefits because analog input, filter and output circuits are inadequate. JVC's state-of-the-art analog circuitry audibly improves overall system performance.

JVC offers the most cost-effective, practical approach to professional digital recording. Save \$5,000 to \$10,000 with JVC—by using a relatively inexpensive 3/4" VCR (not an editing deck), conventional 3/4" cassettes (not expensive custom tapes) and no back-up deck. The chance of an audible drop-out is virtually eliminated by our advanced triple-redundant error correction techniques, and editing the JVC way is faster, more accurate, easier and safer than analog editing. Another plus—the entire system can be carried in a small car or placed on an airplane as standard baggage.



JVC Cutting Center, Inc.

6363 Sunset Blvd., Suite 500, Hollywood, CA 90028
(213) 467-1166

(A subsidiary of the Victor Company of Japan, Ltd.)

JVC has something every other manufacturer of digital audio recorders wants—happy customers! You'll be happy to know JVC digital systems are installed and available for rental in major recording centers across the U.S. and around the world. With not a single field failure to date, you can depend on JVC.

The JVC Cutting Center rents and sells the DAS Series 90 system, including the CD-90 digital preview unit for disk mastering. We'll arrange a free trial recording session, on location, for qualified studios and independents on an "as available" basis. For more information, contact Larry Boden.



Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Cover art, J. Daniel Chapman; Front cover: The circuit module, waveform video display and keyboard sequencer are all components from a digital synthesizer made by Fairlight Instruments USA. Also pictured is Sony's digital Compact Disc.

6-APR

6 EXCITING VIDEO CASSETTES TO



Available from your local THORN EMI Video Distributor

NOGAK

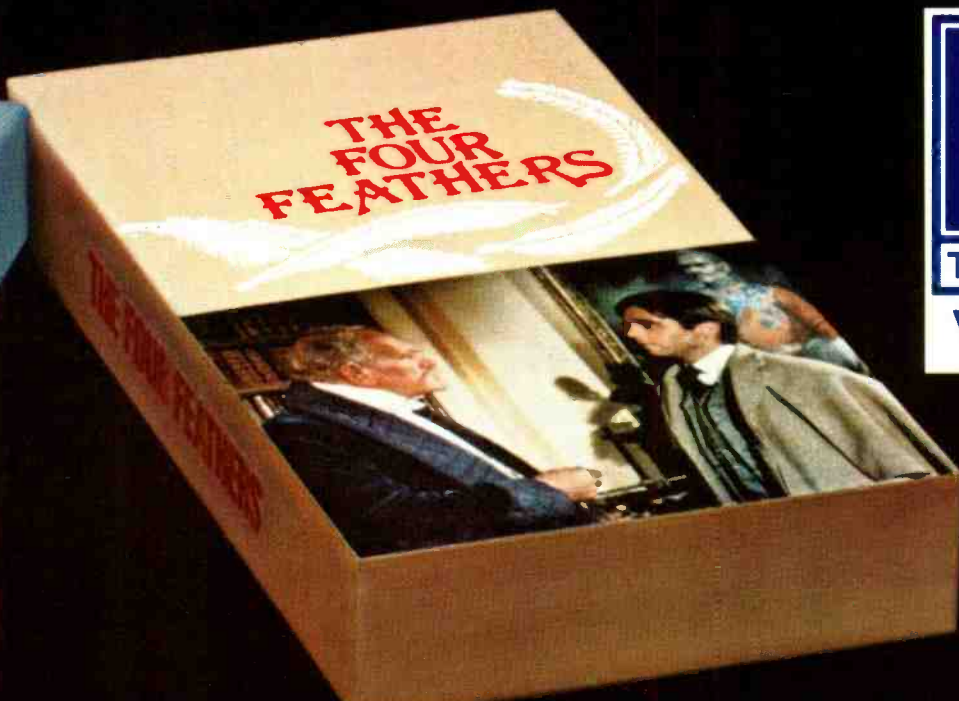
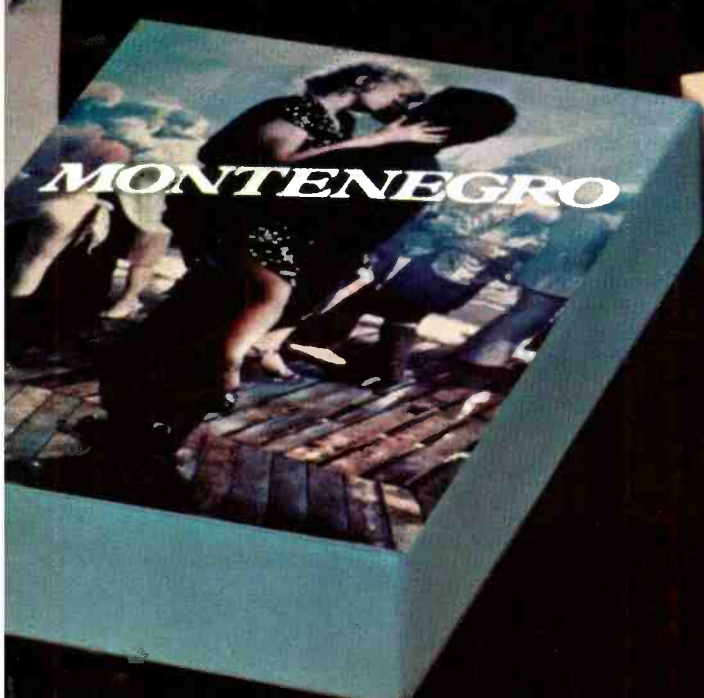
QUENCH 6 DIFFERENT THIRSTS.

Introducing the 6-Pack—six great features from THORN EMI Video to delight six different tastes.

Our hit list. The 6-Pack is specially marketed so that there's something for everyone. This month's hit list includes "The Four Feathers." (A remake of the 1939 classic, starring Beau Bridges.) "Montenegro." (With a highly acclaimed performance by Susan Anspach) "Spaced Out." (A wacky parody of sci-fi movies.) "The Stud." (For mature audiences only, starring Joan Collins.) "Goodbye Norma Jean." (The Marilyn Monroe story, with Misty Rowe in the title role.) "The Little River Band." (Australia's hottest pop band.)

Everyone's covered. With this kind of exciting line up, there's no chance you'll miss a customer. Try our 6-Pack and see if it doesn't quench all your customers' thirsts. THORN EMI Video. No wonder we're the number one video company in the world.

THORN EMI Video



© 1982 THORN EMI Video

HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.



In today's booming video market, everyone's looking for something different.

Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.

Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell
IT'S WORTH IT.
Maxell Corporation, 60 Oxford Drive, Moonachie, N.J. 07074.

Video

FIRST SUCH ACTION

Studios Sue Cable Firm

• Continued from page 4

spokesman, were the result of incorrect calculation of the royalty formula in the law. "They listed some, but ignored the others," the official says.

Although no specific damage figure is mentioned in the suit, if found guilty ARTEC could find itself slapped with a maximum \$3.6 million penalty.

The suit was filed by Columbia Pictures Industries, Inc., Embassy Communications, Filmways Pictures, Inc., Metro-Goldwyn-Mayer Film Co., Fox Film Corp., United Artists Corp., Universal City Studios, Inc. and Warner Brothers, Inc., as well as affiliated firms.

MPAA president Jack Valenti called the nine-studio suit the first in a new program "to police cable sys-

tem royalty payments to copyright owners."

ARTEC officials could not be reached for comment, although it has been reported earlier that ARTEC had filed amendments to their copyright royalty forms last week after being informed by the MPAA of the alleged omissions.

ZIV Int'l Gets Playboy Fest

NEW YORK—The 1982 Playboy Jazz Festival will be distributed worldwide by ZIV International. President Irv Hollander says many foreign markets have already committed to the purchase.

The agreement called for a minimum of two 90-minute programs from the Festival.

NEW YORK PRODUCTION HOUSE

PVS Keys On 'Longer' Projects

NEW YORK—Video music production is a complicated field, especially when a project is taped live (no lip-syncing). Hence, a number of production facilities have sprung up to handle the special needs of record companies and their artists.

One such company is PVS, Professional Video Services, of New York. Although the firm has produced short video promotional clips, it specializes in longer projects, such as concerts, movies and compilation video. For example, PVS supplied facilities for Blondie's "Eat To The Beat" video album on Chrysalis, and PVS president Richard Namm served as production consultant and co-director for the Madison Square Garden concert segments of the M.U.S.E. "No Nukes" concert documentary.

Namm was also nominated for a

Grammy for his work on "One Night Stand," a home videocassette from CBS Video Enterprises starring the CBS Jazz All-Stars. Other acts Namm has worked with include the Charlie Daniels Band, REO Speedwagon, the Beach Boys, Boston and others.

"We're really two companies," says Namm: "a production company specializing in video entertainment such as promotional clips and cable programs, and a production facility. Gowers, Fields and Flattery called us for help on 'Eat To The Beat' because we had the equipment and could move right into the soundstage."

PVS began almost 10 years ago as a production facility only, and that end of the business is still important. "We're looking into new techniques like digital graphics and computer

animation," says Namm. In addition, the company's existing equipment is all mobile, and can be moved in special cubes to any location.

PVS facilities include a soundstage, editing rooms and screening room.

"I like to have a diversified visual palate," says Namm. "We do production on all kinds of contemporary music: Sinatra, country, jazz, Latin, rock and so on. We like to work with the artist from the beginning putting together a project."

Namm also believes in integrating live footage with conceptual. "I'm fatigued with lip-syncing," he says. "Audio is usually the least consideration for a lip-synced clip."

"I'd also like to see a concept piece with no sign of the artist. How about pairing computer graphics and animation with a song? A lot of things have been done that were very clever, but now the industry seems to be running out of ideas."

"This is partly because the international market won't play a piece unless the artist appears in it, and partly because the record company wants a visual reinforcement of the artist to go along with the album, posters, etc."

"It's time for some creativity," Namm asserts. "There's no magic formula, and the industry will have to evolve over the years. But record companies have to be bold in forking over money for experimentation and research. Between 80 and 90% of the pop clips MTV plays are tedious. They're doing interviews and specials to remove the tedium, but I'd like to see them show adventurous programming."



LATIN TAPING—Celia Cruz (left) and Tito Puente were taped by Professional Video Services at the Village Gate July 23. Also appearing in the program was Mongo Santamaria (right).

New Video Focus Evident At Chrysalis; Young Helms

By LAURA FOTI

NEW YORK—Reorganization at the Chrysalis Group Ltd. will mean fewer full-length video projects, a stepped-up marketing thrust behind the two already released, and a new person in charge of promotional clips: Roland Young, vice president creative services.

Young's job incorporates that of Linda Carhart, who left Chrysalis Visual Services last month. That division has now been dissolved, and video is taking on a new focus at the company.

Chrysalis has two separate video deals: one with Linda Yellen for

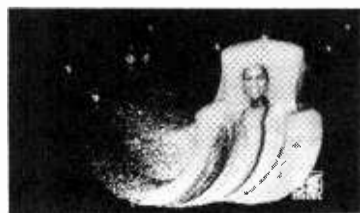
television production on such shows as the upcoming "Charles And Diana," and the other with Beryl Vertue, an independent producer. Vertue, working non-exclusively with Chrysalis, formerly headed film and television production for RSO Records and is based in London. First Chrysalis/Vertue project: a science fiction movie.

"Eat To The Beat" by Blondie and Jethro Tull's "Slipstream" are now being handled by Chrysalis' sales department. "No more full-length home video projects are planned for now," says a spokesman.

Video clips, however, are another matter. Chrysalis produces clips on almost every artist; upcoming are John Waite, Billy Idol, Shanghai, Icehouse and Pat Benatar. MTV, says Young, is one of the most important outlets for the clips. "Sometimes we ask for world premiere there." He believes that to a strong degree MTV helped break Huey Lewis and the News, whose full-length concert premiered on the channel.

"Years ago," says Young, "everyone used to look at album covers in the same way they look at video now—as a throwaway idea. We're trying to establish them as graphic campaigns for musical acts. There's no standardization in video clip production today, which is good because it allows the artist to flourish."

"Chrysalis' video division previously took a larger perspective of the industry, looking more at marketing," says Young. "But now my responsibility is just video clips for the U.S. and international markets."



LOLA EFFECTS—Scenes from "Made In Italy," a program produced for Italian television's Canale 5 and featuring Lola Falana, utilize electronic animation techniques. Dolphin Productions of New York created the backgrounds shown here.

British VCL Due With Stereo Films

LONDON—Independent video production company VCL Video is to follow Thorn EMI's example (Billboard, July 3) in making a number of its most successful music videograms available in stereo.

First product affected by this re-release program is "Tina Turner—Queen of Rock 'n Roll," an extended one-hour version of one of the first music videos ever released in Britain.

Other titles due for stereo release this summer are "Elton John—Live In Central Park," "An Evening With Charles Aznavour," "Eddy Grant," "Military Music Pageant" and the rock movie "Breaking Glass" with Hazel O'Connor. "Thin Lizzy—Renegade," a new production of a live London performance, will be released in stereo this autumn.

KRASS SETS OWN FIRM

NEW YORK—After almost four years as executive producer and director of program development for RKO/Nederlander Productions, Ellen Krass is forming an independent company to produce series and special programs for pay and commercial television.

The new company will be under contract to RKO/Nederlander for a minimum of six productions annually, the first of which have already been announced. Two are music specials.

An "in-concert" special hosted by Neil Sedaka and featuring his music, and a show hosted by Burt Bacharach and Carole Bayer Sager are among the first productions.

Billboard Survey For Week Ending 8/14/82

Videocassette Top 25 Rentals

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	1	8	STAR WARS	20th Century Fox Video 1130
2	2	8	ON GOLDEN POND	20th Century Fox Video 9037
3	3	5	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
4	4	10	ARTHUR	Orion Pictures, Warner Home Video 72020
5	6	10	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
6	12	5	RAGTIME	Paramount Pictures, Paramount Home Video 1486
7	11	15	SUPERMAN II	D.C. Comics, Warner Home Video 61120
8	10	7	PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
9	8	7	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
10	5	7	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
11	18	12	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
12	17	10	BODY HEAT	The Ladd Co., Warner Home Video 70005
13	7	10	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
14	14	3	AN AMERICAN WEREWOLF IN LONDON	(ITA) Universal City Studios Inc., MCA Distributing Corp. 77004
15	9	7	TAPS	20th Century Fox Video 1128
16	NEW ENTRY		SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
17	22	12	HALLOWEEN II	Universal City Studios Inc. MCA Distributing Corp. 77005
18	NEW ENTRY		GOLDFINGER	20th Century Fox Video 4595
19	15	18	FOR YOUR EYES ONLY	20th Century-Fox Video
20	20	3	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corp. 042
21	NEW ENTRY		OUTLAND	Warner Brothers Pictures, Warner Home Video 70002
22	13	24	CLASH OF THE TITANS	MGM/CBS Home Video 700074
23	19	5	GHOST STORY	Universal City Studios Inc., MCA Distributing Corp. 77000
24	16	5	MODERN PROBLEMS	20th Century Fox, Video 1129
25	24	3	PERSONAL BEST	Warner Brothers Pictures, Warner Home Video 61242

AUGUST 14, 1982, BILLBOARD

Video

New On The Charts



"TRUE CONFESSIONS"
MGM/UA-20

Hailed by the New York Times as one of the top 10 films in 1981, "True Confessions" details a brutal murder staged in Los Angeles during the 1940s and its impact on two brothers. Robert DeNiro and Robert Duvall share double billing.

The film runs 107 minutes and retails for \$24.95. For more information, contact MGM/UA in New York at (212) 975-3121.

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

1982 VSDA Conference

"Building a Bright Future"

August 29-31
Fairmont Hotel
Dallas, Texas

For further information or registration,
please contact:

VIDEO SOFTWARE
DEALERS ASSOCIATION

1008-F Astoria Boulevard
P.O. Box 1910
Cherry Hill, New Jersey 08034
(609) 424-7117

Total Video Isn't

NEW YORK—Total Video, a store in New Orleans, no longer lives up to its name. Owner David Salkin has taken specialization to the extreme, and now rents only the RCA SelectaVision videodisk player and movies.

Salkin claims a high percentage of customers return within 30 days to purchase the machine. "The people who rent end up willing to buy," he says.

Prices are \$18.95 for Monday-Thursday one-night rental of the machine and one disk, \$19.95 for Friday rental, with two movies, and \$20.95 for weekend rental with two movies.

The store also sells RCA video cameras, and Salkin has a side business videotaping weddings and other events for clients.

Second Videxpo Set

NEW YORK—Videxpo '82, the second annual exposition/market/conference, will be held Sept. 30-Oct. 4 at the Sheraton Bal Harbour, in Florida.

According to Videxpo president Roddy Shashoua, the following seminars will be included: video communications and cable tv, video programming and marketing—home video, video programming and marketing—cable tv, the home video market—systems and software, video publishing and distribution—USA and international, and legal/international licensing—home video and cable.

Panelists have not yet been announced.

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.

ALTERED STATES	Beta & VHS Warner Home Video 11076 \$60.00
ARTHUR	Beta & VHS Warner Home Video 22020 \$65.00
BODY HEAT	Beta & VHS Warner Home Video 20005 \$65.00
CHARIOTS OF FIRE	Ian Charleson, Ben Cross, Nigel Havers, Cheryl Campbell, Alice Krige Beta & VHS Warner Home Video 70004 Rental
DIVINE MADNESS	Beta & VHS Warner Home Video 20001 \$55.00
EXCALIBUR	Beta & VHS Warner Home Video 22018 \$60.00
FIRST FAMILY	Beta & VHS Warner Home Video 11078 \$55.00
THE FRISCO KID	Beta & VHS Warner Home Video 11095 \$55.00
LOOKER	Beta & VHS Warner Home Video 20003 \$65.00
OUTLAND	Beta & VHS Warner Home Video 20002 \$65.00
PRIVATE BENJAMIN	Beta & VHS Warner Home Video 11075 \$60.00
SOUP FOR ONE	Beta & VHS Warner Home Video 11257 \$55.00
SPHINX	Beta & VHS Warner Home Video 22015 \$55.00
TAXI DRIVER	Robert DeNiro, Cybill Shepherd, Peter Boyle, Jodie Foster Beta Columbia Pictures BH10542 \$69.95 VHS VH10542 \$69.95
THEY ALL LAUGHED	Ben Gazzara, John Ritter, Audrey Hepburn, Colleen Camp, Patti Hansen, Dorothy Stratten Beta & VHS Vestron Video No List
TO RUSSIA . . . WITH ELTON	Beta & VHS 20th Century-Fox Video \$39.95
UNDER THE RAINBOW	Beta & VHS Warner Home Video 22004 \$55.00

Billboard®

Survey For Week Ending 8/14/82

Videocassette Top 40

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	11	ON GOLDEN POND	20th Century Fox Video 9037
2	2	13	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
3	4	5	GOLDFINGER	20th Century-Fox, Video 4595
4	5	12	ROCKY II	20th Century Fox Video 4565
5	3	5	RAGTIME	Paramount Pictures, Paramount Home Video 1486
6	6	7	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
7	8	14	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
8	7	10	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
9	11	14	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
10	9	8	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
11	14	3	THE BORDER	Universal City Studios Inc., MCA Distributing Corp. 71007
12	13	31	CLASH OF THE TITANS	MGM/UA Home Video 700074
13	15	18	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
14	10	10	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
15	16	20	AEROBICISE	Paramount Pictures, Paramount Home Video
16	NEW ENTRY		SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
17	17	3	THE LAST DETAIL	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10357
18	12	5	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
19	19	6	HAIR	20th Century Fox Video 4593
20	NEW ENTRY		TRUE CONFESSIONS	MGM/UA Home Video 800145
21	24	12	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
22	27	20	DUMBO	Walt Disney Home Video 24
23	29	35	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
24	18	17	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
25	25	2	A NIGHT AT THE MOVIES—AUNTIE MAME	Warner Brothers Pictures, Warner Home Video 11152
26	26	2	MICHAEL NESMITH IN "ELEPHANT PARTS"	Pacific Arts, Video Records 529
27	21	11	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000
28	22	19	ONLY WHEN I LAUGH	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
29	20	3	MAGIC	Blay Video 1501
30	31	2	A NIGHT AT THE MOVIES—DIAL M FOR MURDER	Warner Brothers Pictures, Warner Home Video 11156
31	NEW ENTRY		OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
32	33	2	THE LAST MARRIED COUPLE IN AMERICA	Universal City Studios, Inc., MCA Distributing Corp. 66055
33	23	9	HARDCORE	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250
34	37	11	SO FINE	Warner Brothers Pictures, Warner Home Video 11143
35	34	21	THE HOWLING	20th Century-Fox Video 4075
36	NEW ENTRY		TARZAN THE APE MAN	MGM/UA Home Video 800109
37	28	23	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
38	36	3	GATOR BAIT	Independent United Distributor 12503
39	32	14	MODERN PROBLEMS	20th Century-Fox Video 1129
40	30	4	MAKING LOVE	20th Century Fox Video 1146

● 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).

discos

clubs

Venues

halls

arenas



VENUE VISTA—Nestled in the foothills of the San Bernardino Mountains, 60 miles from Los Angeles and 90 miles from San Diego, is the partially man-made almost 58-acre amphitheater for the Labor Day Weekend "Us Festival," which claims a talent cast in excess of \$2 million. The gentle sloped circular area surrounding the planned 190-foot pipe frame stage is estimated to be able to hold 250,000 rock fans comfortably.

Atlanta's Club 688 Thrives As New-Wave Dance Site

ATLANTA—In a city where most dance club audiences gravitate to disco music, Southern boogie and middle-of-the-road fare, the success of the new wave-oriented Club 688 has taken skeptics by surprise.

The 500-capacity basement club in the heart of downtown Atlanta was given less than a fighting chance for success when it was opened by entrepreneurs Steve May and Tony Evans two years ago.

Today, however, it is regarded as the in-place for Atlanta's new music crowd, and regularly features such groups as Joan Jett and the Blackhearts, the Gang of Four, Iggy Pop, Psychedelic Furs, Human Sexual Response and Vapors.

When May and Evans, both 30, decided to open the club in 1980, they could not find financial backers. "The general feeling was that new wave was dead, and that even if we tried to revive it, Atlanta audiences would not patronize us because the music was regarded as being discordant and offensive in these parts," state Evans and May.

The young entrepreneurs pooled their own resources to get the room going, and joined forces with Sheila Browning, who handled the ordering and dispensing of drinks in the room. Neither of the three had previous nightclub experience.

However, the room has generally been selling out since it opened in May, 1980 with a live performance of the Los Angeles group, the Cretones. Out of the more than 300 bands that have played Club 688 in the past two years, the room has lost money on only two performances.

State Evans and May, "During the first year we put a lot of money back into the room, and spent a lot on advertising and in fixing up the place. At this point, we're only just breaking even."

In funneling the profits back into Club 688, Evans and May have enhanced the once-spartan interior with chrome bar stools, high-topped tables, and black artwork on the white walls. They have also installed a \$5,000 wide screen video system. The unit is used to treat customers to screenings of promotional tapes featuring new wave acts, and avant garde short subjects. It is a big favorite with the audience, as is the DJ who spins new wave music between live performances.

Admission charge to Club 688 ranges between \$3 and \$4 per person. Groups are guaranteed a percentage of the gate.

Although Evans and May admit that the club has been able to draw from an underground new wave audience in the area, they also feel that part of its success is due to what they call "a unique interaction between audiences and performers," that cannot be found at larger live music venues such as the Omni and the Fox Theatre.

The club's support of musicians, even local performers, is also credited for its continued growth and stability.

Evans, a transplanted Englishman, says that the idea for creating a venue for new music in the area stems from the feeling that there was a need for an alternative to Atlanta's musical status quo.

House OKs \$9M Wolf Trap Grant

WASHINGTON—The U.S. House of Representatives last week voted to give a \$9 million dollar grant to rebuild the Filene Performing Center at Wolf Trap Farm in nearby suburban Virginia.

The center was destroyed by fire April 4, yet decided to go ahead with its season after extensive fund raising and the gift by the government of Saudi Arabia of a portable 45-ton tentlike facility which houses 2,000 people. A natural lawn area has accommodated another 4,500 this summer.

Wolf Trap officials approached

the Congress for rebuilding funds because it is the only national performing arts park—and also because the government neglected to insure the old structure.

National Park Service officials have estimated Filene Center rebuilding efforts could cost \$17.5 million. The House, which will meet with Senate conference if the Senate okays the appropriation, will next decide on another \$9 million loan after debating next year's budget. The funds appropriated on July 30 were part of a \$14.4 supplementary appropriations bill passed by the House.



Billboard photo by Chuck Pulin

DEFUNKT SHOW—Hannibal Records' Defunkt, now booked by the Cannibal Agency, plays the Peppermint Lounge in New York. View is from the club's balcony level.

Giant Outdoor Calif. Fest Set

20 Acts Expected To Perform At September Event

• Continued from page 3

Greyhound bus tours are being prepared with arrangements through the ticket agencies. A special 800 phone line informs prospective festi-

val goers of health, fire, security and miscellaneous details. The message states there will be 1,800 security and safety personnel, with 11 fire trucks on the grounds, along with 11 ambu-

lances and a mini-hospital. RV facilities for 110,000 vehicles on 382 acres is claimed. Booze or drugs are prohibited. A 24-hour daily convenience store is on the grounds.

Lighting details are still being worked out. Bethel says the entire festival will be videotaped.

Peter Gerwe, associate producer for United In Song, corporate name for the festival, is overseeing complete videotaping and recording for possible commercial usage. At present, John Moohr, former financial chief for Lucas Films, is negotiating with acts and their managers for tape approval and clearance for a variety of commercial usages on tv. Ron Miziker, who produced the coverage of President Reagan's inaugural parties for tv, will direct a Green Krowe remote truck doing a seven-camera concert shoot. In addition, UNUSON is engaging four independent camera crews. In addition to videotaping, there is to be a central editing unit which will provide picture detail for the two front projector 50 by 35-foot screens onstage.

Gerwe says that for the first time in an outdoor event using magnified video screens two Eidiphors will be used, where conventionally one is used for each screen. Details for a laser show are being negotiated with Laser Images, Van Nuys, Calif.

Southeastern Disco Assn. Is Reorganized As SST

By SARA LANE

MIAMI—Reflecting the changes in the discotheque/club business, the Southeastern Disco Assn. (SEDA) record pool celebrated its sixth anniversary with a company reorganization which will position the pool to exploit a wider area of the entertainment field. According to founder Aristedes Jacobs, the new entity, called SST, will be an umbrella company comprised of SEDA, Sunergy Records, and Top Talent Agency (TTA).

Jacobs notes that SST will provide more opportunity for disk jockeys to enter into new fields in the music industry as the number of disco or dance clubs dwindles.

SEDA still continues to operate as a record pool serving clubs all over the state. Sunergy is a production company which became a label. Its first release was "Stormy Weather" by Viola Wills.

"When we made the record, we were hoping to sell it or lease it to a major label," Jacobs explains. "However, even though it got a good reception from executives at major companies, we couldn't get a financially profitable deal, so we decided to put it out on our own label."

TTA was the first booking agency to bring in England's Modern Romance on a club circuit.

"Because of the enthusiastic re-

ception Modern Romance received, other English groups have followed suit and are coming into the U.S. But I think we were the innovators in this instance," comments Jacobs. "More and more clubs are providing venues for live acts—there are four in Dade and Broward counties at this moment and it seems to be a coming trend down here."

Jacobs says, too, that SST is providing work for the area's musicians. Two of Foxy's members have joined SST, and Jacobs says that he is using other talented new musicians on recording sessions for his label.

Jacobs celebrated the sixth anniversary of his pool with a gala party that attracted about 2,000 Florida DJs and friends. Held at Fort Lauderdale's Copa, the party featured Margaret Reynolds, who previewed her soon-to-be released LP on Moby Dick Records.

The following evening six noted disc jockeys were inducted into the Pool's Hall of Fame: Bob Lombardi, Bob Viteritti, George Cardenas, Fred Held, Margaret-Ann Ronayne and Theo Roca. The dinner was held at The Affaire Restaurant in Miami.

N.Y. Jazz Fest Adds Six Clubs

NEW YORK—Six more Greenwich Village clubs (Village West, Knickerbocker, Kenny's Castaways, the Other End, Star & Garter, and Bradleys) have joined the first Greenwich Village Jazz Festival, sponsored by Dewar's White Label whiskey and scheduled from Aug. 30 to Sept. 6.

Clubs that had already agreed to take part in the festival include the Cookery, Jazz Forum, Lush Life, Seventh Ave. South, Sweet Basil, the Village Gate, and the Village Vanguard. Festival producers are James Browne and Robert Frenay, Jr.

Among the artists set to appear at the festival are Archie Shepp, Joanne Brackeen, Mel Lewis, Steve Lacy, Ron Carter, Cedar Walton, Al Haig, Chico Hamilton, Red Mitchell, Arvel Shaw, Alberta Hunter and Salsa Jazz.

Norwegian Entry Wins Knokke Cup

BRUSSELS—Norway won the Knokke Cup at this year's song festival at the Belgium resort of Knokke, taking a cash prize of around \$5,000.

Anne Lise Gjostol, Anita Skorgan and Jan Teigen made up the winning team with a score of 264 points.

Holland was represented by Soesja Citroen, Simone Kleinsma and Floor van Zutphen who collectively scored 259 and won around \$3,000.

Ingrid Pollet, Mitta Vandermaat and Gene Summer represented Belgium and won around \$2,000 with a score of 239 points. Mitta Vandermaat also won a "personality prize" of about \$1,700 donated by the national lottery.

Sound Seventy Bows New Firm

NASHVILLE — Sound Seventy Corp. has formed a spin-off company, the Cumberland Concert Co. The new firm will be owned by Sound Seventy Productions Inc., and by Robert Stewart, who will become president of Cumberland Concerts and manage the operations in Nashville and other markets where Sound Seventy has promoted concerts for the past 12 years.

According to Joseph Sullivan, Sound Seventy Corp. president, Sound Seventy Productions will continue to operate in the entertainment industry, with plans for its role to be announced soon.

In addition to Stewart, who joined Sound Seventy in 1975 and most recently served as the corporation's executive vice president, Cumberland's staff will include former Sound Seventy director of advertising Bill Deutsch and concert coordinator Kathy Kitchens. Concert production will be handled by Tony Distefano.

Cumberland Concerts will be located at 3203 West End, Nashville, 37203.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$45.00 1000 - \$65.00

COLOR PRINTS
1000 - \$311.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

Survey For Week Ending 8/14/82

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, ARETHA FRANKLIN, QUINCY JONES, PATTI AUSTIN, JAMES INGRAM, ASHFORD & SIMPSON, LUTHER VANDROSS, MAZE W/ FRANKIE BEVERLY, THIRD WORLD**—\$972,902, 60,174 (85,000 capacity), \$25-\$12.50, Michael A. Rosenberg Presents/Brotherhood Attractions, Rose Bowl, Pasadena, "Budweiser Superfest," Aug. 1.
- **GRATEFUL DEAD**—\$369,058, 26,850, \$13.50 & \$12.50, Feyline Presents, Red Rock Amphitheater, Denver, three sellouts, July 27-29.
- **FOREIGNER, CHARLIE DANIELS BAND, JOAN JETT & THE BLACK HEARTS, SURF PUNK**—\$338,964, 21,030 (26,000) \$17 & \$16, Non-Stop Entertainment, Aloha Stadium, Honolulu, Aug. 1.
- **ASHFORD & SIMPSON, KOOL & THE GANG, STEPHANIE MILLS, PEABO BRYSON, PATRICE RUSHEN**—\$203,405, 13,312 (18,500), \$15 & \$12.50, Michael A. Rosenberg Presents/Brotherhood Attractions/Welcome Concerts, Richfield Coliseum, Cleveland, "Budweiser Superfest," July 24.
- **BARBARA MANDRELL**—\$183,000, 19,472, \$11 & \$9, Varnell Enterprises/In-house promotion, Cheyenne (Wyo.) Frontier Days Grandstand, two sellouts, July 26-27.
- **CROSBY, STILLS & NASH**—\$175,831, 15,906, \$11.50, \$10.50 & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, July 31.
- **ANN-MARGRET, SCOTT RECORD**—\$175,020, 9,474 (12,092), \$25, \$20 & \$15, Pace Concerts, Music Hall, Houston, four shows, July 30-Aug. 1.
- **HEART, JOHN COUGAR**—\$169,216, 16,442, \$11.50 & \$9.50, in-house promotion, Concord (Calif.) Pavilion, two sellouts, house gross & attendance records, July 26-27.
- **REO SPEEDWAGON, SURVIVOR**—\$152,575, 12,561, \$12.50, Sunshine Promotions, Charleston (W. Va.) Civic Center, sellout, July 31.
- **REO SPEEDWAGON, SURVIVOR**—\$151,200, 12,300, \$12.50 & \$10.50, Beach Club Concerts/Sunshine Promotions, Greensboro (N.C.) Coliseum, sellout, Aug. 1.
- **ELTON JOHN, QUARTERFLASH**—\$121,464, 13,037, \$15-\$7.50, Electric Factory Concerts, Mann Music Center, Philadelphia, sellout, July 27.
- **TED NUGENT, PAT TRAVERS, MAN-O-WAR**—\$120,046, 11,657 (19,000), \$10.50 & \$9.50, Pace Concerts, Reunion Arena, Dallas, Aug. 1.
- **CAMEO, RAY PARKER JR., MAZE W/FRANKIE BEVERLY, ONE WAY**—\$117,426, 10,624 (13,000), \$11.50 & \$10.50, Al Haymon Presents, Memorial Auditorium, Buffalo, N.Y., July 23.
- **CHEAP TRICK, ALDO NOVA, AXE**—\$95,291, 10,173 (11,229), \$9.50 & \$8.50, Pace Concerts, Sam Houston Coliseum, Houston, July 28.
- **BLONDIE, THE BRAINS**—\$94,452, 7,560 (8,172), \$12.75, Fantasma Prods., Sunrise Theater, Ft. Lauderdale, Fla., July 28.
- **RICK SPRINGFIELD, THE MONROES**—\$94,312, 8,878 (9,367), \$11 & \$10, Jam Prods./in-house promotion, Metro Centre, Rockford, Ill., July 31.
- **RICK JAMES, ONE WAY**—\$89,081, 8,064 (13,000), \$11 & \$10, Al Haymon Presents/Tiger Flower & Co., the Coliseum, Hampton, Va., July 22.
- **RICK JAMES, THE DAZZ BAND**—\$86,334, 8,142 (12,000), \$10.50 & \$9.50, Al Haymon Presents/Bill Washington, the Coliseum, Charlotte, N.C., July 23.
- **LOVERBOY, POINT BLANK**—\$82,800, 7,200, \$11.50, Beaver Prods., Chapel Hill, N.C., Midland, Texas, sellout, July 30.
- **AIR SUPPLY, LIVINGSTON TAYLOR**—\$76,053, 7,314 (16,000), \$10.50, \$9.50 & \$8.50, Cross Country Concerts, Hartford Civic Center, July 30.
- **SANTANA**—\$73,382, 7,186 (10,000), \$10.50, \$9.50 & \$8.50, Cross Country Concerts, New Haven (Conn.) Coliseum, July 30.
- **O'JAYS, ATLANTIC STARR**—\$67,600, 5,200 (5,800), \$13, Al Haymon Presents/Fred Jones Entertainment, Orpheum Theater, Memphis, two shows, July 23.
- **O'JAYS, ATLANTIC STARR**—\$67,432, 5,100 (6,000), \$15, Al Haymon Presents/W.G. Garrison, Music Hall, Houston, two shows, July 24.
- **CHEAP TRICK, ALDO NOVA, AXE**—\$67,039, 6,784 (7,252), \$10 & \$9, Pace Concerts/in-house promotion, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, July 24.
- **HEART, JOHN COUGAR**—\$65,872, 6,801, \$9.75 & \$8.75, Avalon Attractions, Fresno State Amphitheater, Fresno, Calif., sellout, July 29.
- **PAT METHENY GROUP**—\$64,432, 6,225 (8,500), \$12 & \$10.50, Bill Graham Presents, Greek Theatre, Berkeley, Calif., July 30.
- **KANSAS, SURVIVOR**—\$61,655, 5,689 (8,500), \$11, Beaver Prods., Bicentennial Center, Salina, Kan., July 27.
- **HEART, JOHN COUGAR**—\$57,841, 6,000, \$10.50 & \$9.50, Rock 'n Chair Prods., Bakersfield (Calif.) Civic Auditorium, sellout, July 28.
- **KING CRIMSON, JON ANDERSON**—\$55,262, 5,594 (13,000), \$12.50-\$5, Electric Factory Concerts, Mann Music Center, Philadelphia, July 30.
- **HEART, JOHN COUGAR**—\$54,657, 4,065 (4,452), \$14.50, \$13.50 & \$12.50, Rock 'n Chair Prods., Sacramento (Calif.) Memorial Auditorium, July 24.
- **CHEAP TRICK, ALDO NOVA, AXE**—\$51,142, 5,409 (6,000), \$10 & \$9, Brass Ring Prods., Miss. Gulf Coast Coliseum, Biloxi, Aug. 1.
- **TED NUGENT, PAT TRAVERS, MAN-O-WAR**—\$49,916, 5,338 (7,850), \$9.50 & \$8.50, Pace Concerts/Stardate Inc., Civic Center Auditorium, Amarillo, Texas, July 28.
- **TED NUGENT, PAT TRAVERS, MAN-O-WAR**—\$47,374, 5,092 (8,000), \$9.50 & \$8.50, Pace Concerts/Stardate Inc., Ector County Coliseum, Odessa, Texas, July 29.
- **AIR SUPPLY, LIVINGSTON TAYLOR**—\$47,084, 4,549 (13,000), \$12.50-\$6, Electric Factory Concerts, Mann Music Center, Philadelphia, July 26.
- **RAINBOW, KROKUS**—\$42,279, 3,933, \$11, Brass Ring Prods., Fox Theater, Atlanta, sellout, July 28.
- **CONWAY TWITTY, HANK THOMPSON**—\$39,719, 3,819 (4,800), \$10.50 & \$9.50, Gem Prods., Tucson (Ariz.) Community Center Arena, July 23.
- **TEMPTATIONS**—\$38,000, 2,400, \$16, Al Haymon Presents, Berkeley Performing Arts Center, Boston, Mass., two sellouts, July 23.
- **RICKIE LEE JONES, DAVID SANBORN**—\$36,926, 3,438 (13,000), \$12.50-\$6, Electric Factory Concerts, Mann Music Center, Philadelphia, July 31.
- **ELVIS COSTELLO, TEDDY BOYS**—\$36,634, 3,489 (3,800), \$10.50, Pace Concerts/The Touring Co., Civic Coliseum, Austin, Texas, July 29.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

Venues

Talent In Action

ROLLING STONES JOE JACKSON

Roundhay Park, Leeds, England
Admission: \$17.50

The Rolling Stones ended their mammoth European tour on a lazy Sunday afternoon, July 25, before some 85,000 fans at this huge open-air park in the English Midlands.

Support acts included George Thorogood & the Destroyers and the J. Geils Band. Both played competent but somewhat impotent sets and made little impression on the audience.

Fortunately, the awkward and gawky figure of Mr. Joe Jackson appeared on stage, mid-afternoon, to make 170,000 ears prick up with his concise 50-minute performance.

"Look Sharp" from his 1979 debut LP kicked off a set which blended familiar favorites—often with interesting new arrangements—with quirky new numbers.

A re-jigged Joe Jackson Band proved itself worthy of the title, playing well throughout. Highlights included "Target" and "TV Age" from the new "Night And Day" LP, "It's Different For Girls" and a vocal harmony version of "Is She Really Going Out With Him?"

Midway through his set, Jackson whipped out his camera to photograph the audience "because I'll never play in front of this many people again." He's probably right, but judging by his refreshingly original work and his performance here, he deserves to be wrong.

As the afternoon heat wore off, the Stones finally hit the stage with a gutsy "Under My Thumb." This opened a two-hour set covering much of their best material, but inclined slightly towards their more recent recordings.

Jagger, looking lean and lithe, leapt and bounded from one side of the massive stage to the other, posing and posturing at a responsive sea of bobbing heads.

Fortunately for those at the back of the audience, the band provided a giant video screen mounted high above the stage to show close-ups of the action below, and this undoubtedly added to the performance for much of the crowd.

"Beast Of Burden," "Shattered," "Let's Spend The Night Together," "Time Is On My Side" and many others were fired haphazardly into the audience, but each seemed to score a direct hit.

"Going To A Go Go," the band's recent single, came across well too, as did "Little T & A" sung by Keith Richards, and a rousing "Satisfaction" with which the band finally encored.

ALEX FOWLER

QUEEN BILLY SQUIER

Madison Square Garden, New York
Tickets: \$13.50, \$12.50

Queen's current "Hot Space" album is musically one of their weakest. Its deficiencies were apparent here July 27 as the quartet played the first of two sold-out concerts.

Singer Freddie Mercury, bassist John Deacon, guitarist Brian May and drummer Roger Taylor leaned heavily on the sparse funk of their current album, with results that hardly thrilled the sellout crowd. Unlike the universally admired first, "Another One Bites The Dust," Queen's new funk material like "Body Language" and "Action" had little propulsive power and totally forgettable hooks. Even an exceptional light show couldn't brighten this anemic music.

But the 90-minute-plus set came alive when the band performed such Queen standards as "Fat Bottomed Girls," "Crazy Little Thing Called Love," "Tie Your Mother Down," and, of course, "Bohemian Rhapsody." Mercury was in fine voice, mixing rock harshness and operatic crooning with an off-handed ease. And when the material was good, Deacon, May, and Taylor ripped into the music with the precision and flair that has made Queen a consistently entertaining band.

Billy Squier's 60-minute appearance showed that live, as on record, this guitarist/singer has learned his Led Zeppelinish heavy metal lessons well. AOR radio staples like "The Stroke" and "In The Dark" pleased the young audience, and Squier, backed by a rocking four-piece band, played with the right amount of slam, bang, and crash. Squier isn't the most charismatic front man in rock, but he sings well and clearly has the instincts to make good crunching rock music.

NELSON GEORGE

TOTO

Tennessee Performing Arts Center
Admission: \$9.50 & \$8.50

It is rare when a group is able to reproduce its studio sound at a live performance, but Toto

is a rarity. The 16-song, 100-minute set could not have been any closer to perfection and brought out one of the best Nashville audiences yet. The show drew a near full house.

Recent personnel changes in the band have not adversely affected it. Bass player David Hungate, who quit the band following its latest album, has been replaced by Mike Porcaro, the third Porcaro in the group. Brother Steve plays keyboards while Jeff plays drums. Another addition to the band is background singer Timothy B. Schmit, formerly with the Eagles. Other members include Steve Lukather on lead guitar and vocals; Bobby Kimball, lead vocals; David Paich, keyboards and vocals; John Smith, saxophone; and Lenny Castro on percussion.

Along with such older songs as "English Eyes" and "99," the group played quite a few from their latest album, "Toto IV." "Rosanna" drew the expected reaction, with Steve Porcaro looking like a mad scientist among his massive keyboards. The group's new single, "Make Believe," along with "Good For You" and "Afraid Of Love," also drew great reaction from the crowd.

The group served up two encores, the first including early hits "You Supply The Nights, I'll Supply The Love" and "Hold The Line." When they were cheered back onstage for the second encore, they performed a rowdy version of "Runaway" that prompted Steve Lukather to jump off the stage and into the audience during his perfectly executed guitar solo.

The group seemed surprised that the crowd yelled for "Africa," another tune from "Toto IV" which has been receiving a lot of airplay in this area. However, the audience seemed content when they once again returned to the stage for a final chorus of "Runaway."

Opening for Toto was Steve Davis, a local songwriter. Davis and his band (also comprised of local talent) performed an energetic 45-minute show with the best tune being "Back In My Arms."

ERIN MORRIS

TED NUGENT

San Diego International
Sports Arena
Tickets: \$11.50, \$10.50

Ted Nugent's July 22 concert before a disappointingly small crowd of less than 4,000 was a marked difference from the heavy metal bad boy's last appearance here a year ago.

The nearly two-hour show was characterized by the best musicianship Nugent and his band have exhibited in years and by excellent set pacing. As a result, what many expected to be a bombastic mass of indistinguishable heavy metal turned out to be a well-executed musical event palatable to even the more discriminating rock 'n' roll fans.

Nugent opened with a thunderous version of "Stormtroopin'" as the stage lights revealed a black curtained backdrop with a white skull and crossbones.

From the start, the changes in Nugent over the last year were apparent. Instead of the frenzied madman prancing around the stage while his band played monotonously loud, the 1982 model is a lot tamer, concentrating more on music than on stage zaniness.

This new-found maturity was also evident in the playing of his new band, especially veteran

rock heavyweight Carmine Appice, whose powerful, deliberate drum strokes added a new element of depth and forcefulness to even such vintage Nugent favorites as "Cat Scratch Fever," "Dog Eat Dog," and "Wang Dang Sweet Poontang."

In fact, it was the one song on which Appice really wailed—the pseudo-patriotic "Bound & Gagged" (also the name given to Nugent's current tour)—that stirred the predominantly teenage crowd to near delirium.

After finishing the set with "Buffalo" and the oldie "Motor City Madman," Nugent was called back for two encores—"Stranglehold" and "Wango Tango"—by the raving crowd, which was undoubtedly encouraged even further by a giant sign above the stage that kept flashing Nugent's last name.

Opening the show was Blackfoot, a run-of-the-mill heavy metal outfit that can be likened to a set of phony chattering teeth commonly used as a party gag: they made a lot of noise, were good for a few laughs, but nobody took them seriously.

THOMAS K. ARNOLD

Blues Fest Set For Bay Area

By JACK McDONOUGH

SAN FRANCISCO—Blues, a music form often neglected elsewhere but perennially healthy in the Bay Area, enjoys two major festivals here this summer.

The San Francisco Blues Festival will mark its tenth anniversary under producer Tom Mazzolini Sept. 11-12 with noon to 6 p.m. shows to be held for the first time at the Great Meadow at Mason, a community arts center at the Marina. Previously the festivals have been held in Golden Gate Park.

The lineup this year includes Albert Collins, Clifton Chenier, John Hammond, Gatemouth Brown, the Charles Ford Band (with Robben. Mark and Pat Ford), and a half-dozen other acts.

The San Francisco festival follows the second successful July 4 weekend running of the Marin County Blues Festival, produced by pianist Mark Naftalin in conjunction with the annual Marin County Fair at the fairgrounds in San Rafael. The Marin festival saw performances by Bo Diddley, Irma Thomas, Pee Wee Crayton, Margie Evans, Percy Mayfield, Lloyd Glenn, Yank Rachell and a half-dozen more acts, including Naftalin's own Rhythm & Blues Revue. The fair performances were preceded on Friday evening with a preview show at the Sleeping Lady Cafe in Fairfax broadcast live on KTIM-FM.



Billboard photo by Chuck Pulin

VET BENEFIT—Todd Rundgren, Ian Hunter and Paul Butterfield, three members of Deerhunter, a one-time-only group, practice during their sound check for a show later that evening to benefit Agent Orange victims of the Vietnam War. The show was held on Pier 84 in New York, under the shadow of the aircraft carrier Intrepid (see in background), which is now a floating museum.

Venues

Palace Disco Bows At Former Luchow's Site

NEW YORK—New York has a chic new discotheque with the opening last Tuesday (27) of the Palace at the site of the original's Luchow's restaurant on 14th St.

The 1,000 capacity club is run by

John Addison, whose other recent projects have included Bond's, New York, New York and Le Jardin.

According to Tom Foster, spokesman for the club, the Palace will be

competitive with Studio 54 and Xenon, though since it is a converted restaurant in an officially recognized landmark building, the ambiance will be different.

Dance Trax

By BRIAN CHIN

Immediate adds: **Raw Silk's** "Do It To The Music" (West End 12-inch), enjoying heavy preview play in clubs and even on radio as a test pressing, is one of the faster breakout records of recent weeks. The record is the work of **Ron Dean Miller**, who's been working frequently with **Bert Reid** in the studio, and, like Reid's sides, "Do It" is an easy rocker with gorgeous female choral work. The production really takes off in the stop-and-go last third, and in the now-obligatory dub version. **David Todd** and **Nick Martinelli** produced.

"**Gwen Guthrie**" (Island) is the year's strongest debut yet; with extensive session and writing credits to her name since the early '70s, it's no surprise that she emerges here as a fully developed artist. Guthrie wrote a good part of the material along with producers **Sly Dunbar**, **Robbie Shakespeare** and **Steven Stanley**, and the collaboration is flawless, sustaining a four-cut dance jam on side one with top-notch material, the dry, hypnotic polyrhythmic characteristic of Sly and Robbie tracks, and seductive vocals, all by Guthrie. Best of a terrific bunch: "Peek-a-Boo," "Dance Fever," and "Getting Hot," which also appears on the B-side of the commercial "It Should Have Been You" 12-inch. Memorable, and different.

★ ★ ★

Stacy Lattisaw's fourth album, "Sneakin' Out" (Cotillion) is a big step forward for her, in her winning partnership with producer **Narada Michael Walden**. Perceptibly more mature vocally, Lattisaw shows up beautifully in Walden's most original production work in some time: "Attack Of The Name Game" is both cute and powerful (note **Patrick Cowley's** guest appearance on synthesizer); the title track and a '60s-flavored "Tonight I'm Gonna Make You Mine" are leaner, and harder than the glossy r&b/pop of her previous two albums. Two key singles, both much-anticipated: **Tom Tom Club's** "Under The Boardwalk" (Sire 12-inch) starts off as an almost AC radio record, but catches fire in the last half, when the reverb effects move in: *fierce*. **Evelyn King's** "Love Come Down" (RCA 12-inch) sports another strong **Kashif** hook, and a cutting King vocal performance. The element of surprise is lacking this time, but no one's complaining.

★ ★ ★

Do it yourself: three small independent releases merit searching out; they may well be available only from New York sources. "Show Me The Way" by **Race** (Black Suit Records, 342 West 56th Street, New York 10019) might be mistaken for a new Prince record; one of the most polished indie releases we've ever heard, it's a zippy electronic uptempo track with a pumping, sequenced beat. The riff is strong enough, in fact, to hold up a seven-minute instrumental on the flip of the five-minute vocal version. . . . DJ veteran **Nicky Siano**, who previously produced Dinosaur's "Kiss Me Again" in 1978, has stepped into the artist's spot on "Tiger Stripes" (Splash Records, though Pearl Music, 716 12th Avenue, New York, 10019). Like Dinosaur's current "Go Bang," "Tiger Stripes" is entirely free-form, with apparent jazz and even high-life influences, but catchy enough to sing along to. . . . Journalists everywhere will have to admire critic **Barry Michael Cooper's** production, "Beach Boy" by **Vertice Lines** (Tuff City Records, 46-31 Vernon Blvd., Long Island City, New York 11101). Not a typical club record by any means, it soothes with soft-focus synthesizer chords and the sound of the sea. Wonderful summer listening.

AUGUST 14, 1982, BILLBOARD



Billboard photo by Chuck Pulin

FATHER & SON—(Sir) Doug Sahm and his son Sean share vocals during a recent performance at the Bottom Line in New York.

Billboard Dance/Disco Top 80

Survey For Week Ending 8/14/82
 Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	2	9	SO FINE —Howard Johnson—A&M (12 inch) SP-12048	42	43	8	I REALLY DON'T NEED NO LIGHT —Jeffrey Osborne—A&M (LP) SP-4896
2	5	9	FACE TO FACE —Gino Soccio—RFC/Atlantic (LP All cuts)	43	42	14	EARLY IN THE MORNING —Gap Band—Total Experience (12 inch) PED-701
3	7	10	SITUATION —Yazoo—Sire (12 inch) BSK 0-29950	44	31	19	LOVE PLUS ONE —Haircut One Hundred—Arista (LP) AL6600
4	4	13	GLORIA —Laura Branigan—Atlantic (12 inch*) DMD 338	45	50	3	BACKTRACK —Cerrone—Pavillion (12 inch) 429-02961
5	3	14	PLANET ROCK —Soul Sonic Force—Tommy Boy (12 inch) TB-823	46	48	6	HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY —Deodato—Warner Bros. (LP) Bsk 3649
6	1	11	RIGHT ON TARGET —Paul Parker—Megatone (12 inch) MT101	47	53	4	SHE CAN'T LOVE YOU —Chemise—Emergency (12 inch) EMDS-6528
7	12	6	LOVE IS IN CONTROL —Donna Summer—Geffen (12 inch) GEF 7-29982	48	49	7	TAKE SOME TIME OUT FOR LOVE —Salsoul Orchestra—Salsoul (12 inch) SG-372
8	8	10	109 (GIVE ME SOMETHING I CAN REMEMBER) —Chas Janke—A&M (12 inch) SP-17196	49	36	39	DON'T YOU WANT ME/OPEN YOUR HEART —Human League—A&M (LP) SP4892
9	11	9	BABE, WE'RE GONNA LOVE TONITE —Lime—Prism (12 inch) PDS 435	50	55	4	LOVE CASCADE/A WAY YOU'LL NEVER BE —Leisure Process—Columbia (12 Inch) 44-02989
10	13	12	COMBAT ROCK —The Clash—Epic (LP) FE 37689	51	22	15	CAT PEOPLE (PUTTING OUT FIRE) —David Bowie—Backstreet/MCA (LP) BSR-6107
11	6	35	KEEP ON/YOU'RE THE ONE FOR ME —D. Train—Prelude (LP) PRL 14105	52	28	17	STORMY WEATHER —Viola Wills—Sunergy (12 inch) SNG 0001
12	40	4	WALKING ON SUNSHINE —Rocker's Revenge—Streetwise (12 Inch) 2203	53	58	3	VACATION —The Go-Go's—I.R.S. (12 inch) SP-70031
13	41	5	JUMP TO IT —Aretha Franklin—Arista (12 inch) CT-718	54	57	3	SKI CLUB OF GREAT BRITAIN —Haircut One Hundred—Arista (12 inch)
14	19	9	YOU AND ME JUST GOT STARTED —Linda Taylor—Prelude (12 inch) PRLD 629	55	61	3	WHITE WEDDING —Billy Idol—Chrysalis (12 inch) ETC 5002
15	9	12	DO I DO —Stevie Wonder—Tamla (LP cut) 6002TL2	56	59	2	WORD UP —Legacy—Brunswick (12 inch) D22
16	18	13	DISC CHARGE —Boystown Gang—Moby Dick (LP all cuts) 241	57	64	2	THE MESSAGE —Grand Master Flash—Sugar Hill (12 inch) 584
17	17	18	I RAN —A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	58	60	3	LOVE NEVER LOOKED BETTER —Trilark—Handshake (12 inch) 4W9-2981
18	14	13	FEELS GOOD —Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527	59	NEW ENTRY		YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU —Melissa Manchester—Arista (LP Cut) AL 9574
19	25	7	DIRTY TALK —Klein & MBO—Zanza (12 inch) 25 West	60	63	2	LET'S ROCK OVER AND OVER —Feel—Sutra (12 inch) SUD 008
20	24	11	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY —Kid Creole and The Coconuts—Sire (LP) SRK 3681	61	NEW ENTRY		LOVE COME DOWN —Evelyn King—RCA (12 inch) PD-13274
21	16	14	LIVE IT UP —Time Bandits—Columbia (12 inch) 44-022829	62	67	2	REDD HOTT —Sharon Redd—Prelude (LP-all cuts) PRL 14106
22	23	10	OVER LIKE A FAT RAT —Fonda Rae—Vanguard (12 inch) SPV-55	63	65	2	EYE OF THE TIGER —Survivor—Scotti Bros. (LP) FZ 38062
23	30	6	MY HEART'S NOT IN IT —Brenda Jones—Wave (12 inch) DL 1215	64	NEW ENTRY		I'M SO HOT FOR YOU —Bobby O—O Records (12 inch) OR718
24	15	14	THANKS TO YOU —Sinnamon—Becket (12 inch) BKD 508	65	66	2	DON'T TURN YOUR BACK ON LOVE —Freddie James—Arista (12 inch) CP 716
25	35	8	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT —Larry Graham—Warner Bros. (LP) WBS-50065	66	68	2	DANCE FLOOR —Zapp—Warner Bros. (LP) WBL-23583
26	54	4	DO YOU WANT FUNK —Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	67	70	2	ABRACADABRA —The Steve Miller Band—Capitol (LP) ST-12216
27	27	9	I LOVE A MAN IN A UNIFORM —Gang Of Four—Warner Bros. (LP) WBL 23683	68	69	2	CHECKING YOU OUT —Aurra—Salsoul (12 inch) SG 369
28	29	8	INSIDE OUT —Odyssey—RCA (12 inch) PD-13218	69	71	2	X-RAY VISION —Moon Martin—Capitol (LP) ST-12200
29	32	10	KEEP IN TOUCH (BODY TO BODY) —Shades Of Love—Venture (12 inch) VD-5021	70	NEW ENTRY		EYE OF THE TIGER —Nighthawk—RFC Quality (12 inch) QRFC 020
30	34	14	DO WHAT YOU WANNA DO —The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969	71	NEW ENTRY		TEMPTATION —New Order—Factory (12 inch) Import
31	21	19	LET IT WHIP —Dazz Band—Motown (LP/7 inch) 6004ML/1609M	72	33	21	IN THE NAME OF LOVE —Thompson Twins—Arista (12 inch) CP 712
32	26	13	JUST AN ILLUSION —Imagination—MCA (12 inch) 13957	73	62	7	GO BANG! #5 —Dinosaur L—Sleeping Bag (12 inch) SXL-0
33	10	13	DANCE WIT' ME —Rick James—Motown (12 inch*)	74	73	11	MUSIC FOR BOYS —The Suburbs—Twin-Tone (12 inch) TTR8217
34	38	10	DEETOUR —Karen Young—Atlantic (12 inch) DMD-4829	75	47	15	STREET CORNER —Ashford and Simpson—Capitol (12 inch) 8528
35	39	8	ALL NIGHT LONG —B.B. Band—Zanza (12 inch*) Import	76	74	11	THE GIRLS ARE BACK IN TOWN/STARLIGHT —Risque—Importe/12 (12 inch) MP 317
36	56	5	IT SHOULD HAVE BEEN YOU —Gwen Guthrie—Island (12 inch) DMD 344	77	46	12	CUTIE PIE —One Way—MCA (LP cut) MCA 5279
37	37	12	I WANT CANDY —Bow Wow Wow—RCA (LP cut) CPL1-4314	78	72	5	MUSIC TURNS ME ON —Sparque—West End (12 inch) WE 22141
38	45	6	TORCH/INSECURE ME —Soft Cell—Some Bizarre Sire (12 inch) 1-23694	79	52	16	PASSION —The Flirts—"O" Records & Visuals OR-716-A
39	51	3	IT'S PASSION —The System—Mirage (12 inch) DM-4837	80	75	13	COLD LIFE/I'M FALLING/PRYMMENTAL —The Ministry—Wax Trax (12 inch) 110072 XA
40	20	11	LOVE YOU MADLY —Candela—Arista (12 inch) CP 715				
41	44	8	DANCING IN HEAVEN (ORBITAL BEBOP) —Q Feel—Jive/Arista (12 inch) BJ 12004				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers).
 ★ Stars are awarded to other products demonstrating significant response.

DISCO & DANCE REC. MAIL ORDER SERVICE
 Retail • DJ • Imports & U.S.

Telex—4758 158 IM PT-DISC

Call or write us—Fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE lists of imports, 12" Discs, and U.S. LP's.

We export to DJs in all countries (retail only).
 All orders are shipped immediately U.P.S.—We give personal attention to your needs

MAIL O DISC RECORDS
 40 SOUTH MALL, PLAINVIEW, NY 11803
 PHONE (516) 694-0088

NEW 12"—Sweet Pea Atkinson, The Quick, Bobby O, Rose Royce, Pink Project, Taffy, Tortuga, Zinga Washington, Frankie Smith, Bang Gang, T.O.P., Patrick Hernandez, Fatback Band, Village People, Vera, Steve Miller, Punkin Machine, Hot Plate 6, Zinc, Pom Pom Club, Jan Miles, Blanc Mange, Don't Go-Yazoo, Jump Shout Lisa (Remix), Sign Sealed Delivered (Remix), Boystown Soccio, Gazuzu, Revelation, Vanessa, Sylvester, Freddie James, Judy B, Imagination (Medley), Tanya, Voyage, Rational Youth, Passion (Remix), the Flirts, Nancy Martinez, Don Ray, Junior (Remix), Sweet Brandy, Richard Bone, Kasso, "M", Trio, Electric Guitars, Blue Feather, Buck Fizz, Capricorn, Desert Place (Remix), Larry Graham, Lime, Klein & M.B.O., Lazer, E.S.G., Laura Branigan, Marsha Raven, Xzibusiv, Eddie Grant, Julius Greene, Johnny Chingas, Kid Creole.

ALBUMS—Rational Youth, Mother F (Matra Remixes), Human League Orch. (Remixes), Jive Rhythm Tracks.

Nashville Label Divisions Keep Watchful Eyes On The Economy

By KIP KIRBY

NASHVILLE—Signings are fewer and farther between, deals are now negotiated for singles rather than albums, and several operations have readjusted their rosters to accommodate smaller bottom line percentages, as Nashville label divisions keep watchful eyes on the economic climate of country sales.

Record companies concede that they are placing much more emphasis on monitoring their costs: in deal-making, tour support, recording budgets, initial pressing runs and publicity.

Elektra/Asylum, a label which less than two years ago issued albums on new artists as a routine matter of course, today is assuming an attitude of near-conservatism. Vice president Jimmy Bowen has trimmed the roster and says he is establishing a series of radio and retail indicators to determine album timing for his acts.

"No E/A artist will have an album unless he's proven his strength at the singles level," he stipulates. "Album deals were a nice luxury we had in the past, but we can no longer afford this luxury. Retailers have become increasingly knowledgeable about their buying, as well as their selling—and manufacturers can't get by forcing extensive product down the pipeline any more."

Elektra is also requiring producers of its mid-level acts to submit song selections in advance of studio scheduling. The label totals up daily cost runs to compile a weekly accounting wrap-up as a safeguard against soaring production expenses.

Bowen says these measures were adopted following quarterly corporate meetings. However, he sees advantages to holding off albums: "Once an artist has done an album, he doesn't record again for nearly a year. Working from a singles perspective stimulates songwriter/artists to remain creative, and keeps producers looking for fresh material."

Warner Bros. is easing up on initial pressings for albums. Stan Byrd, national country promotions director, says the company's first place-

ments of LP product are down 20% at retail from a year ago. Neither is the label committing as many ad dollars out of the box on records.

Acknowledging the success of its 18-month-old country midline series, Warner Bros. also plans to introduce more titles into the \$5.98 catalog, including titles by T.G. Sheppard, Emmylou Harris and John Anderson, along with a repackaged Everly Brothers anthology.

theory" of declining sales are choosing to run out of prime inventory rather than borrow from the bank at 18% interest to maintain heavy catalog stock. He also feels that 8-track unavailability is hurting country's sales.

"Retailers don't want to waste space on 8-tracks, even though a large percentage of country buyers still own 8-track systems," Blackburn points out.

Blackburn calls his just-com-



LEGEND TO CBS—Singer Ray Charles visits Rick Blackburn, senior vice president, CBS Records Nashville, during a recent trip to Music City. Charles is now working on his first album for the label.

Where CBS Nashville might have signed six to eight "baby" acts several years ago, today the label stays closely within a stated one to three range for unknowns. "We have to make our signings ring the cash register almost immediately," explains senior vice president Rick Blackburn. "I have 10 tapes on my desk at this moment from new acts who would probably, four or five years ago, have been signed and have product out already. Today, it's too risky. Willie Nelson and Alabama may not be affected by the down economy, but they're about the only ones, even among top country superstars."

Blackburn notes that retailers faced by the spiraling "domino

pleted signing of Ray Charles "a rare combination of business and pleasure to bring back a legend." Without knowing him, Blackburn originally approached the singer eight months ago; eventually, he convinced the artist to resume recording through a Nashville-based record division.

"Ray hasn't cut a project in three-and-a-half years," he notes. "There's always existed a fine line between black and country music, and we expect to reach consumers in both markets with his recording."

Charles serves as his own producer and will cut his first LP at his own studio in California.

At MCA, new signings are instituted as singles-only deals initially until sufficient exposure and radio activity warrants an LP. However, MCA doesn't stipulate "hit" for its singles; although Kippi Brannon and the Younger Brothers have had only two singles apiece and neither cracked top 30, the label is looking at albums for both.

The most positive note is sounded by PolyGram Records' Nashville division, which is "actively" seeking to expand its country roster with unknown and name additions, according to country marketing director Joe Polidor.

Polidor says his company is
(Continued on page 50)

Dolly Parton On The Road Again

NASHVILLE—The first major tour by Dolly Parton in three years kicked off Aug. 6 in Cleveland, Ohio. The tour will focus on the RCA singer's current film, "Best Little Whorehouse In Texas," as well as her "Heartbreak Express" LP and an upcoming greatest hits package. One leg of the tour in November will take Parton to the U.K. and Africa.

Chart Fax

'Wino' Is Duo Hangover Remedy For Frizzell

By ROBYN WELLS

David Frizzell scores his first chart-topper as a solo artist and his second overall with "I'm Gonna Hire A Wino To Decorate Our Home." Frizzell first shot to the top in 1981 with his powerhouse duet with Shelly West, "You're The Reason God Made Oklahoma."

Frizzell is one of a handful of artists who racked up their first topper as a duet, then returned to the country summit with a solo effort. Among the other country artists falling in this category are Ferlin Husky, Red Sovine, Tammy Wynette and Dottie West.

Husky first reached the top spot in 1953 with "Dear John Letter," a duet with Jean Shepard. His first No. 1 tune as a solo artist was "Gone" in 1957. Sovine's first topper was in 1956 with "Why Baby Why," a duet with Webb Pierce. His first solo chart-topper was "Giddyup Go" in 1966.

Wynette first reached the premier country position in 1967 with "My Elusive Dreams," a duet with David Houston. Three weeks later she hit the top as a solo artist with "I Don't Wanna Play House." West's first chart-topper was a 1978 duet with Kenny Rogers, "Every Time Two Fools Collide." Her first solo No. 1 tune was "A Lesson In Leavin'" in 1980.

Janie Fricke also technically notched her first country topper on a duet number as she receives vocal credit on Charlie Rich's 1978 No. 1 tune, "On My Knees." She scored her first solo chart-topper earlier this year with "Don't Worry About Me Baby."

Please note that artists who have had No. 1 songs as duets but have not reached the country pinnacle with solo efforts are not included in the preceding roundup.

★ ★ ★

"I'm Gonna Hire A Wino To Decorate Our Home" is one of several songs currently on the country chart

which contain references to the bubbly. Mel McDaniel is at superstar 19 with "Big Ole Brew"; the Burrito Brothers jump to starred 52 with "I'm Drinkin' Canada Dry"; Snuff moves to starred 83 with their debut country single, "(So This Is) Happy Hour"; and Johnny Paycheck bows at starred 90 with "D.O.A. (Drunk On Arrival)."

And at superstar 42 is "Yesterday's Wine," the first collaboration between Merle Haggard and George Jones. The tune is written by Willie Nelson, who took the original version, backed with "Me And Paul," to 62 in 1971.

★ ★ ★

They never hit the country chart during their heyday, but the revived Crosby, Stills & Nash have finally crossed from pop to country with "Wasted On The Way" entering at starred 88. Among the other pop giants from the '60s and '70s who have recently found acceptance from country listeners is Creedence Clearwater Revival, who peaked at 50 earlier this year with "Cotton Fields."

★ ★ ★

Publishing Notes: Chappell/Intersong recently scored its second No. 1 country tune in six weeks with Hank Williams Jr.'s "Honky Tonkin," which is licensed in part to the firm's Rightsong. They hit the top earlier with Ronnie Milsap's "Any Day Now," which is published by Intersong.

For The Record

Gerard Ferri was incorrectly identified as vice president of Dallas-based Broadcast International in an article detailing the new "Live From Billy Bob's Texas" radio series (Billboard, Aug. 7). Ferri is president of the Osmond Entertainment media marketing firm.

SEEKS RECOVERY OF PROFITS

Alabama's Ex-Mgr. Sues

NASHVILLE—Larry McBride, former manager of recording group Alabama, has filed a petition in the Chancery Court of Davidson County seeking recovery of profits he claims are owed him by Harold Shedd from their joint partnership in MDJ Records, Millhouse and Sheddhouse Music, and Music Mill Studio.

The suit alleges that McBride and Shedd entered into partnership in these ventures on or about January, 1980; with McBride giving Shedd production rights to Alabama and other MDJ Records artists. Also included in the partnership were McBride's interests in Alabama's publishing catalog, including such songs as "Tennessee River," "My Home's In Alabama" and "Why Lady Why." The complaint states that Shedd and McBride agreed to share all profits and losses from the recording studio and music publishing companies on a 50-50 basis.

Subsequent to entering into the mutual partnership, McBride was convicted of a previous charge of

violating federal banking regulations and sentenced to a 14-month prison term in January, 1981. At that time, McBride's suit contends, he stopped receiving his share of profits from the partnership, and to date, has received a total of only \$2,500 from Shedd.

The suit seeks full accounting for the period January, 1980 to present, equal distribution of all assets received by Shedd, including his studio interests, and dissolution of the partnership.

Gold Giveaway

NASHVILLE—RCA is supplying country radio stations with one and a half-ounce gold krugerrands as giveaways to listeners who come up with the best accounts of how they "got the shaft." The promotion is to underscore Jerry Reed's "She Got The Goldmine, I Got The Shaft" LP. The label is also supplying albums for giveaways in the contest, which is being coordinated by RCA regional promotion managers.



WAYLON & DOLLY—At a backstage suite following the Nashville screening of "Best Little Whorehouse In Texas," Waylon Jennings and Dolly Parton share a quick hello.

TEXAS

THE TOTAL ENTERTAINMENT CENTER.

**NOW CHALLENGING LOS ANGELES,
NEW YORK AND NASHVILLE.**

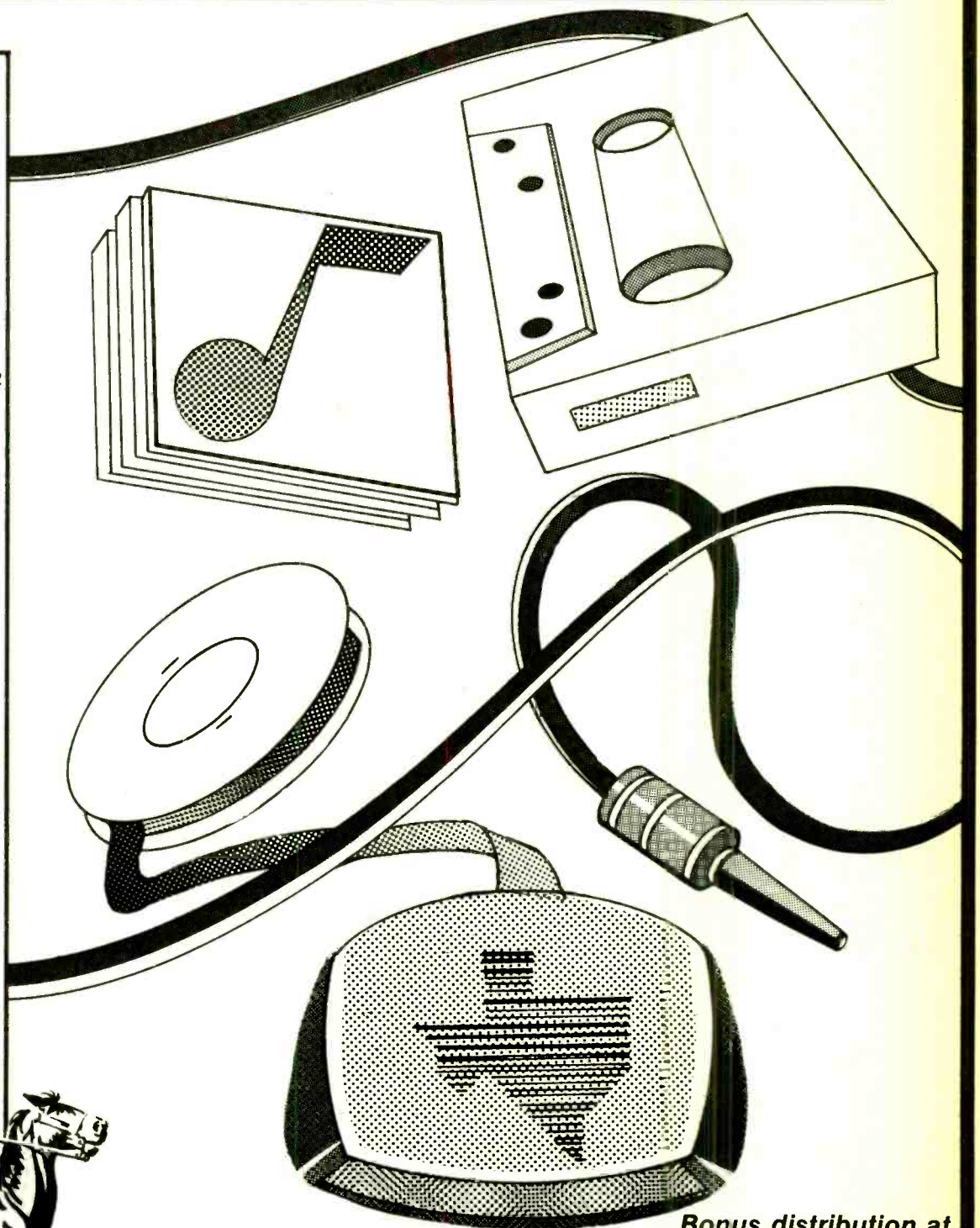
**Billboard's
SPOTLIGHT
ON TEXAS** will capture and
publish the highlights of this state's
accomplishments, contributions to the
world of music — all phases, venues,
recording studios, record companies,
talent, management, movie — T.V. —
radio business, video, cable,
Latin music, concerts, clubs and
much, much, more.

If you have any interest in TEXAS,
you must be represented in this
vital spotlight . . . Put your best boot
forward and contact "Wild" Bill Moran
for your profitable participation.

**ADVERTISING DEADLINE:
AUGUST 20, 1982**

**ISSUE DATE:
SEPTEMBER 11, 1982**

**"Wild" BILL MORAN
18617 Vintage Street
Northridge, CA. 91324
(213) 349-2171**



**Bonus distribution at
BILLBOARD'S International Talent Forum 8 at the Newporter Hotel,
Newport Beach, California — September 1982.**

Billboard Hot Country Singles

Survey For Week Ending 8/14/82

© Copyright 1982 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)
1	4	12	I'M GONNA HIRE A WINO TO DECORATE OUR HOME —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 50063 (Warner Bros.)	46	3	3	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095	69	57	17	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (N. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096
2	6	11	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	36	20	12	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	70	74	4	COUNTRY BOY'S SONG —Karen Taylor (T. Sparks) T. Sparks, J. F. Dockery; Bil-Kar/SESAC/Sparks Gotta Fly, BMI; Mesa-1112 (NSD)
3	3	12	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993	37	45	5	LOVE BUSTED —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI; Capitol 5139	71	79	3	IF I EVER NEED A LADY —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (NSD)
4	5	12	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	38	52	3	HEY BABY —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	72	76	3	SONG OF THE SOUTH —Tom T. Hall & Earl Scruggs (R. Scruggs, J. Thompson) B. McDill; Hall-Clement c/o Weik Music Group, BMI; Columbia 03033
5	9	9	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	39	47	5	I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	73	65	12	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938
6	8	11	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	40	42	6	IT'S HARD TO BE THE DREAMER —Donna Fargo (J. Bradley) J. Chambers, L. Jenkins, C. Twitty; Gallion, ASCAP/Algee, BMI; RCA 13264	74	44	10	TALK TO ME LONELINESS —Cindy Hurl (J. B. Barnhill) J. Gully; Leona, ASCAP; Churchill 94004 (MCA)
7	1	11	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI, Elektra/Curb 47462	41	32	15	DON'T WORRY ABOUT ME BABY —Janie Fricke (J. E. Norman) B. Channel, K. Kane, D. Allen; Old Friends/Duchess/Posey, BMI/Cross Keys, ASCAP; Columbia 18-02859	75	77	4	YOUNG LOVE —Stella Parton (M. Williams) C. Joyner, R. Carthey; Lowery, BMI; Townhouse 1058 (Capitol)
8	11	8	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Weik, BMI; RCA 13257	42	62	2	YESTERDAY'S WINE —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	76	NEW ENTRY	NEW ENTRY	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Topage, BMI/ASCAP; Epic 14-03064
9	14	6	LOVE WILL TURN YOU AROUND —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/Deb-Dave/Brian/ptch, ASCAP/BMI; Liberty 1471	43	50	4	SOME OF MY BEST FRIENDS ARE OLD SONGS —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	77	NEW ENTRY	NEW ENTRY	SOME DAYS IT RAINS ALL NIGHT LONG —Terri Gibbs (E. Penny) E. Penny; Chirlin, ASCAP; MCA-52088
10	10	13	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield, House of Gold, BMI; Columbia 18-02854	44	43	8	STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, M. Chinn; Chinnichap, BMI; Jaroco 51282	78	78	4	OPERATOR/LET ME IN AND LET ME LOVE YOU —Tennessee Express (N. Wilson) W. Spiverty/A. Mills, R. Lane; Conrad, BMI/Tree, BMI, Cross Keys, ASCAP; RCA-13265
11	12	10	HEAVENLY BODIES —Earl Thomas Conley (R. Larkin, E. T. Conley) E. Lifton, G. Nissenon; Blue Moon/Merilak/April, ASCAP; RCA 13246	45	63	2	LIVIN' IN THESE TROUBLED TIMES —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	79	NEW ENTRY	NEW ENTRY	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073
12	13	9	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	46	51	6	COWBOY IN A THREE PIECE BUSINESS SUIT —Rex Allen Jr. (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner Bros. 7-29968	80	88	2	GEORGIA ON A FAST TRAIN —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058
13	7	12	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	47	27	13	OH, GIRL —Con Hunley (S. Dorff) E. Record; Unichappell, BMI; Warner Bros. 50058	81	NEW ENTRY	NEW ENTRY	MAKIN' LOVE FROM MEMORY —Loretta Lynn (D. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092
14	17	8	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barwood, BMI; Epic 14-02975	48	35	16	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	82	87	2	WAIT TILL THOSE BRIDGES ARE GONE —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035
15	16	9	SHE'S PLAYING HARD TO FORGET —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	49	66	3	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	83	90	2	(So This Is) HAPPY HOUR —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/Wugie, ASCAP; Elektra/Curb 7-69996
16	18	9	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Epic 14-02975	50	55	5	BACK IN DEBBIE'S ARMS —Tom Carlisle (G. Kennedy) T. Carlisle, Dpa-looka, ASCAP, Door Knob 82-180	84	NEW ENTRY	NEW ENTRY	BACK TO BELIEVING AGAIN —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Weik), BMI; Elektra/Curb 769995
17	2	14	ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver) —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894	51	54	6	SHE IS THE WOMAN —Super Grit Cowboy Band (C. Matlocks) C. Wright; Hoodswamp, BMI; Hoodswamp 8005	85	NEW ENTRY	NEW ENTRY	I AIN'T GIVING UP ON HER YET —Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Tamar, ASCAP; Joe-Wes 81006 (MCA)
18	24	6	SHE GOT THE GOLDMINE (I Got The Shaft) —Jerry Reed (R. Hall) T. Dubois; House of Gold, BMI; RCA 13268	52	59	4	I'M DRINKIN' CANADA DRY —Burrito Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colgems-EMI, BMI/ASCAP; Curb 03023 (CBS)	86	NEW ENTRY	NEW ENTRY	I WISH I HAD A JOB TO SHOVE —Rodney Lay (J.B. Barnhill) R. Rogers; Blending Well, BMI; Churchill 94005 (MCA)
19	23	7	BIG OLE BREW —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	53	48	7	I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovi) B. A. Downing, L. Quinn; Metaphor, BMI; Team 1001	87	NEW ENTRY	NEW ENTRY	WALK ME 'CROSS THE RIVER —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)
20	21	8	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	54	85	2	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezeongs, ASCAP; RCA 13286	88	NEW ENTRY	NEW ENTRY	WASTED ON THE WAY —Crosby, Stills & Nash (Crosby, Stills & Nash, S. Johnston, S. Gursky) G. Nash; Putsy, Putsy, ASCAP; Atlantic 4058
21	22	7	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	55	58	5	LOVE NEVER DIES —Gary Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallion, BMI, Columbia 18-02987	89	89	2	JEDEDIAH JONES —Wyley McPherson (J. Taylor) J. Taylor, W. McPherson, D. Knutson; Sylvia's Mothers, BMI/First Lady Songs, BMI; I.E. 007 (NSD)
22	25	7	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	56	33	11	THE HIGH COST OF LOVING —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) W. Aldridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057	90	NEW ENTRY	NEW ENTRY	D.O.A. (Drunk on Arrival) —Johnny Paycheck (B. Sherrill) M.P. Hooney, L. Lee, E. Hudson; Cedarwood/Algee, BMI; Epic 14-03052
23	23	12	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N' Dixie, BMI; RCA 13210	57	40	8	DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/O'Lyric, BMI; Primero/Curb 1007 (PAID)	91	49	10	I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tommy and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461
24	19	11	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhound, BMI; Columbia 18-02681	58	82	2	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	92	60	12	SHE USED TO SING ON SUNDAY —Larry Gatlin and the Gatlin Bros. Band (L. Gatlin, S. Gatlin, R. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 18-02910
25	28	6	DREAMS DIE HARD —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensing/Chick Rains, BMI; Warner Bros. 7-29967	59	39	11	CHEATER'S PRAYER —The Kendalls (R. Dea, Kendalls) L. Anderson; Old Friends, BMI; Mercury 76155 (Polygram)	93	70	7	TAKE THE MEM'RY WHEN YOU GO —Jacky Ward (M. Post, S. Ceyer) C. Bickhardt; Colgems/EMI, ASCAP; Asylum 47468
26	29	7	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	60	53	16	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	94	69	6	MORNING, NOON AND NIGHT —Orion (B. Smith) L. Henley, B. Burnette/J. Ward; House Of Gold/Dorsey, BMI/Fort Knox/Jupace, BMI; Sun 1175
27	31	5	I JUST CAME HERE TO DANCE —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI, Warner/Viva 7-29980	61	67	3	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	95	84	3	LOVIN' OUR LIVES AWAY —Dave Rowland (J. Stroud) J. Foster, B. Rice; April, ASCAP; Elektra 69998
28	30	7	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancey) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076	62	73	2	SOUL SEARCHIN' —Loon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	96	81	4	THIS MORNING I WOKE UP IN NEW YORK CITY —John Kelley (F. Vail, D. Shipley, C. Lee) M. Yonts; Tree, BMI; Comstar-8201 (Mariner)
29	38	3	PUT YOUR DREAMS AWAY —Mickey Gilley (J. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Idea Of March, ASCAP; Epic 03055	63	61	5	MORE NIGHTS —Lane Brody (M. Lloyd) B. Morrison, P. Breedlove; Seven Nights, ASCAP, Liberty 1470	97	72	6	EVERLOVIN' WOMAN —Marlow Tackett (H. Shedd) D. Linde, D. Devaney; Combine, BMI/Music City, ASCAP; RCA 13255
30	36	5	GET INTO REGGAE COWBOY —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	64	68	5	BRINGING OUT THE FOOL IN ME —Gary Goodnight (H. Shedd) T. Seals, E. Setser; Warner Bros./Two Sons, ASCAP/Warner Tamerlane, BMI, Soundwaves 4675	98	80	4	WHAT ABOUT TONIGHT (We Might Find Something Beautiful Tonight) —Gene Kennedy & Karen Jeglum (G. Kennedy) D. Barnes; Chip 'N' Dale, ASCAP; Door Knob 82-179
31	37	6	I'LL BE YOUR MAN AROUND THE HOUSE —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	65	64	5	ROLL OVER BEETHOVEN —Marvel Felts (J. Morris) C. Berry; ARC, BMI, Lobo X1	99	83	4	SHE SINGS AMAZING GRACE —Gary Stewart (E. Kilroy) J. Foster, B. Rice; April, ASCAP; RCA-13261
32	34	9	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	66	56	18	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Bradlock; Tree, BMI; Warner Bros. 50043	100	86	3	I AM THE FIRE —David Heavener (D. Heavener, D. Vorndick) D. Heavener; I.S.P.D., ASCAP; Brent 1020
33	41	6	YOUR BEDROOM EYES —Vern Gosdin (B. Fisher) R. Landers; Mub-Pub, ASCAP; AMI 1307 (NSD)	67	75	3	IF MY HEART HAD WINDOWS —Amy Wooley (R. Chancey) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084				
34	26	15	I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884	68	71	5	COUNTRY FIDDLES —Solid Gold Band (J. Green, J. Rowland) R. Russell, Keith Lee/Trail of Tears, BMI, NSD 138				

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

Why not listen? . . . Why not play? . . . Why not report? . . . Why not? . . . WYVON

"ALICE IN DALLAS (SWEET TEXAS)"

Written by:
MERLE HAGGARD/DAVE KIRBY



WYVON ALEXANDER

National record promotion and distribution:
FISCHER & LUCUS, INC.
Penthouse suite 902 • United Artists Tower
Nashville, TN 37202
(615) 329-2278

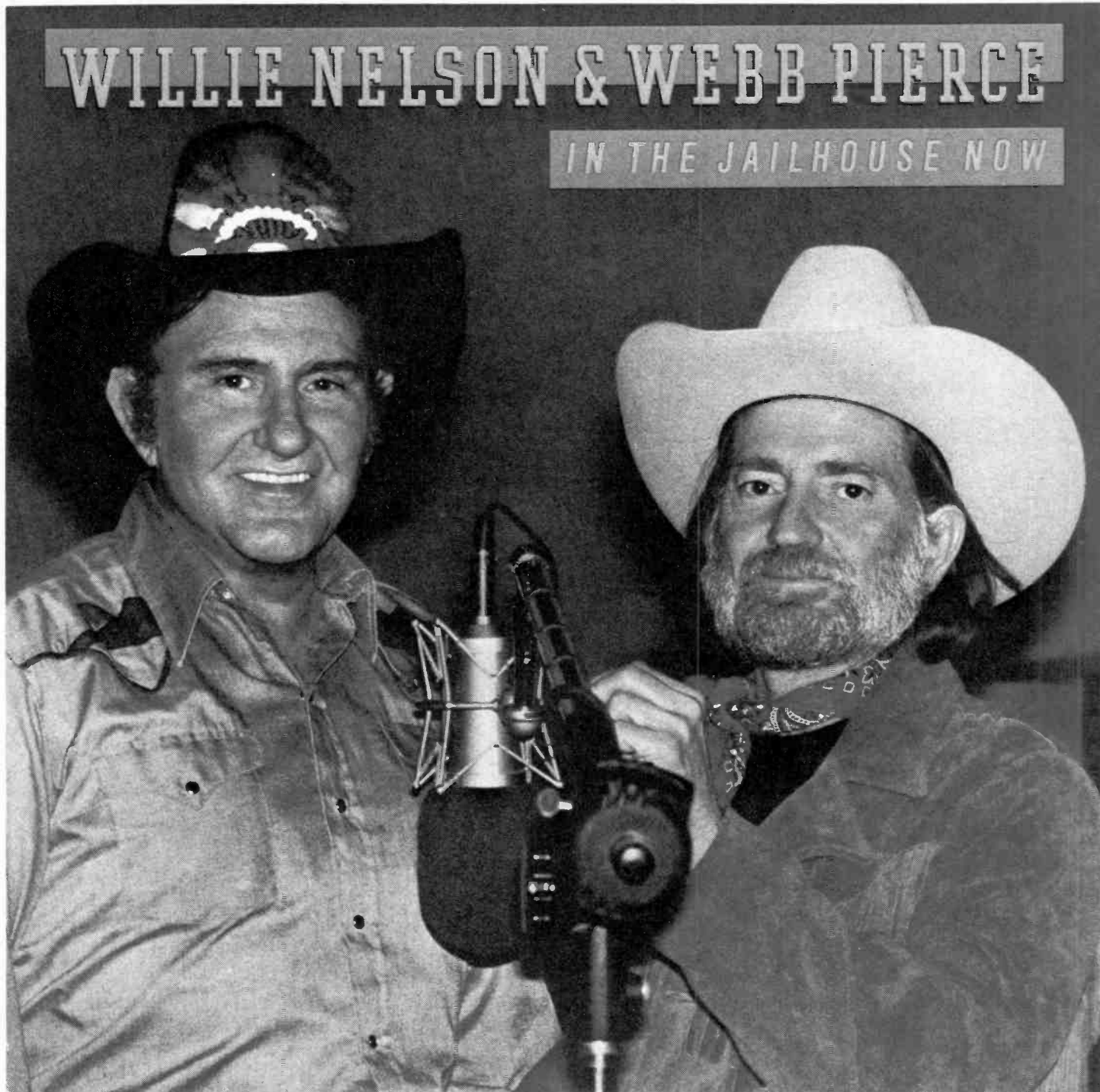


P.O. Box 4547
Redding, California 96099
(916) 275-3900

COLUMBIA'S HOTTEST SELLING DUO LP
HEADING FOR NUMBER ONE!

WILLIE NELSON & WEBB PIERCE 'IN THE JAILHOUSE NOW'

PC38095



Cashbox Review

The latest of Nelson's collaborations with long-standing friends, this effort is a collection of standard country tunes given simple arrangements that rely heavily on traditional bar band instrumentation. The duo calls on a host of top-notch musicians, including Johnny Gimble, Jody Payne and Leon Russell, in covering such country jewels as "There Stands The Glass," "Slowly," and "I Don't Care."

Billboard Review

This is a landmark album, combining as it does Pierce's biggest hits of the 1950s with Nelson and Moman's traditional country production. But what makes it really soar are the sage, but sassy, voices of these two old masters of hard times. In addition to trotting out that paragon of self-serving cheating songs, "Back Street Affair," the album also spotlights "Slowly" and "I Don't Care," classics recently revived (with skill and respect) by Kippi Brannon and Ricky Skaggs.

Music City News Review

In his growing list of recording partners, Willie Nelson now pairs with country music's Webb Pierce in a collection of some of Pierce's big hits of the past. Webb and Willie swap off on the verses and present what is Pierce's first major record release in several years. Back-up on the album is composed mainly of Willie's band along with special guest Leon Russell. The project was produced by Willie Nelson and Chips Moman. The album opens with one of Webb's most recognizable tunes, *There Stands The Glass*, which is followed by the song from which Pierce's "Wandering Lad" trademark came, *Wondering*. The twosome pick it up a little with *In The Jailhouse Now* followed by *You're Not Mine Anymore* and *Hæbbie Jeebie Blues* which closes side one of the album. There is no question about this project being a "country" record. Pierce's vocals bring back a lot of memories to longtime country music fans. Willie's respect of Pierce is obvious throughout the album. Other selections are: *Slowly*, *I Don't Care*, *Backstreet Affair*, *Let Me Be The First To Know* and *More And More*.

Watch for the new single
from the LP soon

Independent promotion:
JOHN FISHER PROMOTIONS
(615) 329-9155

Billboard® Hot Country LPs™

Survey For Week Ending 8/14/82

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	21	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951	9	45	35	41	CIMARRON Emmylou Harris, Warner Bros BSK 3603 WEA
2	3	22	MOUNTAIN MUSIC Alabama, RCA AHL1 4229 RCA		41	36	43	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541 WEA
3	2	41	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS		42	37	19	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
4	4	40	BIG CITY Merle Haggard, Epic FE 37593 CBS		43	46	37	STILL THE SAME OLE ME George Jones, Epic FE 37106 CBS
5	5	17	HIGH NOTES Hank Williams, Jr., Elektra/Curb E1-60100 (Elektra) WEA		46	47	98	I AM WHAT I AM ● George Jones, Epic JE 36586 CBS
6	6	7	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS		47	39	18	CHARLEY SINGS EVERYBODY'S CHOICE Pride, RCA AHL1-4287 RCA
7	7	8	INSIDE Ronnie Milsap, RCA AHL1-4311 RCA		48	41	9	PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH 5003 IND
8	8	27	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005 WEA		49	50	41	DESPERATE DREAMS Eddy Raven, Elektra 5E 545 WEA
9	9	12	IN BLACK & WHITE Barbara Mandrell, MCA 5295 MCA		50	42	28	FINALLY T.G. Sheppard, Warner/Curb BSK 3600 WEA
10	10	4	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty LD-51124 CAP		51	44	14	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
11	11	23	BLACK ON BLACK Waylon Jennings, RCA AHL1 4247 RCA		52	49	5	THE ROY CLARK SHOW LIVE FROM AUSTIN CITY LIMITS Roy Clark, Churchill CR 9421 MCA
12	12	9	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA		53	52	93	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
13	13	4	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA		54	56	73	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965 CBS
14	14	16	LISTEN TO THE RADIO Don Williams, MCA 530E MCA		55	53	5	BACK IN THE COUNTRY Roy Acuff, Elektra E1-60012 WEA
15	15	17	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1 4289 RCA		56	59	62	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209 MCA
16	16	16	QUIET LIES Juice Newton, Capitol ST 12210 CAP		57	60	172	GREATEST HITS ▲ Waylon Jennings, RCA AHL 3378 RCA
17	17	15	INSIDE OUT Lee Greenwood, MCA 5305 MCA		58	61	144	THE BEST OF EDDIE RABBITT ● Elektra 6E 235 WEA
18	18	16	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099 WEA		59	63	64	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
19	19	74	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930 RCA		60	62	2	JACK GRAYSON SINGS Jack Grayson, Joe-Wes JW 8100 MCA
20	20	50	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535 WEA		61	64	96	GREATEST HITS ▲ Ronnie Milsap, RCA AHL 3772 RCA
21	21	47	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS		62	66	73	THIS DREAM'S ON ME Gene Watson, MCA-5302 MCA
22	22	9	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009 CBS		63	65	21	SEASONS OF THE HEART John Denver, PCA AHL1 4256 RCA
23	23	5	STRAIT FROM THE HEART George Strait, MCA 5320 MCA		64	66	5	SUGAR FREE Dave Rowland, Elektra E1 60011 WEA
24	24	25	BOBBIE SUE Oak Ridge Boys, MCA 5294 MCA		65	68	80	ROWDY Hank Williams Jr., Elektra/Curb 6E 330 WEA
25	25	12	NUMBER ONES Conway Twitty, MCA 5318 MCA		66	57	5	BROTHERLY LOVE Gary Stewart and Dean Dillon, RCA-AHL-1-4310 RCA
26	26	8	LOVE TO BURN Ronnie McDowell, Epic FE 38017 CBS		67	55	12	TALK TO ME Cindy Hurt, Churchill CR-9422 MCA
27	27	4	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL		68	55	12	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315 MCA
28	28	13	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 RCA		69	58	11	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416 CBS
29	29	15	BUSTED John Conlee, MCA 5310 MCA		70	58	11	GREATEST HITS ▲ Anne Murray, Capitol SDO 12110 CAP
30	30	114	MY HOME'S IN ALABAMA ▲● Alabama, RCA AHL1 3644 RCA		71	72	223	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
31	31	51	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532 WEA		72	70	98	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LD0 1108 CAP
32	32	27	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643 WEA		73	73	223	YEARS AGO The Statler Brothers, Mercury SRM 16002 POL
33	33	46	STRAIT COUNTRY George Strait, MCA 5248 MCA		74	71	58	
34	34	4	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL		75	74	57	
35	35	20	WINDOWS The Charlie Daniels Band, Epic FE 37694 CBS					
36	36	17	AIN'T GOT NOTHIN' TO LOSE Bobby Bare, Columbia FC 37719 CBS					
37	37	95	GREATEST HITS ▲ Kenny Rogers, Liberty LD0 1072 CAP					
38	38	4	TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS					
39	39	9	SOFT TOUCH Tammy Wynette, Epic 37980 CBS					

☆ 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).

Country

Nashville Scene

By KIP KIRBY

One of the first requisites for country stardom is an unflinching willingness to sign autographs. At any time of the day or night, before shows, after concerts, in hotel corridors and at gas stations, the ritual sacred cow of the autograph session remains a top priority for country fans.

Unlike rock superstars, who often carry built-in intimidation factors born of particularly weird appearances, oddly discordant music or perverse and alienating views on the place fans occupy in their lives, country artists are literally at the disposal of their admirers. There is almost no situation too private or too personal for a country artist to hide in; if he's out in public, he's fair game, no matter what he may be doing.

Over the years, Larry Gatlin has had skirmishes with press and fans who refuse to accept his natural reticence to sign every scrap of pulp shoved at him. If Gatlin had been born a rock'n'roller, no one would ever have made a big deal about his anti-autograph views. He would simply have been another well-insulated (and unapproachable) superstar, possibly made more intriguing by his inaccessibility.

However, Larry Gatlin chose country music rather than heavy metal on which to pin his fame. A performer as outspoken as he is talented, Larry has never made a serious effort to camouflage his natural dislike for the autograph ritual that rules country's roost. He has been candid about his feeling: a performer owes his fans the very best concert he can do and the most music he can produce on record—but not his name scrawled over and over ad infinitum for two hours on soggy napkins or plaster casts.

This, of course, has always set Gatlin apart from other country stars who profess to undying devotion where autographs are concerned. It has also antagonized some diehard country fans. So it was somewhat of a surprise the other evening to find Larry much more cooperative on this subject as he arrived at the premiere party for Dolly Parton's "Best Little Whorehouse in Texas." He was spotted almost immediately by fans lining the corridor to the main ballroom of



the Opryland Hotel, where the party was being held, and in the space of 50 feet, had a variety of writing surfaces—including a \$100 bill—thrust at him, all his sentences interrupted, and flash bulbs popped in his face. As fans realized he actually was taking pen in hand, they became more courageous—and more persistent. Yet Larry accepted the challenge. When it was suggested to him that a few more events such as this might change his image as Peck's bad boy of country (at least where autographs are concerned), he just grinned and said, "Well, you can't believe everything you read in the press."

Maybe not... But Gatlin has taken some hard knocks unfairly in the press for his refusal to make himself part of the traditional name-signing hoopla after every concert or to let his private life be constantly interrupted by insistent and persistent star-seekers. He believes his music should go home with his fans, not "Larry Gatlin" written in ballpoint. It could be time to let country's dedicated fans realize there are two sides to this issue, and that it is no more fair to demand an autograph from a Larry Gatlin than from an Olivia Newton-John or a Barbra Streisand. And when is the last time anyone saw Barbra Streisand handing out autographs?

Ed Bruce continues to honor his concert obligations despite a recurrent slipped disc problem suffered several years ago in a horseback riding injury. Bruce—whose press release claims he's never failed to make a date in his lengthy career—flew in a private plane to recent shows in Pennsylvania, then stayed afterward to sign a fleet of autographs. (Here we go again.) He's wearing a back brace these days. Bruce is scheduled to do his own television special this month in Australia. The program, with guests Diane Pfeifer of Capitol Records and Australian singer Suzanne Prentice, will be aired in that country as a 60-minute special later this year.

It's not Woodstock, but it's not bad: Willie Nelson, the Oak Ridge Boys and the Charlie Daniels Band will join forces to headline one outdoor concert Aug. 15 at a farm just outside Crossville, Tenn. But get this: it's not just another promoter's concert. It's a 50th birthday bash being thrown for Knoxville real estate developer Bill Mullins by—himself. He thought it would be a creative way to celebrate.

Fortunately, Mullins owns a 2,500-acre farm to accommodate the overflow crowds that are expected. And that's how Woodstock began.

Labels Cut Costs

Continued from page 46

launching more tv advertising to support new product and involving itself more visibly at the retail/in-store level. He also underscores that PolyGram is "definitely more album-oriented" at this time than singles-oriented, feeling continuity is better achieved through an LP than a string of independently recorded singles.

Although Nashville labels say they are assuming an increased posture of caution, recent signings during the first half of 1982 indicate there is still a semblance of "business as usual" in this area. Elektra signed Crystal Gayle and Tom Grant, as well as the Whites and Snuff through its Curb affiliation. (Leaving the label were Mel Tillis, Dave

Rowland, Jacky Ward and La Costa Tucker.)

Kenny Rogers, Marlow Tackett, Donna Fargo and Gus Hardin joined RCA this year, while Warner Bros. brought in Karen Brooks and Judy Bailey. MCA pacted Lloyd David Foster and comedian George "Goober" Lindsey, and—according to a label spokesman—is now completing paperwork on Jerry Lee Lewis, David Loggins and Mel Tillis.

PolyGram picked up Leona Williams and Memphis group Shylo, with Dickey Lee and Roger Bowling departing. Liberty pacted singers Lane Brody, Tom Bresh and Tom Schuyler, while Capitol inked Larry Jenkins (all of these to singles deals). Leaving Liberty was Michael Bal-

Texas Showcase Set For Sept.

DALLAS—The fifth annual Texas Music Showcase will be held Sept. 12-13 at the Dallas Palace, and will include both live talent presentations and a talent buyers' business seminar focusing on package buying, pricing and costs of entertainment, proper promotion and pend-

ing legislation regarding liquor control systems.

Guest performers will be Earl Thomas Conley, RCA Records, and Billy Joe Shaver, CBS Records. 15 other local and regional acts have also been booked to appear.

Country Hall Of Fame Gets Donation

NASHVILLE—The Country Music Hall of Fame and Museum has received a recent donation from the families of two members of the Sons of the Pioneers. Boots and a belt belonging to Bob Nolan, songwriter

and leader for the group, were contributed to the museum, along with neckerchiefs and boots belonging to Lloyd Perryman, another member of the Pioneers.

Jimmy C. Newman and his group, Cajun Country, barely escaped injury when their touring bus caught on fire. Newman and the band were asleep inside the bus at an Illinois truck-stop when they awoke to find the front end on fire. He and one musician were able to escape out the front, but the rest of the group had to break through the bus' rear door. All costumes and belongings were destroyed, but not the in-



TEAM EFFORT—Big Al Downing, in Nashville to work on his forthcoming Team Records LP, does an impromptu showcase at the Hall of Fame Motor Inn's Sound Track Lounge.

struments stowed underneath (which did suffer water damage).

Razzy Bailey will host his own half-hour tv show later this year through the auspices of PRTV, which is putting up the budget and handling syndication. Several shows are already in the can, with Razzy and guests John Conlee, Lee Greenwood, Rex Allen Jr. and Earl Thomas Conley. A full 26 episodes are planned for on-location shooting around the Nashville area.

Correction to an item in last week's column: Seems it isn't Don Kirshner at all who's syndicating "Country Jamboree" but a firm called L.B. Communications. The show has three segments slated thus far, with Mickey Gilley hosting and Marie Osmond co-hosting one.

The new Burrito Brothers album has a photo on its back cover showing John Beland and Gib Guilbeau with Lefty Frizzell's guitar, usually on permanent display at the Country Music Hall of Fame Museum. This represents the first time that any display item has been loaned out from the museum for an album cover. Armed guards accompanied the instrument the whole time it was out of the museum. The album contains one of Lefty's unfinished compositions which the Burritos completed per the wishes of Frizzell's widow, Alice. It's titled "My Abandoned Heart."

New On The Charts

SNUFF
"(So This Is) Happy Hour"—★

Snuff is a six-man band from Virginia's Tidewater region. Members are Jim Bowling on guitar and vocals; Chuck Larson, guitar and vocals; Cecil Hooker, violin; Scott Trabue, bass; Robbie House, guitar and vocals; and Michael Johnson, drums and vocals.

The group's music falls in the vein of the Eagles, Poco and the Everly Brothers, with elements of traditional beach music. Snuff has built a regional following during the past five years, tallying more than 200 concert dates each year in venues from New York to South Carolina. Their debut single was produced by Phil Gernhard, as is their debut self-titled LP on Elektra/Curb.

Snuff may be contacted through Ron Herbert Management in Virginia Beach, VA.

New On The Charts



CLIFF DAWSON
"It's Not Me You Love"—★

New Yorker Cliff Dawson honed his vocal talents as a studio session singer. He developed performing skills while living in England and working with European group, the Chosen Few.

But it was Dawson's songwriting which attracted the attention of producer Lionel Job, who was serving as director of creative affairs at Paramount's Famous Music when he first heard the singer perform. Job teamed up Dawson with arranger Thor Baldrsson, who is best known for his work with Donna Summer.

"Introducing Cliff Dawson" is the singer's debut album for Boardwalk Entertainment. For more information concerning Dawson, contact Ruben Rodriguez, Boardwalk, 200 W. 58th, New York, New York 10019; (212) 765-5103.

ON NEW YORK'S WLIB

Guzman Makes Music Part Of Talk Show Mix

NEW YORK—Can a host on an all-talk AM station still be a factor in the musical life of his city?

When Inner City Broadcasting's AM outlet here, daytimer WLIB, went to a Monday to Friday talk format Feb. 23, 1981, it looked like that once popular music station's involvement with charts, new releases, and recording artists was over.

But Pablo Guzman, host of a 1 to 4 p.m. talk show on WLIB, has managed to make talking about music a significant part of his programming mix.

"Unlike the music stations that are constrained by record industry politics and advertising pressures in how they deal with music, we can cut to the bone here," says Guzman, a former deejay at Philadelphia's WHAT and WLIR's successful sister station, WBSL-FM. "We discuss music as a cultural and economic force, with the depth we talk about the detention of Haitian refugees or the New York Governor's race."

A prime example of Guzman's approach is an ongoing series of shows called "The New York Music Radio Wars." "Being WBSL's sister station, we get asked on the air all the questions that listeners would like to ask Frankie Crocker. So we said, 'why not deal with them head on?'"

Guzman's first panel on urban contemporary radio featured WKTU music director Steve Ellis, WRKS music director Barry Mayo, and then WBSL music director Ricki Ricardo answering listener questions. Last year, when some New York entrepreneurs were attempting to organize a boycott of

WBSL, because program director Frankie Crocker was playing white records, Guzman invited Crocker on to explain his programming philosophy. "I'm very excited about our next show, which will focus on AOR radio, with representatives of WNEW and WLIR coming down," says Guzman.

Though WLIR's 0.9 rating is unimpressive, Guzman claims his audience of Afro-American and Caribbean-Americans is an active, aware group that has made an impact on the local club scene. "After we had Jerry Brandt, the owner of the Ritz, on the air, he said they began picking up a black audience they'd never had before," Guzman says. "This is especially true when they have, say, a reggae act like Black Uhuru, who might interview when they are in town. Jim Fouratt when he ran the Peppermint Lounge reported the same thing."

Guzman drops music into his program that will spark discussion and "show how music is not just entertainment, but a reflection and product of our social and economic conditions." Two examples he cites are Gil Scott-Heron's "'B' Movie" and Grandmaster Flash & the Furious Five's "The Message."

"I had both those artists on to talk about the meaning of those records and to hear what our audience has to say about them," Guzman says. "In fact, we had Grandmaster and three of the Furious Five up here the first day we had the record, because we felt it was so strong." In the near future Guzman hopes to have Flash do

(Continued on page 68)

The Rhythm & The Blues

Mighty M Looks To Make Its Mark

By NELSON GEORGE

The Mighty M production sound isn't yet as easily identifiable as that of Quincy Jones or Leon Sylvers at Solar, but its procreators hope that will soon change.

The enterprise is currently represented in the market by Howard Johnson's "So Fine" single and album and Evelyn King's 45, "Love Come Down," and LP, "Get Loose."

The Average White Band's single, "Easier Said Than Done," was written by Mighty M member Kashif, and in a few months he'll be making his solo debut on Arista. His partners, Lawrence Jones and Morrie Brown, will also be busy, producing Melba Moore and Ellen Shipley respectively.

But it's more than activity which makes Mighty M worth watching. As this trio demonstrated with Evelyn King's "I'm In Love" album, they are capable of both synthesizer funk and quality love songs with pop appeal. Unlike many young New York-based black pop producers, Mighty M's music isn't limited by this city's dance scene. Instead, they seek inspiration in Los Angeles-created black pop.

"When we first came together as a trio we'd listen to Leon Sylvers or Quincy Jones and compare our stuff

to what they were doing," recalls Brown. "A record like 'And The Beat Goes On' is just a classic of its type, and we'd go 'Is our music as good as that?' Usually the answer was no, so we'd just go back and work on them. When you listen to something written by Rod Temperon or Hawk Wolinski of Rufus, you're hearing the whole thing, a groove and a melody. That's what we wanted to do."

Brown started Mighty M four years ago after working with Freddie Frank and B.T. Express during that band's big years. Brown had been a member of Pearls Before Swine, a group that was briefly on Warner Bros., and a bass player for John Lee Hooker. He recruited Jones for his company after hearing a demo of his songs. "All I had been hearing from songwriters was vamps, but Lawrence just naturally knew songwriting was more than just that and his music reflected it."

Kashif was also recruited via demo. "MCA Music sent me three tapes with three songs each on them and each time I took one song. They all turned out to be by Kashif, which showed how musically compatible we were."

King's album was a breakthrough for Mighty M, and all three are grateful to RCA black a&r head Robert Wright for giving them a chance. "We felt that ever since Evelyn had hit with 'Shame' she'd been recorded as an older woman, both in terms of material and the fact she

was made to sing in a low register. She is young and should have been playing up that fact. We took that concept to Wright and he went with it."

Mighty M (which Brown says was named in tribute to Gamble and Huff's Mighty Three Music) runs Celestial Sounds recording studio on New York's East Side for its owners, ensuring them a place to experiment and record at leisure.

Ever since the success of King's "I'm In Love," Mighty M has been inundated with offers, but they have been slow to take assignments. "We know too many producers have blown it by overextending themselves," says Brown. "We're doing Evelyn again. Lawrence is doing Melba Moore, who we worked with last year. With both, we felt we developed a good rapport and established something. Kashif is producing himself. But on every project we each oversee each other and provide an objective ear."

"What we find happening is that we couldn't do more productions anyway, since every time out we seem to take longer. Too many people are taking the raw idea for a record and making them 12-inches. We find in order to flesh out those ideas, it takes time. You can't rush a real quality record, no matter how fast a record company wants it."

★ ★ ★

Short Stuff: Arif Mardin is pro-
(Continued on page 62)

Billboard			Survey For Week Ending 8/14/82				
Black LPs			Black LPs				
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	GAP BAND IV The Gap Band, Total Experience, TE 1-3003 (Polygram)	39	34	11	STEAMIN' HOT The Reddings, Believe In A Dream FZ 37974 (Epic) CBS
★	2	11	THROWIN' DOWN Rick James, Gordy 6005GL (Motown) IND	★	NEW ENTRY		LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 6017ML IND
★	3	9	JEFFREY OSBORNE Jeffrey Osborne, A&M SP 4896 RCA	41	31	12	LITE ME UP Herbie Hancock, Columbia FC 37928 CBS
★	4	13	DREAMGIRLS Original Cast, Geffen GHSP 2007 (Warner Bros.) WEA	42	38	29	LOVE IS WHERE YOU FIND IT The Whispers, Solar S-27 (Elektra) WEA
	5	5	STREET OPERA Ashford & Simpson, Capitol ST-12207 CAP	43	43	13	THE ONE GIVETH THE COUNT TAKETH AWAY William "Bootsy" Collins, Warner Bros. BSK 3667 WEA
	6	6	KEEP IT LIVE ● Dazz Band, Motown 6004ML IND	★	NEW ENTRY		TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL
	7	7	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I ● Stevie Wonder, Tamla 6002TL2 (Motown) IND	★	49	4	FACE TO FACE Gino Soccio, RFC Atlantic SD 19358 WEA
	8	8	BRILLIANCE Atlantic Starr, A&M SP 4883 RCA	46	39	16	ATTITUDES Brass Construction, Liberty LT-51121 CAP
★	10	15	THE OTHER WOMAN ● Ray Parker, Jr., Arista AL 9590 IND	47	37	14	TUG OF WAR Paul McCartney, Columbia TC 37462 CBS
	10	9	STRAIGHT FROM THE HEART Patrice Rushen, Elektra E1-60015 WEA	★	52	3	GREATEST HITS Shalamar, Solar BXL1-4262 (RCA) RCA
	11	11	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram) POL	49	44	9	TRUST ME Jean Carn, Motown 6010ML IND
★	12	6	WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic) CBS	50	42	10	I'LL DO MY BEST Ritchie Family, RCA AFL1-4323 RCA
★	14	5	INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS	51	51	4	FEELIN' LUCKY High Fashion, Capitol ST 12214 CAP
	14	13	MY FAVORITE PERSON The O'Jays, P.L.R. FZ 37999 (Epic) CBS	52	45	25	MR. LOOK SO GOOD Richard Dimples Fields, Boardwalk NBI-33249 IND
★	15	8	SOONER OR LATER Larry Graham, Warner Bros. BSK 3668 WEA	53	54	3	INNER FEELINGS Billy Ocean, Epic FE 38129 CBS
★	17	9	I'M THE ONE Roberta Flack, Atlantic SD 19354 WEA	54	56	16	LOVE ME TENDER B.B. King, MCA MCA 5307 MCA
	17	16	D TRAIN D Train, Prelude PRL 14105 IND	★	60	2	THE SEQUENCE The Sequence, Sugar Hill SH 267 IND
	18	18	JI Junior, Mercury SRM-1-4043 (Polygram) POL	56	55	72	THE DUDE ▲ Quincy Jones, A&M SP 3721 RCA
★	23	3	KEEPIN' LOVE NEW Howard Johnson, A&M SP-4895 RCA	57	57	43	SOMETHING SPECIAL ▲ Kool & The Gang, De-Lite DSR 8502 (Polygram) POL
	20	19	REUNION The Temptations, Gordy 6008GL (Motown) IND	58	58	52	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576 WEA
★	24	7	CURRENT Heatwave, Epic FE 38065 CBS	★	NEW ENTRY		HOT FUN Dayton, Liberty LT-51126 CAP
	22	22	OUTLAW War, RCA AFL1-4208 RCA	★	NEW ENTRY		CUPID'S IN FASHION Average White Band, Arista AL 9594 IND
	23	20	WHO'S FOOLIN' WHO One Way, MCA MCA 5279 MCA	61	41	15	SHARING YOUR LOVE Change, RFC/Atlantic SD 19342 WEA
★	26	6	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297 MCA	62	50	39	SKYLINE ● Skiy, Salsoul SA-8548 (RCA) RCA
★	27	7	HAPPY TOGETHER Odyssey, RCA AFL1-4240 RCA	63	59	68	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown) IND
★	48	2	ZAPP II Zapp, Warner Bros. 23583-1 WEA	64	66	26	YES IT'S YOU LADY Smokey Robinson, Tamla 6001T2 (Motown) IND
★	29	4	SO EXCITED Pointer Sisters, Planet BXL1-4355 (RCA) RCA	65	62	7	WISE GUY Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.) WEA
★	28	28	ON THE FLOOR Fatback Band, Spring SP-1 6736 (Polygram) POL	66	63	11	OFFRAMP Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.) WEA
★	NEW ENTRY		JUMP TO IT Aretha Franklin, Arista AL 9602 IND	67	47	6	THE BEST Quincy Jones, A&M SP 3200 RCA
★	NEW ENTRY		DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA	68	46	20	DOIN' ALRIGHT O'Bryan, Capitol ST-12192 CAP
★	33	5	WE ARE ONE Pieces Of A Dream, Elektra 60142-1 WEA	69	61	15	DROP THE BOMB Trouble Funk, Sugar Hill SH 266 IND
	32	32	AS WE SPEAK David Sanborn, Warner Bros. 1-23650 WEA	70	53	4	LOVE NOTES Chuck Mangione, Columbia FC 38101 CBS
	33	21	NIETY Deniece Williams, ARC/Columbia FC 37952 CBS	71	64	10	NEW DIMENSIONS The Dramatics, Capitol ST-12205 CAP
	34	25	DOWN HOME Z.Z. Hill, Malaco MAL 7406 IND	72	65	11	CONFIDENCE Narada Michael Walden, Atlantic SD 19351 WEA
	35	35	FRIENDS ● Shalamar, Solar S-28 (Elektra) WEA	73	72	15	FRIEND IN LOVE Dionne Warwick, Arista AL 9585 IND
★	40	4	STILL IN LOVE Carrie Lucas, Solar E1-60008 (Elektra) WEA	74	67	48	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451 CBS
	37	36	WINDSONG Randy Crawford, Warner Bros. 1-23687 WEA	75	68	34	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra) WEA
	38	30	ROYAL JAM The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017 MCA				

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales for 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

MARKETPLACE

Check Type of Ad You Want

- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
- DISPLAY CLASSIFIED Ad. \$60.00 per inch, 4 insertions \$54.00 per, 26 insertions \$49.00 per, 52 insertions, \$39.00 per. Price discounts based on consecutive issue frequency.
- (JOB) POSITION WANTED: \$25 per inch.
- REVERSE CHARGE: \$6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) Regular \$ 75 per word, minimum ad order \$22.00.
- DISPLAY CLASSIFIED ADS: \$48.00 per inch, \$40.00 if the ad runs 4 or more times.
- BOX NUMBER c/o Billboard, \$5.00 service charge.

ADDRESS ALL ADS: Billboard Classified.
1515 Broadway, New York, N.Y. 10036
Phone: Jeff Serrette 212/764-7388
(800) 223-7524 Toll Free
All major credit cards accepted

Check Heading You Want

- HOME VIDEO
- HAPPY BIRTHDAY
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE _____

Amer. Express Credit Card Number: _____

Diners Club

Visa Expires _____

Master Chg. Bank # _____

Signature _____

FOR SALE

EXPORTER & U.S.A. WHOLESALE-ACCESSORIES
7", 12", LP & TAPE. ALL LABELS. BUY ELSEWHERE—PAY MORE.

STRATFORD DIST. INC.
815 SECOND AVENUE
NEW HYDE PARK, NY 11040
NY-212-343-6920. 516-352-4200
800-645-6558 Telex 6852201

BRITISH SUMMER SALE LIMITED OFFER!
Receive up to 10% OFF on a wide variety of artists, including: Geneses, Kinks, Jimi Hendrix, Who, Joy Division, Siouxsie & Banshees, Ultravox, Cure and many others.

Over 90 titles to choose from!
Write, Call or Telex for Information and Catalogue
HABLAMOS ESPANOL
GREENWORLD DISTRIBUTION
20445 Gramercy Place Box 2896
Torrance, CA 90509-2896
Telephone: (213) 533-8075 (CA, AK, HI)
(800) 421-2095 Toll Free
Telex: (4) 5720103 "GREEN" (ITT system)

EXPORT TO ALL FOREIGN COUNTRIES 12" & LP's
We specialize in all disco releases from—U.S. — CANADA — GERMANY — ITALY — HOLLAND — ENGLAND — FRANCE, Try us.

IMPORT-O-DISC
40 South Mall
Plainview, N.Y. 11803
(516) 694-4545 Telex. 475 8158 IMPT DISC (MAIL-O)

CUT-OUTS
8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.

J S J DISTRIBUTORS
6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

SCULLY DISK MASTERING LATHE WITH Cappe Varipitch/Varidepth computer, or complete stereo disk mastering system available on request. Trutone Records, 163 Terrace Street, Haworth, NJ U.S.A. 07641. 201-385-0940.

ROCK & SOUL RECORDS STEREO · TV · CAMERAS RECORDS
WHOLESALE, RETAIL, EXPORT, LOWEST PRICES
also
HOT—NEW IMPORTS!!!
ALL \$8.98—List \$5.44
12 inch—\$2.88

470 7th Ave., Bet. 35th & 36th Sts.
New York City
Tel: (212) 695-3953

THE NUMBER ONE SOURCE FOR
MEXICAN
LPs · CASSETTES · 8 TRs
ALL TOP LABELS & CURRENT HITS
NO JUNK
FREE TOP 1000 LIST
updated monthly, write
TOBISCO · 6144-A HWY 290 W · AUSTIN, TX 78735

BLOWFLY
Albums, 8-Tracks, and Cassettes now in stock. Thousands of other titles available at budget prices. Call or write for our free giant catalog.

RECORD-WIDE DISTRIBUTORS
1755 Chase Drive
Fenton (St. Louis) MO 63026
(314) 343-7100

ATTENTION
The largest distributor of records and tapes in the Western hemisphere; making available to Mexico and Central America complete American and European catalogs. We have available for your use a listing of the "Top 200" as published in Billboard! We have a complete selection of Jazz, Blues, Rock, Country, Disco, Classical, New Wave, all the music from all available catalogs. Take advantage of our fast service and great fill. Prices? Compare! We're the best! For immediate attention, contact our representative in Mexico City, Sr. Salvador Villarreal.
Call: 524-6096 or write to: 1632 Sud Insurgentes Mexico 19, D.F.
You may also contact our home office in Los Angeles at (213) 234-3336.

CITY STOP

ASSORTED LP'S
\$249.00 PER THOUSAND. ALL MADE IN USA—50 DIFFERENT IN EACH BOX. ALL CHARGES COLLECT—SEND BANK DRAFT OR LETTER OF CREDIT.

GLOBAL RECORD SALES
3 Chepstow Street
Manchester, England M15EN
TELE: 061-236-5368/9
TELEX: 667822 SEND FOR LIST

THE NUMBER ONE SOURCE FOR
TURKISH AND ARABIC MUSIC
ON LPs AND CASSETTES
TOP ARTISTS AND HITS
BELLY DANCE
PRESSINGS MADE IN WEST GERMANY

EXPORT TO ALL FOREIGN COUNTRIES
DEALERS AND DISTRIBUTORS ONLY
WRITE TO:
türkü la
HANSARING 102 / 5000 KÖLN 1
WEST-GERMANY
TEL.: (02 21) 73 50 35. TELEX: 888 51 59 tey d

SAME DAY SHIPMENT... and
LOW DEALER PRICES
... on LP's · CASSETTES · 8 TRs
ALL MAJOR LABELS & CURRENT HITS
write for our
TOP 1000 LIST
and price schedule
TOBISCO · 6144 Hwy 290 W · AUSTIN, TX 78735

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

REAL ESTATE
VICTORIAN RESTORATION.
VENICE, CALIFORNIA
Light and airy 3br 3 ba house quiet street near beach. Two fireplaces. NEW plumbing, electrical, roof, bathrooms, country kitchen, laundry room, wall to wall carpeting. Third story potential loft use, windowed. Detached dry-walled insulated garage with plumbing, electrical for studio or office use. Red-wood fence encloses house, yard, sundeck and additional secured parking. Greenery, trees. Low down payment. O.W.C.

\$349,500
William Miles & Associates
121 N. Robertson Blvd., Suite A
Beverly Hills, CA, 90211
(213) 274-8506

A SINGER'S DREAM!
REMOVES VOCAL FROM MOST STEREO DISCS
The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Send for a brochure and demo record.

YOU SHOULD SEE US
For:
• Delay and Ambience
• Studio Echo/Reverb
• Tape Noise Reduction
• Parametric Equalization
• Electronic Crossovers
• Comp/Limiters
• Mic Preamp/Mixers

We manufacture a full line of high quality audio and recording equipment. You will probably have to pay twice as much elsewhere to obtain comparable quality. Only Direct Sales make our prices and quality possible. Write or call for a 24 page brochure and demo record.

Write to: **LT Sound** Dept. BB, Box 338,
Stone Mountain, GA 30086, (404) 493-1258

WILLIE NELSON
"Diamonds in the Rough"
never-before released album containing the first 13 songs Willie ever wrote & recorded. Available on LP, CA & 8T from:
Delta Records, Box 225 Nacogdoches, TX 75961
(713) 564-2509
call or write for free catalog

GOOD USED RECORD PRESSES
Four (4) Finebilt semi-automatic presses. 2-Lp and 2-45's, with press controls, dies, trimmers and extruders. These presses being replaced with fully automatic equipment. All in good working condition. Make offer.

VILLE PLATTE RECORD MFG.
P.O. Drawer 10 Ville Platte, LA 70586
(318) 363-2104

POSTERS

POSTERS
Largest Selection of
Rock Posters
ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

BUSINESS OPPORTUNITY

RECORD STORE WITH VIDEOGAMES. Suburban Milwaukee Mall, \$25,000—Complete, Gross \$110,000 in 1981. 2525 E. Ohio, Milwaukee, WI. 53207.

RECORDS FOR SALE

RECORDS FOR SALE OVER 700 Collectible 78 rpm records for sale by tender. Send \$3.00 for the catalogue of titles and artists today. Send to A.E. Karlen, 15109 - 82nd Ave., Edmonton, Alberta, Canada T5R 3R9.

ANNOUNCEMENTS

THE SIXTIES
A NEW MUSIC LIBRARY FOR RADIO-TV USE
INQUIRE ON STATION LETTERHEAD:
RECORD SOURCE INTERNATIONAL
1515 Broadway
New York, NY 10036

PRODUCT FOR SALE

PHOTO ID. SEALED IN PLASTIC. ALL states, provinces. 24 Hrs. Guaranteed. Free birth certificate. Send \$6 (2/\$10), photo, name, address, height, weight, hair, eyes, birthplace and birth date. Cardinal, 2071-376 Emerson, Jacksonville, FL 32207.

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Att: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢ LP's, and Cassettes from all the charts.
Special Orders Welcome
AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

LEGAL SERVICES

COPYRIGHTS AND TRADEMARKS—Complete and prompt legal services provided at reasonable cost. For information: Law Offices of John Egbert, 4901 Milam, Suite 7, Houston, Texas 77006. (713) 528-5282.

FREE PROMOTIONAL ALBUMS

Concert tickets, Stereos, etc. Information, please write.

BARRY PUBLICATIONS
477 82nd Street
Brooklyn, N.Y. 11209

RUN YOUR CLASSIFIED AD IN AMERICA'S #1 Consumer Music Magazine, ABC audited. \$1.25 per word. Display \$100.00 per column inch. Major credit cards accepted. Call Cindy: MUSICIAN Magazine, (617) 281-3110.

AVAILABLE NOW—AMAZING NEW MANUAL "HOW TO GET THAT RECORDING CONTRACT" write: STARMAKER, Suite 215, 9903 Santa Monica Boulevard, Beverly Hills, CA 90212.

TEXAS

THE TOTAL ENTERTAINMENT CENTER

NOW CHALLENGING LOS ANGELES, NEW YORK AND NASHVILLE.

Billboard SPOTLIGHT ON TEXAS



Will capture and publish the highlights of this state's accomplishments, contributions to the world of music—all phases; venues, recording companies, talent, management, movie-TV—radio business, video, cable, Latin music, concerts, clubs and much, much, more!!!

ADVERTISING DEADLINE:

AUGUST 30, 1982

ISSUE DATE: SEPTEMBER 11, 1982

Call

JEFF SERRETTE
Classified Advertising Manager

1 (800) 223-7524
(Out of State)
(212) 764-7388
(Locally)

ACT TODAY! DON'T DELAY!

BE REPRESENTED IN THIS ISSUE... LET
BILLBOARD'S CLASSIFIED SECTION
WORK FOR YOU...

PROFESSIONAL BLANK TAPE

TDK BASF MEMOREX

Custom Cut 8 Track and cassettes. 90 different lengths in one minute increments. Prices start at .85.

• 8-T & Cass. Duplicators

• Low cost Shrink Wrappers

• Tape Players & Recorders

• Recording Supplies

CALL TOLL FREE

1 (800) 237-2252

In Florida call collect (813) 778-4442

BAZZY ELECTRONICS CORP.

3018 Avenue "C" Holmes Beach, Florida 33510

Master Card & Visa Welcome

Blank Audio & Video Cassette—8-Track

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure.

ANDOL AUDIO PRODUCTS, INC.

4212 14th Ave., Brooklyn, N.Y. 11216

Call Toll Free 800-221-6578

N.Y. RES. (212) 435-7322

T-SHIRTS

TEE SHIRTS

LOWEST PRICES IN THE INDUSTRY. CUSTOM PRINTED OR BLANK. QUALITY WORK. LOW MINIMUMS. RUSH JOBS OUR SPECIALTY. FREE CATALOG.

PLYMOUTH MILLS

EMPIRE STATE BLDG. SUITE 5110

350 5th Ave. N.Y. 10116 (212) 594-0120

TALENT

TALENT WANTED:

Rock Bands, Singer/Songwriters and Musical Entertainers. Media Productions is holding auditions for their N.Y. area Radio/TV Talent Shows. Exciting opportunity to gain exposure and receive a Full Multi-Track Recording Session.

(Call 201 739 1777)

HELP WANTED

NEW YORK BASED IMPORT COMPANY LOOKING FOR EXPERIENCED BUYER/SALES- PERSON WITH AN EXTENSIVE BACKGROUND IN JAZZ AND NOSTALGIA. GREAT OPPORTUNITY FOR QUALIFIED SELF STARTER. SEND RESUME TO:

BOX 7475, BILLBOARD

1515 Broadway

N.Y.C. 10036

SALESMANAGER

Position open with independent record company for aggressive individual experienced with national accounts. Must be willing to travel. Send resume with salary requirements to:

Box 7474, Billboard

1515 Broadway

New York, N.Y. 10036

GOLDEN OLDIES TRADING POST

"WANTED TO BUY," "FOR SALE," "SWAPPING"—

Use the headline that fits your need.

Regular Classified: \$1.00 per word. Minimum \$15.00.

Display Classified: \$45.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies Trading Post

1515 Broadway, New York City 10036

FOR SALE

12" DISCO SINGLES 1976-1982 50¢ EACH. Out-of-print Reggae import 45's \$1.00 each. All perfect condition. Quantities only. (312) 262-1593. SENSATIONAL BLACK COUNTRY ARTIST, Haden Reed—Two big selling LPs "A Tribute To Hank Williams Sr." & "Singin' Pure Country Old And New" Albums each. Send to Pals Place, 120 Mikel Drive, Summerville, SC 29483.

BLANK 8 TRACK TAPES

BARGAIN PRICES!!

30 min. to 80 min. tapes

LABELED, SLEEVED, AND

SHRINK-WRAPPED.

Special prices on large orders.

Call:

(615) 329-4957

WHY PAY MORE?

Cassette & 8-trk blanks, 3m tape

1-45 any amount cass. .61 atrk .84

46-60 any amount .. .69 .. .92

61-80 any amount .. .75 .. 1.01

81-90 any amount .. .85 .. 1.10

CASSETTE & 8TRK DUPLICATORS, CUSTOM

DUPLICATION, SHRINK WRAP & LABEL ADD25¢

TRACKMASTER INC

1310 South Dixie Hwy. West

Pompano Beach Fla. 33060

Tel: (305) 943-2334

LOW COST CASSETTES

High-Speed Duplication

Std C-10, C-20, C-60 and C-90 high grade cassettes with or without box. Able to supply any other length at competitive prices. High speed duplication available at lowest prices. Fast Turnaround.

RECORTAC, INC. (415) 962-0220

475 Ellis St. Mt. View, CA 94043

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING & TAPES

Quality work and good service!

Limited time special: 500 LP albums pressed,

500 full-color front jackets printed and fabri-

cated from your color photo or slide & 300

Cassettes or 8-tracks of your album, \$1,685.

Deduct \$330 for Black & White jacket. Also,

500 45 rpm complete, #1275. Savings for 1,000

or more, and re-orders. Ask for prices.

VILLE PLATTE RECORD MFG.

P.O. Drawer 10 (318) 363-2104 Ville Platte, LA 70586

DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES

24-HOUR FREIGHT PAID SERVICE

Best Selection—Best Service—Best Fill

MAXELL • TDK • DISCWASHER • SONY

MEMOREX • FUJI • ASTROCADE • SHURE

AMARAY • SCOTCH • SAVOY • RECOTON

EVEREADY • AUDIO TECHNICA • DYNA-

SOUND • BASF • DURACELL • SOUND

GUARD • TRACS • ALLSOP • many, many

more!

SEND FOR FREE CATALOG

A.I. ROSENTHAL ASSOCIATES

Dept. A, 1035 Leno Dr., Warminster, PA 18974

DEALERS ONLY (215) 441-8900

TOLL FREE ORDERING: (800) 523-2472

EXPORT ONLY

All brands phonograph records and pre-

recorded audio and video tapes (NTSC and

PAL) Also largest selection of attractive

close-out offers—35 years of specialized

service to record and tape importers

throughout the world. Overseas dealers and

distributors only

ALBERT SCHULTZ, INC.

116 W. 14th St., N.Y., NY 10011

(212) 924-1122

Cable: ALBYREP Telex: 236569

buttons, buttons, BUTTONS!

Send for a Button Master sampler pak to see all the newest of our 60,000 designs! Custom orders from 1/4" to 3" for your promo needs as low as 5¢ with 5 day delivery and no plate or extra color bogus charges! Stop dealing with middlemen and pocket the extra dollars from dealing with the world's largest dist. of licensed and novelty pins with full return and term privileges!

Send for our '82 catalog NOW!!!

Button Master, P.O. Box 129 Bridgeport, PA 19405

1-(800) 523-1197-(national) If you don't have a phone di-

(215) 277-1986-(PA) rectory listing or business card

—don't waste your time.

"These buttons blow out the door..."

When your customers are bored with the same old rock trash that every other button company has, try EPHEMERA's buttons & pins. They're controversial! They're clever! They're vulgar! They're cute! NO OTHER BUTTON COMPANY SELLS OUR BUTTONS. The illustrated order form is free. So is the colorful counter display box.

EPHEMERA (415) 552-4199

P.O. BOX 723 S.F., CA 94101

BUTTONS

ATTENTION!

RECORD COMPANIES

AND PROMOTION FIRMS.

Custom orders for your promotional needs. Buttons are your lowest cost mass advertising avenue. Buttons can cost as low as 10¢. We are sure your advertising budget can afford that low price. We also guarantee the lowest and best service in the world. Give us a try! Send for samples and catalogue:

Rockin' Relix, Inc.

1734 Coney Island Ave.

Brooklyn, N.Y. 11230

212-645-0818

SONGWRITERS

Via Satellite SACRAMENTO SONGWRITERS ASSOCIATION

9837 Folsom Blvd., Suite J

Sacramento, California 95827



J. CARR LEWIS - DIRECTOR PRODUCER - 916-363-4352

SONGWRITERS

Here's Your Big Chance !!

Production company seeks up-tempo contemporary Top 40 type songs as well as ballads for possible recording by male star.

Submit unreturnable cassette and material to:

C.B.III, INC.

6255 Sunset Blvd. — 110-20

Hollywood, CA 90028

NEWSLETTER SACRAMENTO SONGWRITERS ASSOCIATION

Produce Award Winning Songs

Associate Producer

FRED LOVE

BRITISH THEATRE ASSOC.

(916) 363-4352

Via/Canada, Alaska

COMEDY MATERIAL

DEEJAY SPECIALS! MONTHLY GAGLET- ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

COMEDY, COMEDY, COMEDY. FREE issue. (10 pages) Send S.A.S.E. B. Aaron, 1909 Lake, #6, San Francisco, CA 94121.

DEADLINES FOR FUTURE ISSUES

AUG. 21st ISSUE—AUG. 9th

AUG. 28th ISSUE—AUG. 16th

SEPT. 4th ISSUE—AUG. 23rd

SEPT. 11th ISSUE—AUG. 30th

SEPT. 18th ISSUE—SEPT. 3rd

SEPT. 25th ISSUE—SEPT. 13th

OCT. 2nd ISSUE—SEPT. 20th

Retailing

New LP/Tape Releases

Continued from page 18

Leonore Nos. 1-3, Fidelio, Egmont, Coriolan
Concertgebouw Orch., Jochum
LP Philips 6770 028 (7) \$41.86

BERG, ALBAN
Lulu Suite; Altenberg-Lieder; Three Pieces For Orch.
Price, London Symph. Orch., Abbado
LP DG Collector's Series 2543 804 \$8.98

PROMOTIONAL SERVICES



NEED RECORDS FOR RADIO PLAY?

Send master tape with 2 recorded songs. 300 45's—\$400, 500 45's—\$600. Foreign add U.S. \$75 more. Free BMI publishing. B. I. Records, P.O. Box 28553, Dallas, TX 75228 (U.S.A.)

EMPLOYMENT OPPORTUNITIES

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus, six consecutive weeks only \$14.95—you save \$21.

AMERICAN RADIO JOB MARKET

6215 Don Gaspar Dept. 2

Las Vegas, Nevada 89108

POSITION WANTED

PRODUCERS! . . . JINGLE HOUSES! BE FIRST! DISCOVER NEW TALENT!

Versatile, enthusiastic, and dependable female singer/songwriter seeks work as lead and/or background vocalist (handclaps, etc.) on commercial LP, "45" & "12" inch recordings, live performances, audio-visual productions, TV and movie themes, TV and radio jingles (local & national), NY/Phila./N.J. area. Write on letterhead for demo cassette: KIMBERLY ROBERTS, 6445 Bel-field Ave., Philadelphia, PA. 19119.

GUITARIST OF TOP CALIBRE AVAILABLE FOR TOURING, RECORDING.

Contact:

LANCE

(612) 788-1213

MISCELLANEOUS

RECORDING ARTISTS: FOR THE MOST dependable record promotion, call for Jim Wiggs' Prairie Promotions, 1206 Public Sq., Benton, IL. 62812. Most singles, \$190 weekly. Ph. (618) 439-9573.

TALENT FOR SALE

PROFESSIONAL SERVICES

HELP WANTED TAPES

the Marketplace is

open and your best

buy is BILLBOARD

CLASSIFIED

PROFITABLE

ADS

Something to sell or something

to tell, your message gets to

over 200,000 readers weekly.

Don't Miss Another Week!!!

CALL Jeff Serrette (TOLL FREE)

800/223-7524

NOW to place your ad

(Use any major credit card.)

BERLIOZ, HECTOR
Les Nuits D'ete; La Mort De Cleopatre
Kanawa, Norman, Orchestre de Paris.
Barenboim
LP DG digital 2532 047 \$12.98

Te Deum
Ariza, London Symph. Chorus, London Philh. Choir, Woodburn Singers, Six Boy Choirs, European Community Youth Orch., Abbado
LP DG digital 2532 044 \$12.98

BORODIN, ALEXANDER
Quartet No. 2 In D Major; Shostakovich: Quartet No. 8 (Op. 110)
Borodin Quartet
LP London Treasury STS5 15046 \$3.98

BRAMMS, JOHANNES
Hungarian Dances; Dvorak: Slavonic Dances
Vienna Philh. Orch., Reiner
CA London Treasury STS5 15009 \$3.98

Variations & Fugue On A Theme By Handel (Op. 24) Variations On A Theme By Paganini, Books 1 & 2 (Op. 35)
Katchen
CA London Treasury STS5 15150 \$3.98

DEBUSSY, CLAUDE
La Mer; Prelude A L'apres-midi D'un Faune; Danes Sacree Et Profane
St. Louis Symph. Orch., Slatkin
LP Telarc digital TEL-10071 \$17.95

La Mer; Ravel; Rapsodie Espagnole; Afternoon Of A Faun
L'Orchestre de la Suisse Romande, Ansermet
CA London Treasury STS5 15109 \$3.98

DVORAK, ANTONIN
Symph. No 9 In E Minor (Op. 95) ("New World")
Vienna Philh. Orch., Kubelik
CA London Treasury STS5 15007 \$3.98

ELGAR, EDWARD
Pomp & Circumstance Marches 1-5 (Op. 39); Bliss: Things To Come-Suite; Welcome The Queen
London Symph. Orch., Bliss
CA London Treasury STS5 15112 \$3.98

GRIEG, EDVARD
Concerto In A For Piano, Op. 16; Schumann: Concerto In A Piano & Orch., Op. 54
Arrau, Boston Symph. Orch., Davis
LP Philips 9500 891 \$10.98

CA 7300 891 \$10.98

HANDEL, GEORGE FRIDERIC
The Alchemist; Comus; The Universal Passion; The What D'ye Call It; The Way Of The World
Kwella, Cable, Thomas, Academy Of Ancient Music, Hogwood
LP L'Oiseau-Lyre DSLO 598 \$10.98

Symphony No. 95 In C Minor; Symph. No. 96 In D Major ("Miracle")
Philharmonia Hungarica, Dorati
CA London Treasury STS5 15320 \$3.98

Symphonies Nos. 95 & 96
Concertgebouw Orch., Davis
LP Philips 6514 193 \$10.98

CA 7337 193 \$10.98

Symphony No. 97 In C Major; Symph. No. 98 In B Flat Major
Philharmonia Hungarica, Dorati
CA London Treasury STS5 15321 \$3.98

HINDEMITH, PAUL
Cardillac (Complete Opera)
Fischer-Dieskau, Soederstroem, Kirschenstein, Grobe



FRIENDLY SPLIT—Festival Records of Australia general manager Jim White, center, bids farewell to Regular Records owners Martin Fabinyi, left, and Cameron Allen. Regular recently switched distribution from Festival to WEA.

'STARSTRUCK' Australian Musical Sets New Cross-Promotion Standards

By GLENN A. BAKER

SYDNEY — "Starstruck," Australia's first big-budget rock comedy/musical, has emerged as one of the most domestically successful of all locally produced movies, setting new standards for the cross-promotion of cinema and records.

The teenage-slanted musical extravaganza opened here early April and still runs to heavy houses in all major cities. The soundtrack album on the independent Mushroom label is gold, as is the first single lifted

from it, "Body And Soul," by the movie's girl lead, Jo Kennedy.

Issued two months prior to the film, the album package provided what's seen as a near-perfect launch for the movie. The promotional film clip for the single was extracted from "Starstruck." By reaching number 17 on the national LP chart, the soundtrack album set a new record for an indigenous film score.

Moreover, the mood of "Starstruck" has permeated young Australia. "Tu Tu Parties," inspired by the film, are sweeping suburbia and the two young leads, Kennedy and

Copeland Turns To Publishing Changes Overdue, Post-Punk Entrepreneur Feels

• Continued from page 10

lishing a band as a three-year project, and the essential thing is to give your act time to succeed. If there's a lot of pressure to make it with the first record, because of the money you have received, then you create a highly risky situation. You start making the accountants jumpy. Because it's the a&r guys that hire them, it's the accountants that fire them.

"In the case of the Police, we signed to A&M for a zero advance. So the first record goes down, it didn't sell anything. But A&M is thinking, 'Well, what will it cost us to do another record? A few hundred pounds. What the hell! Now we get a huge advance of course, but that's related to the success we have had. There was never a period when the A&M creative side would find pressure coming from the financial side saying 'stop.'

"The Police's second album 'Regatta De Blanc,' we're over seven million units with that record and it

cost us \$10,000 to make. The first album, which is around five or six million, cost only \$3,000. But we won a Grammy award for sound quality on 'Regatta De Blanc' so we didn't sacrifice quality. We had to do it out of our own resources.

"The British music scene from the label side is unique in the world today, in that there are two distinct charts. You can have a No. 1 record on the alternative network or through a major, it's quite distinct. In fact, we find there are certain kinds of groups that should not sign with a major, and I now have to have six different labels here—one is IRS, distributed by A&M, through which I put the Go-Go's and several acts that need the big bucks spent on them, and then there are other acts that would stand better through being on the independent network.

"There is a real division in this country between the two. The alternative network is better at selling the more esoteric music. The chart is easier to get into, because the competition is a little different, and once a record shows in the chart then the kids pay attention to that."

Copeland's operations are split equally on both sides of the Atlantic, with around 15 staff in Los Angeles and New York offices. Along with his brother Ian, who runs the U.S. FBI booking agency, he has been conspicuously successful in adapting indie label tactics to the very different requirements of the American marketplace.

"Because it's a huge, huge country, because of the way they bill there, where the record's not sold till it walks out of the store door, you really do need a major to do your distribution for you. There are a few local charts, but if you want to get a record to No. 1 there's only one network you can go through."

The other, overground side of Copeland's U.S. business is IRS, recently responsible for the Go-Go's double platinum album and hoping to do the same in the near future for Lords Of The New Church.

"The fact that IRS could succeed has finally woken up a lot of labels. Arista is now selling bands like Haircut One Hundred all of a sudden. It was achieved by success: people can't deny it any more, and it's beginning to shake the foundations of the radio stations dealing with the older, up-market music. They're finding a station like KROQ-FM becoming a very powerful influence playing primarily new wave music. America's very rigid and that's why U.S. radio is pretty dead: it's a stagnant medium. They're old and tired and afraid and they're selling their time on the basis of who the advertisers want to reach."

Sting-Virgin Deal Revealed

• Continued from page 10

gal levels and says the abrupt settlement came before his company had a chance to call 15 key witnesses.

He adds that had Sting won, virtually all publishing contracts would be hard-pushed to survive.

But Sting is now talking of setting up his own music publishing company, based in the U.K., to administer his songs on a worldwide basis.

In the mass-circulation Daily Mirror here, Stewart Copeland, Police drummer and brother of manager Miles, is quoted as saying: "Even though Sting wrote three-quarters of the songs on the group's first album, 'Outlandos D'Amour,' at the time guitarist Andy Summers and myself were earning more money from songwriting. We got 75% from the U.S., and Sting around 50%."

Sting is quoted as saying: "I actually won the case because I'll get my songs back. What hurt me wasn't just the financial side but the realization that Virgin would own my copyrights for 50 years after my death."

"My songs are like my children. I want to protect them when they're being abused."

DESPITE GLOOMY GERMAN MARKET

Deutsche Grammophon Reports Good First Half

HAMBURG — Deutsche Grammophon's sales for the first half of 1982 matched the previous year's performance, according to managing director Rudolf Gassner, despite the German industry's currently gloomy marketplace. Specific figures haven't been made available, however.

Prime performers were Fraulein Menke, the Tone Band and Hubert Kah, says Gassner. Kah saw his single "Rosemarie" reach 400,000 in sales. Overall, DG's sales in this configuration were ahead of the same period in 1981.

Despite the familiar problems in selling catalog, DG has also been successful with well-established names like James Last, Karel Gott and Rolf Zuckowsky, Gassner claims.

Sales in DG's international department have been affected by the shift of emphasis to domestic artists. Last year's international to national ratio of 60-40 has changed in 1982 to 50-50, with a specially marked decrease in sales of international repertoire singles. Top seller "I'll Find My Way Home" by Jon and Vangelis reached just 200,000 units.

Nevertheless, another international act, Barclay James Harvest, had huge success with a concert tour which sold 400,000 tickets, while their "Berlin" album, marketed first on tv and later as a normal full-price LP, is now over 500,000 units. Canadian group Saga sold 200,000 copies of "Worlds Apart," but other albums by Saxon, Rainbow, Visage and Roxy Music did not reach last year's sales levels.

In the tv and radio merchandising field, the joint DG/Metronome/Phonogram Polystar operation started early this year scored four No. 1 hits with its first six releases—"Berlin," "Alles Fur Zu Hause," "High Life International" and "High Life Deutsch." Between them, these productions sold almost two million units, DG claims.

Gassner notes, "We believe our market will continue to develop in the second half of the year, and we have very strong new contracts and renewals in the domestic artist roster especially, with people like Udo Lindenberg, Mau Mau, Joy Rider, Wirtschaftswunder, Konec, Metropolis and Harry Belton."

Record Attendance At Twin Belgian Rock Fests

BRUSSELS—Twin Belgian rock festivals at Torhout and Werchter attracted a record attendance of 65,000 this year and overcame the crowd-pulling threat of a simultaneous Rolling Stones concert just 150 kilometers from Brussels, in Cologne, Germany.

The Stones tour was blamed for the poor turnout at Holland's Pink Pop festival earlier this year, and even major acts such as Status Quo, AC/DC and Duran Duran cancelled or deferred gigs which clashed with Stones concerts in the same territory.

But with a top international lineup, attendance at the sixth Torhout and Werchter event was up by 18,000 over last year with the former drawing 24,000 (compared with 17,000 in 1981), and the latter 41,000 (compared with 30,000 in 1981).

Acts appearing included Jackson Browne, Talking Heads, Mink de Ville, Tom Tom Club, Ireland's U2 and the Steve Miller Band, which replaced the Pretenders, unable to appear due to the untimely death of guitarist James Honeyman Scott. U.K. band the Members performed in place of Dave Edmunds, who was taken ill just three days before the event.

Both festivals are recognized by the industry here as important sales stimulants. Jackson Browne's

1978 album "Running On Empty" sold an extra 5,000 copies at festival time to bring its total sales here to 22,000, just 3,000 short of gold. And openers at the event, Belgium's Allez Allez, also saw increased sales of their first mini-LP after performing.

As one of continental Europe's major rock events, Torhout and Werchter are covered by radio and television in Holland and France as well as Belgium. Local radio station BRT broadcast live from the Torhout site this year, and the Werchter concerts were filmed by a video team. This footage will be shown shortly before next year's festivals on both Dutch and French tv.

The continued success of the event, says promoter Herman Schueremans, is due to a carefully selected artist billing, the guarantee of a well organized and trouble-free day, and extensive press coverage both inside and outside Belgium.

Promotion includes advertising in European consumer music papers, which attracts rock fans from England, France, Germany and Holland. But perhaps most important of all, adds Schueremans, a fair ticket price has helped build the two festivals to their present size and status. This year's gate was around \$9 in advance, or \$11 on the door.

Ross O'Donovan, have become national celebrities on an Olivia Newton-John/John Travolta scale.

Much of the success can be attributed to the deft score, provided primarily by the Swingers, fronted by former Split Enz leader Phil Judd and current Split Enz leader Tim Finn, who penned "Body And Soul."

The close cooperation between Mushroom Records and Palm Beach Films, which generated such an effective blanket of mixed-media promotion, came about at the hands of Mushroom boss Michael Gudinski and David Elfick, the film producer. Both are music business veterans who began their careers in the 1960s as young mavericks and have reaped considerable success.

Directed by Gillian Armstrong, who handled "My Brilliant Career," "Starstruck" secured universally favorable reviews from opening night, surprising for a film unashamedly directed at the youth market.

The staid Bulletin, for instance, gushed: "A true and cheering original, full of freshness, good humor and an invigorating sense of style."

Qantas Airlines exploited the acclaim by scheduling the movie as its lead in-flight film on all current routes, an unprecedented action.

Elfick is currently negotiating with two U.S. film companies and is hopeful of a Thanksgiving release start there. An extensive U.S. marketing campaign is being developed which will include the provision of a glossary to patrons to assist in their understanding of Antipodean colloquialisms.

He says: "To most American kids, a 'root' is the underground part of a tree. That's a misapprehension we have to overcome."

"I honestly believe that 'Starstruck' can work even better in the U.S. than in Australia, where more than half a million people have seen it. We've studied how kids react to it here, so we can refine our campaign in other territories."

"The film is engagingly optimistic, which seems to me to be the U.S. character. It's not a musical of the style of 'Xanadu' or 'Grease' because it's much more hip, much more rock and roll, though still very warm. Just like Australian music, there's a certain intentional rawness."

INTERNATIONAL DISCO FAIR

Discoh '82 Set For September

AMSTERDAM—Around 25,000 to 30,000 visitors are expected to attend Discoh '82, the international disco fair to be staged Sept. 16-18 at the Expo Hall in Hilversum, Holland's radio and television center.

Mainly, it is a consumers' fair, presenting and showcasing all aspects of the disco business, including equipment, music and fashion. Companies from five countries, West Germany, U.K., U.S., Belgium and Holland, will be represented.

The event is an initiative of the Dutch Top 40 Foundation, the organization behind Holland's most prominent chart compilation system. The actual organization is being handled by Intershow, an affiliated outfit which specializes in setting up shows and exhibitions of all kinds.

Sponsorship comes from U.S. cigarette company Camel, which also backed the 1981 event, first in the series, when it ran for four days in October, attracting 13,000 paying customers.

But unlike last year, this time almost all the Dutch record companies are represented among the exhibitors, plus independent labels from the Netherlands, Belgium, West Germany and the U.K.

Four acts with independent record companies are set to perform at the fair, including Depeche Mode, signed to the U.K. Mute label. Two Dutch acts will be on hand: the Minipops, signed to the Plurex label, and the Casual Affairs, inked to the Casual label. The fourth act, still being finalized, will come from Germany.

Other acts on show are signed to major companies and include the U.S. group Boys Town Gang and singer Sharon Foxx Brown, plus German-based singer Precious Wilson.

Four Dutch broadcasting organizations, NOS, TROS, NCRV and Veronica, add further prestige to this event, one of the biggest of its kind

in the European disco world, by transmitting live radio programs from the Expo Hall. There will be television company action there too, and Radio Netherlands, the Dutch equivalent of the BBC World Service, will pump out regular news bulletins for international consumption.

A similar, though smaller, disco fair dubbed Discob '82, an initiative of the Belgian disk jockey association, was staged in Antwerp, Belgium, over three days in May this year, pulling 9,000 visitors.

WILLEM HOOS

French Gov't Buys Station

PARIS—The French government has bought out independent Antilles-based station Radio Caraibes, in a secrecy-shrouded move that has surprised observers and is bound to cast doubt on the sincerity of the Socialist administration's commitment to genuinely free radio.

Although details of the takeover are unknown, the operation was carried through with the aid of government holding group Sofirad and its administrator, Andre Rousselet, who is a close associate of French president Francois Mitterrand. Sofirad holds shares in many peripheral radio stations and allows the govern-

ment a means of restraining networks which it fears might outstrip their freedom.

Radio Caraibes was set up by powerful advertising agencies Compagnie Europeen de Publicite and Affichages Dauphin, run by Robert Augier and Jacques Dauphin respectively, whose politics are known to be opposed to those of the government.

The implication is that having taken the trouble to free radio in France, the government is now taking steps to suppress or influence stations which displease it.

CONTROVERSIAL CASSETTE

Chain Pushes One Plus One

LONDON—Island Records' One Plus One cassettes (one side prerecorded, one side blank), condemned from the outset by the British Phonographic Industry as "a positive incitement to home taping," are at the center of a major sales campaign here in conjunction with the Our Price retail chain of some 64 London-area shops.

Involved are 15 titles, including material from Kid Creole and the Cocanuts, Bob Marley, Robert Palmer, Marianne Faithfull, Steve Winwood and Cat Stevens.

Each Our Price store carries big promotional displays during the month-long campaign, and the cassettes sell at roughly \$6.90, around 90 cents under the norm.

There's also a special sampler cassette, "Sound Proposition," selling for just \$3.45, featuring 16 tracks from the artists in the campaign.

The One Plus One configuration was introduced in February, 1981, offering a full program of music repeated on both sides of the cassette, with one of the reasure prevention lugs retained, so customers could record whatever they liked on the other side. All titles came on chrome tape. There are now some 80 titles in the catalog.

AUGUST 14, 1982, BILLBOARD



INTERESTED PARTY—Members of the visiting delegation from Chinese record company Chiangpiang led by Wan Supo, center, check out technical procedures in the cutting room of Toshiba-EMI's Gotemba plant during their 23-day stay in Japan.

RECORD 'RESEARCH'

Chinese Execs Visit Japan

By SHIG FUJITA

TOKYO—A four-man team from the Chinese state record company Chiangpiang has just completed a 23-day visit to Japan as the guests of Toshiba-EMI, with which the Chinese enterprise has a five-year contract.

The trip, described as "research and study," took place July 12 through Aug. 3, and marked the first occasion Chinese technicians have come to Japan to examine recording techniques and equipment here.

Led by Wan Supo, manager of Chiangpiang's recording department, the team members were taken not only to Toshiba-EMI studios and manufacturing plants, but also to those of other companies, and sat in on live recordings being made in Tokyo concert halls.

Yasunori Sato, chief producer in Toshiba-EMI's a&r division, says the Chinese have been "very earnest in their studies," and want to raise Chinese recording technique to international standards with the aim of eventually exporting high-quality Chinese records.

Sato, who has been to China twice himself, adds that members of the visiting group took a particular interest in compact disk and video-disk technology, though both are well in the future for China.

Under the terms of the contract between the two companies, signed two years ago, Toshiba-EMI released three albums in 1980 and a further two in July this year. Most feature Chinese traditional and modern music played on folk instruments, Chinese horizontal harp or Chinese lute. But one is a recording of Western classical works played by an orchestra of Chinese folk instruments.

Says Sato: "We aren't making any money on these records, but they will help to introduce Chinese music to the Japanese and help promote cultural exchanges between our two countries. Eventually we would like to send masters of Japanese records to China for pressing in that country."

New Study Finds Spanish Record Sales Are Down

• Continued from page 4

that minimum profitable sales have to be around 50,000 units for domestic product and 100,000 for imports."

Elgueta adds: "Luckily our strength lies in having one of the largest back catalogs of any Spanish company. Recently, we ran a tv campaign for half-price albums of zarzuelas (Spanish operettas), and sold two million.

"Top line product and adequate promotion are essential. We sold 70,000 Nicole albums in just two weeks recently, and have had good reaction to Jose Velaz and new artist Hubertus. New projects include an album from our recent signing Armando and a joint enterprise with the Italian Cam publishing group covering four albums from various artists."

Elgueta has earmarked a big promotional budget for the first solo album by Abba member Freda, due out here in September, and also enthuses over the success of the Pitufos (Smurfs) children's album, which comes complete with a set of children's games based on the cartoon characters. Double gold in Spain, the package is about to be launched in Latin America through Discosa, the joint overseas sales operation formed by Columbia, Zafiro and Movieplay.

At RCA, sales chief Jose Eluis Roncero says output is about on par with 1981, but record stores are struggling. Sales are divided equally between disks and tapes, he estimates, but six blank tapes are sold for every prerecorded tape. "The kids form a buying group and that way they get an album for a fraction of the sale price. It's quite logical from their point of view.

"Also, there are piracy problems with illegal tapes from Portugal crossing the border into Spain, and we have seen a lot of Japanese copies coming into the duty-free Canary Islands."

On the video boom, Roncero admits RCA is still "waiting." "We shall be selling videocassettes from Columbia in the U.S., but there are enormous problems here in obtaining royalties. Our professional association is working on this with the Society of Authors, but the law will need to be changed because current Spanish copyright legislation did not envisage small screen media.

"In France, our local company tried two types of sales contract, one for sales to retail outlets, and another for sales to video libraries. But they found it very hard to keep track of the number of times rental tapes were borrowed, quite apart from the nightmare of unauthorized copying."

Of RCA's SelectaVision videodisk

system, Roncero says: "It will not come to Spain for two or three years yet. All the software will have to be imported, of course, because a local manufacturing plant would not be economical."

In general, Roncero remains fairly optimistic. The industry, he says, is now perhaps at the point of equilibrium. "If the economic situation does not worsen, then the market should expand again, because 20% of the population here still does not

own a record or cassette player."

EMI director Rafael Gil echoes most of the points made by his colleagues. He describes the industry's situation as "grave," saying that the World Cup was a disaster for record shops and that money is in short supply, home taping rife, and video currently more attractive than audio.

EMI's own sales were down 8% in the first half of this year, and only the Rolling Stones tour saved it from

DEVELOPMENTAL THRUST

U.K. Synthesists Group Sets Campaign

LONDON—The Union of Sound Synthesists (USS), set up here to fight a Musicians' Union call for a ban on synthesizers (Billboard, June 5), is launching a campaign aimed at developing the whole field of computer-synthesizer engineering.

It will look into schools, radio stations, record dealers and musical instrument retailers in an overview analysis taking in educational facilities, playlists, retail sales and general service for synthesizers.

This campaign has been prompted by results of a year-long survey carried out by Electronic Synthesizer Sound Projects (ESSP), the USS coordinating body.

Results from the survey show that many schools pass off synthesizers either as "toys" or as "too complicated." It goes on to say that musical instrument retailers are selling synthesizers "like goods in a self-service supermarket," that radio stations ignore all but the shortest and most commercial synthesizer recordings and that dealers do not stock an adequate selection of books or records concerning electronic instruments.

Meanwhile the USS continues to monitor the activities of those aiming to restrict the use of computers and synthesizers in either live or recorded work, and is prepared to coordinate any necessary action against such moves.

UNDER PHONODISC PRESIDENT

New Chain Replaces Circle Of Sound

TORONTO—A new chain of full-line record stores has emerged out of the bankruptcy of the Circle Of Sound chain in Nova Scotia and New Brunswick, spearheaded by Phonodisc Records' president Jim Trainor.

The four-store chain is being advertised under the new name of the Eastern Canada Record Emporium. According to Trainor's retail manager, Grant Hurley, who also acts as national promo rep for the record label, the official name change is not up on the storefronts yet, but in all radio and print advertising the slogan being used to advertise the new ownership is "Circle Of Sound Comes Full Circle and Comes Up Looking Like the Eastern Canada Record Emporium."

Hurley points out that once the chain has established its mark in the marketplace the thrust will be on ab-

breivating the name to "The Emporium."

Now operating the four stores for about two months, he reports that sales have been "excellent" despite the economy and the high unemployment figures in the eastern half of the country. He volunteers no figures.

Because of the promising start, the consortium backing Trainor has agreed to further expand the chain, possibly opening two new stores in September and introducing video game cartridges in time for the Christmas sales rush.

The ownership of the retail chain is at arm's-length from the record division, Hurley says, which means that distributed labels such as Rhino, Fantasy, Pye and Marble Arch are not getting preferential racking. He is buying direct from CBS and WEA, and purchasing other lines from two sub-distributors, Magic Notes and Records On Wheels. All purchases are made in Toronto and shipped direct to the stores in the East.

Hurley's background in retail is extensive. He started with the now defunct Treble Clef chain in Ottawa, moved to Toronto as manager of the Capitol-EMI-owned Mr. Sound on Yonge St. here, then joined the A&A chain, moving to Calgary as regional buyer and finally back to Toronto to open the Zounds superstore, then owned by CBS and now operated by A&A. He joined Phonodisc three years ago.

Promotion to launch the store openings included print and radio buys, with the emphasis on super-low prices for new releases. Hurley says the major labels were not overly aggressive in tying in promotions with the openings, noting that the industry restraint right now has also meant that he has had to deal cash on delivery in some cases.

New Music On Toronto FMer

TORONTO—Local FM station Q-107 (licensed as CILQ-FM) has introduced a new music spot to its format.

According to music director Bob Mackowycz, the "New Music Preview" runs 12 times weekly with an average length of four minutes, utilizing three new music tracks segued together. The preview is a precis of each song, the edit being done immediately following the first verse and chorus.

The tracks are played with the announcer asking listeners to call the station with an assessment of each time played. The m.d. notes that the pitfall in this approach is that it elicits a response from the "actives," but he says it is still a useful barometer to gauge listener reaction.

Toronto Store Selling Local Bands' Cassettes

TORONTO—Record Peddler, a downtown rock shop here specializing in import and fringe album product, has branched out to sell homegrown cassette titles by local bands. Initial sales show that there is some demand for this configuration.

Sales manager Dave Smeltzer estimates that there are about 10 to 15 small-time bands making their own cassettes to sell to friends, family and followers. Because of the good reputation his store enjoys among trend-conscious rock fans in the city, many of the bands have asked to sell their cassettes on consignment through the store.

The way it works, Smeltzer explains, is that a band such as Youth, Youth, Youth duplicates the tracks itself onto cassette, drops them off at the store and calls in weekly to find out how many have sold.

In the case of Youth, Youth, Youth, the Record Peddler has sold about 150 copies at \$3.50 each. The store purchases them at \$3.

The store also stocks the Roir line out of New York and has carried the London-based SFX fanzine cassette magazine. Latter has now gone out of business, however.

Smeltzer notes that the local bands issuing cassettes are working on shoestring budgets which don't

leave enough for high speed duplication. "They are doing the dubs in real time, borrowing cassette recorders from friends and doing them one at a time."

This grass roots approach to issuing music could be the beginning of a trend, he waxes. "We've been pushing the record companies to take cassettes more seriously for a long time, but they are slow to react, and sometimes I wonder if they really take input from retailers that seriously."

The Record Peddler promotes the cassette lines through its own mail-order business and to approximately 100 independent retail accounts that buy import product from it.

The store imports most of its stock from Holland which, Smeltzer says, gets a jump on the U.K. by as much as a week on new releases. He says that a new album released in Holland on a Monday can be in his store by the Friday of that week.

His buying policy on imports is basically to fill a void when a local supplier is slow on the uptake or when a European release is radically different from the domestic version. He says that the European record trade is more aggressive in its merchandising and promoting of cassettes.

Arcade Holland To Expand Its Country Series

AMSTERDAM—Spurred by a growing interest in country music in the Benelux territory, Arcade Holland is to extend its series of U.S. country music compilation albums.

The company's recently released "World Of Frankie Laine" album sold over 80,000 copies here, and this was followed by a similar achievement with "The World Of Guy Mitchell," which peaked the 50,000 mark within one month of release.

Now Arcade has launched a joint compilation LP, "The World Of George Jones And Tammy Wynette," which goes out on its subsidiary Trent label and features repertoire supplied by CBS-Holland and Audiofidelity in London. An extensive marketing campaign surrounds the album and includes a series of 10 30-second television commercials.

In the coming months more U.S. country music acts will be featured in the "World Of" series and it is expected that some artists will tour the area.

NEW SYSTEM

Stones Are Viewed On Giant TV Screen

• Continued from page 37

Stones, we invited Molinare to provide the pictures," continues Leatham, "because it's a professional team and has experience of the 'close-up' shooting techniques necessary to achieve the best big-screen pictures."

Under the direction of Chris Butler, Molinare's head of outside broadcasts, the company used its custom-built Mobile One facility for the shoot.

Worth around \$700,000, Mobile One's on-board equipment includes a Grass Valley vision mixer, an audio mixer and an Ampex VPR one inch VTR. Four lightweight Ikegami HL 79 cameras, with Canon lenses ranging from 13:1 to 25:1, were also used to allow maximum shooting flexibility.

Lee Seaman, Molinare's marketing manager, estimated the cost of the entire video set-up—including \$14,000 for the Mitsubishi screen—at about \$52,000 for the day, although this varies, he explains, according to the amount of time and travel involved.

Seaman has been involved in coordinating the Molinare/Mitsubishi project from the beginning. "The main advantage of the screen

MUSIC REVIEW

North Sea Fest Is An Artistic Success

• Continued from page 36

ting 600 musicians on and off stage over the three days.

With nine locations in continuous use for 10 hours a day, plus jam sessions and free outside concerts, the Festival offered more than 300 hours of music. In addition, there were jazz films showing in the center's cinema and a shopping arcade for the sale of records and music publications.

Despite the formidable agglomeration of major jazz recording artists, the support of major record companies was conspicuous by its absence. Yet the North Sea Festival, drawing jazz enthusiasts from all over Europe, is now established as one of the most important of the world's international jazz festivals.

In an information sheet handed to every musician appearing at the Festival, Paul Acket noted: "Rec-Track, CNR and Dureco are the only

record companies who support the North Sea Jazz Festival with an advertisement in the program. All the other (mostly giant) companies failed to support their artists with some publicity. Therefore we have decided to give them no free tickets and/or backstage passes."

Dutch AVRO tv filmed some of the concerts in the major auditorium—the PWA Zaal—for transmission in a marathon three-hour jazz program which will be shown between 11 p.m. and 2 a.m. on a date to be set. Among the concerts to be featured are those of the Modern Jazz Quartet, the Gerry Mulligan Big Band, the Wynton Marsalis Quintet, the Dave Brubeck Quartet, Astrud Gilberto and Dizzy Gillespie with the AVRO big band, the Superstar Quintet, Spyro Gyra, the Benny Goodman Octet and the Art Farmer-Benny Golson Jazztet.

Benny Goodman, 73, was the putative "star of stars" of the Festival, but his sets were disappointing. His tentative approach and apparently disorientated demeanor caused even normally dependable sidemen like Warren Vache and Scott Hamilton to turn in performances which lacked their customary luster.

But there were outstanding performances by Blakey's Messengers, Getz, the ever-bullient Clark Terry, leading a lively group of Basie alumni, and the unquenchable Lionel Hampton, heading a band which featured the trenchant tenor saxophone of Arnett Cobb.

Other highlights were provided by the polished musicianship of Gerry Mulligan, leading a tight 14-piece band and John Clayton, whose virtuoso bass playing with Dutch pianist Louis van Dijk, was a joy, the reunited Jazztet performing some choice Benny Golson originals, old and new, and the bands of Carla Bley, George Russell, Lester Bowie and Toshiko Akiyoshi/Lew Tabackin.

Unexpected bonuses were Arnett Cobb sitting in with the great jazz humorist Slim Gaillard, making his first appearance in Europe, and Freddie Hubbard's quite ravishing interpretation on flugelhorn of "You Don't Know What Love Is."

It was, above all, a festival of brilliant keyboard exponents—18-year-old Michel Petrucciano with the Charles Lloyd Quartet, Kenny Barron with the Superstar Quintet, new Detroit discovery John O'Neal with Art Blakey, Jim McNeely with Getz, Cecil Taylor, McCoy Tyner and Mickey Tucker with the Jazztet.



STONES SCREENED—The Rolling Stones use Mitsubishi's giant 70-foot portable Diamondvision screen for video closeups during their recent concert in Leeds, England.

Billboard® Hits Of The World

© Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music & Video Week)
As of 8/7/82

This Week	Last Week	SINGLES
1	2	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
2	1	FAME, Irene Cara, Polydor
3	3	DON'T GO, Yazoo, Mute
4	4	DRIVING IN MY CAR, Madness, Stiff
5	7	IT STARTED WITH A KISS, Hot Chocolate, Rak
6	5	DA DA DA, Trio, Mobile Suit Corporation
7	6	SHY BOY, Bananarama, London
8	11	STOOL PIGEON, Kid Creole & Concouts, Ze/Island
9	9	I SECOND THAT EMOTIONS, Japan, Hansa
10	14	THE ONLY WAY OUT, Cliff Richard, EMI
11	19	STRANGE LITTLE GIRL, Stranglers, Liberty
12	8	ABRACADABRA, Steve Miller Band, Mercury
13	15	ME AND MY GIRL (NIGHT-CLUBBING), David Essex, Mercury
14	10	A NIGHT TO REMEMBER, Shalamar, Solar
15	20	TAKE IT AWAY, Paul McCartney, Parlophone
16	12	NIGHT TRAIN, Visage, Polydor
17	28	ARTHUR DALEY, Firm, Bark/Stiff
18	17	VIDEOTHEQUE, Dolair, WEA
19	23	THE CLAPPING SONG, Belle Stars, Stiff
20	24	CHALK DUST-THE UMPIRE STRIKES BACK, Brat, Hansa
21	NEW	MY GIRL LOLLIPOP (My Boy Lollipop), Bad Manners, Magnet
22	27	LOVE IS IN CONTROL, Donna Summer, Geffen
23	13	INSIDE OUT, Odyssey, RCA
24	16	NOW THOSE DAYS ARE GONE, Bucks Fizz, RCA
25	25	TOO LATE, Junior, Mercury
26	NEW	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard
27	38	HURRY HOME, Wavelength, Ariola
28	35	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
29	NEW	EYE OF THE TIGER, Survivor, Scotti Brothers
30	32	ROCK THE CASBAH, Clash, CBS
31	NEW	SUMMERTIME, Fun Boy Three, Chrysalis
32	21	IKO IKO, Natasha, Towerbell
33	33	NIGHTS IN WHITE SATIN, Elkie Brooks, A&M
34	NEW	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associate, Associates
35	37	TODAY, Talk Talk, EMI
36	22	MURPHY'S LAW, Cherl, 21
37	18	MUSIC AND LIGHTS, Imagination, R&B
38	NEW	MACHINERY, Sheena Easton, EMI
39	NEW	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
40	NEW	BAMBOO HOUSES/BAMBOO MUSIC, Sylvian Sakamoto, Virgin

This Week	Last Week	ALBUMS
1	2	THE KIDS FROM FAME, Various, BBC
2	NEW	TOO-RYE-AY, Kevin Rowland & Dexys Midnight Runners, Mercury
3	1	FAME, Soundtrack, Polydor
4	4	LOVE AND DANCING, League Unlimited Orchestra, Virgin
5	3	THE LEXICON OF LOVE, ABC, Neutron
6	7	TROPICAL GANGSTERS, Kid Creole & Concouts, Ze/Island
7	5	AVALON, Roxy Music EG
8	6	COMPLETE MADNESS, Madness, Stiff
9	9	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
10	12	STILL LIFE (AMERICAN CONCERT 1981), Rolling Stones, Rolling Stones
11	11	MIRAGE, Fleetwood Mac, Warner Brothers
12	10	ABRACADABRA, Steve Miller Band, Mercury
13	NEW	CAN'T STOP THE CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-Tel
14	8	PICTURES AT ELEVEN, Robert Plant, SwanSong
15	22	DONNA SUMMER, Donna Summer, Warner Brothers
16	13	TUG OF WAR, Paul McCartney, Parlophone
17	14	ASIA, Asia, Geffen
18	16	FRIENDS, Shalamar, Solar
19	38	A CONCERT FOR THE PEOPLE (BERLIN), Barclay James Harvest, Polydor
20	19	RIO, Duran Duran, EMI
21	17	IMPERIAL BEDROOM, Elvis Costello & The Attractions, F. Beat
22	21	NIGHT BIRDS, Shakatak, Polydor

23	18	SCREAMING FOR VENGEANCE, Judas Priest, CBS
24	27	LOVE SONGS, Barbra Streisand, CBS
25	29	DARE, Human League, Virgin
26	NEW	I WANT CANDY, Bow Wow Wow, EMI
27	NEW	ASSEMBLAGE, Japan, Hansa
28	31	COMBAT ROCK, Clash, CBS
29	24	FABRIQUE, Fashion, Arista
30	25	ARE YOU READY, Bucks Fizz, RCA
31	NEW	STAGE-STRUCK, David Essex, Mercury
32	23	THREE SIDES LIVE, Genesis, Charisma
33	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int.
34	15	OVERLOAD, Various, Ronco
35	32	CHARIOTS OF FIRE, Vangelis, Polydor
36	20	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare
37	28	WINDSONG, Randy Crawford, Warner Brothers
38	37	PEARLS, Elkie Brooks, A&M
39	40	THE CHANGELING, Toyah, Safari
40	26	HAPPY TOGETHER, Odyssey, RCA
40	NEW	PELICAN WEST, Haircut One Hundred, Arista

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 8/4/82

This Week	Last Week	SINGLES
1	2	EYE OF THE TIGER, Survivor, Scotti Bros.
2	1	ABRACADABRA, Steve Miller Band, Capitol
3	3	HURTS SO GOOD, John Cougar, Riva
4	5	EYES OF A STRANGER, Payolas, A&M
5	9	KEEP THE FIRE BURNIN', REO Speedwagon, Epic
6	6	ONLY THE LONELY, Motels, Capitol
7	11	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
8	15	HOLD ME, Fleetwood Mac, Warner Bros.
9	7	CAUGHT UP IN YOU, .38 Special, A&M
10	4	WHO CAN IT BE NOW, Men At Work, CBS
11	10	YOUR DADDY DON'T KNOW, Toronto, A&M
12	14	ENOUGH IS ENOUGH, April Wine, Capitol
13	19	HARD TO SAY I'M SORRY, Chicago, CBS
14	18	EYE IN THE SKY, Alan Parsons Project, Arista
15	13	LOVE PLUS ONE, Haircut One Hundred, Jive
16	8	ROSANNA, Toto, CBS
17	17	PAPERLATE, Genesis, Atlantic
18	16	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
19	NEW	TAKE IT AWAY, Paul McCartney, CBS
20	NEW	I RAN (So Far Away), A Flock Of Seagulls, Jive

This Week	Last Week	ALBUMS
1	1	ASIA, Geffen
2	6	EYE IN THE SKY, Alan Parsons Project, Arista
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	2	AMERICAN FOOL, John Cougar, Riva
5	7	PICTURES AT ELEVEN, Robert Plant, Swan Song
6	5	TUG OF WAR, Paul McCartney, CBS
7	10	ABRACADABRA, Steve Miller Band, Capitol
8	4	STILL LIFE, Rolling Stones, Rolling Stones
9	8	AVALON, Roxy Music, Warner Bros.
10	9	THREE SIDES LIVE, Genesis, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/4/82

This Week	Last Week	SINGLES
1	2	MAID OF ORLEANS, Orchestral Manouevers In The Dark, Dindisc
2	1	ICH WILL SPASS, Markus, CBS
3	3	DA DA DA ICH WEISS BESCHIED, Frank Zander, Hansas
4	4	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
5	9	GOODY TWO SHOES, Adam & The Ants, CBS
6	NEW	ABRACADABRA, Steve Miller Band, Mercury
7	8	HEAT OF THE MOMENT, Asia, CBS

8	6	ADIOS AMOR, Andy Borg, EMI
9	5	DA DA DA ICH LIEB DICH NICHT, Trio, Phonogram
10	14	HOHE BERGE, Frl. Menke, Polydor
11	12	MADE IN ITALY, Ricchi & Poveri, EMI
12	7	CARBONARA, Spliff, CBS
13	17	WO BIST DU, Spider Murphy Gang, EMI
14	11	MASCHINE BRENNT, Falco, Teldec
15	13	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
16	22	JUST AN ILLUSION, Imagination, Ariola
17	15	DOWN UNDER, Men At Work, CBS
18	23	FACE TO FACE, Frank Duval, Teldec
19	16	DAS MAEDCHEN AUF DERT REPPE, Tangerine Dream, Ariola
20	10	ROSEMARIE, Hubert Kah, Polydor
21	NEW	GIRL CRAZY, Hot Chocolate, Rak
22	NEW	ZAUBERSTAB, Zaza, Intercord
23	18	TAXI, Jawoll, Phonogram
24	21	NON SUCCEDERA PIU, Claudia Mori, Ariola
25	25	FELICITA, Al Bano & Romina Power, EMI
26	19	SOMMERPROSSEN, UKW, Teldec
27	20	FUER USSZESCHNIGGE, BAP, EMI
28	24	ROSANN, Toto, CBS
29	27	USCHI, Stephan Sulke, Intercord
30	NEW	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Metronome

This Week	Last Week	ALBUMS
1	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
2	2	8555, Spliff, CBS
3	4	FUER USSZESCHNIGGE, Bap, EMI
4	5	EYE IN THE SKY, Alan Parson Project, Arista
5	3	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
6	6	TUG OF WAR, Paul McCartney, EMI
7	11	DOLCE VITA, Spider Murphy Gang, EMI
8	7	ASIA, Asia, Geffen
9	8	STILL LIFE, Rolling Stones, Rolling Stones
10	14	FIVE MILES OUT, Mike Oldfield, Virgin
11	10	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Dindisc
12	9	AVALON, Roxy Music, Polydor
13	19	IV, Toto, CBS
14	13	4, Foreigner, Atlantic
15	12	MIRAGE, Fleetwood Mac, Warner Bros.
16	NEW	ABRACADABRA, Steve Miller Band, Mercury
17	20	BEST MOVES, Chris De Bourgh, A&M
18	15	FREEZE FRAME, J. Geils Band, EMI
19	16	THE BROADSWORD & THE BEAST, Jethro Tull, Chrysalis
20	18	TRIO, Trio, Phonogram

JAPAN

(Courtesy Music Labo)
As of 8/9/82

This Week	Last Week	SINGLES
1	NEW	KOMUGI IRONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)
2	1	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
3	4	LA SAISON, Ann Louis, Victor (Watanabe)
4	12	AISHU NO KASABURANKA, Hiromi Go, CBS Sony (Burning/PMMP)
5	2	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Geiei)
6	3	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
7	NEW	100... SO KAMONE, Shibugakitai, CBS/Sony (Janny's)
8	5	HYAKUMANDORU BABY, Johnny King (Crazy Rider)
9	10	NIJIIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMMP)
10	NEW	MATSUWA, Amin, Nippon Phonogram (Yamaha)
11	15	DATTE-FALL IN LOVE-TO TSUZEN, Junko Mihara, King (Burning/Howan)
12	NEW	ANOBASHOKARA, Yoshie Kashiwabara, Nippon Phonogram (Burning/Dream)
13	NEW	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichion)
14	NEW	EYE OF THE TIGER, Survivor, Canyon (Nichion/PMMP)
15	8	NATSU NO HEROINE, Naoko Kawai, Nippon Columbia Geiei)

16	6	SUMMER TOUR, RC Succession, London (Nakayoshi)
17	9	SEI SHOJO, Hideki Saijo, RVC (Geiei)
18	NEW	SUTEKINA LOVELY BOY, Kyouko Koizumi, Victor (Burning/NTV/Fuji)
19	14	CHIGIRI, Hiroshi Itsuki, Teichiku (Asahi/Toei)
20	7	SEKIDOKOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)

AUSTRALIA

(Courtesy Kent Music Report)
As of 8/9/82

This Week	Last Week	SINGLES
1	1	I RAN, A Flock Of Seagulls, Jive
2	8	GOODY TWO SHOES, Adam Ant, CBS
3	2	I'VE NEVER BEEN TO ME, Charlene, Motown
4	4	POISON ARROW, ABC, Mercury
5	3	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
6	6	CRIMSON & CLOVER, Joan Jett & Blackhearts, Liberation
7	7	KEY LARGO, Bertie Higgins, Epic
8	9	VIEW FROM A BRIDGE, Kim Wilde, Rak
9	16	ONLY YOU, Yazoo, Mute
10	10	MORE THAN THIS, Roxy Music, Polydor
11	15	NO TIME, Mondo Rock, WEA
12	NEW	GIRL CRAZY, Hot Chocolate, EMI
13	19	HOLD ME, Fleetwood Mac, Warner Bros.
14	11	DON'T YOU WANT ME, Human League, Virgin
15	NEW	THE OTHER WOMAN, Ray Parker Jr., Arista
16	5	HUNGRY LIKE THE WOLF, Duran Duran, EMI
17	NEW	SHUT DOWN, Australian Crawl, EMI
18	20	DO YOU BELIEVE IN LOVE, Huey Lewis & News, Chrysalis
19	12	CLASSIC, Adrian Gurrutz, Rak
20	14	I KNOW WHAT BOYS LIKE, Waitresses, Polydor

This Week	Last Week	ALBUMS
1	1	SONS OF BEACHES, Australian Crawl, EMI
2	2	AVALON, Roxy Music, Polydor
3	3	TUG OF WAR, Paul McCartney, Parlophone
4	5	MIRAGE, Fleetwood Mac, Warner Bros.
5	4	TIME & TIDE, Split Enz, Mushroom
6	6	SOLID GOLD EASY ACTION, T. Rex, EMI
7	8	NUOVO MONDO, Mondo Rock, WEA
8	10	SELECT, Kim Wilde, Rak
9	13	EYE IN THE SKY, Alan Parsons Project, Arista
10	7	RIO, Duran Duran, EMI
11	17	PICTURES AT ELEVEN, Robert Plant, Swan Song
12	NEW	DEEPEST PURPLE, Deep Purple, EMI
13	NEW	THE VERY BEST OF PETER ALLEN, Peter Allen, A&M
14	9	CHARIOTS OF FIRE, Vangelis, Polydor
15	12	DARE, Human League, Virgin
16	NEW	HERE I AM, Julie Anthony, J&B
17	11	STILL LIFE, Rolling Stones, Rolling Stones
18	NEW	THE NUMBER OF THE BEAST, Iron Maiden, EMI

19	14	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
20	20	CIRCUS ANIMALS, Cold Chisel, WEA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 8/7/82

This Week	Last Week	SINGLES
1	1	SOMEONE LOVES YOU HONEY, June Lodge+Prince Mohammed, Dance Recs.
2	2	'N BEETJE GELD VOOR EEN BEETJE LIEFDE, Angellique, Olala
3	7	AFRICA, Toto, CBS
4	3	AVALON, Roxy Music, Polydor
5	4	O,O, DEN HAAG, Harry Klorkesteien, Polydor
6	8	CHALK DUST/THE UMPIRE STRIKES BACK, The Brat, Hansa
7	9	KIDDY KIDDY KISS ME, Highway, CNR
8	10	SIGNED SEALED DELIVERED, Boys Town Gang, Rams Horn
9	5	BISCAYA, James Last, Polydor
10	NEW	NIET NOAR HUUS TOE GOAN, Normal, WEA

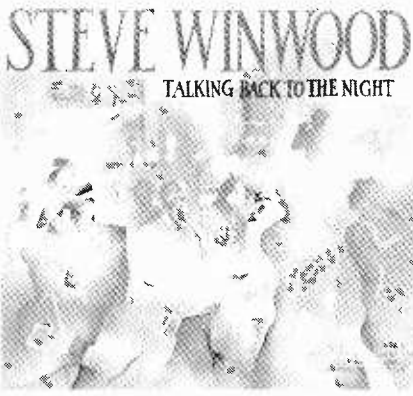
SWEDEN

(Courtesy GLF)
As of 8/4/82

This Week	Last Week	SINGLES
1	7	I LOVE ROCK'N ROLL, Joan Jett, Boardwalk
2	2	YOU'RE IN THE ARMY NOW, Bolland, CBS
3	3	JUST AN ILLUSION, Imagination, R&B
4	6	DER KOMISSAR, Falco, Gig
5	5	CAT PEOPLE, David Bowie, Backstreet
6	1	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
7	NEW	DA DA DA, Trio, Mercury
8	NEW	SOMMARTIDER, Gyllene Tider, Parlophone
9	NEW	SOMMAREN AR KORT, Tomas Ledin, Polas
10	4	EBONY & IVORY, Paul McCartney, Parlophone

Arabella Signs Gerard Lenorman
PARIS--The Arabella label here has signed Gerard Lenorman to a longterm deal covering all past, current and future recordings. The company, which took on its own distribution last May, is now seen as one of the leading forces in the French industry. Lenorman's first recording for the label will be a live double album to be taped in September at his Palais Des Congres concert, and titled "Paris Sur Scene."

Spotlight



STEVE WINWOOD—Talking Back To The Night, Island ILPS 9777 (Warner Bros.). Produced by Steve Winwood. Winwood follows the pop/rock glory of last year's "Arc Of a Diver" with another self-produced, self-performed collection using the lyrical, layered keyboard style he's evolved since the final days of Traffic. As on "Arc," the music here finds his blue-eyed r&b inflections as strong and seamlessly delivered as at any point in his career, while the melodies again hew to introspective ballads and major-keyed pop anthems paced by stately mid tempo or gently funky rhythms. If there's no single track that stands out as powerfully as "While You See A Chance," the hymn to self-reliance that catapulted "Arc" to multi-format success, the new set is at least as consistent: Expect many of these songs (especially the title track, "Still In The Game" and "Valerie") to pop up all across the FM and AM bands.



ORIGINAL MOTION PICTURE SOUNDTRACK—Fast Times At Ridgmont High, Full Moon/Asylum 60158-1 (E/A). Various producers. Full Moon's latest screen music extravaganza follows in the footsteps of both "Urban Cowboy" and "Heavy Metal" in its two-disk format and reliance on major acts performing new originals tailored for the accompanying film. But while the novel inspiring the movie slanted its music to heavy rock by Led Zeppelin and Rainbow, among others, this sampling of 18 acts edges toward a softer, more varied array of styles that should allow mainstream pop as well as AOR acceptance. That means the requisite metal raveups (by Sammy Hagar, Billy Squier and Joe Walsh) are balanced against more melodic rock (Jackson Browne, Quarterflash, Don Henley), new wave-inflected pop (Go-Go's, Ravyns, Gerard McMahon, Jimmy Buffett) and hybrids from Donna Summer, Stevie Nicks and others.

ORIGINAL MOTION PICTURE SOUNDTRACK—Night Shift, Warner Bros. 23702-1. Various producers. Another grabbag of contemporary pop and rock artists aimed at buttressing a major film, this anthology proves a mixed blessing in its array of originals cut for the film and existing cuts (by Marshall Crenshaw and Talk Talk) licensed for the film. Although major names here include Quarterflash (whose title song is the initial single), Al Jarreau, the Pointer Sisters, Rod Stewart and score composer Burt Bacharach, none is represented by their best work.

choice proves a commercially astute one: Non-Fiction is a tight sextet playing contemporary pop/rock, spiced with the requisite nods to current AOR trends in its use of synthesizers and new rock-influenced arrangements. Mega's selling point will doubtless be the lead vocals of Karen Selden, though, and her strongly melodic readings should be the hook for any crossover to mainstream pop and softer rock outlets.

DAVID ROBERTS—All Dressed Up, Elektra E160127. Produced by Greg Mathieson. The first album by this Toronto-based singer/writer mixes the broad-based pop appeal of a Christopher Cross with some of the sleek, uptown flair of a Boz Scaggs. It's an inviting blend of sprightly uptempo pop songs like "All In The Name Of Love" and soft ballads like "Too Good To Last." Some of the other cuts, notably "Wrong Side Of The Tracks," have a harder guitar-shaded sound, ala the Doobie Brothers. The album was executive produced by Jay Graydon, as suggested by its overall pop/jazz slant.

Ashley Howe. Old English heavy metal bands never die, they just come back with new lineups. This version, reorganized by group founder and guitarist Mick Box, now includes former members of such bands as Blizzard of Ozz, Trapeze, and Heavy Metal Kids as well as drummer Lee Kerlake, who appeared in a previous Heep incarnation. Uriah Heep was always a competent and entertaining band, even if it was eminently forgettable, and this version of the band, with this LP, stays well within the tradition.

TOM DICKIE & THE DESIRES—The Eleventh Hour, Mercury SRM14055. One of the more impressive of the new generation of singer/songwriters is Tom Dickie, who with fellow songwriter Jon Macey, writes and performs pop rock songs with a sharp edge. They say their influences are Bob Dylan, Abba and the Velvet Underground, and while there may be several steps to go before they can match Dylan's insight, Abba's accessibility and the Velvet's uncompromising depth of vision, at least this act is on the right track. It's better than average rock'n'roll.

TREES—Sleep Convention, MCA 5348. Produced by Dane Conover. Though lacking the brazen sexuality of Prince, San Diego's Trees can be compared to the Minneapolis native in a number of ways. First of all, Trees is one person (Dane Conover) who plays all instruments. The music produced is extremely danceable yet there is also an emphasis on the thoughtful lyrics. Dance clubs should go wild over "Delta Sleep," "Shock Of The New," and "Gotta Moon."

GEORGIE FAME/ANNIE ROSS/HOAGY CARMICHAEL—In Hoagland, DRG SL 5197. Produced by Georgie Fame, Rod Slade & John Lambe. This British production is a valentine to the late Hoagy Carmichael's indelible catalog, fusing contemporary instrumentation and Georgie Fame's bluesy vocal style with Annie Ross' purer jazz/pop inflections. If the original Lambert, Hendricks & Ross member proves in uneven fettle vocally, the project is still noteworthy for the last recorded performances by Carmichael himself, as well as its underlying affection.

SHANGHAI—Chrysalis CHR1389. Produced by Bruce Fairbairn. Members of Shanghai used to be in the pop-rock oriented Spider which had two albums on RSO. As Shanghai, the music is more mainstream AOR in the Pat Benatar, Jefferson Starship or Motels vein. Singer Amanda Blue has a powerful voice. AOR radio should fall all over "Born To Rock" while dance clubs should do likewise with "X-Ray Vision."

FRANK MARINO—Juggernaut, Columbia FC38023. Produced by Frank Marino. Marino delivers strong, melodic rock'n'roll. Although the tracks are repetitive at times, they are executed in a manner which is infectious rather than mundane. All the tunes are originals, ranging from the ballad-like "Stories Of A Hero" to "Maybe It's Time," a rock number reminiscent of Aerosmith.

ORIGINAL MOTION PICTURE SOUNDTRACK—Summer Lovers, Warner Bros. 23695-1. Various producers. Like the label's package for "Night Shift," this pop film anthology draws much of its pace from dance rock, and likewise mixes established acts (Stephen Bishop, Elton John and Chicago) with newcomers. But while a percolating main title sung by Michael Sembello and produced by George Duke shows promise, reliance on too many tracks already issued, combined with lukewarm reception for the film itself, don't augur big sales.

FREDDIE SALEM & THE WILDCATS—Cat Dance, Epic ARC38018. Produced by Freddie Salem. With his debut solo effort, Outlaw member Salem stretches beyond the group's Southern rock influence. Not surprisingly, most of the tunes center around his guitar work. All the songs are originals, excepting covers of Buffalo Springfield's "Rock 'N' Roll Woman" and the Todd Rundgren composition, "Open My Eyes."

CONWAY TWITTY—Conway's #1 Classics, Vol. One, Elektra E1-60115. Produced by Jimmy Bowen and Conway Twitty. Avid collectors will enjoy this album because they can compare the repackaged hits with their original predecessors. New country buffs will find it a valuable introduction to Twitty's long illustrious career. Either way, the album is beautifully done, and none of the feel or style has been lost in the intervening years. All titles were formerly released on the MCA label and include "Hello Darlin'," "You've Never Been This Far Before" and "I Can't See Me Without You."

THE BELLAMY BROTHERS—Greatest Hits, Warner Bros. 23697. Produced by Phil Gernhard and Tony Scotti; Michael Lloyd; Jimmy Bowen. The Bellamy Bros. have moved steadily from mid-'70s country rock to the country fold, and this 10-cut set is a good chronicle of their work. David Bellamy's earthy, optimistic lyrics and the brothers' palmy vocals are accented by guitar-playing that sometimes defies boundaries, but usually hooks country listeners. Highlights are nearly all the numbers, but especially appealing are the new "Get Into Reggae Cowboy" and former hit, "You Ain't Just Whistlin' Dixie."

RHONDA GREEN RAMZY—Hope For Trying Times, Heartland/BeeGee 001. Produced by Garth Gabriel. Vigorous, expansive singing and jazzy arrangements mark this LP, as Ramzy mixes hymnal praise with contemporary material that applies often imaginative lyrics to the subject matter. The selections are generally up-beat, yet never push MOR barriers. Standout cuts are "With A Made Up Mind," the title cut and "He's My Rock."

THE FIXX—Shattered Room, MCA 5345. Produced by Rupert Hine. With the pop success of Soft Cell and the Human League, along with dozens of others on the club level, we're being inundated by moody, synth-pop bands from Britain. The Fixx stand head and shoulders above the crowd: There's a musical and lyrical depth here that is missing from similar bands. As this quintet still uses actual guitars, bass and drums, the feeling isn't totally synthetic. The highlight here is "I Live," an epic statement of daily survival, while other recommended tracks include "Cameras In Paris," "Some People," "Lost Planes" and "Stand Or Fall."

NON-FICTION—Don't Bet Your Love, Mega REC-2002. Produced by Jerry Marcellino. This debut album also marks the album market entry for a new label being housed on the West Coast but supported by investors in the Sunbelt. Their first

AVALON—Everyman A King, Capitol DLP15002. Produced by Bobby Colomby. EPs have usually been utilized by "new music" acts but the mainstream is now getting the idea. This is a four-track disk by a trio who specialize in layered, melodic rock in the Toto vein. The standout track is "Writing On The Wall," which features a feisty dual guitar attack and a memorable hook. This fits right in with the standard AOR sound while "Deeper Than The Heart" could cross to adult contemporary.

THE SIGHTS—So Much For Everlasting Love, Gem Records S6272AB. Produced by the Sights. If John Lennon were alive now he would either love the Sights or sue them for potential plagiarism. This four-man Anglo-American band from Southern California takes its cue from the rough edge of the Beatles, expanding it into songs about prostitutes, the Moral Majority and underage lovers. Contact: Paul Wasserman (213) 550-3922.

DIZZY & THE ROMILARS—Daily Dose, Medical Records RF927. Produced by Chris Butler. This four-person New York band zips right through six perky songs on this EP, and they have so much fun that at first you don't notice just how well crafted the songs are, and how well the zany Dr. Feelgood image works. In an age of bland, pompous music, this band's prescription for a good time may be just the medicine that is needed.

OUTER CIRCLE—Bemisbrain Records, BB129. Produced by Bemisbrain and Outer Circle. "Soundtrack music for an avant garde soap opera... with quirks and spontaneity... a palette of chaotic shrieks... songs settle into strange looks at family life and twisted romance," the press release says. Art punk from California.

TALK TALK, EMI DLP19001. Produced by Colin Thurston. Though this may seem just like another British synth-pop band, Talk Talk has several points in its favor. For starters, AOR radio has already added the title track, the same song appearing in this new film "Night Shift," which is just being released around the country. While the remaining three tracks do not live up to the sophisticated swagger of "Talk Talk," this is still an arresting debut.

pop

ROBERT GORDON—Too Fast To Live, Too Young To Die, RCA AFL14380. Various producers. Most of the selections on this LP have appeared previously, notably "Red Hot," "Sea Cruise," "Fire," and "The Way I Walk," but there are also a few new songs. "Something's Gonna Happen," and "Wasting My Time," both written by Marshall Crenshaw, are recorded here for the first time by Gordon. This is pop rock with a rockabilly slant, and nobody does it better.

URIAH HEEP—Abominog, Mercury SRM14057. Produced by

black

RUTH BROWN—The Soul Survives, Flair PG8201. Produced by Norman Schwartz. Subtitled "Ruth Brown Testifying At Blues Alley, Washington, D.C.," this live recording proves that Brown is not only a survivor, but she can still belt them out. Her "Mama, He Treats Your Daughter Mean" has as much punch as when she made it a hit in the late 1950s. She is ably assisted by a tenor sax unit that gets to stretch out on "Honky Tonk."

GREGORY ISAACS—Mr. Isaacs, Shanachie Records 43006. Produced by Gregory Isaacs. A combination of sensitive love songs and bitter social commentary forms the bulk of thematic material for Gregory Isaacs. The music here is reggae, performed with passion and conviction, but still very pop oriented. The Heptones provide the harmonies here, and the Evolutional Revolutionaries handle the rhythm. But it's Isaacs whose personality dominates all.

country

CHARLIE ROSS—The High Cost Of Loving, Town House ST 7007. Produced by Walt Aldridge, Tom Brasfield and Ernie Phillips. It would be a shame for this excellent LP to be overlooked: it's a fine example of Muscle Shoals-meets-Nashville. The flavor spreads across snappy country, smokey r&b, crisp pop, with every song getting the benefit of top-notch musicianship. Its diversity is a decided advantage, though there are at least four programmable country selections on board for radio.

ATLANTA POPS ORCHESTRA—Just Hooked On Country, Epic FE38154. Produced by Albert Coleman. This album could have been titled, "Everything You've Wanted To Hear In Instrumental Country," due to an ambitious and impressive range of material, with selections divided into straight country, pop/country/rock, ballads and cowboy/western, beautifully performed by the Atlanta Pops symphony. The incessant handclaps which seem to be requisite for "Hooked On" packages get wearying at times, but the musicianship sparkles.

RAY CONNIF AND THE SINGERS—The Nashville Connection, Columbia 38072. Produced by Billy Sherrill. This hybrid mix of 10 top country artists and Conniff's pop choir has some fine moments, as with Charly McClain's plaintive vocal intermeshing in the singers' wall of sound on "Oh, Lonesome Me" and Charlie Rich easing his way through "As Time Goes By," but at other times, notably on Marty Robbins' cut "We Had It All," it sounds more like an early Dean Martin record. The overall result, however, is relaxing and should find its niche with middle-aged country and pop listeners.

jazz

CAL TJADER/CARMEN MCRAE—Heat Wave, Concord Jazz CJ189. Produced by Carl E. Jefferson. There's probably too much McRae and too little Tjader in these grooves, which add up to 10 tunes recorded last January in San Francisco. The late vibes virtuoso is at peak form backing (and soloing with) McRae and a seven-piece backup group with Marshall Otwell and Mark Levine alternating on piano.

JAMES BOOKER—New Orleans Piano Wizard: Live, Rounder 2027. Produced by Bernard Henrion. Live performances at the 1977 Boogie Woogie and Ragtime Piano Contest in Zurich show Booker to be a spirited, but quite basic piano player. He sings on many of the nine selections and shows a Ray Charles influence, proving very much at home on tunes such as "Come Rain Or Come Shine" and "Please Send Me Someone To Love."

JON HENDRICKS & COMPANY—Love, Muse MR5258. Produced by Jon Hendricks. There's rarely a dull moment on a Hendricks album, and here, abetted by Bob Gurland, Judith Hendricks, Michelle Hendricks and Leslie Dorsey, Jon offers 11 entertaining cuts, including spacey vocal interpretations of "Harlem Airshaft," "Li'l Darlin'," "Groove Merchant" and "Angel Eyes." Muse also publishes the unconventional lyrics with the LP.

ART TATUM—The Genius, Jazzman JAZ5024. Produced by Alan Bates and John McKellan. Substandard recording quality from these sides cut in 1944-45 is a minor distraction when pianist Tatum gets ripping into the dozen standards and orig-

(Continued on page 63)

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.

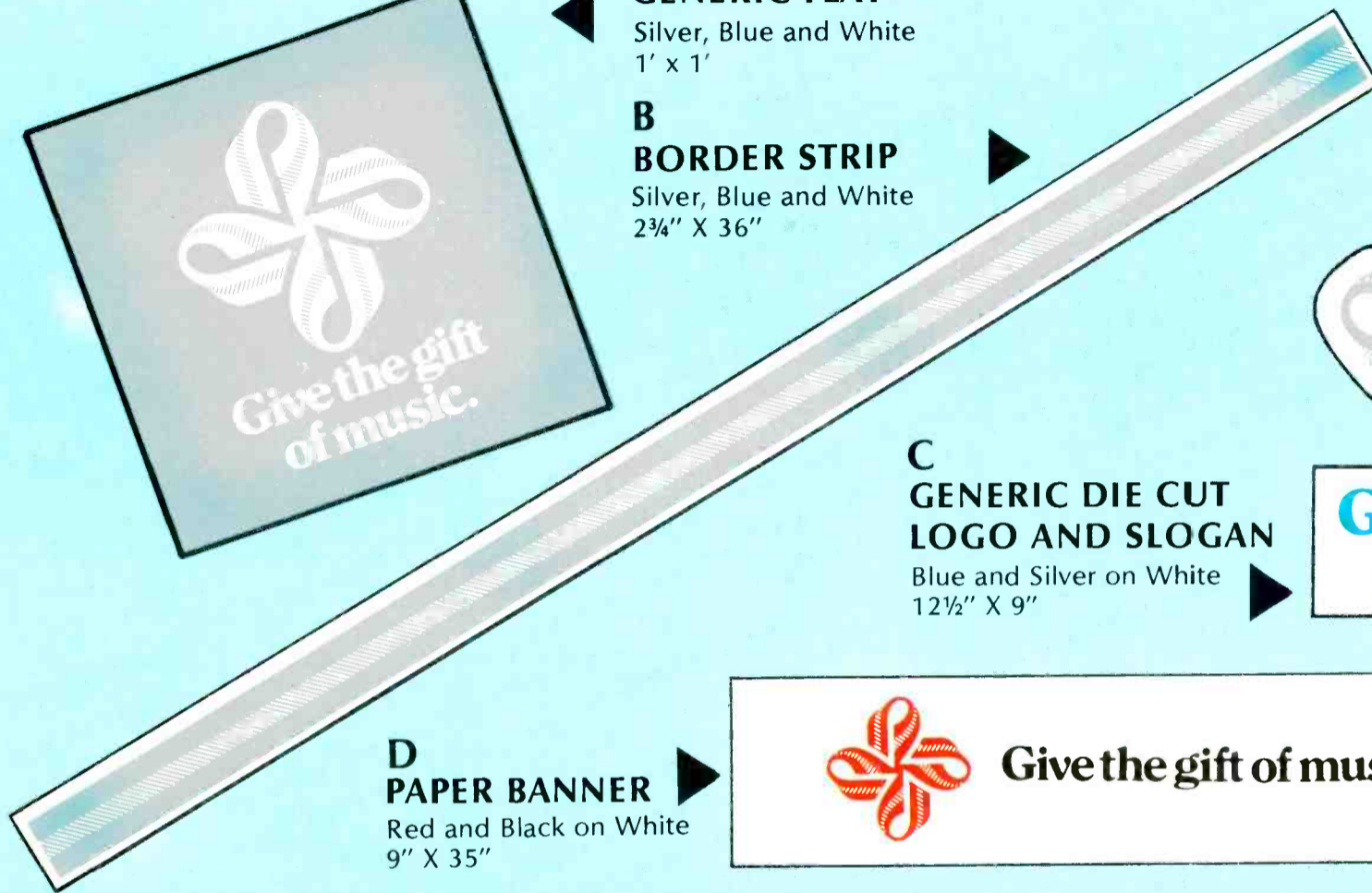
Now available!

All material is free, freight collect



A
GENERIC FLAT
Silver, Blue and White
1' x 1'

B
BORDER STRIP
Silver, Blue and White
2 3/4" X 36"



C
GENERIC DIE CUT
LOGO AND SLOGAN
Blue and Silver on White
12 1/2" X 9"



D
PAPER BANNER
Red and Black on White
9" X 35"



E
TITLE STRIP
Red and Black on White
2" X 11 1/2"



NARM "Gift of Music" MERCHANDISING AIDS ORDER FORM

NAME _____
 COMPANY _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 PHONE _____

	ITEM	QUAN.
A	GENERIC FLAT	_____
B	BORDER STRIP	_____
C	GENERIC DIE CUT	_____
D	PAPER BANNER	_____
E	TITLE STRIP	_____

Please complete and return this form to:

NARM
 National Association of Recording Merchandisers
 P.O. Box 1970
 Cherry Hill, N.J. 08034
 (609) 424-7404

If freight cannot be paid at retail store call Jane Gallo at 609-424-7404, for alternate arrangements.



NEW FOR NARAS—New officers for the Nashville chapter of NARAS are, from left, Jim Black, first vice president; Don Butler, trustee; Bob Farnsworth, third vice president; Joe Moscheo, president; Fred Vail, secretary; Charlie Fach, treasurer; and John Sturdivant, second vice president and national trustee.

New Writer Acquisition Is Key To Intersong Thrust

NEW YORK—Intersong Music, the PolyGram publishing company, continues its focus on bringing on new writers.

Just signed, according to Ira Jaffe, senior vice president based on the West Coast, are lyricist Roxanne Seeman and writer/artist/producer Richard Wagner. Seeman's words have been sung by a number of artists, including Earth, Wind & Fire with "Sail Away" and Debra Laws' "Meant For You." She has also penned several film themes.

Wagner is a frequent collaborator with Alice Cooper, with whom he's

penning new songs for an upcoming Cooper album, as he is with Meatloaf for his new album.

In recent weeks, Jaffe has also signed writer/artist Franne Golde, whose hits include Diana Ross' "I'm Gettin' Ready For Love," and the new team of Roger Bruno and Ellen Schwartz. Barbara Wyrick, a writer/artist, was recently re-signed by the company's Nashville division.

Intersong recently held its first national meeting at its Los Angeles office, attended by professional staffers from New York and Los Angeles.

Black Acts Join Boycott Of Festival In Chicago

• Continued from page 1

"Financial consideration don't apply to issues of this kind, issues that pertain to the struggle of black people," he says. "Don't talk to me about lawyers in that situation. My commitment is to a man like Jesse Jackson, someone who has committed his life to doing the things that most of us don't make time to do. I have to support him."

Early last week, Kool & the Gang had indicated to ChicagoFest lawyers "they may not play" their headlining Aug. 5 show. But they did appear despite the fact that opening acts the Dazz Band and Odyssey cancelled out.

On ChicagoFest's opening day (4), boycotters across the street from the pier ranged from 150 to 500, according to Dr. Joanne Roberts, a consultant to PUSH.

Roberts states that the boycott "was an outgrowth of a series of conflicts between Mayor Byrne and Chicago's black community over several issues. The appointments at the housing authority were just the latest incident." According to PUSH, ChicagoFest was made a target because Byrne has so closely associated herself with it. Its official title is "Mayor Byrne's ChicagoFest."

Roberts claims that attendance was down 20% from last year on the opening day, and that "only 12 blacks were seen inside."

Jill Myers, assistant marketing director of ChicagoFest, counters that assertion, stating, "Last year's open-

ing day attendance was 59,000 and this year it was 61,000. We think we did very well." Myers also points out that last year, the first hour was free on opening day, while the \$6 admission charge was applied all day this year. Pre-sold tickets were \$4.

Several local black music performers appeared at ChicagoFest despite the boycott. "We do not mix business with pleasure," states Ron Kaplan, manager of Big Twist and the Mellow Fellows, a popular mid-west r&b band headlining the blues stage Aug. 7-8.

"We owe a debt to the people of Chicago, black and white, who've supported this band for years," Kaplan continues. "The city's been good to us—they want to come and see us, and we won't let them down."

Murray Reiner, manager of Third Rail, another r&b band slated to appear at the Fest, says, "There seem to be two issues. As black performers, Third Rail are contractually signed to appear at ChicagoFest, and as professionals they have an obligation to fulfill the terms of that contract. Even if some of them personally believe in what PUSH is doing, they do have professional ethics. If you can't keep your word in this business, you shouldn't be in it."

"It is a touchy situation," says Reiner. "As a management person, I will try to do everything to make sure they adhere to the contract. But if any situations arise at the Fest where their safety would be threatened, or it wouldn't be in their best interest to play, they can't. "At this point it's really not in their hands or mine."

Alligator Records' vice president of marketing and promotion Mindy Giles says label artists Albert Collins, Son Seals, and Koko Taylor will each headline the Blues Stage as planned. While noting that Taylor has been in Europe and is unaware of the current situation, Giles says, "I think I can speak for Son and Albert—they are working to make a living, take care of their families, and pay the rent. Albert doesn't even live in Chicago."

"This just comes down to doing their jobs. Stevie Wonder can afford to be more selective about his appearances."

"Our acts didn't play ChicagoFest last year for various reasons; and we're happy to be back playing in headline slots."

The Rhythm & The Blues

• Continued from page 53

ducing upcoming albums by Chaka Khan and George Benson for Warner Bros. . . . The new Tom Tom Club single is a cover of the Drifters' classic "Under The Boardwalk" done with a calypso flavor. . . . Black rock'n'rollers the Bus Boys will be appearing in the film "48 Hours" currently filming on the West Coast with Nick Nolte and Eddie Murphy in the starring roles. The Bus Boys perform four songs especially written for the thriller, which is scheduled for release in December.

Chartbeat

• Continued from page 6

Byrds in 1965 when they hit No. 1 with "Turn! Turn! Turn!" and "Mr. Tambourine Man" (Columbia); Nash was a member of the Hollies in '66-67 when they went top 10 with "Bus Stop," "Stop Stop Stop" and "Carrie-Anne" (Imperial/Epic) and Stills and Young were part of Buffalo Springfield in '67 for its top 10 debut single, "For What It's Worth" (Atco).

CSN's "Daylight Again" LP also jumps to number eight this week. The "CSN" reunion album in '77 peaked at number two (behind Fleetwood Mac, which is enthroned at No. 1 now); the first "Crosby, Stills & Nash" LP in '69 hit six (and stayed on the chart for 100 weeks—a remarkable feat at the time.)

★ ★ ★

More Hits & Misses: It's only been a month since Billboard ran its bi-annual feature on those albums that did significantly better or worse than expected, but there are already several candidates for our next list.

On the plus side, there are strong comebacks by Fleetwood Mac, No. 1 for the second week; the Steve Miller Band, number six for the second week and Chicago, which leaps nine notches to number 14.

On the other hand, who would have thought that REO Speedwagon, coming off the biggest album of 1981, would have to struggle to reach the top five? Or that Rick James' followup to the multi-platinum "Street Songs" would fall short of the top 10? Or that Glenn Frey, who led the Eagles to four No. 1 albums, would have a fight on his hands to crack the top 30?

Hard to believe in all three cases, but the numbers are unmistakable. REO's "Good Trouble" (Epic) holds at number seven this week; Frey's "No Fun Aloud" (Asylum) inches up to 32 in its eighth week; and James' "Throwin' Down" (Gordy/Motown) crawls back up a point to 34 after peaking two weeks ago at 13.

Air Supply is also moving rather tepidly with "Now And Forever," which jumps one point to number 26, even as the group is closing in on its seventh consecutive top five single. Air Supply's last album, "The One That You Love," went top 10.

Life's rough at the top.

MTV Ready For N.Y.C. Debut

• Continued from page 3

the city. Currently, a total of 31 cable operators in New York, New Jersey and Connecticut offer MTV, with more being added all the time. Mark Booth, national sales director for the channel, estimates that New York metropolitan area subscribers account for 10% of MTV's total base, or about 480,000.

Booth explains that MTV has been negotiating "for some time" with Manhattan Cable and Group W (formerly Teleprompter) for Manhattan visibility. "They have serious space problems," he says.

An ongoing advertising push by MTV may have had some effect on Manhattan Cable's interest in adding the service, although Booth believes any such impact would have been minimal. "Our main reason for the campaign was to let advertisers know about us and to support the operators already offering us," he says.

JULY RIAA CERTIFICATIONS

Gold Singles Up For Pop-Rock

• Continued from page 4

bel. Discounting them gold singles are down a whopping 38%.

The news is better in the area of platinum albums, which are 17% ahead of last year, despite a slow July. There were two platinum LPs in the month, down from eight in June and four in July, 1981.

More interesting than the sheer numbers is the fact that both of the albums that went platinum in July were targeted at other than normal record buyers and marketed through other than normal record channels.

Columbia's "Annie" soundtrack is sold by record merchants in movie theatres screening the film, while CBS also sells directly to toy brokers for distribution in toy stores. And Richard Simmons' "Reach" is sold by Elektra to a variety of book, convenience and department stores. The latter is, for the record, the industry's first exercise album to go platinum. Judi Sheppard Missett's "Jazzercise" on MCA last month was the first to go gold.

And "Annie" is the first musical to reel in platinum awards for both its original cast album and movie soundtrack since the platinum program was introduced in 1976. The "Annie" cast went platinum in December, 1980. "Annie" is also the first platinum soundtrack from a show that originated on the stage since "Grease" in 1978.

There were 15 gold LPs in July, which tied the same month a year before and represented the greatest monthly total since January, when there were 17. But for the year-to-date, gold albums still trail 1981 by 24%.

Here's the complete list of July

certifications, along with a Van Halen album that was certified gold and platinum under the wire on the last day of June—after Billboard wrapped its June report.

Platinum Albums

Van Halen's "Diver Down," Warner. Their fifth.

Alfa Says U.S. Closure Is Temporary

TOKYO—The shutdown of Alfa Records U.S. is only a temporary measure, according to Alfa & Assoc. president Kuni Murai. The office will be retained so that a fresh start can be made when trading conditions improve, he adds.

Nevertheless, Alfa's U.S. staff has been released as of July 31, with only controller Jay Dugan and two others kept on to "clean up" (Billboard, Aug. 7).

Slow market conditions were responsible for the decision, confirms Murai, and Alfa now awaits a more opportune time at which to resume its Stateside operations. As far as the contract with CBS is concerned, CBS International will continue to sell Alfa product in territories outside the U.S. and Japan. Nothing else has been decided.

Murai stresses that the temporary closure will have no effect whatever on Alfa & Assoc., whose profit in the April, 1981 to March, 1982 fiscal year were up on the previous 12 months.

Richard Simmons' "Reach," Elektra. His first.

"Annie" soundtrack, Columbia.

Gold Albums

Queen's "Hot Space," Elektra. Their 10th.

Cameo's "Alligator Woman," Chocolate City/PolyGram. Their fifth.

Van Halen's "Diver Down," Warner. Their fifth.

Rick James' "Throwin' Down," Gordy/Motown. His third.

Air Supply's "Now And Forever," Arista. Their second.

Gap Band's "IV," Total Experience/PolyGram. Their second.

Juice Newton's "Quiet Lies," Capitol. Her second.

.38 Special's "Special Forces," A&M. Their second.

Stevie Wonder's "Original Musiquarium 1," Tamla/Motown. His second.

John Cougar's "American Fool," Riva/PolyGram. His first.

Dazz Band's "Keep It Alive," Motown. Their first.

Larry Elgart & His Manhattan Swing Orchestra's "Hooked On Swing," RCA. Their first.

The Human League's "Dare," Virgin/A&M. Their first.

Judas Priest's "British Steel," Columbia. Their first.

Richard Simmons' "Reach," Elektra. His first.

"Annie" soundtrack, Columbia.

Gold Singles

The Human League's "Don't You Want Me," Virgin/A&M. Their first.

Survivor's "Eye Of The Tiger," Scotti Bros./Epic. Their first.

BIG FUN



The newest way to have a great time with Kool & the Gang.
DE-822 "Big Fun," the new single from Kool & the Gang's
forthcoming new album, "As One."

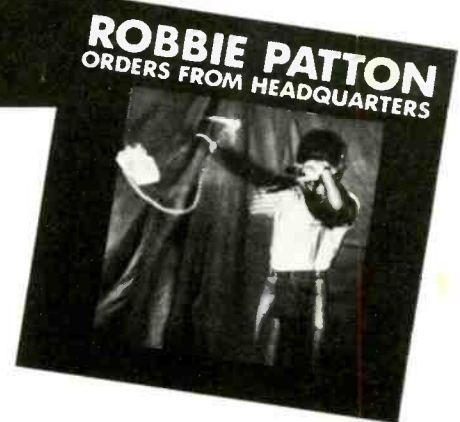
Give the gift
of music.



Atlantic Records
welcomes
ROBBIE PATTON
and presents his debut album,
"ORDERS FROM HEADQUARTERS." 80006

Produced by Peter Coleman
with Robbie Patton.

Featuring the single,
"LOUISE." 7-89985



On Atlantic Records and Cassettes.



© 1982 Atlantic Recording Corp. A Warner Communications Co.

Direction:
SD+
Shankman • De Blasio
Santa Monica, Ca. 90405

Billboard TOP LPs & TAPE

Copyright 1982, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	RIAA Symbols	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	RIAA Symbols	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8-Track	RIAA Symbols	Black LP/Country LP Chart
			Title	Label, No. (Dist. Label)	Dist. Co.							Title	Label, No. (Dist. Label)	Dist. Co.							Title	Label, No. (Dist. Label)	Dist. Co.			
★	1	5	FLEETWOOD MAC Mirage Warner Bros. 1-23607	WEA	8.98	●		★	36	17	RAY PARKER JR. The Other Woman Arista AL 9590	IND	8.98	●		71	71	9	SOUNDTRACK Grease 2 RSO RS-1-3803 (Polygram)	POL	8.98	●				
★	3	8	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS				★	39	6	APRIL WINE Power Play Capitol ST 12218	CAP	8.98	●		★	77	5	BOB JAMES Hands Down Columbia/Tappan Zee FC 38067	CBS						
★	3	20	ASIA Asia Geffen GHR 2008 (Warner Bros.)	WEA	8.98	▲		★	38	12	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS			★	83	5	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA	8.98	●		BLP 27			
★	4	15	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	8.98	●		★	41	4	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	8.98	●		★	74	55	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS						
★	5	5	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	8.98	●		★	40	7	SOUNDTRACK E.T. MCA MCA 6109	MCA	8.98	●		★	103	2	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	8.98	●				
★	6	8	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	8.98	●		★	42	6	EDDIE MONEY No Control Columbia FC 37960	CBS			★	76	6	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA	8.98	●		BLP 32			
★	7	6	REO SPEEDWAGON Good Trouble Epic FE 38100	CBS				★	44	20	THE GO GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	8.98	●		★	77	75	HUEY LEWIS AND THE NEWS Picture This Chrysalis CHR-1340	IND	8.98	●				
★	10	5	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	8.98	●		★	78	2	BILLY SQUIER Emotions In Motion Capitol ST 12217	CAP	8.98	●		★	78	79	SQUEEZE Sweets From A Stranger A&M SP-4899	RCA	8.98	●				
★	9	17	TOTO Toto IV Columbia FC 37728	CBS				★	44	45	THE DAZZ BAND Keep It Alive Motown 6004ML	IND	8.98	●		★	79	56	ALDO NOVA Aldo Nova Portrait ARR 37498 (Epic)	CBS						
★	10	22	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 1	★	47	5	JOE JACKSON Night And Day A&M SP-4906	RCA	8.98	●		★	81	12	QUEEN Hot Space Elektra E1-60128	WEA	8.98	●				
★	13	8	GENESIS Three Sides Live Atlantic SD 2-2000	WEA	10.98	▲		★	48	12	CHEAP TRICK One On One Epic 38021	CBS			★	81	12	QUEEN Hot Space Elektra E1-60128	WEA	8.98	●					
★	12	40	LOVERBOY Get Lucky Columbia FC 37638	CBS				★	49	23	ALABAMA Mountain Music RCA AFL1 4229	RCA	8.98	▲		★	90	4	ADRIAN BELEW Lone Rhino Island IL 9751 (Atco)	WEA	8.98	●				
★	15	13	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	9.98	●	BLP 4	★	51	9	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	RCA	8.98	●		★	88	5	CHUCK MANGIONE Love Notes Columbia FC 38067	CBS			BLP 70			
★	23	8	CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	8.98	●		★	57	14	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	8.98	●		★	84	21	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	8.98	▲				
★	15	25	THE HUMAN LEAGUE Dare A&M/Virgin SP-6-4892	RCA	6.98	●		★	57	14	MELISSA MANCHESTER Hey Ricky Arista AL 9574	IND	8.98	●		★	85	44	GENESIS Abacab Atlantic SD 19313	WEA	8.98	▲				
★	18	17	THE MOTELS All Four One Capitol ST-12177	CAP	8.98	▲		★	67	4	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS			★	86	11	KIM WILDE Kim Wilde EMI-America ST-17065	CAP	8.98	●					
★	17	54	JOURNEY Escape Columbia TC 37408	CBS				★	54	8	GARY U.S. BONDS On The Line EMI-America SO 17068	CAP	8.98	●		★	87	5	X Under The Big Black Sun Elektra E1-60150	WEA	8.98	●				
★	19	10	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	8.98	●	BLP 1	★	53	12	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamia 6002TL2	IND	13.98	●		★	88	12	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia FC 37938	CBS						
★	21	6	SOUNDTRACK Rocky III Liberty LO 51130	CAP	8.98	●		★	54	10	KANSAS Vinyl Confessions Krisner FZ 38002 (Epic)	CBS			★	89	40	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062	CAP	8.98	▲					
★	20	10	THE CLASH Combat Rock Epic FE 37689	CBS				★	55	56	FOREIGNER 4 Atlantic SD 16999	WEA	8.98	▲		★	90	19	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP	8.98	▲				
★	24	9	THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599	IND	8.98	●		★	56	15	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	8.98	●		★	91	40	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	8.98	▲				
★	22	11	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	8.98	●		★	61	14	MISSING PERSONS Missing Persons Capitol DLP 15001	CAP	4.98	●		★	92	7	KING CRIMSON Beat Warner Bros. 1-23692	WEA	8.98	●				
★	23	12	38 SPECIAL Special Forces A&M SP-4888	RCA	8.98	●		★	68	7	MEN AT WORK Business As Usual Columbia ARC 37978	CBS			★	93	6	ROSANNE CASH Somewhere In The Stars Columbia FC 37570	CBS							
★	25	9	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1 4343	RCA	8.98	●		★	59	9	ROBERTA FLACK I'm The One Atlantic SD 19354	WEA	8.98	●		★	94	15	RAINBOW Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL	8.98	●				
★	26	10	FRANK ZAPPA Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38065 (CBS)	CBS				★	63	12	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP	8.98	●		★	95	12	ASHFORD & SIMPSON Street Opera Capitol ST-12207	CAP	8.98	●		BLP 5		
★	27	9	AIR SUPPLY Now And Forever Arista AL 9587	IND	8.98	●		★	64	5	TED NUGENT Nugent Atlantic SD 19365	WEA	8.98	●		★	124	3	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND	8.98	●				
★	28	13	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	IND	6.98	●		★	66	7	STRAY CATS Built For Speed EMI-America ST-17070	CAP	8.98	●		★	97	16	PATRICE RUSHEN Straight From The Heart Elektra E1 60015	WEA	8.98	▲		BLP 10		
★	32	4	JUDAS PRIEST Screaming For Vengeance Columbia FC 38160	CBS				★	63	35	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243	IND	8.98	▲		★	98	55	THE GO-GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	8.98	▲				
★	29	14	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS				★	64	29	SOFT CELL Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA	8.98	●		★	99	70	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	8.98	▲				
★	30	6	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	8.98	●		★	70	5	SOUNDTRACK Star Trek II Atlantic SD 19363	WEA	8.98	●		★	100	5	JOHN WAITE Ignition Chrysalis CHR 1376	IND	8.98	●				
★	31	17	HAIRCUT ONE HUNDRED Pelican West Arista AL 6600	IND	6.98	▲		★	72	7	RONNIE MILSAP Inside RCA AHL1-4311	RCA	8.98	●		★	101	10	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 97193	CBS						
★	33	8	GLENN FREY No Fun Aloud Elektra E1-60129	WEA	8.98	▲		★	67	12	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA	8.98	▲		★	110	5	BLOODSTONE We Go A Long Way Bark T-Neck-FZ 38115 (Epic)	CBS			BLP 12			
★	34	15	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	8.98	▲		★	68	11	RICHARD SIMMONS Reach Elektra E1-60122	WEA	10.98	▲		★	102	2	DAVE GRUSIN Out Of The Shadows Arista/GRP 5510	IND	8.98	▲				
★	34	11	RICK JAMES Throwin' Down Gordy 6005 GL (Motown)	IND	8.98	▲	BLP 2	★	69	53	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	8.98	▲		★	103	42	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	8.98	▲				
★	37	12	SOUNDTRACK Annie Columbia JS 38000	CBS				★	70	21	SCORPIONS Blackout Mercury SRM-1-4039	POL	8.98	●												

★ Stars are awarded to those products 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.)

Midwest Exchange Theme: Do It Yourself

• Continued from page 6

come a workaholic." Fellow Shoe Gary Klebe added, "There's more pressure on you with every album—every song's gonna make or break you."

• "How To Make Demos That Sell": Jingle composer/producer

Steve Sperry and independent producer/songwriter/publisher Jim Tullio played audience members' demo tapes, soliciting comments and adding their own insights. "Hit 'em on the head right off," advised Tullio after one demo's overlong intro. "You've got to get [an a&r man's] at-

ention," agreed Sperry.

• "What Is This Thing Called New Music?": Howie Klein of San Francisco's 415 Records noted that, for a new music band, "it's easier to get on MTV than to get on the Loop [AOR-formatted WLUP-FM]."

Assistance in this story provided by Constance Crump.

However, pointing to KROQ's success as an example, Klein expressed confidence that "Dinosaur radio is dying—I'm not worried at all."

Mindy Giles, vice president of marketing and promotion for Chicago-based blues label Alligator Records, expressed the feelings of many of the panelists in observing, "I saw a lot of people interested in being in the business and real hun-

gry for any information they could get. Regardless of the seminar topics, time after time you heard the same questions: 'How do I get in?'"

Like most observers, Giles regarded the Midwest Music Exchange as positive and educational. "People interested in pursuing their careers have to realize there's a big business out there, involving politics and money, and they have to learn how to operate in the system," she said. "Times are weeding out people who are in this for a hobby, and people with idealistic blinders on."

Mike Rasfeld, owner of local 8-track Acme Recording Studios, found the Exchange beneficial on the whole and offered some constructive criticism. "Next time, perhaps they could tailor seminars towards topics you can't find in print," he suggested. "For example, 'The Independent Record Distributor—What He Can And Cannot Do For Your Record' can be answered in one sentence: if he can make money on it he'll put the record out."

"Seminars that would be really helpful and practical would be 'How To Maintain Your Health On The Road,' or 'How To Find and Keep A Good Soundman.'"

"For those things, you don't need so much big names, like they seem to be trying to attract to this thing, but rather people that are actually out in the field, that have experience and can put it into words."

Chuck Thomas, president of Music Events Inc., sponsor of the Exchange, was positive about format and turnout for the conference's debut. "We've gotten terrific reactions from panelists and audience," he said. "Next year, we'll probably change only logistics, not content—more panels, greater direction and thrust."



KEY LONE STAR—Bertie Higgins sings "Just Another Day In Paradise" during a recent appearance at the Lone Star in New York.

CBS, RCA Drop Prices On Audiophile Product

• Continued from page 1

month begins to fill the retail pipeline with all-domestically-produced digital recordings, while abandoning its ornate packaging for the 18-month-old series.

The label's digital pricing decision (which also affects cassettes) puts this product on a price par with CBS, which has reduced digital product from \$8.76 to \$6.63. RCA, however, includes its ".5" remastering of classic performances within the new pricing and packaging structure, while CBS maintains its half-speed mastered product on Master-sound with an \$8.76 wholesale.

In January, RCA initiated a line of \$12.98 digitals mastered and pressed here by Europadisc. This followed the introduction in January, 1981 of the label's new line of digitals pressed by Teldec in Germany.

Tom Shepard, Red Seal chief, feels the digital product line will maintain its high quality through Europadisc. "They have access to virgin vinyl from Teldec," he explains.

Although concerned about "protection" of the digital recordings, Shepard feels there's still "no need to be so ornate, especially in this economy." The Teldec-pressed ".5" digitals were housed in a heavy gauged vinyl cover, two cardboard pieces containing graphics and a plastic record sleeve.

The \$12.98 versions have more

Lifelines

Births

Girl, Morgan Jude, to Romaine and Jack Forsythe, Aug. 2 in Los Angeles. Father is vice president of promotion for Chrysalis Records.

★ ★ ★

Boy, Bryan Robert, to Donna and Bob Catania, July 24 in New York. Father is East Coast manager of national AOR product for RCA Records.

★ ★ ★

Girl, Elizabeth Singleton, to Linda and Ron Ross, July 24 in Los Angeles. Father is a personal manager/producer.

★ ★ ★

Boy, James Robert Jr., to Laura and James Robert Bannan, June 28 in Spartanburg. Father is road manager for the Marshall Tucker Band.

★ ★ ★

Girl, Joy Christie, to Norman and Angela Schilt, July 24 in New York. Father is producer and president of All Star Records; mother is singer/songwriter.

★ ★ ★

Girl, Farrell Ann, to Susie Jones Thomas and John A. Thomas, July 18 in Memphis. Mother is sales rep for WHRK Memphis; father is operations manager for Hotline Record Distributors.

Marriages

Carole King to Rick Sorensen, Aug. 2 in Stanley, Idaho. She records for Atlantic; he is a ranch foreman.

★ ★ ★

Larry Parker to Lee Pilsoon, July 21 in Seoul, Korea. He is jazz buyer at King Karol in New York, where the couple will reside.

★ ★ ★

Evan Lasky to Sandi Halper, July 31 in Chicago. He is president of DanJay Music, Denver; she is former advertising director for DanJay.

★ ★ ★

Margo Smith to Richard L. Cammeron, July 24 in Ft. Wayne, Ind. She records for AMI.

Deaths

Nick Lucas, 84, June 28 in Colorado Springs, of complications following a stroke. A guitarist/vocalist, he won renown more than 50 years ago singing and playing "Tiptoe Through The Tulips With Me" in the film, "The Goldiggers Of Broadway." He recorded for numerous labels and played theatres and clubs until his retirement two years ago. Survivors include his daughter, Emily Bissell, and three grandsons.

★ ★ ★

Stephen Nester, 72, July 28 in Miami. An electronics pioneer, he was president of Duotone Co., manufacturer of phonograph needles and record accessories. Survivors include his widow Virginia, son Stephen Jr. and daughter Holly.

★ ★ ★

A.D. Frizzell, 72, July 31 in Nashville. She was the mother of Lefty Frizzell, Warner/Viva artist David Frizzell and singer Allen Frizzell, husband of Shelly West.

★ ★ ★

Gospel artist Keith Green, 28, in a plane crash July 28 in Texas. 11 others died in the tragedy, including Green's children, Bethamy and Josiah. Survivors include his widow, Melody, and daughter, Rebecca (story, page 35).

Rock'n'Rolling

• Continued from page 10

the publication with his wife Joan. The magazine is given away for free.

★ ★ ★

Got a new act in the Chicago area and you think it would be good exposure for it to open for a major act, i.e. Heart when it plays nearby Rockford Sept. 5? Then send a tape to WMET-FM in Chicago, which is doing a "Private Audition" promotion for the group.

According to Jim Corboy, promotion director at the station, about 100 tapes have arrived since the promotion began, and about 500 more are expected before it ends (we know you can do better than that).

Five semi-finalists will be picked from among the tapes by station staffers and representatives from CBS. There will then be a battle of the bands at a local club, and the winner will open for Heart. The reason for the playoff, admits Corboy, is to determine whether the bands can actually play live what they sent on tape. Since Heart is on tour, somebody from the band may or may not be there for the final judgment.

If you don't make it in Chicago, cheer up. Heart had planned to do the same thing in Phoenix and Tucson, but things never worked out, so

Goody Inc. May Get New Trial

• Continued from page 3

with sufficient knowledge of the evidence and witnesses in such a short time," he states.

Judge Platt, who presided at the defendants' month-long trial in April, 1981, is expected to rule on two defense motions to dismiss the case when he returns from vacation in September. One is that Goody and Stolon have denied their right to a speedy retrial. A second argument will focus on the "prejudicial publicity" surrounding the case. He has yet to rule on a Government motion that he remove himself from the case if a second trial is held.

Bubbling Under The HOT 100

- 101—WHICH MAN ARE YOU, Tommy Tutone, Columbia 18-03015
- 102—LAST NIGHT, Stephanie Mills, Casablanca 2352 (Polygram)
- 103—WAITING BY THE HOTLINE, Deniece Williams, Columbia 18-03015
- 104—AIN'T NOTHING LIKE THE REAL THING BABY/YOU'RE ALL I NEED TO GET BY, Chris Christian, Boardwalk 7-11-149
- 105—FACE DANCES II, Pete Townshend, Atco 7-99989 (Atlantic)
- 106—JUMP TO IT, Aretha Franklin, Arista 0699
- 107—INSIDE OUT, Odyssey, RCA 13217
- 108—DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)
- 109—HE COULD BE THE ONE, Josie Cotton, Elektra 47481
- 110—STRAY CAT STRUT, Stray Cats, EMI-America 8122

Bubbling Under The Top LPs

- 201—DAVE VALENTIN, In Love's Time, Arista/GRP 5511
- 202—AVERAGE WHITE BAND, Cupid's In Fashion, Arista AL 9594
- 203—BOBBY BLAND, Here We Go Again, MCA MCA 5297
- 204—FATBACK BAND, On The Floor, Spring SPI-6736 (Polygram)
- 205—805, Stand In Line, RCA NFL1-8013
- 206—BONNIE HAYES, Good Clean Fun, Splash SPI12
- 207—LOU RAWLS, Now Is The Time, Epic FE 37488
- 208—MCCOY TYNER, Looking Out, Columbia FC 38053
- 209—THE STATLER BROTHERS, The Legend Goes On, Mercury SRMI-4048 (Polygram)
- 210—VARIOUS ARTISTS, Reggae Sunsplash '81, Elektra EI-60035



VALUABLE ACQUISITION—Elvis Costello celebrates his re-signing to Columbia by presenting Dick Asher, deputy president/chief operating officer, CBS Records, left, with an antique Columbia Grafonola in-store merchandising display disk. Looking on is Al Teller, senior vice president/general manager for Columbia.

AM Stereo Outlets Promote The Switch

• Continued from page 1

When receivers are available, Gruver says, WQXI will be giving them away. "We're committed to music on AM. We play a lot of stereo oldies. We're doing a lot of announcements that we're in stereo."

Consumer electronics stores seem in line to benefit substantially from the new technological development. Radio Shack stores are participating in a joint promotion to boost KMBZ's stereo signal, and KTSA is working on setting up listening posts in electronic shops in San Antonio, as well as at other retail establishments. KMBZ is giving away radios to match listeners' radios so they can hear stereo effects on two radios, both tuned to KMBZ.

AM stereo seems to be having an impact on programming, too, as KMBZ has been running old stereo sound effects records. P.d. Steve Bell explains that "we've been running a train across people's living rooms from one speaker to the other." Lee Randall, station manager at KTSA, expresses disappointment that most stereo records today don't have the separation that they did when first introduced in the late 1950s.

Neil Rockoff, outgoing general manager of KHJ (see Vox Jox, page 20), notes that Mura will soon be marketing AM stereo receivers in personal radios and reasons that since this is the second largest cate-

gory of radio sales, behind audio radios, "We can get a lot of conversions to listening in AM stereo." He does allow that it will be "a tough job to make AM synonymous with stereo."

He does see an AM stereo personal radio at an advantage over FM because of FM multipath problems. Rockoff does not advocate promotion of listening to an AM stereo station on two radios. "It's too gimmicky," he says.

Chris Payne To Motorola

WASHINGTON—Chris Payne, top AM stereo expert at the National Assn. of Broadcasters here, has joined Motorola as AM stereo broadcast manager.

Payne says that during his six-year association with the NAB, it was frustrating to watch the AM stereo decision go to the marketplace and not be able to take sides. He says his move to Motorola indicates that he believes that Motorola has the best system, and that it will prevail. Motorola has yet to seek type approval from the FCC, unlike Kahn Communications. Harris Corp. and the Magnavox division of North American Philips. Payne says Motorola has "been a little behind," but will probably file next week.

SID BERNSTEIN PRODUCING

'Lennon' To Open Off-B'way

By RADCLIFFE JOE

NEW YORK—A new musical, tracing the life and music of John Lennon from infancy to his death two years ago, will open off-Broadway at the Entermedia Theatre in mid-September.

It's being produced by Sid Bernstein, veteran music industry personality who was instrumental in bringing the Beatles to the U.S. in 1964. He secured rights to the show, titled "Lennon," during a recent visit to Liverpool with co-producer Stan Bernstein (no relation).

"Lennon" originated at the Everyman Theatre in Liverpool, "a small theatre which offered intimacy and ambience that can easily be recreated at the Entermedia," according to Bernstein. He plans on running "Lennon" indefinitely at the Enter-

media, "in spite of powerful arguments to mount a Broadway production."

The show, already in rehearsal at Radio City Music Hall, will feature Lennon's music, "as well as look at the social aspects of his life, and the many controversial causes he championed," states Bernstein.

Although Bernstein has achieved international recognition for his work with the Beatles, the Rolling Stones, Blood, Sweat & Tears, Judy Garland, Grand Funk Railroad, the Bay City Rollers, Peter Allen and other artists, he is little known as a theatrical producer. However, this is not his theatrical production debut. He has been involved with other off-Broadway productions, including a show called "The Year Round."

Inside Track

Although RCA Records "firmly denies that an agreement has been reached," the grapevine has it that talks are underway that could establish RCA distribution links with PolyGram Records. It's not known whether the PolyGram Classics division would, if a deal is worked out, be part of RCA's distribution channels.

Is the short-lived marriage between Sound Video Unlimited's founder/president Noel Gimmel and Gotham City's Arthur Morowitz of Video Shack over? . . . And while we are in the vicinity of the Windy Burg, Track wished it could have been part of the festivity Saturday (14) at the Standard Club, when Merrill Rose hosted more than 100 industry luminaries. The occasion was Rose's 75th birthday. Rose, prominent for his Rose Records chain, started in 1934. The entire executive entourage from WEA, sequestered at the Continental Plaza for sales conferences, joined out-of-towners like Mike Spector, Sam Shapiro, Roy Imber, Jim McGraw, Pete Human and Manny Wells for the big event.

Look for a relatively new independent label to take its wares into the midrange \$5.98 pricing area to boost business. . . . Tone Distributing, Hialeah, Fla., was ravaged by fire Thursday (5), but the seminal indie distrib point was back immediately receiving and shipping merchandise from an adjacent warehouse point near 495 S.E. Court. A Tone spokesman said phone service would be resumed late last week. Deputy fire chief Dick Lowy estimated damage at \$1 million. The nearby quarters of TK Productions, the labels complex founded by Henry Stone, were damaged by smoke, soot and water, but no estimate has been set, Lowy said. Cause of the fire is still being investigated.

Sick Call: George Hocutt back part-time heading his California Record Distributing. Hocutt has taken a leave of absence from his board membership in NAIRD. . . . **Jobs:** J&R Music World in Manhattan's financial district interviewing for personnel for its soon-to-open home computer/electronic home video store.

The recent Stark Records' rest-and-recreation blow-out (picture, page 18) in the wooded glades of Ohio detailed the chain's growth: 17 stores opened since its 1981 confab and eight due before Santa arrives. Stark now employs 1,403. Paul David Horatio Algered that from the backseat and trunk of his car. . . . Picking up the bidding boards after WCI dropped out of the \$\$\$ race for the United Artist/Big 3 pubberies are Chappell, MCA and the Welk Group. Tab is estimated at \$60 million. The vintage cartoon and feature film cache, which was part of the deal, is still being sought by WCI, 'tis said.

Singer/songwriter Steve ("City Of New Orleans") Goodman, who recently emigrated from the Windy City to Seal Beach, Calif., is back in the East, having checked into New York's Memorial Hospital for treatments for a chronic blood disease. Goodman, who's kept mum about the condition throughout a prolific writing and performing career, will be featured with pal John Prine and Johnny Cash in an HBO special set to air this month. Well-wishers can reach the songwriter at Memorial Hospital, 1275 York Ave., New York 10021.

Sports Page: 14-year-old Robert Sherman, son of Motown marketing mogul Dick, is in Taiwan this week with an all-star Pony League diamond nine, where he doubles between first sack and outfield, against the islanders. . . . **Track erred.** Myrna Williams, partner in International Artists Management, was an associate director of artist development for Epic in L.A. . . . A&M Records opens its famed Charlie Chaplin sound stage for a fundraiser by Concern II, a group funding cancer research. Derek Alpert, director of Almo Publications, is one of the Concern principals. The Saturday (21) soiree stars Gary Puckett.

Clever Programming Promo: KFAC-FM, L.A. classical citadel, staged a two-hour interview show Sunday (8) with Van Halen, Heart, Frank Zappa, Robert Fripp and Ambrosia expounding on their classical influences. Sponsor was University Stereo. . . . Vibes from south Florida are that United Records & Tapes, which has nine Peaches stores, opens another in Miami soonest and this fall look for Orlando and Richmond for more unlockings.

Wild rumor mill: that Arista Records may go to PolyGram for U.S. distribution. The Clive Davis-helmed label vehemently denies any such suggestion. . . . Dick Griffey broke sod for his six-story office building in Hollywood July 28. The DGP/Solar Tower at 1635 N. Cahuenga Blvd. is a 40,000 square footer that will contain recording studios and rehearsal halls as well as office space. . . . Don't look for Donny and Marie Osmond on those Hawaiian Punch tv spots. The agency is taking the campaign into another area.

The US Festival (story, page 3) on Labor Day has added the Kinks Saturday and Jimmy Buffett on Sunday, with more still to come. Fest has set Herbie Hancock and Chick Corea as speakers for its electronic technology sessions. . . . WEA and execs of the labels it serves heard late summer releases with Bad Company and Linda Ronstadt getting heavy kudos at their Chicago marketing conference.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: Universal inked a deal to lens a Glenn Miller biopic. . . . Joe Martin ankleed Billboard's editorial corps to go in RIAA as promotion director. . . . RCA announced its first 45 EPs at \$1.42. . . . Fats Domino pactured with Shaw Artists. . . . Mercury Records signed Paul Paray and the Detroit Symphony. . . . RCA c&w sales chief Al Miller moved into Henry Rene's Coast a&r slot, when Rene joined Dave Kapp at RCA NYC. . . . Sam Goody sued Cetra-Soria, claiming their minimum sales price ukase violated antitrust.

20 years ago this week: Eddie Matthews left Musicor Records to become general manager of Laurie Records. . . . Former Decca associates Gene Silverman and John Schlee opened Merit Music, indie label distrib, in Detroit. . . . Songwriter Milton Drake left AGAC in a huff. . . . Woody Herman marked 25 years with a week at Gotham's Metropole. . . . Harlan Howard signed with Pamper Music as a writer. . . . Booking agency founder Mack McConkey passed away. . . . Louis Benjamin, general manager of Pye Records, also named to the board of directors. . . . George Lorenz, WWPC, Buffalo, DJ, forecast the "Wobble" would be the next big dance craze. . . . Terrell Metheny Jr. named manager at WGKV, Charleston, W. Va. . . . 3M Corp. field testing a new tape cartridge recorder-playback through Revere Camera.

10 years ago this week: The Dutch artists' union was combatting the Beach Boys' residency there. . . . NMC's Al Levine died. . . . Charley Schlang and Ed Barsky opened Kester Marketing, L.A. schlock firm. . . . Johnny Musso moved to head up MCA subsid Uni Records, as Russ Regan moved to head 20th Century Fox label. . . . JBL was setting up the Troubadour, west Los Angeles, as an audio lab.

Cuts At Capitol; Plant To Close

LOS ANGELES—Capitol last week said that it plans to close its Los Angeles plant by the end of the month, which will put 275 people out of work. It's left with two plants, in Winchester, Va. and Jacksonville, Ill.

That was the most drastic move in a series of sharp cuts at the label. The most significant consolidation has Capitol transferring its country artists to EMI America/Liberty and EMI/Liberty moving its black acts to Capitol. Concurrent with the exchange are staff cuts: Most of EMI's black promotion personnel have been terminated, though EMI's black promotion director, Ronnie Jones, will become assistant to Rusty Moody, director of r&b promotion at Capitol.

It's thought that Anne Murray and Juice Newton will remain Capitol artists, despite the fact that both

have strong country bases. Among the EMI black acts headed for Capitol: Xavier, Melba Moore, Ronnie Laws and George Clinton, whose label debut hasn't yet been released.

While in recent months Capitol has closed distribution centers in Dallas and Atlanta, this marks the first time it's been forced to shut down a plant.

It's also closing its Detroit branch, though the branch manager is moving to L.A. to fill a post in special projects. Detroit used to be a distribution center for Capitol, then was reduced to a branch and now is being cut again, with the sales and promotion forces set to work out of their residences indefinitely.

Staff cuts at Capitol are said to be underway in virtually all departments. The label's senior vice president of promotion, Bruce Wendell, had to cut a handful of employees,

including longtime pop adult specialist Gertie Katzman in New York.

Cuts at EMI America may be less severe, because it has been running on a smaller staff all along.

The transfer of artists is the first substantiation of widespread industry reports that Capitol and EMI/Liberty plan to combine efforts. Yet one label insider denies that it should be taken as a prelude to an outright merger of the two companies. He suggests that the Capitol Records Group wants to maintain the identity of the two labels, and would be more likely to economize by going with regional staffs instead of local staffs in every major city.

Another top source at Capitol suggests that two plants are "more than adequate" to take care of its pressing needs, because of sharply reduced production in recent years.

PAUL-GREIN

Olivia Newton-John

Her new single

Heart Attack

MCA 82100

Spend an evening
with Olivia "Live"
in concert:

- August 9-Washington, D.C.-Merriweather Post
- August 10-Washington, D.C.-Merriweather Post
- August 12-Philadelphia-The Spectrum
- August 13-New York City-Forest Hills
- August 14-New York City-Forest Hills
- August 16-Hartford, Conn.-Civic Center
- August 18-Saratoga Springs, N.Y.-
Performing Arts Center
- August 19-Portland, Maine-Cumberland County
Civic Center
- August 20-Providence, Rhode Island-Civic Center
- August 22-Detroit, Mich.-Pine Knob
- August 23-Detroit, Mich.-Pine Knob
- August 25-Montreal, Canada-The Forum
- August 26-Toronto, Canada-L.N.E.
- August 28-Cleveland, Ohio-Richfield Coliseum
- August 29-Chicago, Illinois-Poplar Creek
- August 30-Chicago, Illinois-Poplar Creek

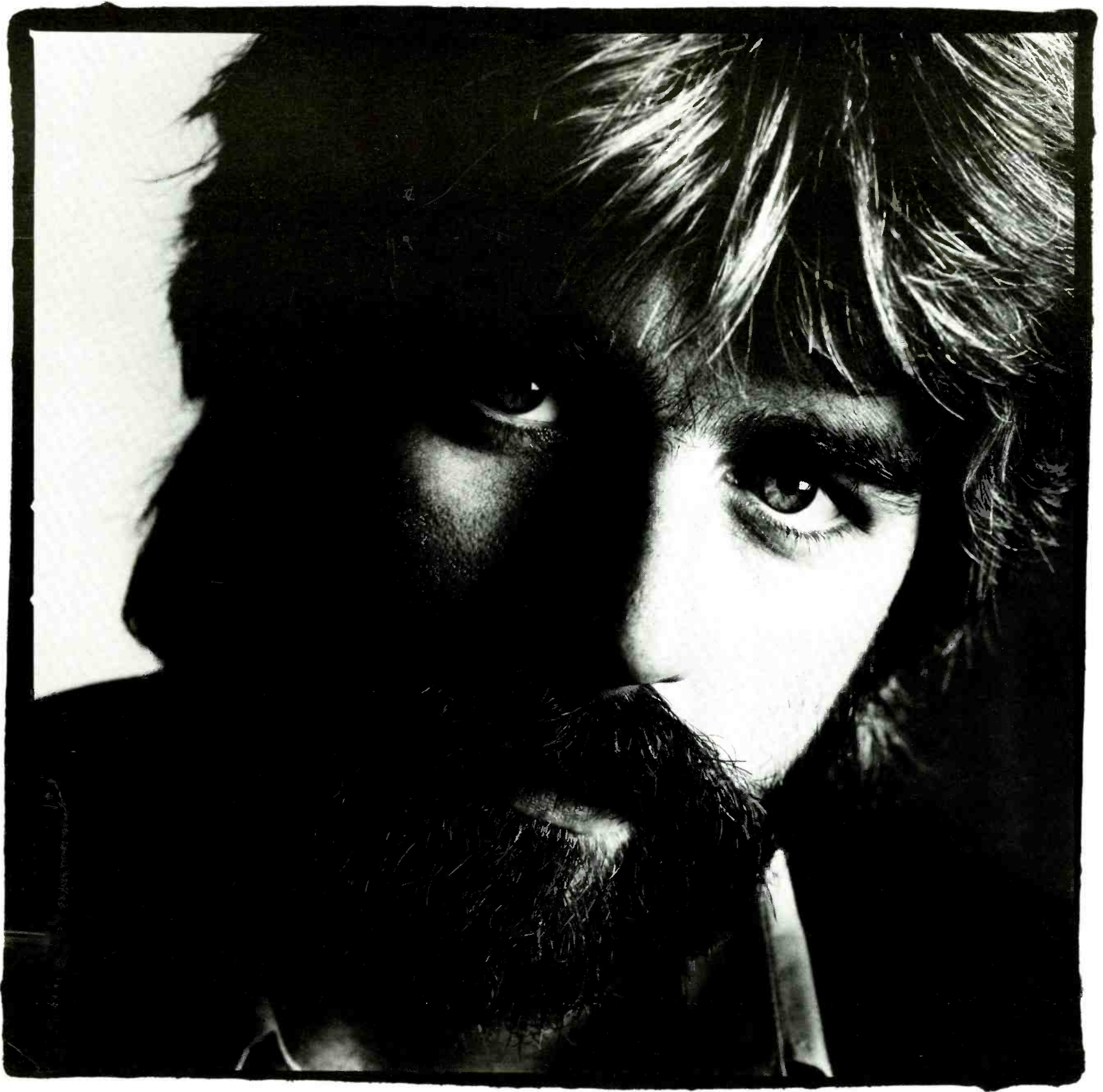
- September 2-Dallas-Reunion Area
- September 3-Houston-The Summit
- September 4-Austin-Frank Erwin Center
- September 5-Baton Rouge, La.-LSU Assembly Center
- September 8-Mobile, Tenn.-Municipal Arena
- September 10-Atlanta, Ga.-The Omni
- September 11-Charlotte, No. Carolina-
Civic Center Arena
- September 12-Murfreesboro, Tenn.-
Jazz Murfreesboro Center
- September 14-Buffalo, N.Y.-Bullard Memorial
Auditorium
- September 15-Pittsburgh, Pa.-Civic Center
- September 17-Champaign, Ill.-The Assembly Hall
- September 18-Levington, Ky.-Rupp Arena
- September 19-St. Louis, Mo.-The Checker Dome
- September 21-Tulsa, Ok.-Maybe Center
- September 22-Ok. City, Ok.-The Meriad
- September 24-Kansas City, Mo.-Kemper Arena
- September 25-Ames, Iowa-Iowa State University
- September 26-Minneapolis, Minn.-Civic Auditorium
- September 28-Denver, Co.-McNicholas Arena

- October 1-Oakland, Calif.-Oakland Coliseum
- October 2-Oakland, Calif.-Oakland Coliseum
- October 7-L.A.-Amphitheatre
- October 8-L.A.-Amphitheatre
- October 9-L.A.-Amphitheatre
- October 10-L.A.-Amphitheatre
- October 12-L.A.-Amphitheatre
- October 13-L.A.-Amphitheatre

from the forthcoming album "Greatest Hits Vol. 2."

Produced by John Farrar

Management: Roger Davies Management, Inc. Agency: Regency Artists, Ltd.



A GREAT TRACK RECORD:

"Takin' It To The Streets"
"What A Fool Believes"
"It Keeps You Runnin'"

A GREAT NEW RECORD:

If That's What It Takes 1-23703

Michael McDonald

**His debut solo album, If That's What It Takes, 1-23703
features the first single, "I Keep Forgettin'." 7-29932**



Produced by Ted Templeman and Lenny Waronker. On Warner Bros. records & cassettes. Management: Irving Azoff and Front Line Management

www.americanradiohistory.com