

Billboard

87th
YEAR

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

July 3, 1982 • \$3 (U.S.)

COMPOUND PRICES UP Manufacturers Face Pressing Cost Hike

By IRV LICHMAN

NEW YORK—Record manufacturers will shortly be confronted by higher pressings costs, triggered by a 3½-cent per pound price rise from major suppliers of pressing compounds.

Although most pressers boosted their prices about 2% earlier this

year, higher increases were avoided because of the soft record market and the oil glut (Billboard, March 6).

However, major compound suppliers such as Keyser Corp. and Tenneco Chemical say they're passing along hikes—effective in the first weeks of July—as a result of recent increases in compound components, such as PVC co-polymer and other blend resins by Dow Chemical and Shell.

This first increase in several years by compound suppliers is likely to be fought by some pressers, who successfully forced a rollback in increases during the past year. But a new "stiff-armed" tactic is ruled more difficult because pressers have been now hit by increases from all key suppliers.

Dick Meixner, president of the pressing division of the Electro-Sound Group, the nation's largest independent presser, is among those who are attempting a rollback.

(Continued on page 59)

Tower Planning 'Superstore' In New York Mart

By IS HOROWITZ

NEW YORK—Major Western retail chain Tower Records is planning to enter the New York market with a superstore that will devote at least 18,000 square feet to selling space.

Russ Solomon, Tower president, confirmed last week that he is exploring suitable locations and that he hopes to be in business in this city

(Continued on page 9)

CBS Takes Tough Import Stance Major Sues Two Firms Over Unauthorized Sales

This story prepared by Maurie Orodner in Philadelphia and Roman Kozak in New York.

NEW YORK—In an effort to restrict potentially competitive imports, CBS Records has mounted a legal battle against two North-eastern importers. They're charged with copyright violations for bring-

ing into the U.S. records manufactured abroad under CBS license.

The major is suing Important Records in U.S. District Court in Brooklyn, and Scorpio Music Distributors in U.S. District Court in Philadelphia.

While Important has agreed to a court order not to import, sell or distribute three of the titles in question, Scorpio is fighting back with its own suit, charging both CBS and the RIAA with antitrust and price fixing.

According to sources close to the case, CBS sees its court action as part of the battle against parallel imports, even though it is going after some titles that it has not made available in the U.S. For instance, named in the suits are Santana compilations not released here. CBS is reportedly taking the position that it is protecting its own interests against the time when it does wish to release similar collection, domestically.

However, the sale of superstar product in configurations not available locally is considered the bread and butter of the import record business. Should CBS prevail, importers

see this as a threat to their whole business. The company has mounted similar suits in Britain and Australia.

In the Important Records suit, filed April 12, CBS says it has in the course of its business, "obtained ownership of the U.S. copyrights in certain sound recordings" which

(Continued on page 70)

Unease Settles Over Satellite Radio Networks

By DOUGLAS E. HALL

NEW YORK—The last-minute "postponement" of ABC's Superadio (Billboard, June 26) and United Stations' earlier "hold" of its Country Music Network have provoked widespread speculation that full-format, satellite-delivered networks—much touted during the past year—are in trouble.

Such speculation emerges despite the fact that there are several success-

(Continued on page 20)

Record Rental Flourishing In San Francisco

By JACK McDONOUGH

SAN FRANCISCO—Album rentals, regarded by many in the record industry as an invitation to low-cost home taping, is spreading in the greater Bay Area.

Rental in St. Louis, page 3.

Bill Perasso, head of WEA's San Francisco branch, says that his staff has been able to document 43 stores.

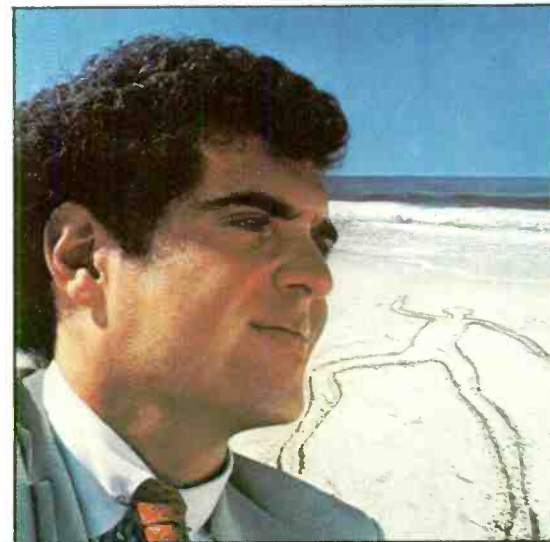
(Continued on page 62)



Join the ALLIANCE! From one listen of the new single "How Does It Feel" (WS9 02983), you'll do anything but want the music to "Stop." ALLIANCE is the strongest vocal group to come along in quite some time. With immediate AOR, AC, and TOP 40 radio action, this record is breaking out of the southwest and midwest. Distributed by CBS, Manufactured by Handshake Records, FW 37935. (Advertisement)

—Inside Billboard—

- **AOR COMPETITION** in New York will further intensify, now that Bobby Hattrik (who blueprinted WAPP-FM for Doubleday) has been hired to consult WPLJ-FM. The new Doubleday AOR is going after PLJ and WNEW-FM. "It's going to be a good fight," says Hattrik. Page 3.
- **IMPORT RETAILERS** will testify to the consumer appeal and profitability of that type of product, but probably none more than Mark Ferjulian. His first Moby Disc store was founded on cult rock titles from Europe; now he has a burgeoning chain. Page 18.
- **DETROIT RADIO** will get Mike Joseph's "Hot Hits" in July, when the consultant takes the format to WJR-FM. Meanwhile the Capital Cities property, currently beautiful music, has petitioned the FCC to become WHYT. Page 20.
- **MUSIC STORES** selling instruments are broadening their product mix into multi-track recording gear, as the home studio movement flourishes. Low-cost (below \$3,000) eight-track equipment is especially hot. Page 16.
- **HOME TAPING** came up for hot debate in three forums last week: in the U.S. Senate, at a New York panel discussion sponsored by lawyers' groups, and at the NMPA annual meeting, also in New York. Pages 3, 4 and 9 respectively.
- **LATIN AMERICAN** markets are particularly receptive to new artists when they're packaged into local compilation albums. This and other strategies were discussed at WEA International's first Latin American regional meeting. Page 55.



THE SOUTHAMPTON AEROBIC & BODY TONER EXERCISE PROGRAM (RCA CPL1z4333) by Stuart M. Berger, M.D., author of the "Southampton Diet"—the hit beautiful body book for the summer. Publishers Simon & Schuster have the good doctor promoting his tome in major markets and on national TV. The LP features music by The Spitfire Band (gold in Canada) and a fully illustrated stretch-along exercise booklet. (Advertisement)

(Advertisement)



FLEETWOOD MAC

m i r a g e

INCLUDING THE HIT SINGLE "HOLD ME"

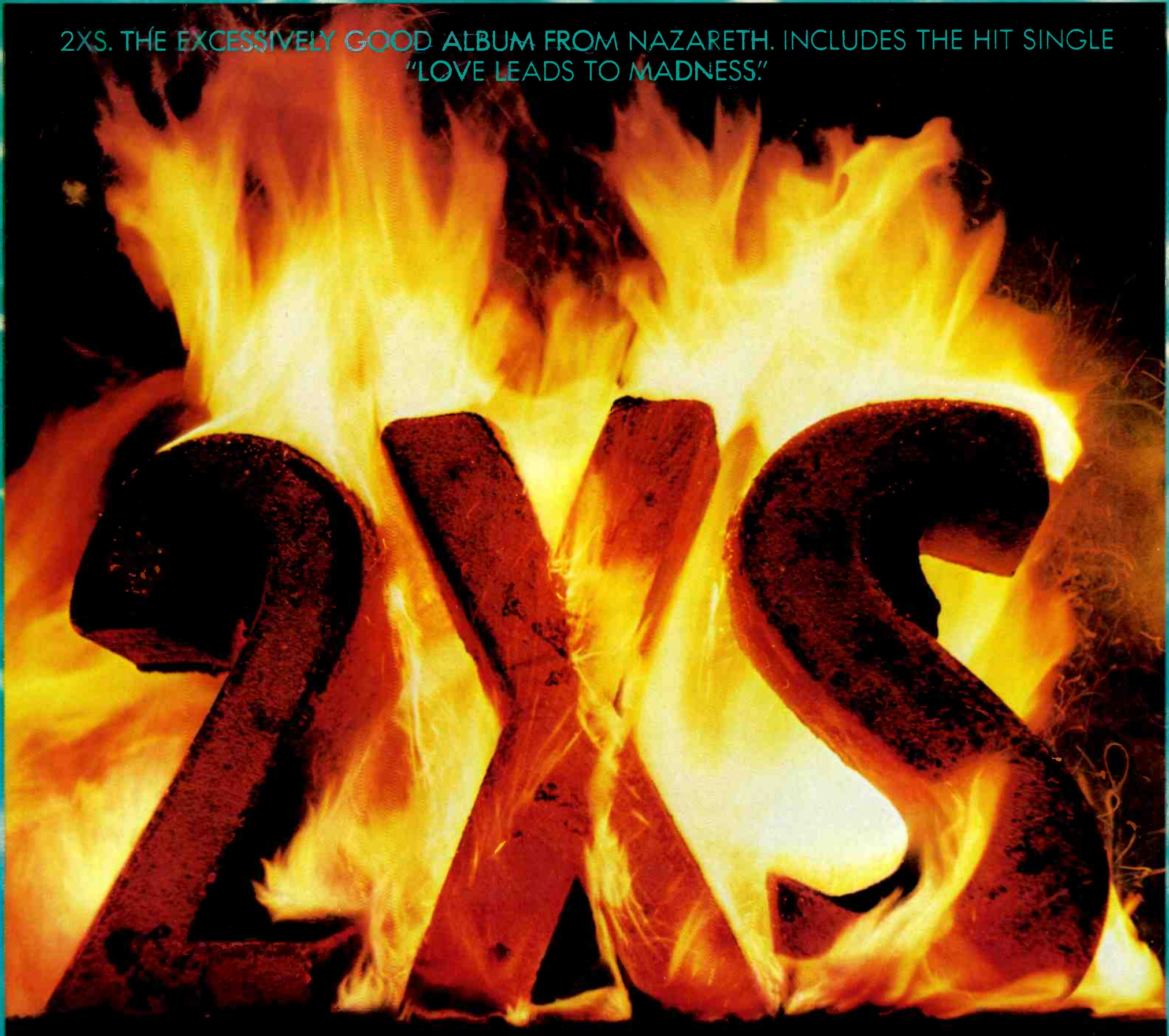
7-29966

1-23607

Nazareth

DOES EVERYTHING 2XS.

2XS. THE EXCESSIVELY GOOD ALBUM FROM NAZARETH. INCLUDES THE HIT SINGLE "LOVE LEADS TO MADNESS."



NAZARETH. BURNING ROCK 'N' ROLL FOR A WORLD DRIVEN 2XS. ON A&M RECORDS & CASSETTES.
Produced and engineered by John Punter. Management: Jim White for Fool Circle Ltd.

General News

Compromise Urged On Tape Bill Senators Ask Both Sides To Hammer Out Agreement

By BILL HOLLAND

WASHINGTON—Three U.S. senators, advocates of legislation that would give copyright owners in the music and film industries a royalty compensation for financial losses incurred by video and audio home taping, stood in the Senate chamber June 16 to urge that both sides in the hotly debated argument try to sit down and negotiate a com-

mon ground settlement.

Sen. Charles Mathias (R-Md.), who introduced the amendment to the DeConcini "Betamax Bill," along with Sen. Daniel Moynihan (D-N.Y.) and Sen. Lloyd Bentsen (D-Tex.) all formally enjoined the manufacturers/sellers and creative community officials to come to the conference table and discuss what Mathias termed "a rather intensely fought legislative battle" over the amendment to not only extend the copyright infringement exemption to home audio recording but to place a royalty fee on video cassette machines and blank tape.

"In view of the time constraints at work," Sen. Mathias explained, hinting that the Senate may not be able to push through the proposal this session, "I think it might be an appropriate time to ask the parties to this dispute to step back for one minute and consider sitting down and seeing whether this entire issue could be resolved through negotiation."

Sen. Moynihan, a co-sponsor, also hinted in his remarks that other senators have not yet taken sides on the controversial royalty fee section.

"The elements for a negotiation are clearly present," he said. "Members of the Senate who are not committed to one position or another have stated their desire that a negotiation take place," adding that "there is a strong precedent in copyright law that competing interests negotiate a settlement of their differences." Moynihan pointedly said; "I urge the Japanese manufacturers to sit down for private discussions with the representatives of the sound recording industry." He also incorporated other "American enter-

tainment industry" representatives in his urging for a negotiation.

The suggestions of the senators were met with a firm, flat "no" from opponents of the legislation. A staff assistant in the law office of Charles D. Ferris, the former FCC chief who is representing the manufacturer/seller coalition in the dispute, told Billboard: "There is no inclination to come to a conference table. Everything seems to be going our way in this thing, and we have overwhelming public support. The recent Supreme Court decision to hear the (Betamax) case makes us feel even stronger." He also added that Congress "has a tendency in copyright areas to overlook the interests and the rights of the public, who would have to pay the price" if a royalty fee was placed on taping equipment and blank tape.

Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronics Industries Assn., said his "offhand assessment" of the negotiation offer was that "the winners laugh and joke and the losers cry 'deal the cards.' By that I mean that (the movie and music industries) are losing and naturally they'd like to compromise."

Wayman added that his group "would like to see a clean bill, one without a royalty section. We're in the driver's seat now. You better believe the other side is up there on the Hill yelling for markup. We're just waiting in the bushes right now."

Wayman again emphasized, as he did last week (Billboard, June 26), that his organization is planning "very shortly" to go after the recording industry in a series of "white papers" that "will let the air out of their tires."

On the other side, both Stan Gortikov of the "Save America's Music" coalition and Jack Valenti of the Motion Picture Assn. of America and the Coalition to Preserve the American Copyright are on record as being willing to sit down at private negotiation sessions.

JULY 3, 1982, BILLBOARD

FCC Okays Satellite B'cast Rules

WASHINGTON—In a move that will open a broad new area for additional competition in both radio and tv, the FCC approved on Wednesday (23) final rules for direct satellite-to-home transmission.

The move means that consumers, by mounting dish antennas two and a half feet wide on their rooftops, will be able to receive 30 or more channels, some possibly as early as 1986. While the thrust of such transmission has been centered around tv, there is no reason why radio signals could not also be included in such systems.

Eight companies, including two tv networks and a new subsidiary of the Communications Satellite Corp., have lined up to start the new service. Comsat hopes to offer the service by 1986.

The new medium, called Direct Broadcast Satellite, or DBS, will allow program producers to deliver programming for anywhere in the world.

New York AOR Battle Intensifies

Bobby Hattrik Joining WPLJ In Consultancy Role

By LEO SACKS

NEW YORK—The battle of this market's AOR outlets began in earnest last week with the disclosure that WPLJ-FM has hired former Doubleday executive Bobby Hattrik to monitor WAPP-FM, the chain's new \$8.7 million property that's commercial-free through Labor Day (Billboard, June 26).

"Certainly, I have insights into the Doubleday system," says Hattrik who left the company as vice president of programming April 18. "WPLJ is a strong, well-imaged station. So is WNEW-FM. I think it's going to be a good fight."

Hattrik, who monitors "The Apple" from his consulting firm in St. Louis, played a major role in the development of the Doubleday blueprint for its six other AOR outlets. So far, he says the new station has yet to "modify" the direction he envisioned the format would take. But he admits that it came as a shock

when he learned that Doubleday management would act on his suggestion to launch the station with 103 days of commercial-free programming in a \$1.7 million promotion push.

"It's an extraordinary move, unprecedented, in fact, especially in a market the size of New York," he states. "Obviously, it's going to have an incredible impact when you couple it with 500 gross points of television advertising and outdoor and transit signs. But it puts the burden of proof on Doubleday, not ABC, to sustain the splash they make. Once the stations are on equal footing in the fall, I think we'll be looking at a different ballgame."

Larry Berger, program director for WPLJ, concurs. At a party Wednesday (23) to celebrate the station's cosponsorship of the 1982 Dr Pepper Music Festival here, Berger said that ABC management recognizes that the Doubleday promotional blitz could take a big bite out of his summer ratings share, adding that it wouldn't surprise him if WAPP surpassed him during the period.

"It could happen, but it's highly unlikely," he stated. "Our research and targeted demos are the same, but we're coming off the best money-making year in the station's history and I don't see why that trend should not continue. I'm looking forward to the fall. The competition will be a little more even then."

WAPP general manager Pat McNally says flatly that "we came to New York to win. Some people say that we're buying our way into the market. Well, that's fine. We'll do whatever it takes because we play hard. We paid a lot of money for the station and don't want to wait two years in the hope that we get a '3' share. We feel the best way to make a quick impact is to make people aware of the station. But you can't buy success if the product isn't there."

McNally declined to comment on Hattrik's entry into the fray. "I'm happy for Bobby," he says. "He did

a fine job for Doubleday. But I don't think he'll have any bearing on whether we win or lose. And the alternative to winning is losing."

The executive says WAPP will launch a television advertising campaign this week on "virtually" every station in the market. One 30-second commercial and a 10-second spot will run "frequently," according to McNally, who adds that the station is still finalizing plans for a possible cash giveaway at the end of the summer. Bus and subway signs, in addition to billboards promoting the station, were unveiled throughout the tri-state area last week.

Hattrik notes that new stations, traditionally, have "big fudge factors" to play with. "There's a tremendous amount of goodwill and good feeling when there's a new kid on the block," he says. "There aren't any negative perceptions to overcome. And you can claim less repetition, when you're really more repetitious because the audience doesn't

(Continued on page 70)

Chappell Firms Purchase Of Interworld Music Group

By IRV LICHTMAN

NEW YORK—After six months of negotiations, Chappell Music has acquired the Interworld Music Group, the 4½-year-old U.S. publishing arm of Germany's Bertelsmann group.

The Interworld catalog contains some 12,000 copyrights, including songs by Burt Bacharach and Hal David, Daryl Hall & John Oates, Jimi Hendrix, Mick Jagger, Van Morrison, Randy Newman, Harry Nilsson, Michael McDonald and Barry White.

The deal, notes Irwin Robinson, Chappell president, who did not divulge the purchase price, gives Chappell the entire Hall & Oates catalog, since it owns their earlier hits.

Robinson says the Interworld logo

will be dropped, with copyrights merged either into the Chappell (ASCAP) or Unichappell (BMI) catalogs. Since the departure of Mike Stewart from Interworld several years ago to join CBS Songs, Interworld had been operated by Billy Meshel in Los Angeles along with Arista/Careers Music, a sister company. Meshel remains as chief of Arista/Careers.

Over the past year or so, Interworld's staff was reduced to zero, although Robinson says he'll soon begin building a new executive roster. Under Stewart, Interworld acquired several major catalogs, including Aaron Schroeder's January Music, Arch Music, Sea-Lark Music and, from RCA, Sunbury and Dunbar, and the Nat Tarnopol firms, Hog Music and BRC Music.

BIN Adds AOR, Reduces User Costs

NEW YORK—The Billboard Information Network (BIN) has added AOR to its radio-based formats, after a year of research, development and programming. At the same time, the industry's only online database has substantially reduced costs as a result of greater customer usage.

Sally Stanton, BIN marketing director, explains, "Since the network's inception, AOR has been a 'hot' format, with many requests from both radio programmers and labels for its inclusion. The complexity of that format's programming took time to computerize and program online."

As to the new pricing policy, effective July 1, all standard BIN reports are reduced to system

(Continued on page 13)

Customers 'Rent The Latest' In St. Louis

By PAUL GREIN

LOS ANGELES—Avid record buffs can rent 240 current chart albums a year for just \$240 at Rent The Latest, a new record store in University City, Mo., a college town which borders on St. Louis.

Slightly less avid fans can rent 10 albums a month at \$1.50 each or \$180 a year. And casual fans can rent one album a month at \$2 each or \$24 a year.

The store also rents albums on an individual, one-time basis. The charge is \$2.25 for a same-day rental

on a single-disk LP. If you rent two albums at the same time, you get the third for \$1.50. If you rent four, you get the fifth one free.

At Rent The Latest, it should be clear by now, customers have it *their* way.

The store, which opened March 13, stocks about 200 different titles, primarily in the areas of rock, progressive jazz, r&b, new wave and art rock. There are already plans to launch a second location in the greater St. Louis area within the next couple of months.

The shop's owner, Keith Daniels,

23, decided early on to specialize in rentals of hot current releases. "If a person wants an older album, he can go to used record stores and purchase it for a relatively low fee," he explains. "Or he can check it out at the library."

While \$2.25 is the regular rate for single-disk LPs, double-disk albums rent for \$1 more; 12-inch disco disks for \$1 less. An extra quarter is added for each day an album is out, up to 10 days, after which Daniels says albums can't be returned. Customers have to leave a \$5 deposit in addition to the rental fee.

If the customer likes the album and wants to keep it, the rental fee can be deducted from the purchase price. Albums sell for \$6.99, though many are opened. Daniels says after an album has been rented about five times—or once it declines in popularity—it's marked down to \$3.99.

While all the records in the store are available for sale, Daniels acknowledges that that's not a major area of his business. But the store makes up for it in sales of 60- and 90-minute TDK blank tapes and 90-minute Maxell tape.

(Continued on page 13)

In This Issue

CLASSIFIED MART.....	48,49
COMMENTARY	15
COUNTRY	42
GOSPEL	54
INTERNATIONAL.....	55
JAZZ	50
PRO EQUIPMENT & SERVICES.....	34
RADIO	20
RETAILING.....	16
VENUES.....	38
VIDEO.....	32
FEATURES	
Chartbeat	6
Executive Turntable	4
Industry Events	10
Inside Track.....	70
Lifelines.....	62
New LP & Tape Releases.....	18
New On The Charts	23, 51
Rock'n'Rolling.....	10
Stock Market Quotations.....	9
The Rhythm & The Blues.....	13
Vox Jox.....	20
CHARTS	
Hot 100	64
Top LPs & Tape	67, 69
Bubbling Under.....	62
Black Singles, LPs.....	51, 52
Country Singles, LPs.....	44, 46
Singles Radio Action.....	24, 25, 26, 27
Rock Albums/Top Tracks.....	28
Adult Contemporary Singles.....	29
Chart Breakouts	22
Boxscore.....	39
Hits Of The World	57
Videocassette Rentals, Sales.....	32, 33
Disco/Dance Top 80.....	40
Jazz LPs.....	50
Spiritual LPs.....	54
REVIEWS	
Album Reviews.....	58
Singles Reviews.....	60

RACK MEET NARM Session Will Detail Plans For Establishing Dialog With Radio

By IRV LICHTMAN

NEW YORK—NARM will offer details on new concepts, including attempts to establish a dialog with radio for the first time, at the 1982 rack jobbers conference Oct. 20-22 in Scottsdale, Ariz.

In addition, the conference, tagged "Rack Jobbing, A New Era," will depart from the practice of a keynote address by a manufacturer representative by having racker David Lieberman of Lieberman Enterprises as its keynoter.

With radio, it's the trade association's desire to actively interface with broadcasters as a way to express

the interdependence between all NARM members and the medium. The trade association is concerned about short playlists and general lack of identifying records aired, among other matters. Joe Cohen, executive director, is expected to report at the racker meet the results of his attempts to bring about this dialog, including contact with the National Assn. of Broadcasters.

NARM will also introduce details of how it will approach a market research study of customers in mass merchandising outlets, stressing on-site interviews. NARM feels it can better determine customer buying habits, price sensitivity, demo-

graphics and attitudes through such a survey.

At the rack meet, plans for the institutional "Gift Of Music" campaign will also be outlined, as well as a promotional drive in conjunction with NARAS, the recording academy.

The rack meet, chaired by Lee Wiemar of Alta Distributing, will again feature one-on-one meetings between rackers and manufacturers.

Rackers attending last week's advisory committee meeting in Chicago were advised of the NARM initiatives. The meeting was chaired by Eric Paulson of the Pickwick Rack Services Division.



SPONSOR TO THE BEAT—Pioneer Electronics (USA) Inc. president Jack Doyle and lead singer Debbie Harry of Blondie field questions at a CES press conference held recently in Chicago. Both announced that the stereo equipment company will be sponsoring the group's 28-city concert tour "Fresh Tracks Across America" (Billboard, June 12).

Handleman Co. Sees Net Gain

NEW YORK—Handleman Co., the giant racker, has reported net income for the fourth quarter of fiscal 1982, ending May 1, of \$2,135,000 or 48 cents per share, compared with \$1,150,000 or 26 cents per share for the same period last year.

For the period, the company's net sales were \$57,814,000, compared with \$52,279,000, an increase of 10.6%.

Net income for the year ended May 1, was \$8,701,000 or \$1.95 per share, compared with \$6,733,000 or \$1.51 per share for the prior year. During the first quarter of last year the company sold properties which resulted in a pre-tax income of \$262,000 and four cents a share of net income.

Net sales for the year were \$232,069,000, compared with \$217,302,000 in the 1981 period, an increase of 7.7%.

Lawyers Hear Taping Debate Panelists Argue Pros And Cons Of Proposed Royalty

By LAURA FOTI

NEW YORK—At the two most recent Consumer Electronics Shows, many attendees wore buttons saying, "Defend the right to tape: It's your business." Now there's a button for those on the other side of the fence, and it reads, "I Love ©."

The second button was much in evidence at a panel discussion last week co-sponsored by the New York County Lawyers' Assn. and the Bar of the City of New York. Those attending the discussion were primarily copyright lawyers.

Panelists were Ira Gomberg, general counsel to Sony; Leonard Feist, president of the National Music Publishers' Assn. and a coordinator of the Coalition to Save America's Music; Charles Ferris, former head of the FCC now connected with the Home Recording Rights Coalition (designer of the "right to tape" button); Ralph Oman, counsel to Senator Charles Mathias on copyright matters; and David Lebowitz, gen-

eral counsel to the Copyright Office.

During the orderly discussion, each panel member was given the opportunity to express his views. A question and answer period followed.

Chairwoman Elizabeth Granville of BMI started off with some background on the events that have taken place since the Ninth Circuit Court of Appeals decision last October that taping of copyrighted material off television was illegal. "The real issue here was not only home taping, but a

For The Record

NEW YORK—No copies of allegedly pirate dance music compilation LPs were found at two Wiz stores in Queens, N.Y. during a raid June 3 of four retailers and a distributor by the Queens (N.Y.) District Attorney's Office (Billboard, June 19).

Small quantities of both alleged pirate compilation LPs were found only at the 163rd St. Shopping Center, located at 163-06 Jamaica Ave., Queens.

re-evaluation of what is copyright," she said. "We must re-examine the impact of technology on copyright."

Sony's Ira Gomberg spoke next, and gave more background. He noted, "Surveys have shown that video tape recorders are used primarily for timeshifting; librarying would be too expensive. Time-shifting can be considered 'Fair Use' of a program."

Gomberg also reminded the audience that Disney and Universal, plaintiffs in the original case, had admitted during the trial that no damage had been done by home taping, nor was any likely to occur. But Leonard Feist had a different view of things.

"Home taping of music is strangling the industry," he said. Feist also cited studies—one done in 1979 for the Copyright Royalty Tribunal, a 1980 Roper study for the RIAA and NMPA and a recent Warner Communications study. All, he said, illustrate "increasing damage to the music community." He estimated that 4.5 billion of "our" songs are being taped annually.

Feist, wearing an "I Love ©" button, urged passage of the Mathias blank tape/hardware royalty saying, "It unravels what our adversaries seek to make a tangled web. If the sale of records continues to decline, investment in new talent will decline, and there won't be much music to tape."

Feist's main adversary, Charles Ferris, drew a laugh by also appear-

(Continued on page 10)

Executive Turntable

Record Companies

Stewart Cohen upped to national promotion director at Warner Bros. Records, Los Angeles. He was Northeast regional album promotion manager. . . .



Cohen

Sheila De John named national sales coordinator for PolyGram Records in New York. She was administrative assistant to the director of album sales for the label.

At CBS Records International, **Phil Alexander** upped to director of marketing for U.S. product, Latin American operations in Coral Gables, replacing the exiting **Ele Juarez**. **Adrian Vogel** is appointed product manager in New York. Alexander was associate director of label development for the Latin American division; Vogel was a&r inter-



Alexander

national manager.

Named black product regional promotion managers for MCA Records are: **Wanda Ramos**, New York and most of the East Coast; **Pam Jones**, Cleveland; and **Sharon Sebastian**, New Orleans. Ramos was music director for WWRL New York; Jones was regional promotion manager for Progress Distributors; and Sebastian was assistant music director for WBOK New Orleans. Also at MCA, **David Kragoskow** named regional promotion manager for St. Louis and Kansas City, based in St. Louis. He was regional promotion manager for PolyGram Records.

Holland Macdonald upped to assistant art director of creative services for CBS Records in New York. He was senior designer. . . . **Dennis Farris** named publicity coordinator for Chrysalis Records in Los Angeles. He was with Alive Enterprises and the William Morris Agency.

Publishing

Pat Higdon upped to director of creative services for MCA Music in Nashville. He was associate director of creative services. Also at MCA in Nashville, **Eugene Epperson** named recording engineer. . . . **Erica Howe Levenstein** appointed professional manager for the Creative Music Group in Hollywood. Formerly with Chappell Music, she joined the firm in 1981 as assistant to the vice president.

Related Fields

At Panasonic, **Ralph J. Wolfe** upped to senior vice president in charge of sales in Secaucus, N.J. He was vice president/general manager of the Northeast group. Also at Panasonic: **Stan Gray** named vice president of the company's Southern group; **Matt Brozovich** named general manager of the firm's Midwest group; **M.J. Guiheen** named vice president of the home appliance group; and **Dick Muehlenhard** named general manager of major appliances.

Mel DeKroob named to the newly created post of senior vice president/general manager for the record division of the Brillly Corp. in Los Angeles. He was vice president of sales for RSO Records. . . . **Mary E. Birch** appointed to the new position of executive assistant to the chairman of Westinghouse Broadcasting and Cable in New York. She was operations manager of the Northeast region for Group W Cable.

Robert S. Sender upped to director of financial planning and analysis for RCA VideoDiscs in New York. He was manager of financial planning and analysis. . . . **Donald F. Bogue** appointed director of business management for Ampex's magnetic tape division in Redwood City, Calif. He was business manager for audio tape products.

Andrew Segal named vice president of marketing and sales for the Empire Scientific Corp. in New York. He was vice president of sales. . . . **Stephen Einhorn** appointed vice president of finance for Vestron Video in Stamford, Conn. He was director of branch operations and chief financial officer for Carl Fischer. . . . **John Sykes** named director of programming for MTV in New York. He was director of promotion and artist relations. Also at MTV, **Nancy Bordo** named publicist. She held a similar post for the Ringling Brothers and Barnum Bailey Circus.

Frank Kraus appointed WEA video products sales manager for the Philadelphia, Baltimore, Washington and Virginia markets. He was video sales rep in Philadelphia. . . . **Jo Anne Adams** upped to vice president/general sales manager for the Creative Factor in Hollywood. She was vice president/national sales manager, West Coast.



NATURAL WOMAN—Jane Fonda and Carole King share a laugh with "Merv Griffin" show co-host Gloria Steinem during a special program celebrating the 10th anniversary of Ms. magazine.

Johnson, Willis Join BMA List

NEW YORK—Two names have been added to the list of nominees for election to the Black Music Assn. board of directors: Varnell Johnson, black a&r head at Capitol Records, and Buzzy Willis, manager of Kool & the Gang. Ballots will be distributed to the BMA membership in a few weeks (Billboard, June 19).

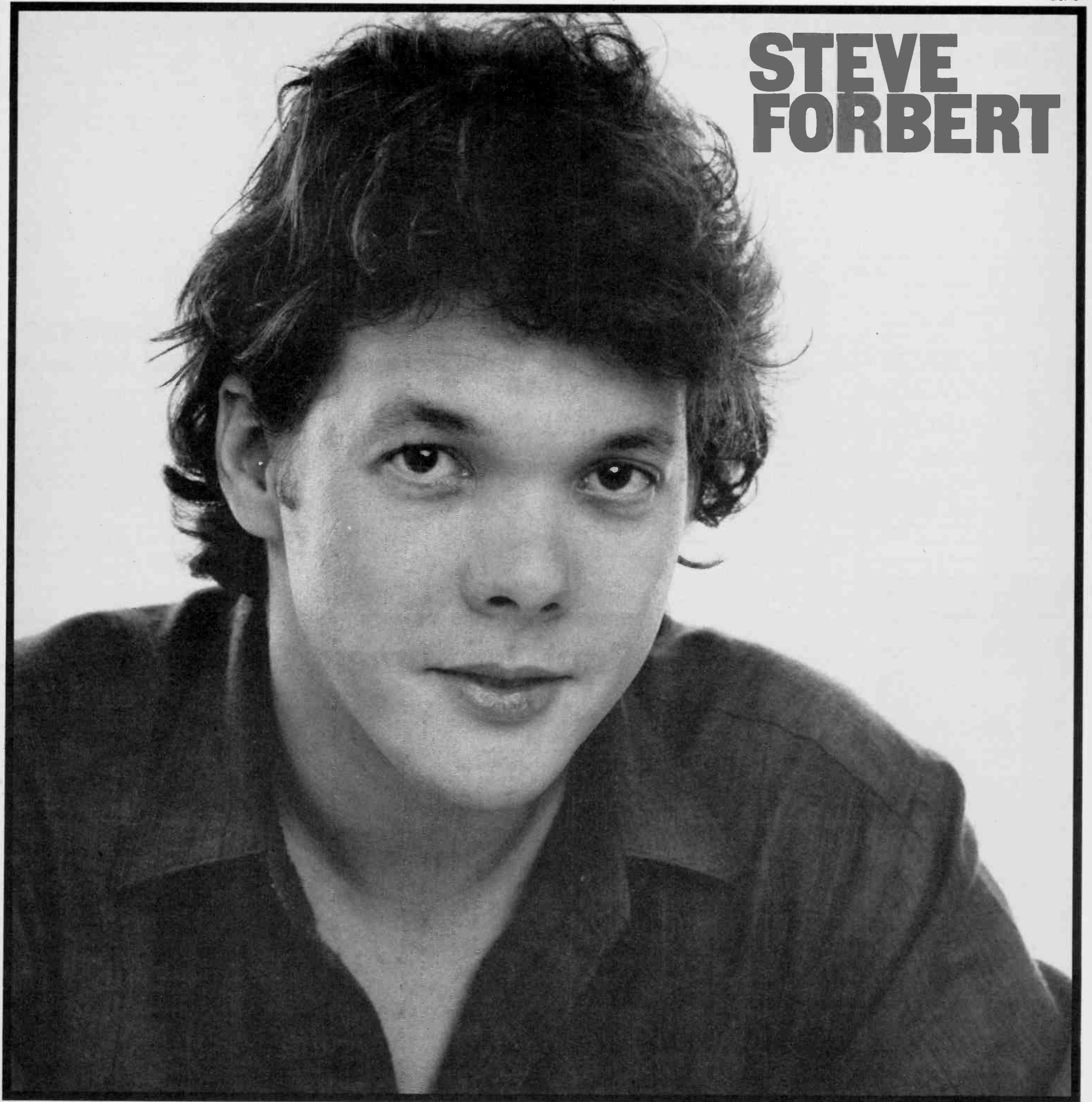
The other nominees are: promotion executives Everett Smith of Atlantic, Hank Caldwell of WEA, Vernon Slaughter of Columbia and Bill Staton of Elektra; Philadelphia retailer King James; Young Black Programmers' Coalition president Randy Sterling; gospel air personality Irene Ware; and Jack Gibson, publisher of the Jack The Rapper tipsheet.

Billboard (ISSN 0006-2510) Vol. 94 No. 26 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.

JUST IN CASE YOU HAVEN'T HEARD.

RZ 37434

**STEVE
FORBERT**



THE NEW ALBUM, ON NEMPEROR RECORDS AND TAPES.
DISTRIBUTED BY CBS RECORDS.



Produced by Steve Burgh for Actual Music. Management: Rising Star Enterprises. Agency: Premier Talent. © 1982 CBS Inc.

Chartbeat

Stones Pace Group Pack; A&M's British Connection

By PAUL GREIN

The Rolling Stones' "Still Life" leaps from 49 to six in its second chart week, becoming the group's 28th top 10 album in the U.S. out of 30 releases.

"Still Life" is the Stones' fourth live album in the past 15 years, following "Got Live If You Want It!" (1970/#6), "Get Yer Ya-Ya's Out!" (1970/#6) and "Love You Live" (1977/#5). The Stones have also issued six greatest hits compilations, so one-third of their 30 American releases are hit-studded retrospectives.

"Still Life" streaks into the top 10 more than 17 years after the Stones first cracked the top 10 with "12 x 5." That lengthens the Stones' lead as the group with the longest span between their first and last top 10 albums in the history of the Billboard charts.

Here are the 10 groups with the

For The Record

LOS ANGELES—Lonnie Simmons is founder and president of the new Total Experience label, not Dick Griffey, as reported in Chartbeat last week (Billboard, June 26).

greatest longevity, along with the dates of their first and last top 10 appearances.

1. **Rolling Stones, 17 years and seven months.** "12 x 5" (London), December, 1964, to "Still Life" (Rolling Stones), July, 1982.
2. **Simon & Garfunkel, 15 years and four months.** "Parsley, Sage, Rosemary And Thyme" (Columbia), December, 1966, to "Concert In Central Park" (Warner), May, 1982.
3. **Beatles, 13 years and four months.** "Meet The Beatles" (Capitol), February, 1964 to "Beatles At The Hollywood Bowl" (Capitol), June, 1977.
4. **Beach Boys, 13 years and two months.** "Surfin' U.S.A." (Capitol), June, 1963, to "15 Big Ones" (Brother/Reprise), August, 1976.
5. **Jefferson Airplane/Starship, 12 years and eight months.** "Surrealistic Pillow" (RCA Victor), May, 1967 to "Freedom At Point Zero" (Grunt), February, 1980.
6. **Bee Gees, 12 years and three months.** "Bee Gees' 1st" (Atco), November, 1967, to "Bee Gees' Greatest" (RSO), February, 1980.
7. **Who, 11 years and 11 months.** "Tommy" (Decca), June, 1969, to "Face Dances" (Warner), May, 1981.
8. **Santana, 11 years and nine months.** "Santana" (Columbia), October, 1969, to "Zebop" (Columbia), July, 1981.
9. **Moody Blues, 11 years and one month.** "A Question Of Balance" (Threshold), September, 1970, to "Long Distance Voyager" (Threshold), October, 1981.
10. **Jackson 5/Jacksons, 10 years and 10 months.** "I Want You Back" (Motown), February, 1970, to "Triumph" (Epic), November, 1980.

The Stones have hit the charts with 30 albums in just over 18 years, for an average of nearly two albums a year. But that's nothing compared to the band's product flow in the early days: The Stones hit the charts

(Continued on page 62)



TIP TOP—Four Tops member Abdul "Duke" Fakir, left, visits with PolyGram executives, following the New York premiere of "Grease 2." The Four Tops sing the film's theme song, "Back To School Again." From left are Fakir, Ken Reynolds, Tommy Young and Chip Taylor.

Tree Int'l Gets Parton Catalogs

NASHVILLE—Shortly after closing down her publishing office on Music Row, Dolly Parton has turned over administration of her Velvet Apple and Song Yard Music catalogs to Tree International.

This move represents a homecoming of sorts for Parton. Tree was the first publisher she signed with in Nashville, and Tree president Buddy Killen cut a record on Parton while she was still in her teens.

Parton's extensive catalog includes more than 900 titles, including "Jolene," "To Daddy," "Baby, I'm Burning," "Love Is Like A Butterfly," "Coat Of Many Colors," and Grammy-winning "9 To 5," BMI's top performance song of 1981.

Nashville Publishers Ply Europe Stronger Links, Increased Country Appeal Aid Growth

By KIP KIRBY

NASHVILLE—Foreign shores, while not exactly paved with gold, nevertheless appear to hold increasingly lucrative opportunities for Nashville-based publishers seeking new territorial outlets for their songs.

Estimates on percentage gains now being realized from international sub-publishing and licensing agreements through Nashville firms range from a conservative 15% to an impressive 45% escalation.

Reasons mentioned include a

stronger networks of foreign affiliates working American covers, better communication between local publishers and overseas licensees, country music's more sophisticated contemporary appeal, a resurgence of interest in country catalog abroad, and a growing focus internationally on this community as a total music center harboring both pop and country material.

"Nashville is known around the world now as a true song town," comments L.A.-based Dean Kay,

executive vice president of the Welk Music Group. "More and more, Nashville is contributing to our whole foreign publishing activity." Kay says that Welk is enjoying approximately 45% of its income from overseas cuts, a substantial number of which are generated by Welk's Nashville offices.

Although a spreading sense of nationalism—seen most clearly in West Germany and the U.K.—has resulted in some loss of overseas covers

(Continued on page 42)

REPORT CITES PRICE INCREASES

Print, Instrument Sales Rise

By IRV LICHTMAN

NEW YORK—Music print sales to retailers in 1981 accounted for \$271.5 million as part of a total retail volume of \$2.4 billion in print, musical instruments and related sound equipment, according to the annual survey conducted by the American Music Conference.

The AMC report notes that the print volume represents a 2% increase over 1980, although it considers the modest increase due mainly to price increases.

"School music program budget cuts and declining enrollments affected the school music market, but church music was up slightly and self-instruction aids remained stable," cites AMC.

AMC's figures on print sales are determined by its own survey of publishers. However, the National Music Publishers' Assn. may reinstitute its own study of the print market next year, according to NMPA president Leonard Feist.

Overall, AMC says the combined total of print, musical instrument and related sound systems volume represents a 9% increase over 1980. Again, AMC cites higher prices as a factor in higher volume, adding to the mix higher levels of imports in some categories and more accurate statistics made possible by broader-based reporting. AMC also added a new category, portable keyboards, to reflect large imports of this type of instrument.

Here is a breakdown by instrument of 1981 volume:

Woodwinds: up 7% to 345,000 units at \$135,515,000; brass: slight increase to 201,500 units valued at

\$81,205,000; piano: down slightly in units to 231,000, while dollar volume rose about 8% to \$458,304,000; organ: down about 5% to 131,329, with a retail value of \$323,463,000 (however, sales of units retailing between \$2,000 and \$2,500 showed increases of 17%).

Portable keyboards: 34,266 with a retail value of about \$24,291,000 (included are keyboards from Japan and Italy with a retail value from \$400 to \$1,400); fretted instruments: domestically produced units were 217,149 with a total retail value of \$139,997,000 (the acoustic market was down about 10% and electrics down 3%).

String instruments: an increase of 16% to 109,500 units, while dollars dropped to \$26,300,000 due to lower priced imports from China—about

37,000 units with an average landed value of \$17.

Sound systems: dollars rose to \$175,000,000, reflecting both an adjustment made possible by better industry estimates, as well as a 20% increase. About \$18 million of related electronic devices previously included in the "accessories" category was moved into this segment.

Percussion: for the first time this year, sales of imported percussion products are included in the drum category, and exports were deleted to create a more accurate representation of the U.S. percussion market. Retail sales of drums was about \$82,914,000, of which about 23% is attributed to imports.

Synthesizers: down to 34,400 units at \$33 million and electric pi-

(Continued on page 62)

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



ROCK FOR SALE!

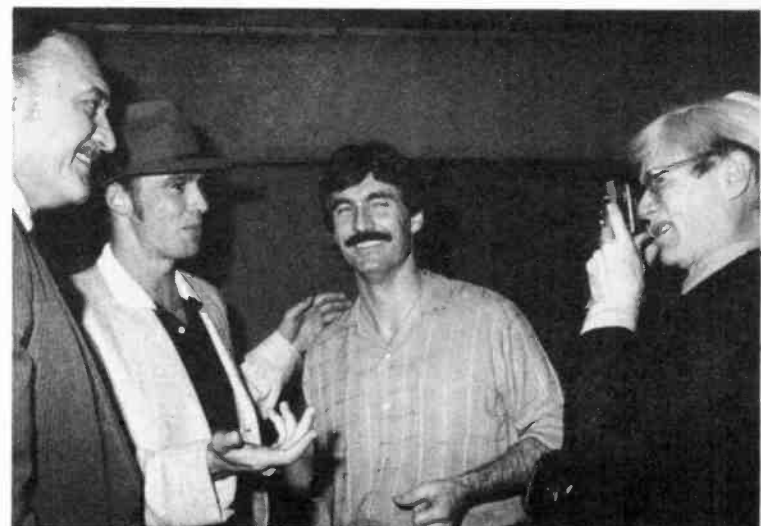
JOURNEY, RUSH, LED ZEPPELIN, POLICE, IRON MAIDEN, BEATLES, JIMI HENDRIX, JUDAS PRIEST, GENESIS, ETC...

Available in: posters, bumper stickers, decals, tapestries, pins, and more!
Dealer inquiries invited.

For a free catalogue write or call:



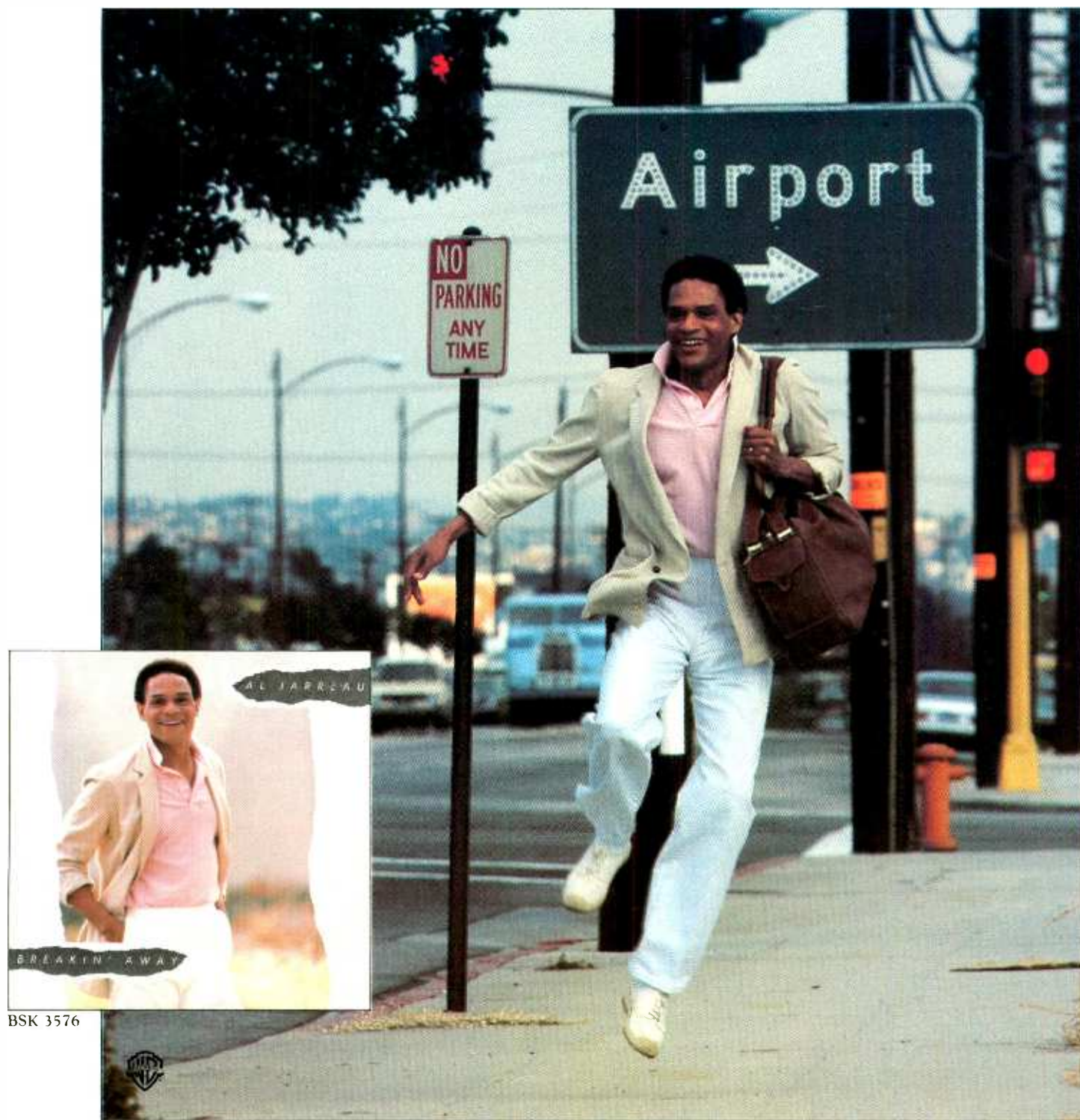
CALIFORNIA POSTERS
6601 Elvas Ave. Sacramento, California 95819
(916) 453-8675



SMOTHERMAN CLICKS—Following a recent performance at the Bottom Line in New York, Epic's Michael Smotherman, second from left, poses for photos by guest Andy Warhol. Also pictured are label executives Don Dempsey (left) and Ron McCarrell.

Airplay Beyond Radio?

Warner Bros. Records Has Discovered An Exciting Alternative ...



Hear Grammy winner **Al Jarreau** on all Continental Airline flights during July-August on a one-hour special program produced by AEI.

Hear the music of **Al Jarreau's** *Breakin' Away* album on AEI's music service played in thousands of leading restaurants, lounges, hotels and fashion stores across the country.

Hear Al Jarreau at his September 18 concert in Honolulu.

Passengers on all Continental Airlines flights during the months of July-August can enter an AEI sponsored contest and become eligible to win a FREE weekend in Hawaii to hear and meet Al Jarreau. More than one hundred Al Jarreau albums will also be given away as prizes.

Airplay Beyond Radio... 

This marketing special was put together by Audio Environments Inc., in cooperation with Warner Bros. Records, Pat Raines & Associates, Al Jarreau and Continental Airlines. For further information, contact Ellen Neitlich, Director of Promotions, AEI 8163 Melrose Ave., West Hollywood, CA 90046, (213) 651-1260.

General News

NMPA MEET DEBATES HOME TAPING

Chiantia Calls For New Alliances

By IRV LIGHTMAN

NEW YORK—Music publishers must continue to forge problem-solving alliances with writers and record companies in dealing with such issues as home taping and record rentals.

This was the tone of Sal Chiantia's opening remarks at the 65th annual meeting at the Plaza Hotel here Tuesday (22) of the National Music Publishers Assn., his first since assuming chairmanship of the association last fall.

Declaring that he "wanted to work for publishers and work for writers," Chiantia termed as an "unfortunate expression" publishers' stance that regarded writers as adversaries. "We'd be nowhere without them," said Chiantia, adding a note of praise for Hal David, president of ASCAP, and George David Weiss, president of the American Guild of Authors & Composers, in their efforts in aiding the establishment of a 4-cent mechanical rate. Both are longtime songwriters.

With record companies, Chiantia said the home taping and record rental issues required a close working relationship. "We must forge an alliance with record companies so that we have one identity, common interests and concerns. We have a long way to go in solving problems we'll confront in the future."

Chiantia said that home taping was causing "severe damage to the industry," suggesting that blank tape and hardware manufacturers' arguments that the "extent is speculative" was not supported by surveys.

Chiantia also pointed to the "scourge" of recording rentals, which he said was beginning to "surface" in the U.S. following rapid rise in Japan, Scandinavia and England.

The former chief of MCA Music,

who had previously served NMPA as president, also addressed the audience to continuing battles with broadcasters over "fair licensing," noting the "long and difficult" process in establishing rates in the "largely unlicensed" cable tv area. He also wondered why AM radio, claiming to be on the defensive with the growth and success of network radio, was taking "great pains" to bring on AM stereo when it claimed it would not help matters much.

Following a short speech by NMPA president Leonard Feist, who said the legislative process to establish a royalty for blank tape and hardware would continue despite the Supreme Court's decision to re-

view the so-called Betamax case, Chiantia urged publishers "not to argue over the legality of home taping—that's for lawyers to decide. We'd have been before Congress to give us relief anyway. It's similar to our antipiracy efforts."

Feist said home taping legislation was at a "critical point" and made a plea to publishers and writers to continue the "writing, telephone campaign to inform Congress of the importance of the issue."

Feist noted that NMPA membership had grown by 61 members over the past year and now stands at 280.

Al Berman, chief of NMPA's Harry Fox Agency, noted that

(Continued on page 70)

Market Quotations

As of closing, June 17, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	1/2	Altec Corporation	—	1	9/16	9/16	9/16	Unch.
38%	26%	ABC	7	769	37%	36%	37%	+ 3/4
91%	25%	American Can	8	237	27%	27%	27%	+ 1/4
6%	4	Automatic Radio	5	77	6%	6%	6%	+ 1/4
58%	33%	CBS	6	576	34%	34	34%	+ 3/4
8%	5	Craig Corporation	21	2	6	6	6	Unch.
64%	43%	Disney, Walt	18	2428	57%	55%	57%	+ 2 1/2
4	2 1/2	Electrosound Group	10	—	2%	2%	2%	+ 1/4
8 1/2	3%	Filmways, Inc.	—	83	5%	5%	5%	+ 3/4
21 1/2	12%	Gulf + Western	4	684	12%	12%	12%	Unch.
19	10%	Handleman	8	35	13	13	13	Unch.
4%	1%	Integrity Entertainment	—	622	1%	1%	1%	Unch.
14%	4%	K-tel	9	2	4%	4%	4%	Unch.
59	36	Matsushita Electronics	9	15	41%	41	41 1/2	+ 1/2
63	38	MCA	16	30	63%	61%	61%	- 1
59	48	3M	10	1131	53%	52%	53%	+ 1
74%	49%	Motorola	12	2523	64	61	63%	+ 2 1/2
56%	30	North American Phillips	5	73	36%	35%	35%	- 1/4
15%	6%	Orrox Corporation	—	58	7%	7%	7%	+ 1/4
16%	10%	Pioneer Electronics	10	—	—	—	12	Unch.
23%	15%	RCA	9	4518	17%	16%	17%	+ 1
22%	12	Sony	11	2418	13%	13%	13%	+ 1/4
38%	22%	Storer Broadcasting	15	464	29%	28%	29%	+ 3/4
5%	2	Superscope	—	131	3%	3%	3%	+ 3/4
35%	25%	Taft Broadcasting	8	390	29%	29	29%	+ 1/4
63%	40%	Warner Communications	12	2340	49%	47%	49%	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
Abkco	—	1/2	1%	Kustom Elec.	—	1%	1%
Certron Corp.	—	15/16	1%	Recoton	—	2%	3%
Data Packaging	1300	6%	6%	Reeves	—	—	—
Josephson Int'l	2980	9%	10%	Comm.	1910	30%	30%
Koss Corp.	600	4%	4%	Schwartz Brothers	—	2%	2%

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

Tower Plans 'Superstore' In New York Marketplace

Continued from page 1

"before the end of the year." The store size charted by the Tower chief would make the New York facility arguably the largest record retail outlet in the world. Some space may be allocated to video games, says Solomon, but no hardware will be carried.

Tower currently operates some 30 stores in California, Oregon, Arizona, Nevada, Hawaii and the State of Washington. The chain will open a new store next week in Sherman Oaks, Calif. It also operates two stores in Japan.

Solomon feels that there is "lots of latent business waiting to be picked up in the New York area, much more than is now being tapped" by existing retailers.

Goodwill Honors PolyGram Center

NEW YORK—The PolyGram Returns Center in Indianapolis has earned the "Employer Of The Year" award by the National Goodwill Industries of America. The facility received the award for its efforts in employing the handicapped. Dean White, manager, received the award at Goodwill ceremonies Thursday (24) in Colorado Springs, Colorado.

He envisions a store "that will carry just about everything that is available on records or tapes." He cites as a model the original Sam Goody store in mid-Manhattan during the early years of the LP era.

However, predicts Solomon, "We'll operate with a bit of show business flair."

Implementation of the Tower plan is certain to inject a new sense of urgency in the local competitive atmosphere, with speculation over probable pricing impact expected to generate the most heat.

Solomon describes his pricing philosophy as "basically competitive, but now low-ball." He places Tower price patterns as somewhere "in the middle." He'll find the gamut of price levels represented here, from the heavy discounting of the Disc-O-Mat web to the near-list prices of full-catalog King Karol.

The Tower leap to the East Coast does not necessarily herald expansion into the U.S. midland. New York City is a natural location for the "eclectic inventory" Tower plans to carry, says Solomon. "Our most successful stores are in large cities."

But there is also an image factor at work. Solomon says Tower "must have a presence in the cultural capital of the world."

West German Assn. Hits New High In Royalty \$\$

By WOLFGANG SPAHR

MUNICH—Royalty income of the West German copyright society, GEMA, topped 500 million Deutsche Marks for the first time last year. Final take was \$209.4 million at the dollar equivalent, up 8% on the previous year.

Mechanical rights earnings both inside West Germany and overseas accounted for \$109.6 million, while performing, broadcast, library music and associated rights contributed \$78.8 million. Radio Luxembourg paid \$1.57 million, and Radio Europe I \$3.15 million. The balance was made up of share and interest earnings.

Although overseas earnings were up on the 1980 totals (mechanicals by 6%, performing and other rights by 16%), GEMA still has a balance of payments deficit with foreign territories. For instance, the society paid out \$4.16 million to the U.S. last year, and received only \$1.25 million.

International payments to authors in West Germany were \$16 million, most coming from Austria and Switzerland.

Payments from the West German record industry were down to \$1.81 million last year, but income from the country's radio stations increased to \$3.86 million, with earnings from the video hardware levy also up by \$90,000 over 1980.

GEMA has over 12,000 members, of which some 285 are publishing concerns. The society's next annual meeting is set for July 5-6 in Munich, when president and general manager Dr. Erich Schulze is expected to reiterate his call for practical steps against piracy.

Schulze says: "Every state suffers (Continued on page 55)"

Schwartz Bros. Income Doubles

NEW YORK—Schwartz Bros. Inc., the audio/video retailer and wholesaler, reports a doubling of after-tax income for the first quarter ended April 30, 1982 over the same period last year.

Net income rose to \$4,689 or 1 cent per share, from \$2,352, negligible on a per-share basis. Sales for the period were up 10.8% to \$10,840,464, from \$9,782,418.

Schwartz Bros. operates 25 retail outlets through its subsidiary, Harmony Hut, in New Jersey, Pennsylvania, Virginia and Maryland.

Bowl Jazz Set

LOS ANGELES—Oscar Peterson and Herbie Hancock headline "Jazz At The Bowl" which begins its third season at the Hollywood Bowl July 7.

NMPA Sets Gold, Platinum Awards

NEW YORK—The National Music Publishers' Assn., which established a publisher-voted song awards program several years ago, will now offer gold or platinum award certification.

Set to begin Thursday (1), the concept was revealed at NMPA's annual meeting here Tuesday (22) by Ralph Peer II.

The awards are to be based on both "sales and achievement" criteria, according to Peer. The sales factor is based on mechanical units, though not necessarily the same recording. Eligible sales include those through record clubs, but exclude cut-outs and special product such as tv or mail order sales and premiums.

To meet the sales test for gold, paid sales of one million units—disks and/or tapes—are required, while the platinum benchmark is two million paid sales.

For achievement, the song must meet the following criteria: per-

formed by at least three different artists commercially released in the U.S.; or the "A" side of a top 20 single in the national pop, black, country or easy-listening charts of Billboard or Cash Box; or the main-title of a feature motion picture, tv series or Broadway musical; or the title track of a top 20 album in the Billboard or Cash Box national album charts.

The certification program is limited to NMPA members and has no time restrictions. If the member of the association can provide the necessary documentation, a successful song published in the past will be certified.

Winners will receive a plaque with a gold or platinum record against the background of the leadsheet of the winning song.

Forms for certification may be secured from NMPA's national headquarters at 110 E. 59th St., New York, New York 10022.

JULY 3, 1982, BILLBOARD

MJS Bows Video Game Division

LOS ANGELES—MJS Entertainment Corp. has created a separate division headed by home entertainment/telecommunications veteran Jack Warsager.

Michael J. Spector, president of the Miami/Atlanta/New York wholesaler, is entering video games immediately in the Florida home office, where the firm will distribute Mattel Intellivision, Magnavox Odyssey and Bally Astrocade, all of which produce hardware and software. In the software field, MJS, Miami, will represent Games by Apollo, Imagic, Spectravision, Data Age and Parker Bros.

Warsager will headquarter in Miami. He intends to set up distributorship functions next in Atlanta. Warsager, a vice president with MJS, had been vice president/general manager of Barco Sales, Miami video home entertainment distributor for the past three years.

Spector said MJS will establish a separate marketing organization for the new venture.

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 offers!

Notified customers include CBS, Paramount Pictures, Sam Ash, Southside Johnny, Jim Steinman and Meat Loaf.

PRIMO ENTERPRISES
58 25 BROOKLYN QUEENS EXPRESSWAY
WOODSIDE, NEW YORK 11377



reunion arena

19,200 SEATS

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

Rock'n'Rolling

Zilkha Plays The Field; The Press Meets The Press

By ROMAN KOZAK

"In the U.S. it is actually better not to be signed to a single company. That way you don't have to come back on the same people as often. You can spread the load a bit," says Michael Zilkha, founder of Ze Records, which is internationally distributed through Island Records, but which in the U.S. is a production company whose artists are on a myriad of labels.

Best known Ze act is Kid Creole & the Coconuts, whose albums are distributed through Sire/Warners. The Waitresses are via PolyGram. Was (Not Was) is on Island, as is Cristina. Alan Vega goes through Celluloid. Material was on Elektra, but Zilkha says he is not sure if the next LP will be. James White is being split with Chris Stein's new Animal Records. James White & the Blacks will be on Animal, James White and the Flaming Demons will be through Ze, but which label is still uncertain, says Zilkha. A John Cale album may be released independently through Important Records.

"Our records are not that easy to work," admits Zilkha, "but it is getting easier in that there is a conscious attempt to put two or three cuts on each album that radio can play. But it's still pretty marginal. Well, our r&b stuff isn't that marginal, but with the new wave stuff, it is very difficult to say what is and what isn't."

Zilkha says that he looks for acts

"with spirit," who can gradually be steered in a more commercially acceptable direction. "We can't really compete with what the majors want so we sign what are basically other people's rejects," admits Zilkha. "Or else it is something that we see before the majors do."

"Our job is to find something, and then make it palatable, first to an a&r department, which can be the hardest part, and then subsequently to clubs and radio. It is a process of refinement, taking very raw talent and refining it. I am hoping that James' (White) new album will have something that will go up the disco charts and get accepted by r&b radio."

Zilkha is a fan of college and black radio, pointing to the Waitresses, who had virtual no AOR play, but who were accepted by college and black radio, whose formats are frequently a function of club popularity.

"I think there is a common thread in all my music which is attitudinal rather than musical," says Zilkha of his many diverse acts. "They all have really good lyrics, and they have this attitude that the world's a f**ked-up place but let's try to be good people, and put on a brave face. I think there's a humaneness to my records and a wryness at the same time."

(Continued on page 62)

Parker Bros. Sets Vid Game

LOS ANGELES—Parker Bros., longtime major in board games for the home, introduces its first video game. "The Empire Strikes Back," next month with several more due in 1982.

All games, a company spokesman says, will carry a suggested list between \$25 and \$30. The "Star Wars" affiliated game is part of a deal which Parker has for exclusive electronic games based on the monumental film series.

In July, the Beverly, Mass. manufacturer will introduce "Frogger," a home version of an arcade favorite, licensed from Sega Enterprises.

Due later in the year are a Spiderman game, licensed through Marvel Comics, and two games from Konami Industries: Super Cobra and Amidar.



CLIO KUDOS—EMI America/Liberty was recently awarded a Clio for the best album radio commercial of 1981 with its spots for Kenny Rogers' "Share Your Love" LP and fall catalog product. At the award presentation at New York's Sheraton-Centre in New York, are, from left, Gilles "Frenchy" Gauthier, EMI America/Liberty's director of advertising and merchandising; Bill Evans, awards president; and Joe Klein, president of L.A. Trax, who wrote and produced the spot.

Lawyers Hear Pros & Cons Of Home Taping Royalty

• Continued from page 4

ing at the podium with an "I Love ©" button. "I believe copyright holders should be compensated," he asserted, but insisted that copyright holders are adequately compensated through existing channels.

"A tax on VCRs and blank tape is double payment," he said. "The VCR is the best friend Hollywood ever had, because it increases the audience for programs. Should the public pay an additional fee to watch a program meant to be free? If they can't regulate it into oblivion, they want to tax it into submission."

Ralph Oman, however, insisted, "We want to allow the public to tape. We'd like to strike a balance between performers, listeners/viewers and equipment manufacturers."

Oman suggested some compromises: to establish jointly the criteria by which the Copyright Royalty Tribunal makes its decisions, to set up exemptions for educational and other uses of equipment and tape, to create a safety valve for the CRT's abuse of power, and to place an upper limit on the fee to be collected by the CRT.

Oman also answered some of the objections to the Mathias Amendment. He claimed, "The timeshifter would be penalized only slightly by a royalty because he uses one tape over and over again." In response to

Ferris' statement that the plaintiffs had shown no harm, Oman said, "Harm has never been a basis for copyright protection. The Copyright Royalty Tribunal is free to determine there's no liability worth collecting on today, and re-examine it down the road."

David Lebowitz pointed out that VCR users are certainly buying more tapes than they would need simply for timeshifting. He estimated only four or five tapes would be needed, and these could be used over and over. But the average number per VCR, he said, is 18.

"The audio problem," he added, "is real and immediate. Do we have to wait for the movie industry to suffer from the same harm as the music industry before something is done?"

Katz Files Suit Against CBS

LOS ANGELES—Erstwhile personal manager/impresario Matthew Katz has filed suit in Superior Court here against CBS Records.

In his complaint, Katz asks the court to get the label to pay him \$61,000 he claims CBS is holding for a group of musicians, who performed for him as "It's A Beautiful Day." Katz bases his petition on a judgment he gained in San Francisco Superior Court in 1973 against David and Linda LaFlamme, Val Fuentes, Mike Holman and Patricia Santos. His complaint alleges the defendants owe him \$250,000.

New LP & Tape Releases, p.18

Act-ivities

Kragen Reports Rogers' RCA Deal

Kenny Rogers has signed to RCA Records, though the news came not from the label, but from the most recent Kragen & Co. newsletter (for more disk deals, see below). . . . Olivia Newton-John embarks upon a 50-date swing of North America from early August, her first in four years. Tagged the "Physical Tour of North America," it'll be filmed for a later television special.

"Officials of the Shorty Lavender Talent Agency report that George Jones has played every date scheduled for him during the past two-and-a-half weeks," reads the

agency's press release. On another topic, it notes that the Drug Store Cowboys, Gary Stewart's backup band, is now called the Shinkickers.

If the logo on the new Glenn Frey album, "No Fun Allowed," looks familiar (it's a guitar inside an international No Parking symbol), it's because it's virtually the same as the sign used by the New York rock band No Guitars since 1980. The group is not amused, and lawyers are drawing up letters.

Signings: The Spys, fronted by former Foreigner members Al Greenwood and Ed Gagliardi, to

EMI America. . . The English Beat to IRS for the U.S. and Canada. . . Canadian band Toronto to Network Records. . . The B.E. Taylor Group (Taylor was once in a duo with Donnie Iris) and Cooper & Ross to MCA. . . Avalon to Capitol. . . Carl Rosen to Dolphin Records. . . The Throbs to Option Records for production.

Atlanta Rhythm Section to ICM. . . Larry Francis to Slagmore Productions Management. . . Leon Everette to the Shorty Lavender Talent Agency. . . Carl Stewart and Porter Hansen to Back To Back Management.

Industry Events

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

June 25-26, Summer Soul '82 National Talent Search (black contemporary and gospel) sponsored by the Black Music Committee of the Nashville Music Assn., Tenn. Performing Arts Center, Nashville.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sept. 18-26, Georgia Music Week Atlanta.

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

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

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

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

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

Oct. 15-20, VIDCOM, Cannes.

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

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

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

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

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

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

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



"There's a rumor going around about a company that has stock record album covers in full color called 'Instant Album Covers' (available in quantities as low as 100) plus 8 other fascinating services."

"To find out more about this rumor call . . ."

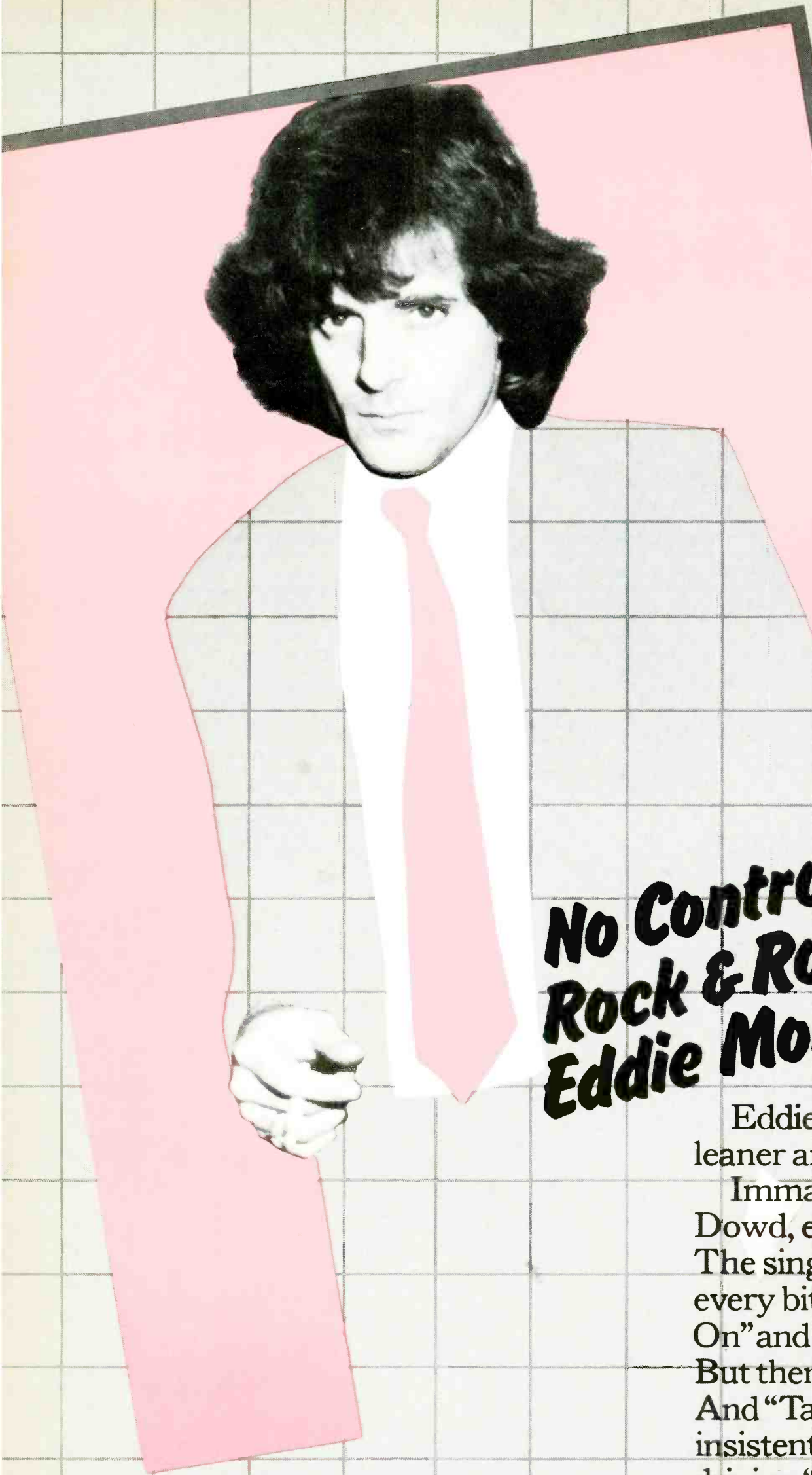
Lee Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the record industry since 1952.

SAN FRANCISCO FLATS WITH RECORDING STUDIO

Pair of 3 bedroom 2 bath flats in prime S.F. Pacific Hts. location, topped with a luxurious fully equipped 8 track recording studio. Take advantage of favorable accelerated depreciation tax status and the area's historically high long term growth in value - all while enjoying personal creative freedom in the center of one of the world's favorite cities.

Quality 1940's construction meticulously updated throughout, with private roof deck, & garden level den, four car garage. REDUCED: \$550,000. Up to 75% financing as needed. For more information, please contact Eva Daniel at HILL & COMPANY (415) 921-6000.



No Control Rock & Roll from Eddie Money.

Eddie Money makes rock & roll leaner and meaner than ever.

Immaculately produced by Tom Dowd, every cut is a standout. The single, "Think I'm In Love," is every bit as infectious as "Baby Hold On" and "Two Tickets To Paradise." But then again, so is "Runnin' Away." And "Take A Little Bit." And the insistent "Shakin'." And the hard-driving "Drivin' Me Crazy."

It's clean and neat. And it's got the Money beat.

*Eddie Money, "No Control!"
Including the single,
"Think I'm In Love." On Columbia
Records and Tapes.*

Produced by Tom Dowd for Tom Dowd Productions.
"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

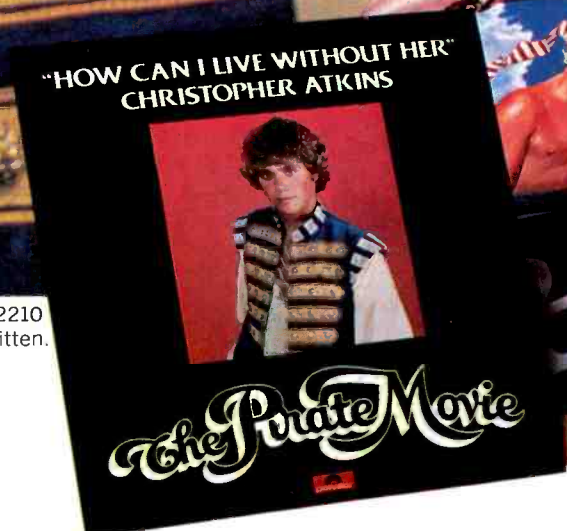


Christopher Atkins captures the hearts of millions with "How Can I Live Without Her."

You know Christopher Atkins as one of the hottest young stars in motion pictures. Now he's got the hottest single of the summer, "How Can I Live Without Her," from the forthcoming original soundtrack album, "The Pirate Movie."

Starring Kristy McNichol and Christopher Atkins, it's the musical comedy adventure film of the year.

"How Can I Live Without Her" the first single from "The Pirate Movie."



PD 2210
Produced and arranged by Terry Britten.

PD-2-9503

Coming this summer. A David Joseph Production.
Distributed by Twentieth Century-Fox Film Corp.

Manufactured and Marketed by
PolyGram Records



General News

July Cable Has Reruns

NEW YORK—A three-part series on Igor Stravinsky, marking the centenary of the composer's birth: the operas "Carmen," "L'Enfant Et Les Sortilèges" and "La Sylphide"; a folk music reunion; Diana Ross in concert and a weekend of music by the Doors—these are some of the highlights of music on cable in July.

The promise of cable television has been that it differs from network fare, but a review of July's programming makes it clear that summer is rerun time for everyone.

"Igor Stravinsky," however, the CBS Cable series, does not fall into the rerun category. It's a brand new biography tracing the three stages of his creative life—in Russia, Europe and America, and it airs July 7, 14 and 21.

Other music on CBS Cable this month: songwriters Burton Lane (4), Charles Strouse (7) and Sheldon Harnick (25) are profiled. Russian pianist Emil Gilels performs compositions by Beethoven, Mozart and Mendelssohn (2).

On the 9th, there's Richard Strauss' "Burliske For Piano And Orchestra In D Minor" and "Don Juan, Opus 20," performed by the Vienna Philharmonic conducted by Christoph von Dohnanyi and Karl Boehm.

Also on CBS Cable in July is "Cabaret: Singin' II" with Karen Morrow and Nancy Dussault (19); "Cabaret: Eileen Farrell—From Classics To The Blues" (26); "Piano Players Rarely Ever Play Together" (28); and two operas, "Carmen" (24) stars Grace Bumbry and Jon Vickers, with Herbert von Karajan conducting the Vienna Philharmonic.

Music featured on Bravo, a service of Rainbow Programming, includes the opera "L'Enfant Et Les Sortilèges" ("The Boy And The Magic"). Ravel's music is performed by the O.R.T.F. National Orchestra conducted by Jean Perisson (12). Also, the Paris Opera Ballet gives "La Sylphide" its cable television debut on the 19th, starring Ghislaine Thesmar and Michael Denard.

Bravo's Jazz Festival continues with an exclusive performance by trumpeter Dizzy Gillespie, taped at The Station in Wilkes-Barre, Pa. (10). And the documentary on the 1981 International American Music Competition (Billboard, June 5) is shown contrasted to the movie "The Competition."

ABC/Hearst's ARTS channel also is rerunning its three-part series on the Van Cliburn International Piano Competition (1, 4, 11). Other music: "L.A. Jazz" with Carmen McRae (2) and the Freddie Hubbard Quintet (5), as well as both together (12); George Solti conducting the Chi-

(Continued on page 61)

Talk Show Host In Label Debut

NEW YORK—Popular tv talk show host Bob Braun of WLW-TV in Cincinnati returns to the disk scene on a new label formed here by Don Anthony and Stan Kreshower.

The label, Anro Records, features Braun on its first single, "There'll Never Be A Love Song As Beautiful As You," penned by George David Weiss. The cut is to appear on Braun's upcoming album, "Woman Of My Dreams," produced by Anthony.

The label operation is currently completing its network of independent distributors.

Anro is located at 1650 Broadway.

Cable Watch

Bloat Gloats Over Success Of 'N.Y. Dance Stand'

By LAURA FOTI

Ted Turner's slogan, "I was cable when cable wasn't cool," makes the assumption that cable is, or has become, Cool. Well, for all you rock'n'rollers out there who haven't found much to dance about in the fare from MTV, HBO, ARTS, CBS and the others, take heart.

"Cable is the medium of the '80s, and we're playing the music of the '80s on it," says Carl Bloat, host of "New York Dance Stand." The program, co-hosted by Dee D. Bache, is now shown on big-time USA Network's "Night Flight," but has paid its dues.

"We started with black-and-white, with some very shaky NYU cameramen," relates Bache. "Then we got sponsors, went color and got picked up by 'Night Flight.' We've always received an awful lot of fan mail, and records for 'Rate This Tune.'"

Yes, "Dance Stand," like

Grandpa "American Bandstand," has a rating segment, as well as real live people dancing. Unlike on "AB," they're dancing to the music of Our Daughter's Wedding, the Psychedelic Furs, Siouxsie and the Banshees, the Dead Kennedys, Kraut and others, with both records and live appearances.

Bache explains the difference between "Dance Stand" and network shows. "The Psychedelic Furs are a great group, so we put them on our show. We didn't wait for them to sell a certain number of singles."

Bloat is even more vocal about his distrust of the "older generation" and how it's keeping new music off the airwaves, both radio and television. "The '60s are being reflected in the '80s. The programmers know there's a rebellion, and they also know plenty of people out there know more about music than they

(Continued on page 60)

St. Louis Area Retailer Specializes In LP Rentals

• Continued from page 3

By the end of the year, and possibly by September, Rent The Latest plans to add Atari and Intellivision cartridges and consoles. And after that it wants to rent videocassettes and videodisks, but not video players. "There are already lots of places here specializing in the rental of heavier equipment," Daniels says.

Rent The Latest has advertised on St. Louis rock station KSHE-FM and also runs off 300 to 500 copies of its monthly chart of top-rented albums. The survey, which is both available in the store and mailed to previous customers, also lists new releases and any special promotions.

The store's 10 most rented albums for May reflect the national sales charts, save for a bit more emphasis on progressive jazz and new wave. The list: 1) Asia, 2) Joan Jett & the Blackhearts, 3) Police, 4) J. Geils Band, 5) Stevie Wonder, 6) Vangelis, 7) Al DiMeola, 8) The Human League, 9) Cars, 10) Tom Tom Club.

The store stocks two or three copies of its most-requested albums and just one of the rest of its inventory. "When we first opened up we bought five copies of everything," Daniels says. "We made some mistakes that way. For us Journey's 'Escape' was a really bad renter (because it had been in release for several months). People who utilize

this service tend to want albums as soon as they come out."

Nonetheless, the store is experimenting with a "Classic Album of the Month" special, with a slightly reduced daily rental fee of \$1.95. This month's rock classic is Supertramp's "Crime Of The Century"; last month's was Pink Floyd's "Dark Side Of The Moon." This month's r&b classic is Al Jarreau's "This Time." The store plans to expand into progressive jazz classics next month.

Daniels, whose partner is Debra Jones, says he buys through wholesalers for the most part, but he wouldn't divulge any names. "We're relatively small," he says, "so I don't think most of them view us as any kind of threat. Still, if there's an album that we can't get and there's great demand for it, we'll just go out and buy it."

Daniels says his store was the first record rental shop in St. Louis, but notes that soon after Hampton's Record and Video Rental opened up across town. And on the same day that Rent The Latest opened for business, a nearby video store, La Due Video, also began renting records.

Clearly, it's becoming a competitive field. "And from what I've heard," Daniels says, "there are more on the way."

SESAC Unit Expands Services

NEW YORK—A SESAC unit formed in 1979 to collect royalties for artists and producers has expanded its services to include the licensing and collection of mechanical and synch royalties for music publishers.

The division, Music Royalties Ltd., will handle music publishers not directly affiliated with SESAC, which already provides mechanical collection services for its affiliated companies.

According to Clive Fox of Music Royalties, a collection fee is yet to

be determined. The major collection agency, Harry Fox, a division of NMPA, currently charges a 3½% collection fee on monies collected. Fox adds that the SESAC subsidiary will offer "competitive" rate policies. "Several audits have already been completed and our clients have now asked us to represent their individual publishing firms as well."

A spokesman for SESAC says that SESAC's own collection fees vary from publisher to publisher on the basis of size and activity.

IRV LICHMAN



SUMMER TIME—The Pointer Sisters celebrate the release of "So Excited," their first Planet album distributed through RCA, following a recent concert at the Ritz in New York. Pictured from left are, Ruth and June Pointer, producer Richard Perry, RCA Records president Bob Summer and Anita Pointer.

The Rhythm & The Blues The Iceman Cometh Back Via His Fountain Label

By NELSON GEORGE

Jerry Butler is one of the most respected men in the music business. Not only is he a fine, distinctive singer, but he comports himself with a quiet dignity that is rare.

But, despite a career marked by classic hits such as "For Your Precious Love," "I Stand Accused" and "Only The Strong Survive," the "Ice Man" recently faced a dilemma. After departing Philadelphia International Records, he found landing a contract—especially the kind he felt that his track record deserved—was difficult.

So he has taken a financial and career risk, turning his production company, Fountain Records, into an independent label. "If my career is going to die, it'll die on my terms," says Butler.

But so far, Butler's single, the Freddie Perren-produced "All The Way," has reportedly landed on 90 stations, predominately in the South and in secondary markets. An album, "Ice 'n' Hot," is due in weeks.

Butler is hoping to repeat the sales success of other veteran black performers (Bobby Womack, Clarence Carter, Z.Z. Hill) who went the indie route when the major labels turned them down. The difference, and it's a big one, is that Butler is risking his own money to do it.

"I wouldn't say this is for everyone, but I felt it was the best way for me to go," he says. "The majors don't seem to think there is any market for older performers and find it cheaper to sign a new band who they don't have to guarantee as much money to."

"The fact that I have been able to get so many stations to play my records suggests that in the past the companies I recorded for didn't have much concern for me or my music. If the attitudes at these corporate la-

bels don't change, I think many other artists will be faced with the same choice I had to make. Today, if you don't have the right manager or the right credentials at a corporate company, you better have a smash record. Otherwise you just get lost and end up in the pile on the program director's desk."

Butler hasn't jumped into starting his own record company without studying the case histories of black indies. "The bottom line problem, always, is finance," he observes. "They all have just enough money to get in trouble. They all want to do it all by themselves. I knew I could get it started, but I also know that I can't do it alone."

The veteran singer is also skeptical about pressing and distribution agreements. "The indie is still paying all of the major cost in terms of making the record. The major wants a percentage for pressing and distribution, money which might be the

(Continued on page 52)

Send for our FREE PRICE LIST

DISKMAKERS

NOW PRESSES 10" DISKS...
along with 12" and 7" disks, 8 tracks
and cassettes

925 N. Third Street • Phila., Pa. 19123

(215) 627-2277
(212) 966-3185

We deliver in New York

RGH
Record Manufacturing Corp.

Audiophile
Records
Available

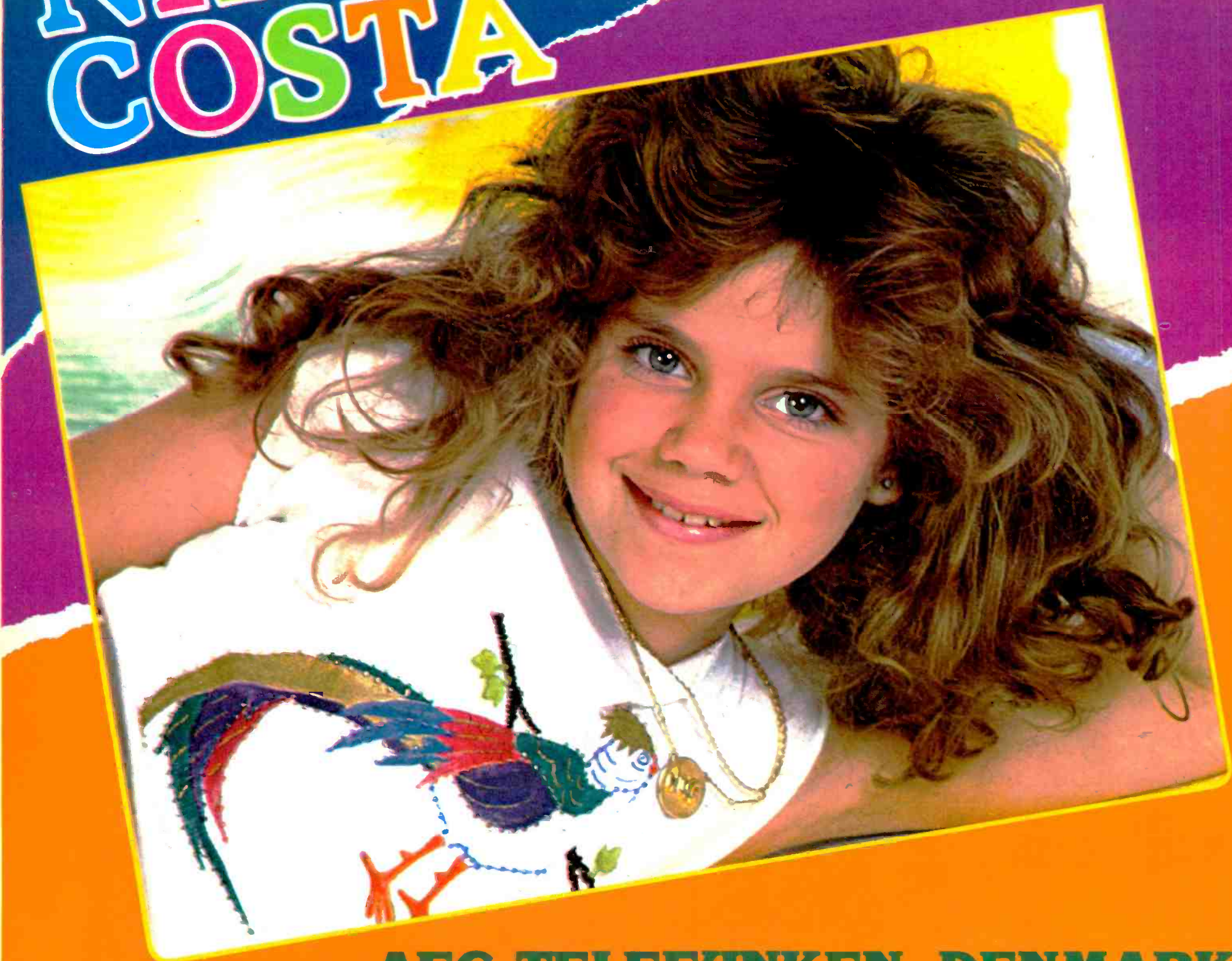
RGH
RECORD MANUFACTURING CORP.
A FULL SERVICE COMPANY

750 Eighth Ave., New York, N.Y. 10036 • (212) 354-4336

QUALITY IS OUR PRIME OBJECTIVE. IF IT'S YOURS, CALL US.

Cutting, Plating, Labels, Jackets...

NIKKA & COSTA



Artwork Ray Martino/Graphic Studio CGD

**AEG-TELEFUNKEN, DENMARK
TMC, SWEDEN
TALENT, NORWAY
K-TEL, FINLAND**

**express their pleasure having NIKKA COSTA
won the Scandinavians with her charm and talent
It is a great experience, for all of us, doing
business with TONY RENIS, DANNY B. BESQUET
and RENQUET RECORDS & FILMWORKS**

thanks



Founded 1894

The International Newsweekly Of Music & Home Entertainment
©Copyright 1982 by Billboard Publications, Inc.

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.
Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

Publisher: Lee Zito (L.A.) Editor-In-Chief: Gerry Wood (N.Y.)

Associate Publisher: Thomas Noonan (L.A.)

Associate Publisher/Director of Charts: Bill Wardlow (L.A.)

Managing Editor: Adam White (N.Y.) L.A. Bureau Chief: Sam Sutherland

Executive Editor: Is Horowitz (N.Y.) News Editor: Irv Lichtman (N.Y.)

Offices: Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210, 213 273-7040. Editorial Staff: Paul Grein, Music Research Editor; Jim McCullough, Video Editor; John Sippel, Marketing Editor; Sam Sutherland, Jazz Editor, Record Reviews. London—7 Carnaby St., W1V 1PG, 01 439-9411. Editorial Staff: Mike Hennessey, International Editorial Director; Peter Jones, International Editor; Alex Fowler, Editorial Assistant. Milan—Piazzale Loreto 9, Italy. 28-29-158. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Kip Kirby, Bureau Chief/Country Music Editor; Carter Moody, Reporter. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Enrique Fernandez, Latin Editor; Laura Foti, Pro Equipment & Services Editor and Associate Video Editor; Is Horowitz, Commentary/Classical Editor; Douglas E. Hall, Radio Programming Editor; Radcliffe Joe, Venues Editor; Roman Kozak, Venues/Rock Editor; Howard Levitt, Copy Editor; Irv Lichtman, Music Publishing Editor; Robyn Wells, Editorial Assistant. Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03 498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C. 20005, 202 783-3282. Editorial Staff: Bill Holland, Bureau Chief.

Special Issues: Earl Paige, Editor; Ed Ochs, Assistant Editor; Bob Hudoba, Directory Services Manager; Rand Rugeberg, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72; Finland—Kari Helopaitio, SF-01860 Perttula. 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum. 035-43137; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castellini, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725. Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; South Africa—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446. Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Lieberstr. 19, 8000 Munchen 22. 089-227746. Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana. 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Promotion: Charles R. Buckwalter, Jr. (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); European Sales Manager: Peter Mockler (U.K.); Marketing Services Manager: John F. Halloran (N.Y.); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati); Production/Sales Coordinator: Christine Matuchek (L.A.); Sales Coordinator: Robin Solomon (N.Y.); Production/Sales Coordinator: Sharon Allen (Nashville).

Account Executives: New York—Mickey Addy, Norm Berkowitz, Ron Carpenter, Richard M. Nusser (212-764-7356); Los Angeles—Diane Daou, Joe Fleischman, (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada: Contact Norm Berkowitz in N.Y. Office; France: Ann-Marie Hounsfield, 6 rue Ancelle, 92525 Neuilly/Seine, Cedex 1-745-1441; Italy: Germano Ruscitto, Piazzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingumae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F., 905-531-3907; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000; David Safewright, Post Restante, Madrid 429-9812; United Kingdom: Patrick Campbell, European Advertising Sales Representative, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; Austria, Belgium, Denmark, Finland, Germany, Greece, Holland, Norway, Portugal, So. Africa, Sweden, Switzerland: contact, Peter Mockler, London Office.

Director of Research and Database Publishing: Martin R. Feely (N.Y.)

Divisional Controller: Don O'Dell (Cincinnati); Director of Business Affairs: Gary J. Rosenberg (L.A.); Circulation Manager: Donna De Witt (N.Y.); Conference Coordinator: Kris Sofley (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.)

BILLBOARD PUBLICATIONS, INC.

Chairman And President: W. D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zito, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal. Secretary: Ernest Lorch. Corporate Manager: Robert Lewis, General Manager of Publishers Graphics.

Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077.

The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Musician, Player & Listener, Billboard, Nashville: Amusement Business; London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard
P.O. Box 1413
Riverton, N.J. 08077
(609) 786-1669



Vol. 94 No. 26

EDITORIAL

Serving The Latin Industry

We are pleased to announce that Billboard en Español joins its parent publication, Billboard (English), in a combined effort to provide increased coverage and greater exposure of the Hispanic music industry.

This development is in response to the extensive growth and influence of Spanish language music—within the many nations that comprise its primary market and also across national boundaries into the English-speaking and international scene.

As a key factor in this new joint effort, Billboard is reintroducing in July a regular section devoted to this field every other week. Its worldwide readership will be fully informed of the latest trends and developments in the Hispanic industry. At the same time, Billboard en Español will balance this coverage by going to a regular quarterly frequency, with the next issue in October. It will continue to be published in the Spanish language, providing readers throughout the Spanish-speaking world with their own authoritative, in-depth source of industry information.

Billboard en Español will be restructured to make it even more useful and practical as a marketing and merchandising tool for its readers in retailing, radio programming and other areas of the industry.

As a quarterly publication it will include: analyses and pro-

jections of key industry issues and events; the latest marketing and merchandising trends and techniques; updates on recording studios, venues, radio, tv and video; coverage of the development of new and established talent; "how to" articles and ideas for operating efficiently and profitably; calendars of meetings, festivals and special events; music trends; reports on the hardware scene; profiles and updates on the people, places and things that make the industry run, from creative concept to consumer sale.

This joint effort between Billboard en Español and Billboard (English) will reach a worldwide readership in excess of a quarter million professionals in the music and home entertainment industry. It will be the most potent and extensive communications force ever available for the Spanish-language market. The team that has been operating Billboard en Español will continue to do so, but in addition, it will be joined by the Billboard (English) staff as part of the concerted effort.

In the future, Billboard en Español will respond to the continuing expansion of the Spanish-speaking industry. In the meantime, the combined world market penetration of both publications will contribute to the universal recognition that the Hispanic industry so richly deserves and to the realization of its potential.

Letters To The Editor

Source—Now & Then

I'd like to clarify the context of the quotations attributed to me in a recent issue of Billboard (May 22).

In response to a direct question about clearing certain Source features in the early days of that network, I replied that WNEW-FM was not against meaningful talk segments, but that some of the features we were receiving then were not executed as well as they might have been and therefore were not cleared. These comments were in reference to specific Source features that have since been discontinued.

I think the Source today is terrific. We clear almost every long form feature they send, and receive great listener response. We're excited about their new concert arrangement with Starfleet; the Sourcecasts we take are concise and accurate.

I would not want anyone reading those edited quotes to think that we're not extremely happy to be part of the Source Network. They've gotten better and better and we look forward to a long relationship with them.

Richard Neer
Program Director, WNEW-FM
New York City

Acting Like Christians

After reading your "Demonic Messages" article (May 15) I got to thinking.

If these so-called Christians were indeed Christians they might spend their time, money and energy in a more Christian manner. Rather than condemn everything that doesn't fit their idea of the world, like rock'n'roll music, why don't they help feed the poor, and build homes for the homeless.

Jerry Fallwell poses a much greater danger than Johnny Rotten. I love Andy Pratt, I love the Sex Pistols' first album, and most certainly I love Jesus Christ. I thank God I live in a free country where I can listen to whatever I choose.

Joseph A. Vigione
President, Varulven Records
Woburn, Mass.

Rocking The Empire

I don't agree with British producer Martin Rushent on the state of American rock. As an American living in England for the past three years, I think British rock is very overrated.

One would have to agree that our radio playlists are conservative. The trouble isn't just station policy, but the lack of support for new American groups. As long as the American record buyer prefers mediocre British bands, like the Human League and Soft Cell, to great American groups like the Blasters and the Dregs, then the situation is hopeless. We get what we deserve.

Robert Anderson
San Francisco

BPA To Stress Radio

Thanks for your superb coverage of the 1982 BPA (Broadcasters Promotion Assn.) seminar in San Francisco. Your reporters clearly found a great deal of interest for radio stations and captured it all very succinctly.

Your coverage noted some radio station disappointment with the agenda as it pertained to them. For the record, there were 12 workshops specifically for radio stations, and six management workshops of significant radio station interest, plus several cable and design workshops of general professional interest to radio station promotion directors.

That's more than 20 out of a total of 44 workshops. Yet only 10% of the total seminar attendance represented radio stations.

Only one radio workshop was cancelled, not two, as some attendees complained. The other was shifted from Monday to a Wednesday time slot.

BPA wants to encourage radio station attendance at its seminars and we will be especially attentive to seeing that their needs and concerns are met at next June's seminars in New Orleans. Our goal is to double radio station attendance in 1983, with more workshops, an expansion of this year's successful "format discussion groups," and the addition of a major radio speaker.

Lance Webster
Executive Director, BPA
Los Angeles

Promo Role Vital

As we found out at the recent Broadcasters Promotion Assn. seminars in San Francisco, many of the attendees were disappointed in this year's convention and, in many cases, rightfully so.

In joining the BPA board, I hope to change the attitudes of many of the members toward improved radio attention. Let me also point out that next term both the president and vice president will be from the radio side of the BPA.

The organization can be a useful tool for hundreds of radio promotion people. Once the big bosses are aware of the values of the BPA, I expect both membership and participation to increase. Radio promotion directors must speak up and prove they indeed play a vital role in the future of radio broadcasting.

Bert Gould
Director of Advertising & Promotion
WPIX-FM, New York City

Home 'Samplers'

I've been following the home taping controversy and I suspect the long-sought compromise lies somewhere between corporate interest and the public's right.

Music in all its forms is perhaps the most permeating aspect of modern culture. I would think that anyone in the musical "food chain" who attempts to tamper with the process will, down the road, rue the day.

I don't mean to suggest that there might be no threat to the industry in home taping. But there is an aspect to it that I think needs exposure. My taping results in self-produced "samplers." When my appetite is sufficiently whetted, money starts to flow. Rather than diminishing the amount of music I buy, my home taping habits have prompted me to buy more, including music I would never have bought in the first place.

Knowing how you folks love demographics, here's mine: white male, age 35, married, home-owner, \$2,000 stereo, gross income \$25,000 to \$35,000.

Curt Neitzke
Dawson, Ill.

Yesterday's Heroes

Thanks for the super-sleuth job of assembling the whereabouts of a lot of people whom I have lost track of in past years. Rollye Bornstein's article, "Looking For Yesterday's Heroes" (May 29) . . . just fantastic.

You will probably not believe I scanned the issue and did not see the article until one of my airmen called it to my attention. The days of radio between 1962 and 1965 were something special to us who staffed WQAM, at the time, one of the country's greatest radio stations.

I do not know how Rollye found us all, but I am happy she did. I will no doubt make efforts to reopen contacts with many of the people mentioned in the article who I haven't seen in years. Bless her for the time spent in research and the article itself.

Ted Clark
Program Director, WTCO-FM
Arlington Heights, Ill.

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

HOME STUDIO TREND GROWS

See Surge In 'Semi-Pro' Sales

By ALAN PENCHANSKY

CHICAGO—Musical instrument retailers are broadening their product mix into multi-track recording gear as the home studio movement flourishes.

New competition in the semi-pro field is stimulating demand, and, consequently, more and more Chicago music stores are carrying semi-pro or "creative" equipment. TEAC/Tascam, the field's acknowledged leader, now offers an eight-track home machine for well under \$3,000. Fostex, the field's new entrant, is goosing competition with its own under-\$3,000 unit that is the first semi-pro model incorporating noise reduction.

Sales of consoles, studio monitors, microphones, noise reduction units and all other outboard devices also have climbed as part of the creative audio boom, instrument dealers say. Other leading brands are dbx, JBL, Electro-Voice, MXR, Roland, Shure, Audio-Technica and Sennheiser.

Much of the instrument dealer's product mix has included electronic sound equipment usable at home and on the road. Now stores are adding recording studio equipment to the dual-purpose gear.

Northfield, Ill.'s Gand Music And Sound added the TEAC/Tascam line earlier this year following the inexpensive 30 Series' introduction. "It's going bananas, totally," says Gand's Keith Marx. "We got into the recording business about four months ago when we signed up with Tascam.

"Customers are picking up on it right and left and I can't keep the eight-track in stock. The trend is to doing top-quality eight-track yourself," Marx adds.

"We've always been in outboard gear that we had for our sound company. What used to be for stage now can be applied for stage and home recording."

Recording studio packages costing up to \$12,000 have been sold, notes Marx, who says working musicians are generally the clientele. One

popular offering is a \$3,860 eight-track package including recorder, console, microphones, cable kit, tape and maintenance kit.

Digital delays, harmonizers, flangers, etc. are also available. "Most of the guys are working musicians so they want a piece of gear they can take on the road as well," Marx explains.

"We created a separate environment within the store for recording gear. We designed our own mixing desk for all the gear to get into. We can get pretty elaborate with installations."

Gand uses recording seminars regularly as a promotional tool, Marx says.

One store specializing in home studio equipment is DJ's music located in Cicero, Ill. Manager John Pavletic is a former rock musician and part-owner of an area 24-track studio, experience he finds helpful in aiding aspiring home recordists.

DJ's has half a dozen area locations, but the Cicero store is exclusive. (Continued on page 34)

Good Guys Grab Bay Area \$\$

Educated Staff, Good Service, Vital To Chain's Success

By JACK McDONOUGH

SAN FRANCISCO—In a market that has been one of the most lucrative and also one of the most competitive in the nation, the independently-owned, nine-year-old, four-store Good Guys—which began with a 1,500-square-foot mom and pop type operation in the Marina neighborhood—has now emerged not only as a survivor but also as one of the most active and aggressive retailers in the Bay Area.

There are any number of reasons for this, as outlined by Stan Baker, sales manager for the chain, which was founded by Ron Unkefer, who had moved out to San Francisco from Cleveland after an extensive background with NorthEast Appliances and who remains today as the company's president.

Those reasons include a certain philosophy of doing business, as suggested by the somewhat whimsical name of the firm; an early deci-

sion to go slow and to accept the fact, as Baker puts it, "that we were not going to be a chain that could open a new store every year"; making a breakthrough by hiring as sales people "well-educated people who would have been a success no matter what field they had gone into"; capitalizing heavily on early success with print advertising, to the point where now the Good Guys advertise regularly not only in the daily and Sunday papers but also circulate 24 to 32-page sale magazines four times a year; and by careful election and set-up of inventory based on "thinking of our business as divided into three equal parts: audio, video, and then the broad category of portable products and auto stereo."

As examples of the company's approach Baker cites "an extended warranty, which we've offered from the beginning at no extra charge, so the consumers know we're offering something other places don't. We started right from the beginning by

saying we'd deliver for free anywhere in the immediate Bay Area. We were the first to do that and we still do it. When we sell a television we'll send a serviceman out a month or two afterward to make sure it's hooked up right and that the customer is happy. We advertise everything we sell. We've always contracted out the repair because we felt that we were professional merchants and didn't know enough about service. So we contracted professional service people and they've been with us almost from the very beginning. So as far as our customers are concerned, we are the servicer.

"This market has changed tremendously," says Baker. "Three or four years ago you'd open up the Sunday magazine of the paper and it would look like a directory of stereo stores. There were maybe eight or ten companies taking full page ads. Now there are Pacific Stereo and us and maybe Macy's and a few one or two-store outlets.

"One reason we've lasted is that we've always tried to position ourselves to the bulk of the market, to appeal to the largest number of people possible. That's how our ads go. At first the ads looked like a mishmash of product, but we wanted to have everything out there that people might be interested in. We still do that. We want to appeal to as many people as possible. In that sense I would say we're an independent Macy's. I think they're an exceptional department store. It's rare to hear anyone say anything bad about them. So we have Macy's-type policies, but we offer more. We offer a better-trained sales staff, and we offer a more fun place to shop. Vis-a-vis Pacific Stereo, we've always felt they're our strongest competition, and we still do. I think we're doing very well against them.

The sales staff is a crucial ingredient in the Good Guys mix, explains Baker. "One of our paths to success was in hiring the best people possible. Retailing back then was thought of as a profession for people who might not have fit into the business world in other areas, unless you went to work for a major department (Continued on page 32)



Billboard photos by Chuck Pulin

BIG APPLE BOW—Record World's 41st unit and first Manhattan outlet features the chain's largest classical inventory.

Manhattan Debut For Record World

NEW YORK—Record World's first Manhattan location—the 41st unit for the TSS/Record World chain—opened for business Friday (18).

Executives of Elroy Enterprises, which under Roy Imber services the outlets, were on hand to oversee the debut. They included Imber and Pauline Corin, operations supervisor. Joe Helfand, a four-year TSS/Record World veteran, is store manager.

Sporting a silver/black metallic decor and the chain's largest classical inventory, the site, between 43rd and Madison Ave., is in the midst of other major recording retailers, including Record Hunter, King Karol and Sam Goody.

During the first week, the store lured customers with an all-label sale, seeing \$8.98's at \$6.49 and midlines at \$4.49, with 50 cents more for tapes. This week, promotions will begin to focus on individual labels.

Apparently in response to the opening, Record Hunter took out a full-page ad in the Daily News offering June 18-26 specials at \$4.99 for \$8.98's and \$3.68 for midlines. All product listed came from WEA-distributed labels.

The Record World outlet is 3,300 square feet and initial inventory is valued at about \$400,000.

STORE BOASTS LOW MARKUPS

Fast Fill Puts Turner's On Top

NASHVILLE—Turner's Record Shop, in downtown Charleston, W.Va., is keeping its nearby chain competitors at bay with a policy that embraces minimum markups and quick acquisition of potentially hot product. The one-store operation is located within two blocks of National and Budget outlets.

Manager Joe Pacifico says that the "most important" new releases are put on sale each week at prices ranging from \$5.98 to \$7.19. Singles, which still constitute a major sales segment, are priced at \$1.59, he adds.

The upshot, according to Pacifico, is that despite the area's high unemployment, record sales this year are holding even with those of last year.

Turner's has not significantly enlarged the display space in the location it's held for the past several years—a factor that keeps the store from carrying many accessories and cutouts. There is, though, Pacifico says, a sizable collection of rock imports available.

Cassette sales at Turner's almost equal album sales now, Pacifico reports, adding that he has virtually quit stocking 8-tracks. He says there is little demand for the older configuration and fewer titles to offer.

While most of the store's activity is in rock and black music, Pacifico says that country continues to be an important element, particularly in singles.

Advertising and promotion, in keeping with Turner's no-frills outlook, are kept to a minimum. All advertising is done via radio. "I don't believe in newspaper advertising," Pacifico explains.

As an example of Turner's aggressiveness in getting new product, Pacifico says his store will be the first in the area to offer the new REO Speedwagon album.

EDWARD MORRIS

Chain Sells Off Stock; Store Is Sued By State

By JOHN MEHNO

PITTSBURGH—One of this area's largest retailers of audio equipment is battling to stay in business. Another is fighting allegations by the state that it engaged in unethical business practices.

Wander Sales Inc. announced that it will liquidate the inventory of three stores and its warehouse in an effort to remain in business. Under the plan, outlined for creditors in federal bankruptcy court, Wander would sell off the \$1.5 million inventory and continue to operate two stores that it says are profitable.

Earlier this year, Wander was forced into Chapter XI. At the time, (Continued on page 59)

Additional Units Planned For Liberty Music Chain

By IRV LICHTMAN

NEW YORK—Additional units of Liberty Music & Video in the New York City and New Jersey areas are planned, as a result of the purchase in May of the 74-year-old recording/hardware retailer by VideoVision.

The store, at 50th and Madison Ave. here, was acquired from Bob and Ayse Kenmore, who had purchased it a year before from Paul Sampson, who operated the outlet for many years. Ayse Kenmore stays as president.

According to Steve Flaks, president and chairman of VideoVision, the acquisition was made on the basis of a stock transfer. VideoVision is traded Over-the-Counter.

While Flaks notes that he is currently scouting more Liberty units in the Metropolitan area, his firm continues to operate four Video-To-Go software stores in Manhat-

tan. Liberty, he adds, will maintain its audio recording inventory, its sale of sophisticated audio and video hardware, including big-screen television sets. In July a personal computer line will be added.

VideoVision is also the parent company of American Tape Co. and Electric Video, based in Richfield, N.J. and headed by Jerry Gottlieb. American Tape is an audio duplicator and owner of many master recordings, while Electric Video is a video duplicator that also owns video programming.

The company also operates a four-store chain in San Francisco called Eids, which sells video hardware and software.

Flaks notes that the company has reached the \$20 million volume level after 2½ years of operation, starting from \$1 million the first year and \$5 million in its second year of business.

Congratulations To All BMI Award Winners For The Most Performed Songs Of 1981.

Deborah Allen
Janna Allen
Peter Allen
Sara Allen
Jerry Allison
Eddy Arnold
Roy August
Jesse Barish
Kenneth Bell
Robert Earl Bell
Ronald Nathan Bell
Chuck Berry
Alfred Braggs
George M. Brown
Dominic Bugatti (PRS)
Jonathan Cain
Roseanne Cash
Bruce Channel
Rick Christian
Eric Clapton (PRS)
Michael Clark
Hank Cochran
Roger Cook
Sonny Curtis
Lacy Dalton
George Davis
Mac Davis
Steve Davis
Lee Diamond

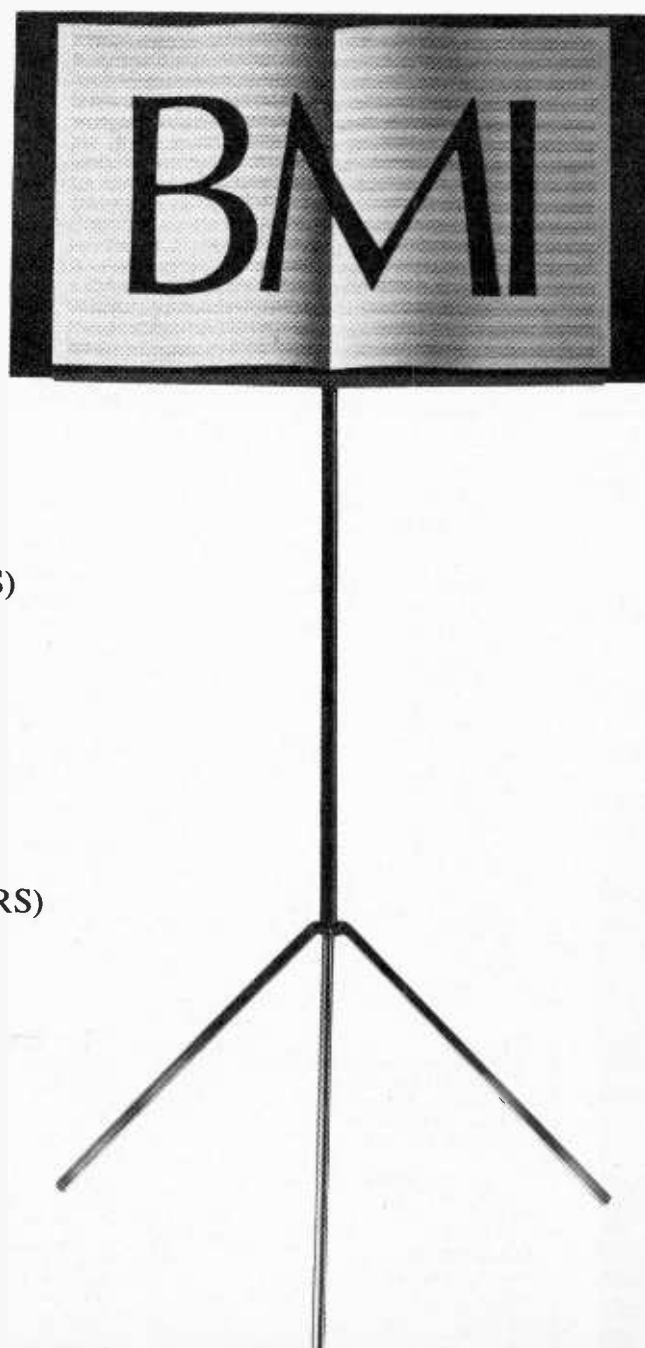
Dean Dillon
Rokusuke Ei (JASRAC)
John Farrar
Jack Feldman
Dick Feller
Kye Fleming
Dallas Frazier
Albhy Galuten
Teddy Gentry
Stephen Geyer
Barry Gibb
Maurice Gibb
Robin Gibb
Graham Goble (APRA)
George Greer
Merle Haggard
Daryl Hall
George Harrison (PRS)
Neil Harrison (PRS)
Jerry Hayes
Samuel Hogin
John Holt (PRS)
David Jenkins
Will Jennings
Gerard Kenny
Kris Kristofferson
Michael Leeson (PRS)

John Lennon (PRS)
Cory Lerios
Morris Levy
Dennis Linde
Frankie Lymon
David Malloy

Barry Manilow
Barry Mann
Bob McDill
Joe Melson
Gerald Metcalf
Robert Mickens

Dennis Morgan
Roger Murrah
Frank Musker (PRS)
Hachi Nakamura (JASRAC)
Willie Nelson
John Oates
James O'Hara
Roy Orbison
Randy Owen
Alan Parsons (PRS)
Dolly Parton
Stephen Perry
Donald Pfrimmer
Sandy Pinkard
Leroy Preston
Eddie Rabbitt
Chick Rains
Jerry Reed
Donald Reid
Harold Reid
Don Robey
Graham Russell (APRA)
Carole Bayer Sager
Norman Sallit
Phil Sampson
Mike Settle
Billy Joe Shaver
Drey Shepperd
Billy Sherrill

Mark Sherrill
Terry Skinner
Claydes Eugene Smith
Rick Springfield
Keith Stegall
Even Stevens
Bruce Sussman
Eric Tagg
Alan Tarney (PRS)
Chip Taylor
James Taylor
James Warren Taylor
John Issac Taylor
Dennis Ronald Thomas
Earl Eugene Toon, Jr.
Gino Vanelli
Rafe Van Hoy
Robert Wachtel
Dana Walden
Cindy Walker
J.L. Wallace
Cynthia Weil
Donna Weiss
Sterling Whipple
Hank Williams, Jr.
Jerry Williams
Jeffrey Wilson
Norro Wilson
Steve Winwood (PRS)
Eric Woolfson (PRS)
Stephen Young



Wherever there's music, there's BMI.

KEYS ON IMPORTS

Ferjulian Has Double Duties As Disk Dealer

By JOHN SIPPEL

LOS ANGELES—Many record freaks aspire to an industry career, but it's rare to find the diversified professional success enjoyed so early by Mark Ferjulian.

The executive, in his early thirties, doubles between overseeing a burgeoning chain of Moby Disc stores and managing the West Coast base of JEM Records, the major imports national distributor.

Ferjulian accustomed himself to wearing dual hats early. He spent so much time at Records Ltd., the Tom Arimbasin Van Nuys outlet here, that the owner suggested he work as a clerk. He was a sophomore at the Univ. of Southern California. Within a year, he was general manager of the store.

By 1974, when he graduated with a B.S. in Business Management, Ferjulian determined to open his first

store. The original Moby Disc was a 900 square footer on Victory Blvd. in Van Nuys. He and his original partner, Bruce Thomas, a school chum who sold out two years ago, opened with a collective investment of \$10,000 to \$15,000, Ferjulian recollects.

He's learned one positive business factor working with Arimbasin: imports draw a cult following. He aimed for the best in the city. Using Billboard's International Buyers' Guide, Ferjulian built his own network of foreign sources from which he bought imports direct. Magazines like Melody Maker and New Musical Express also provided product information and some more sources. He arranged for a freight forwarder.

"Kraftwerk, Nektar, Lucifer's Friend and Golden Earring were our first imports. Electronic stuff from Europe was big in 1974. I bought directly from Germany and Holland from firms like Bellaphon and Phonogram," Ferjulian recalls. "Russ Kedder of Rather Ripped Records, Berkeley, was especially helpful. We used letters of credit or sight drafts to deal with overseas exporters at first. Our early orders were under \$500.

"Those were the days when our customers, who came from all over Southern California, bought even the dogs. Because it was an import, they wanted it. We bought records six days a week, it seemed. We were pricing imports at \$5 and \$6, while domestic product, which we also stocked heavily, was then going for \$3.50 to \$4.50.

Ferjulian credits KNEC-FM, a local station, with establishing the store through a once-weekly four-hour nightly segment in which he worked with Ron McCoy. It allowed the store to actually audition its new import product weekly. Moby Disc bought spots during the show. Eventually, Ferjulian remembers, the spot cost became prohibitive so he lost out to sponsors with bigger budgets.

By 1979, Ferjulian was forced to move from his first location, because the neighborhood changed to an environment not conducive to rock music. In the seven years, Moby Disc

(Continued on page 59)



DISTINCTIVE RETAIL—Moby Disc's Ventura Blvd. store in Sherman Oaks is representative of the interior decor on which founder Mark Ferjulian bases so much of his attempt to appeal to the dilettante collector. Keyed to his own collecting experience, imports play a strategic role in luring patrons from all over Southern California. In the shot where Keith McLeod is seen manning the cash register, in front of the shelved cassette titles are stepdown racks of illustrated sleeved EPs and 45s. Hot accessories occupy the next showcase.

Recession Aids Our Price Chain Growth In U.K.

LONDON—Recession in Britain's retail trade has paradoxically aided the ambitious program of expansion set in motion two years ago by the prominent Our Price chain when it acquired rival retailer Harlequin Records.

Our Price's Gary Nesbitt says that with more shops on the property market, it has been possible to acquire prime High Street sites for sums below those originally budgeted.

The company has now committed almost \$900,000 for new sites, relocations and refurbishments, he says. "The Harlequin takeover was the first phase of the expansion plan, and we are on budget and on stream."

Although fewer Harlequin outlets have had to be closed than was first thought, Nesbitt says sites in the West End of London have been sold off: "Partly because we have too many there, partly because tourism in London is disastrous at the moment, and the environment in that part of the West End theaterland has really gone downhill—it's no longer a retailing area."

JULY 3, 1982, BILLBOARD

New LP/Tape Releases

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

POPULAR ARTISTS

- AIR SUPPLY**
Now & Forever
LP Arista AL9587 \$ 8.98
- BADE, LISA**
Suspicion
LP A&M SP-6-4897 \$ 6.98
CA CS-6-4897 \$ 6.98
- BALANCE**
In For The Count
LP Portrait ARR 38019 No List
CA ART 38019 No List
- BELEW, ADRIAN**
Lone Rhino
LP Island IL 9751 \$ 8.98
8T TP 9751 \$ 8.98
CA CS 9751 \$ 8.98
- BLACK UHURU**
Chill Out
LP Island IL 9752 \$ 8.98
8T TP 9752 \$ 8.98
CA CS 9752 \$ 8.98
- BOW WOW WOW**
I Want Candy
LP RCA AFL-4375 \$ 8.98
CA AFK1-4375 \$ 8.98
- BUCKS FIZZ**
Bucks Fizz
LP RCA NFL1-8029 \$ 6.98
CA NFK1-8029 \$ 6.98
- CLARK, ROY**
Live From Austin City Limits
LP Churchill 9421
- CLIFF, JIMMY**
Special
LP Columbia FC 38099 No List
CA FCT 38099 No List
- COCKER, JOE**
Sheffield Steel
LP Island IL 9750 \$ 8.98
8T TP 9750 \$ 8.98
CA CS 9750 \$ 8.98
- COSTELLO, ELVIS**
Imperial Bedroom
LP Columbia FC 38157 No List
CA FCT 38157 No List
- CROSBY, STILLS & NASH**
Daylight Again
LP Atlantic SD 19360 \$ 8.98
8T TP 19360 \$ 8.98
CA CS 19360 \$ 8.98
- DALTON, LACY J.**
16th Avenue
LP Columbia FC 37975 No List
CA FCT 37975 No List
- FALL, THE**
A Part Of America Therein: 1981
LP Cottage LP1 (Rough Trade) \$ 7.98
- FELDMAN, VICTOR**
Secret Of The Andes
LP Nautilus direct-to-disk NR50
CA NRSC50
- FRAMPTON, PETER**
The Art Of Control
LP A&M SP 4905 \$ 8.98
CA CS 4905 \$ 8.98
- FRANKLIN, ARETHA**
Sweet Bitter Love
LP Columbia PC 38042 No List
CA PCT 38042 No List
- GENERAL CAIN**
Girls
LP Tabu FZ 37997 No List
CA FZT 37997 No List
- GENESIS**
Three Sides Live
LP Atlantic SD2-2000 (2) \$ 8.98
8T TP 2-2000 \$ 8.98
CA CS2-2000

- GO-GO'S**
Vacation
LP IRS SP 70031 \$ 8.98
CA CS 70031 \$ 8.98
- GORDON, ROBERT**
Too Fast To Live, Too Young To Die
LP RCA AF011-4380 \$ 8.98
CA AFK1-4380 \$ 8.98
- HAIG, PAUL**
Running Away/Time
LP Crepuscule/America TWA82501 \$ 4.98
- HARTMAN, LISA**
Letterrock
LP RCA NFL1-8014 \$ 6.98
CA NFK1-8014 \$ 6.98
- HEADPINS**
Turn It Loud
LP Atco SD 38-131 \$ 8.98
8T TP 38-131 \$ 8.98
CA CS 38-141 \$ 8.98
- INDIVIDUALS**
Fields
LP Plexus KMH709224
- JONES, QUINCY**
The Dude
LP Nautilus half-speed mastered NR52
CA NRSC52
- JUDAS PRIEST**
Screaming For Vengeance
LP Columbia FC 38160 No List
8T FCA 38160 No List
CA FCT 38160 No List
- KAY, JOHN, & STEPPENWOLF**
Wolf Tracks
LP Nautilus digital NR53
- KID CREOLE & THE COCONUTS**
Wise Guy
LP Sire/ZE SRK3681 \$ 8.98
- LATIMORE**
Singing In The Key Love
LP Malaco Mal 7409 \$ 8.98
8T Mal 7409 \$ 8.98
CA Mal 7409 \$ 8.98
- LEVY, MARCY**
Marcella
LP Epic ARE 37688 No List
CA AET 37688 No List
- LORDS OF THE NEW CHURCH**
Lords Of The New Church
LP IRS SP 70029 \$ 8.98
CA CS 70029 \$ 8.98
- NEW YORK EXPRESS**
Hot On The Clue
LP Cherie CR 19364 \$ 8.98
8T TP 19364 \$ 8.98
CA CS 19364 \$ 8.98
- NIGHT PLANE**
Night Plane
LP Handshake FW 38139 No List
CA FWT 38139 No List
- NUGENT, TED**
Nugent
LP Atlantic SD 19365 \$ 8.98
8T TP 19365 \$ 8.98
CA CS 19365 \$ 8.98
- OCEAN, BILLY**
Inner Feelings
LP Epic FE 38129 No List
CA FET 38129 No List
- PH. D.**
Ph. D.
LP Atlantic SD 19361 \$ 8.98
8T TP 19361 \$ 8.98
CA CS 19361 \$ 8.98
- PEREUBU**
Song Of The Bailing Man
LP Rough US21 (Rough Trade) \$ 7.98
- PHOENIX, WILLIE**
Willie Phoenix
LP A&M SP 4904 \$ 8.98
CA CS 4904 \$ 8.98
- POWER**
Power
LP Malaco Mal 7408 \$ 8.98
8T Mal 7408 \$ 8.98
CA Mal 7408 \$ 8.98
- ROLLING STONES**
Still Live (American Concert 1981)
LP Rolling Stones COC 39113 \$ 8.98
8T TP 39113 \$ 8.98
CA CS 39113 \$ 8.98

- SCHNEIDER WITH THE KICK**
Exposed
LP Mirage WTG 19357 \$ 8.98
8T TP 19357 \$ 8.98
CA CS 19357 \$ 8.98
- SOCCIO, GINO**
Face To Face
LP Atlantic SD 19358 \$ 8.98
8T TP 19358 \$ 8.98
CA CS 19358 \$ 8.98
- STEELY DAN**
Gold
LP MCA-5324 \$ 8.98
CA MCAC-5324 \$ 8.98
- TOILING MIDGETS**
Sea Of Unrest
LP Instant 1 (Rough Trade) \$ 7.98
- TRANSLATOR**
Heartbeats & Triggers
LP 415/Columbia ARC 38162 No List
CA ACT 38162 No List
- TUCKER, MAUREEN**
Playin' Possum
LP Trash LP1 (Rough Trade) \$ 7.98
- WAITE, JOHN**
Ignition
LP Chrysalis CHR 1376 \$ 8.98
- YARD, IKE**
Ike Yard
LP Factory America A Fact A 2nd \$ 7.98

JAZZ

- AULD, GEORGIE**
Homage
LP Xanadu 190 \$ 8.98
- BARRON, KENNY**
At The Piano
LP Xanadu 188 \$ 8.98
- HAWES, HAMPTON**
Memorial Album
LP Xanadu 161 \$ 8.98
- HAWKINS, COLEMAN**
Dutch Treat
LP Xanadu 189 \$ 8.98
- KLUGH, EARL**
Crazy For You
LP Nautilus NRSC46
- OGERMAN, CLAUD**
Featuring Jan Akkerman
LP Jazz Man JAZ5015 \$ 8.98
- SPRAGUE, PETER**
The Message Sent On The Wind
LP Xanadu 193 \$ 8.98
- ZEMAREL, ZIM, & HIS ORCH.**
More Swazze
LP Epic FE 38111 No List
CA FET 38111 No List
- EVEREADY'S**
Learning To Lean
LP Malaco Mal 4377 \$ 7.98
8T Mal 4377 \$ 7.98
CA Mal 4377 \$ 7.98

GOSPEL

- TRUTHETTES**
He's Still Working On Me
LP Malaco Mal 4379 \$ 7.98
8T Mal 4379 \$ 7.98
CA Mal 4379 \$ 7.98

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.

Smile!

The first family of profit supplies it all "better"!

RECOTON

46-23 Crane St., L.I.C., N.Y. 11101
(212) 392-6442

Ultra Magnetics Styli

Record and Tape Care

AUDIO

VIDEO

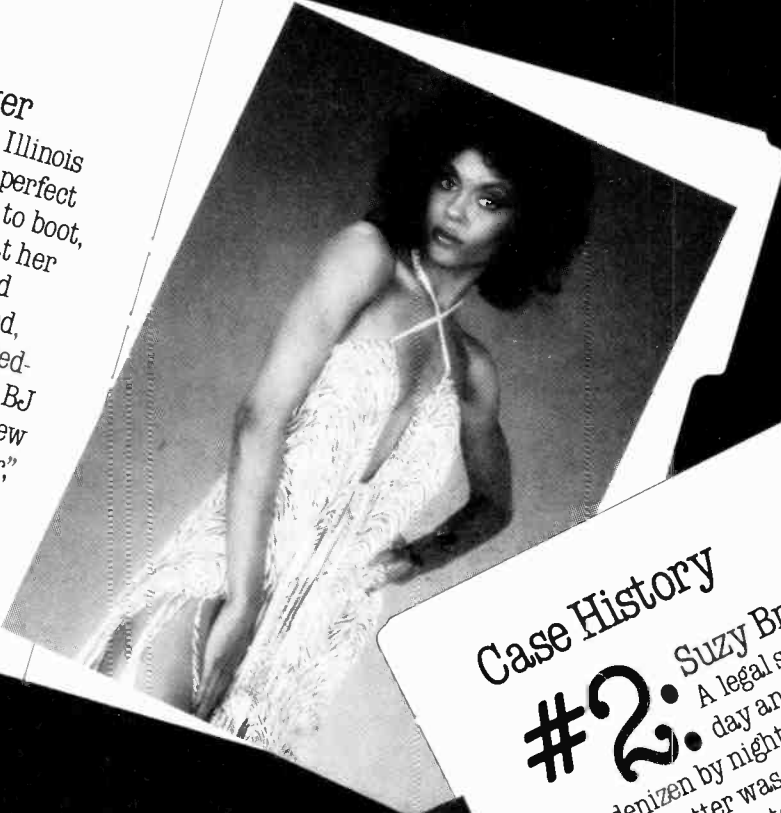
POWER DRIVE Headphones & Speakers

BOHANNON FEVER OUTBREAK!

Case History

#1:

BJ Rucker
This Peoria, Illinois housewife, a perfect homemaker and a good cook to boot, first encountered Bohannon at her Wednesday bridge club. "I could really relate to it," she demurred, "the music, the lyrics, that funky-up dance beat of Bohannon." Now BJ serves a generous portion of the new Bohannon album, "Bohannon Fever," at every meal. Her kids eat it up!



Case History

#2:

Suzy Braswell
A legal secretary by day and a disco go-getter by night, this petite young Bohannon fever was first indoctrinated in him. Suzy says, "and it just had to come out!"



Case History

#3:

Randi Layne
The world as she knew it was significantly altered the day Randi bumped into Bohannon. The second runner-up in the Hoboken amateur bake-off, Randi nearly had her cakes fall flat when someone piped in Bohannon's hit single, "I've Got The Dance Fever." "This Bohannon sure takes the cake!" Randi was heard to chortle.



Case History

#4:

Delores Jones
Delectable young student of pharmacology in Ossawatamee, NY when she was first exposed to Bohannon. Just seconds before her mid-term exam, Delores heard Bohannon cover the quad. Delores dropped out and is now recording secretary of the Bohannon fan club. "Who needs drugs when you've got Bohannon?" Delores has been heard to remark.



"BOHANNON FEVER," FEATURING THE SMASH HIT, IT'S BAD. IT'S NATIONWIDE. ON PHASE II RECORDS

Produced by Hamilton Bohannon.

"I'VE GOT THE DANCE FEVER." AND TAPES. DISTRIBUTED BY CBS RECORDS.

ZS5 02897

© 1982 CBS Inc.



Poor Planning, Promotion Put Two Satellite Networks On Hold

• Continued from page 1

stories in this new technology of format distribution, including another ABC property: TalkRadio. Satellite Music Network, which pioneered the service, has more than 150 stations playing one of its three formats. Sunbelt Broadcasting Group's Transtar service has similarly been carving a niche for itself in the market, and both RKO and CBS, while not offering full satellite-delivered formats, have been successfully peddling specific programs via satellite.

As far as ABC and United are concerned, the former blamed the economy for its decision to pull the plug on Superadio only two weeks before the scheduled July 1 debut, while the latter cited technical difficulties for its delay.

But industry observers believe both made mistakes in the planning and promotion of their services, particularly ABC. "Superadio is dead," declared Carl Brenner, executive vice president and general manager of would-be Superadio affiliate WKTK Baltimore, after meeting with ABC brass Tuesday (22). "They couldn't sell it as an original idea. It will be twice as hard to sell now that it's been postponed," he reasoned.

Al Ruscito, general manager of WWOL/WACJ Buffalo, who planned to simulcast the format on both stations, didn't attend the meeting in New York—"I thought they should have come to us"—but he has some strong feelings about the ABC project.

"I'd be very reluctant to sign up with them again. Once you get burned, you don't make the same mistake twice," he says.

Barry Gaston, executive vice president and general manager of KBRA Wichita, which was also signed up for the ABC service, says he is angry and disappointed. "They took a million dollar concept and tried to sell it with a 10 cent sales force. David Pollei (vice president of station marketing) is the one guy who knew what he was doing. It takes expertise to get across an idea to potential affiliates. I think this is kind of shabby. It should have been obvious two months ago that they were not going to have a good lineup of affiliates. To wait until the eleventh hour to pull the plug is fairly unbusinesslike."

Both Gaston and Brenner agree that had ABC gone ahead with its plan, other affiliates would have lined up for the service. As it stood when the project was halted, six affiliates had signed. Brenner says, "There would have been 18 to 20 stations ready to sign as soon as this went on the air and they saw what it was about. It was a chicken and egg situation."

All agree that it was not the economy or a softness in national radio sales that caused ABC to put on the brakes, but a lack of affiliates.

In announcing the Superadio move, ABC cited a 5% overall growth in radio ad sales so far this year, compared to 1981, while reporting that network operations are 11% ahead in sales.

But the company apparently found these figures too discouraging to move ahead with the format (at the beginning of this year, ABC Radio president Ben Hoberman was projecting a 15% growth). Mike Hauptman, vice president in charge of ABC Radio Enterprises, which was developing Superadio, com-

ments, "We've delayed the service because of the network sales environment. We took a final look at this environment and found the time was not right to release this product at this time. We have a lot of confidence and think Superadio will one day be part of the radio business."

Noting that ABC's TalkRadio service officially debuted June 18 with 22 affiliates, Hauptman said, "We intend to concentrate our efforts" on that format. "We've a lot of work to do on TalkRadio," and suggested that perhaps ABC was trying "to do too much at one time." TalkRadio began test service on ABC's own KABC Los Angeles and KGO-FM San Francisco May 3 and added WABC New York May 10.

ABC had hoped to sell two minutes an hour, 24 hours a day on the

new Superadio service. While it was planning to collect approximately \$8,000 to \$10,000 a month from affiliates, these fees were to be all put back into programming, including custom programming, and individual promotions and advertising for these stations.

By contrast, services such as Satellite Music Network, which charge stations only \$1,000 a month, make money on this fee due to low-overhead budget operations. For SMN, any national business sold is all gravy.

SMN is doing well with about 150 stations on the air, evenly divided between the company's A/C and country formats. These stations are mostly in the smaller markets, which well may be where the future of satellite distribution of programming really lies. A new MOR format, Stardust, introduced in May, is already on about a half dozen stations.

A similar approach is taken by Sunbelt Broadcasting Group's Transtar service. But Transtar, which has 68 affiliates, 40 of them in the top 50 markets, does not require its stations to carry the full A/C format it offers. For example, WVNJ Newark, which covers the New York market, and KWST Los Angeles are both Transtar affiliates, but each does its own programming for the large part. Transtar also charges its affiliates a \$1,000 a month fee, but stations in the top 50 markets pay a higher rate that is negotiable depending on the market and station.

United Stations' problems with a satellite-delivered service may have begun with technical difficulties, but Frank Murphy, vice president of marketing, now says that perhaps "this was fortuitous." While he denies that United has totally given up on the satellite plans, he adds, "We're taking another look right now."

RKO, which is basically a traditional radio network and not a distributor of full formats, has been feeling some economic problems. The operation recently cut its staff by 10% and some say it may pare back such live satellite shows as "Solid Gold Saturday Night."

And what will the would-be ABC affiliates do? Brenner, who has been running an A/C format on WKTK, says he's not sure. "We've let people go. It's an inconvenience." He had planned to change the station's call

(Continued on page 27)

Vox Jox

Charlie Cook Join KLAC

With Charlie Cook jumping ship from KHJ to program country competitor KLAC Los Angeles, there's a lot of speculation as to how much longer KHJ will remain in the country corral. "You don't often get the opportunity to go with a company like Metromedia," Cook explains the lateral move. "I plan to make KLAC the No. 1 country station in the market again." Cook succeeds Don Langford. Current country leader is KZLA.

Cook says that while he was at the station, the official word from KHJ was that no format change is imminent. Acting program director for the station is Lon Helton, who was formerly the assistant p.d. With RKO heavies in town on unrelated business, KHJ general manager Neil Rockoff could not be reached for comment.

★ ★ ★

Although WAPP program director Dave Hamilton refuses to confirm it, a well-placed source says that the station will give away \$103,000 to a listener when the station programs its first commercial at the end of the summer.

The WAPP lineup is Ted Canna-

(Continued on page 27)

NRBA AM Stereo Booklet Offers Systems Overview

WASHINGTON—The National Radio Broadcasters Assn. this week mailed out to its members its long-awaited AM Stereo Forum booklet.

The 18-page booklet contains statements from all five AM stereo manufacturers-system proponents—Belar, Harris, Kahn/Hazeltine, Magnavox and Motorola. Their statements, according to the NRBA, "are published here unedited and without opinion," and makes it clear it wishes to take "no position on the relative merits of any system or on the contents of any representation made by any system proponent. . . ."

Statements range from the full-blown self-serving sales pitches, complete with engineer and client superiority quotes, to the straightforward five-point gameplan approach to the carefully reasoned,

technically oriented exposition with long paragraphs stuffed with technical details, and the booklet should prove to be indispensable not only to radio station execs but also everyone in the industry looking for an intriguing (and often amusing) read about this important new development in AM radio. Those interested can write for a copy at NRBA, 1705 DeSales St. N.W., Washington, D.C. 20036.

In a related AM stereo development, General Motors' Delco car radio division is presently testing AM stereo systems, and should come to a decision about its choice next month, a decision seen by industry experts to be one of the most important determinants of which system radio stations as well as other receiver makers will choose.



SHEPPARD SEGMENT—T.G. Sheppard ponders a question posed by Music Country Network host Chuck Morgan during a recent segment of the Nashville-originated satellite show.

NEW CALL LETTERS SOUGHT

WJR-FM Getting Joseph, 'Hot Hits'

By LEO SACKS

NEW YORK—When consultant Mike Joseph arrives in Detroit the first week in July, he'll be taking his "Hot Hits" format to WJR-FM, which petitioned the FCC for a call letter change to WHYT-FM on June 8.

Joseph conformed Tuesday (22) that he would "monitor and research" the Motor City market for WJR, but that it's premature for him to commit to a new station sound. The Capital Cities property is now a beautiful music outlet.

Joseph normally lives in the market he's consulting for a six-month period. But he says that the length of his stay in Detroit will be "open-ended." The consultant last worked on the city scene in 1963, when he engineered a one-book turnaround for WKNR-FM, which simulcast a Top 40 sound.

WJR-FM general manager Robert J. Longwell was in Cedar Point

Amusement Park in Sandusky, Ohio, Wednesday (23) and unavailable for comment on Joseph's hiring. But sales manager Rocky G. Sisson confirmed that the station had petitioned the FCC for new call letters and that other Motor City stations had been notified.

Joseph's arrival "proves again that Detroit is the most volatile radio market in the country," according to Elaine R. Baker, vice president and general manager of WOMC-FM, an adult contemporary Metromedia outlet in Detroit. "I suspect the stations in the market will take a wait-and-see attitude."

Baker says she doesn't anticipate a format change at WOMC at present, although she notes that "aggressive management always looks at new possibilities. But we're adult contemporary and that's where we are today." Asked about "tomorrow," the executive replied, "I don't have a crystal ball."

'NON-STOP' APPROACH

Country Clicks For WUSN

By KIP KIRBY

NASHVILLE—If you're saddled with an unsuccessful station in the competitive Chicago market and you're ready for a format switch, what do you do? If you're 50,000-watt WUSN, the answer is—go country.

Not just country, but non-stop country. Four cuts in a row, back to back, at all times. Minimal DJ patter. High listener profile through numerous mini-promotions. And—to ensure even more music—no daytime news nor traffic reports.

WUSN, which logos itself "U.S. 99" on the FM dial, made the conversion from MOR Schulke II syndication to full-time country Feb. 6, squaring itself off against market country leader WMAQ and sister competitors WJEZ-FM/WJJD-AM. Within weeks of WUSN's well-publicized format change, WJJD announced its withdrawal from country in favor of the MOR "Music Of Your Life," a move U.S. 99's music director, Mikki Courtney, attributes to her station's arrival on the scene. In its last Arbitron ratings period, WUSN ranked second to WMAQ in country, ahead of third-place WJEZ.

WUSN, the first country-formatted station in the 10-station Wash-

ington, D.C. First Media radio chain, decided early on that its best shot for making inroads into the personality-and-talk-oriented Chicago market lay in airing blocs of continuous country music. As its debut promotion, U.S. 99 proclaimed a "music guarantee" of \$25,000 given away to the first listener phoning in who could prove that the DJ had missed playing four uninterrupted cuts in rotation. Two alert listeners caught slip-ups, and the station found itself giving away \$50,000 within its first week on the air.

"But it was worth every penny," says Courtney in retrospect. "As a result of the goofs, we were on local tv and in the newspapers everywhere. The publicity we got ended up being worth much more than \$50,000 to us, and it got Chicago listeners interested in us right from the start."

Although it now runs its "music guarantee" only occasionally, the station still holds to its stated policy of always airing four consecutive records without air patter or commercials. In fact, music director Courtney estimates WUSN is probably averaging a minimum of 50 minutes of music per hour.

(Continued on page 49)



NBC Radio's Young Adult Network

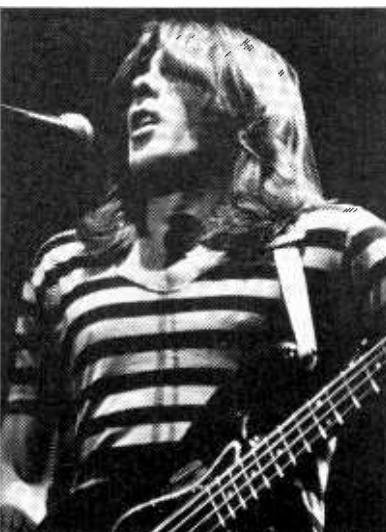
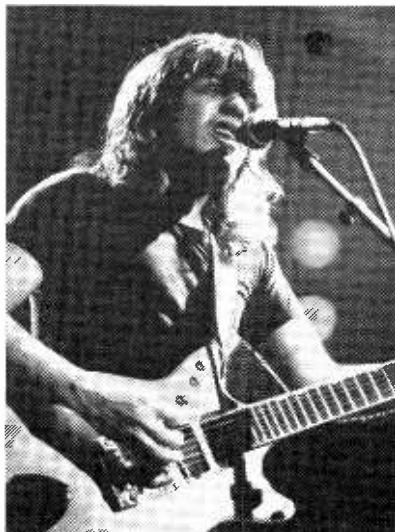
AC/DC

ROCK 'N' ROLL ALL WEEKEND.

There's more than fireworks in the air this 4th of July weekend. AC/DC. Ready to rock with you all weekend long in this exclusive special on The Source. It's not easy to get these five electric personalities together for candid conversation, but we did it! 90 minutes of interviews, music, special actualities. And more. Hear "Back In Black," "Dirty Deeds Done Dirt Cheap," "Highway To Hell," "Let There Be Rock," "Let's Get It Up," and "For Those About To Rock We Salute You." All on Atlantic Records. Produced by Denny Somach Productions. Join Angus Young, Brian Johnson, Malcolm Young, Phil Rudd, Cliff Williams and The Source this holiday weekend.

And LET THERE BE ROCK!

The weekend of July 2, 3, 4, & 5.



Brought to you, in part, by Toyota, and by The U.S. Army.

Washington Roundup

AMs Get New Dial Spots

By BILL HOLLAND

AM daytime stations can now move into dial positions on the dial where 25 clear channel stations have up to now enjoyed coverage areas unimpeded by conflicting signals and boosted by 50 kws of power.

The FCC voted June 10 to allow daytime stations to join the hundreds of fulltimers and daytimers that converted to fulltime who have applied for the 125 channels opened up by the move. The Commission also plans to announce a series of proposals to help daytimers get a foothold in the new markets sometime this summer.

The ruling grows out of a decision this past winter by the U.S. Court of Appeals here affirming a 1980 FCC decision to establish the new AM stations on clear channel frequencies (Billboard, Feb. 27). At the time, 12 of the Class 1-A clear channel stations were already sharing their channels with distant fulltime stations. Two of them had co-channel operations, and the remaining were broadcasting without sharing at night.

Both Loyola University (WWL, New Orleans) and Capital Cities Communications, Inc. (WJR, Detroit and WBAP, Ft. Worth) lost their appeal of the FCC plan.

In other FCC news, the Commission is planning within a few weeks to rule whether or not the past misconduct of United Broadcasting Co. and its Washington station WOOK, which were found in 1974 and 1975

to be unfit by the FCC to hold licenses of several properties, will affect United's present qualifications to remain a licensee.

The record in the case is closed, according to the FCC, and a law judge's decision is expected within 90 days. United has its hands full, however, as the Commission is awaiting comparative renewal hearings at the Commission with at least four of its radio stations—WBNX in New York KSOL in San Mateo, WYST-FM in Baltimore and WINX in nearby Rockville, Md. (Billboard, May 15). Last April, the Commission rejected a petition to deny renewal for WINX from the Black Media Coalition, and affirmed the current station management's action in upgrading minority hiring and its station employment profile.

Station manager Pierre Eaton is somewhat optimistic about the FCC's comparative hearing action with his station, but has said that he is hoping the past mistakes of United won't be held against the current management of the station and United, the parent company.

Last week, the FCC renewed the licenses of United's WJMO and WLYT in Cleveland, overturning a 1977 law judge's revocation order—but are conditioned on the outcome of the upcoming WOOK case.

New LP & Tape Releases, p.18



ABC TOP 40—Edward F. McLaughlin, president of the ABC Radio Networks, second from left, announces that the network will exclusively handle "American Top 40," the four-hour weekly program based on Billboard's Hot 100 chart. The show is produced and distributed by Watermark and now airs on the ABC Contemporary Network. Joining in the celebration are, from left, Louis A. Severine, vice president/director of sales for the networks; McLaughlin; show host Casey Kasem; and his wife, Jean.

National Programming

Country 'History' Set

To promote its upcoming (fall release) "History Of Country Music," Drake-Chenault is running a contest for radio station managers and programmers. The syndicator is giving away a trip to either Hawaii or Nashville. A drawing will be held Aug. 16 from cards that are being distributed to stations.

Drake-Chenault says the 52-hour show is "backed with the industry's most complete marketing kit," including full-color posters, newspaper art work, tent cards and chocolate emblazoned with the show's logo. The show is produced in cooperation with the Country Music Foundation and is narrated by Ralph Emery of the Grand Ole Opry and edited by Bill Drake. More than 200 interviews are included.

NBC's *Source* has lined up more than 30 stations to carry a live Elton John concert Wednesday (7) that is the second in a series of 21 live concerts the *Source* is offering under a production agreement with Starfleet Blair. Among the stations carrying the concert are WNEW-FM New York, WABX Detroit, WDVE Pittsburgh, WWL Miami and WFBQ Indianapolis.

Leisure Features Syndicate will offer five weekly programs on feature films in theatrical release beginning in September. Each five minute program will offer a brief synopsis of the films as well movie production news. "Star Spot" interviews and occasional reviews and commentary. The show, "Cinema Screen Five," will be hosted by interviewer/reporter Barbara Evans. Robert Stickel is the show's producer and critic.

Michael R. Ewing has been named vice president and general manager of the CBS Radio Network, a spot vacant since Dick Brescia became senior vice president of the networks, which includes the new RadioRadio, in February. Ewing moves up from vice president and general manager of CBS Radio Spot Sales. RadioRadio ran its first comedy show June 18. Called "The Almost Comedy Hour," it was carried on 120 stations. The cast included Father Guido Sarducci, Bob and

Doug McKenzie and Milton Berle.

Although thousands placed calls, only 29 listeners got to talk to Barry Manilow during his live special on CBS' RadioRadio last month. The show was carried on 164 stations. Callers included an aspiring songwriter who was told by Manilow, "Don't do it for money. Don't do it for the applause and don't do big ballads." WCZY Detroit affiliate DJ Dave Prince hosted the program with Manilow. Tom Dawson, vice president of market development for the CBS Networks, was honored with a distinguished service award from the Broadcasters Promotion Assn. during the group's recent convention in San Francisco.

Weedek Radio Network will produce and distribute a one-hour special based on the upcoming Universal film "The Best Little Whorehouse In Texas," which stars Dolly Parton and Bert Reynolds, Dom Deluise and Jim Nabors.

All of this talent will be included in the radio program and all of the music of the film will be performed. Parton has also written four new songs for the show.

This program is the latest in a series of shows Weedek has produced for Universal Pictures and several other motion picture companies. Shows based on "Coal Miner's Daughter" and "Smokey And The Bandit II" ran on more than 1,000 radio stations worldwide.

"The Best Little Whorehouse In Texas" will be offered free to stations on an exclusive basis with stations carrying Weedek's "Country Report Countdown" having first refusal.

WABX Marks 60th

WILKES-BARRE, Pa.—WBAX-AM, on the air commercially since 1922, is marking its 60th anniversary. The station, now based in suburban Edwardsville, Pa., has been owned by a chain headed by tv star Merv Griffin since 1971. It also claims to be the sixth oldest station in the United States. Broadcasting largely automated music for 24 hours a day, station manager Tony Lynn added a series of special one-minute broadcasts of news and music from the past to mark the anniversary.

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.

June 28, Paul Davis, Hot Ones, RKO Radio-shows, one hour.

June 28, Smokey Robinson, the Hot Ones, RKO Radio-shows, one hour.

June 28, the Great American Bands, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

June 28, John Cougar, Inner-view, Inner-view Network, one hour.

June 28, the Kendalls, Country Closeup, Narwood, one hour.

June 28, Andy Russell, Music Makers, Narwood, one hour.

June 28, Crosby, Stills & Nash, Rockline, Global Satellite Network, 90 minutes.

July 2-3, Go Gos, the Blasters, In Concert, Westwood One, one hour.

July 2-3, Millie Jackson, O'Jays, Budweiser Concert Hour, Westwood One, one hour.

July 2-3, REO Speedwagon, part one, Off The Record, Westwood One, one hour.

July 2-3, LTD, Special Edition, Westwood One, one hour.

July 2-3, Johnny Lee, Live From Gilley's, Westwood One, one hour.

July 2-4, the Doors, the Source, NBC, two hours.

July 2-4, AC/DC, the Source, NBC, 90 minutes.

July 2-4, Conway Twitty, Weekly Country Music Countdown, United Stations, three hours.

July 2-4, the Beach Boys, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

July 3, Jethro Tull, Supergroups, ABC Rock Radio Network, two hours.

July 3, Merle Haggard, Silver Eagle, ABC Entertainment, Network, 90 minutes.

July 3, Moe Bandy, Country Sessions, NBC, one hour.

July 3, Air, Leroy Jenkins, Jazz Alive, NPR, two hours.

July 3-4, Dionne Warwick, Phil Proctor, Crosby, Stills & Nash, Soundtrack Of The 60s, Watermark, three hours.

July 3-4, Rock Year 1978, The Rock Years: Portrait Of An Era, Westwood One, one hour.

July 3-5, Paul McCartney, Beach Boys, Four Tops, Lovin' Spoonful, the Doors, Diana Ross, the Bee Gees, Donna Summer, Kim Carnes, the Great American Summer Countdown, CBS Radio-Radio, six hours.

July 4, The Willie Nelson-Merle Haggard Special, Mutual Broadcasting, three hours.

July 4, Black Sabbath, Scorpions, Best Of The Biscuit, ABC Rock Radio Network, one hour.

July 4, Dave Rowland, Country Star Countdown, RKO Radio-shows, three hours.

July 5, Moe Bandy, Country Closeup, Narwood, one hour.

July 5, Helen O'Connell, Music Makers, Narwood, one hour.

July 5, Pat Benatar, Inner-view, Inner-view Network, one hour.

July 5, Dionne Warwick, Musicstars, RKO Radio-shows, one hour.

July 5, Glenn Frey, Rockline, Global Satellite Network, 90 minutes.

July 7, Elton John, the Source, NBC, 90 minutes.

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

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

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

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

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

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

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

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

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

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

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

Survey For Week Ending 7/3/82

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.

- ★ KENNY ROGERS
Love Will Turn You Around, Liberty 1471
- ★ EDDIE MONEY
Think I'm In Love, Columbia 18-02964
- ★ THE GO-GO'S
Vacation, I.R.S. 9907 (A&M)
- ★ BILLY IDOL
Hot In The City, Chrysalis 2605
- ★ JOHN CONLEE
Nothing Behind You, MCA 52070
- ★ THE STATLER BROS.
Whatever, Mercury 76162 (Polygram)
- ★ GENE WATSON
This Dream's On Me, MCA 52074
- ★ MEL McDANIEL
Big Ole Brew, Capitol 5138
- ★ DONNA SUMMER
Love Is In Control, Geffen 7-29982 (Warner Bros.)
- ★ ARETHA FRANKLIN
Jump To It, Arista 0699
- ★ O'JAYS
Your Body's Here With Me, P.I.R. 5-03009 (Epic)

- ★ KENNY ROGERS
Love Will Turn You Around, Liberty 1471
- ★ POINTER SISTERS
American Music, Planet 13254 (RCA)
- ★ GLENN FREY
I Found Somebody, Asylum 47466 (Elektra)
- ★ STEVIE NICKS
After The Glitter Fades, Modern 7405 (Atlantic)

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

New On The Charts



THOMPSON TWINS
"In The Name Of Love"—★

Despite their name, the Thompson Twins have always had more than two members, with the number of the group fluctuating according to need. Formed in 1977 in Chesterfield, by Tom England Bailey (vocals, keyboards and percussion), the group originally contained three musicians.

The group moved to London and began experimenting with a reggae, African-influenced sound. Joined by percussionist/vocalist Joe Leeway and saxophonist Alannah Currie, the group recorded its debut album, "A Product Of ... Participation." Later, producer Steve Lillywhite (who has guided XTC, Peter Gabriel, U2 and Joan Armatrading, among others) decided to work with the Thompsons and produced their second album, "Set."

Arista released "In The Name Of Love" from "Set" as a single and EP. Its acceptance at rock clubs and on radio led to the Thompsons' debut American album, which is a compilation of cuts from their two British releases.

For more information about the Thompson Twins, contact Arista Records, 6 W. 57 St., New York, N.Y. 10019; (212) 489-7400.

This feature is designed to spotlight acts making their debut on Billboard's Hot 100 and Top LPs and Top charts. For newcomers on the black charts, see page 51.

Gospel Meet Sets Speakers

NASHVILLE—The tenth annual National Gospel Radio Seminar will be held July 31-Aug. 3 at Estes Park, Colo.

Focal points of the seminar will be daily workshops which cover the categories of owners, managers and sales; programming and air personalities; and non-commercial broadcasters. The workshops will be held concurrently.

Scheduled speakers and panel leaders are Michael Ellison, founder and president of the Michael R. Ellison Inc. advertising agency, who will give the keynote address; Ron Fischmann, sales and management consultant and station owner; Brad Burkhart, Southeast regional promotion director for Word Records;

Lloyd Parker, operations manager of WLIX, Bay Shore, N.Y. and president of Gospel Spectrum, a Christian concert production company.

Also Tom Hesse, general manager of KNIS, Carson City, Nev.; Larry Black, producer of the syndicated "Larry Black Show"; and John Taylor, director of radio promotion for the Benson Co.

Registration for the seminar begins at 6 p.m. July 31. Fees are \$115 in advance or \$135 after June 15. Additional registrants from the same organization are \$100 each in advance or \$115 after June 15.

The seminar office can be reached at P.O. Box 22912, Nashville, Tenn. 37202, and by calling (615) 244-1992.

Some Promotions Just Won't Fly

By ROLLYE BORNSTEIN

LOS ANGELES—Each week you see it: another story in the trades about some station that pulled off a complicated promotion without even a hint of trouble.

It's enough to give the most confident program director a generous dose of insecurity. Meanwhile, his facility has just come up with a stunt reminiscent of the "WKRP Turkey Incident."

In case you missed that episode, it was based on an actual station promotion where a program director decided to give away a few dozen Thanksgiving turkeys. But rather than the same old frozen Butterballs, they picked a more novel approach: live birds that would gently fly to earth from a helicopter buzzing one of the major shopping centers. The problem came when the turkeys turned out to drop like lead, splattering on the pavement, falling through windshields, and screeching all the way down to their premature deaths. And thus another great biological secret was uncovered: domestic turkeys don't fly.

If you think that only happens on tv, I'd like to bring up one Los Angeles program director who thought he knew all about animals, and then some. He came up with the unicorn as the station mascot and was in the process of deciding on a suitable T-shirt logo. When nothing caught his eye, he finally decided to send a staffer out to the zoo to photograph some "actual unicorns" for reference.

The guy who laughed the loudest at the burst of ignorance was his buddy across the street, the national p.d. for a chain of stations based in L.A. Topping the unicorn stunt took team effort, but they did it. The duo came across a couple of those then-new programmable clock radios, but were ready to pack them up and ship them back due to the "defect."

The "defect" was discovered by the national program director who exclaimed "it doesn't pick up half of the FM band." His pal concurred noting that none of the "even" frequencies were there. Like 92.4 or 97.2 or 95.8. It was hours before someone tipped them off that there are no stations licensed to "even"

FM frequencies.

Most program directors are too busy concentrating on music to worry about engineering, but even that is not without its pitfalls. Take the poor guy in Miami who was music director for an AM country station there. His request line operator just happened to be the program director's son. It was obvious the kid was a young rock'n'roller, but each night he came in and diligently did the job, leaving a long list of requests for the music director to tabulate the next morning. Things went fairly well, but one thing concerned the m.d. Each night he'd get requests for a song called "I Sold Your Last Letter." Not only was he not playing it, he'd never heard of it, and requests were consistent. This went on for weeks until he really began to wonder about the song. What kind of lyrics would go with a title like "I Sold Your Last Letter." It was then he discovered callers with thick Southern accents were asking for Merle Haggard's "Soldier's Last Letter."

Listeners, though, are equally slow on the uptake. One huge Nashville station that featured mail order soul songs had a jock who would say "That's right, send your name and address, your name and address," with his accent it sounded more like "your name and a dress," and that's exactly what one listener from Florida sent in. Her name and a dress. It was a flowered print A-line.

Addresses are often a problem for stations. Just this month an outlet in Portland, Ore. sent out over 5,000 pieces of direct mail. All the recipient had to do was mail back the enclosed postcard to be eligible for a prize. As it turned out, that's not all the recipient had to do. He also had to discover the station's address which was nowhere to be found. Not even on the reply card.

A former top 40 giant in Dallas wished they had an unlisted address after they pulled off this one: Under the heading of "it seemed like a good idea at the time. . . ." they wrote up elaborate promos recorded by a staffer with "voice of God" range informing listeners that the station was giving away, "Your very own private island." The spots went on at great length describing this "island": Lush greenery, multi-colored trop-

ical fish slapping the waves, your own private swimming cove and more. What the winner got was an aquarium. What she really got was mad. She sued the station and won big that time. Several thousand dollars.

Equally mad were 80,000 listeners in Cincinnati who participated in a weekend station promotion that culminated in a remote drawing to give away a brand new Buick. The moment arrived and the jovial morning man standing on stage in front of throngs of people instructed the midday jock to go out into the audience and select a 'lovely young lady' to come on up and draw out the winning entry. That she did. Standing there in all her radiant beauty she reached in, grabbed a card, read it and exclaimed "it's. . . it's. . . it's my mother!" It was legitimate and it was her mother, but the audience audibly showed they weren't buying that once in a lifetime co-incidence.

By now every radio person has heard of the legendary promotions where a big prize was buried on public property and listeners eagerly destroyed the landscape in the process of winning. Parks, yards, and even a public library were replaced by embarrassed stations before the practice was outlawed. Well, several years ago in Miami there was some equally bizarre digging in process. The station promised the city that their air personalities would march in a big parade. One staffer was particularly irate, but having already gained a reputation as a complainer he kept his mouth shut. Instead he and a co-worker borrowed a couple of industrial type shovels and rented several barricades. Looking at a map of the parade route, they picked several key streets, and at 2 a.m. dug them up and barricaded them. It was two weeks after the parade, which was shortened considerably due to the "construction," that the city realized it wasn't their own.

It may be hard to fathom, but all of the above stories are true. Only the names have been omitted to protect the embarrassed. Save this column, and the next time you feel shaky ready about some "no talent" who pulls off the promotion of the year, re-read it.

AT LAST THE WHO, WHAT, WHEN, WHERE AND WHY OF AUSTRALIAN MUSIC!

Never before have so many of Australia's top music writers been assembled in the one publication to cover the most important aspects of Australian music today. And never before has so much information, so many photographs, stories, biographies, facts and statistics about the Australian music industry been concentrated in the one place. The Australian Music Directory is an indispensable handbook detailing every important facet of Australian music. Essential information for anyone interested in, dealing with or working in Australian music.

TALENT BOOKERS

RECORD COMPANIES

RECORD RETAILERS

RECORD COVER AND LABEL PRINTING

LIVE MUSIC VENUES

FIRST EDITION
520 Pages

30 Years of Australian Music

200 pages on major aspects of Australian music illustrated with over 1000 photographs, many previously unpublished—the story of Australian rock from Johnny O'Keefe to Split Enz and beyond; music and the media, from Stan the Man to FM simulcasts, from Kommotion to Countdown; country music, Australian music overseas, the new music technology, and much more.



Actual size: 280 x 205mm (11" x 7 3/4")

Australian Music on Record

The first ever comprehensive catalogue of Australian artists and composers on record — classical, brass bands, children, country, ethnic, folk, humor, jazz, pop, rock, sacred, soundtracks.

52 pages, over 3500 entries.

The Yellow Pages of Australian Music

The most detailed listing of services and facilities relevant to the music business ever compiled, including: managers, promoters, record companies, instruments, lighting, studios, transport, promotions, photographers, live music venues, campuses, record shops, media . . . more than 60 categories, with over 10,000 entries.

ORDER FORM

Please make checks payable to
Billboard Publications, Inc.

Allow 4-6 weeks for delivery

Name _____

Street Address _____

City _____

State _____

Zip _____

Please send me _____ copies of the first edition of the Australian Music Directory @ \$35.00 each plus \$4.00 for postage and handling. (Total: \$39.00) Send your check or money order to:

Billboard Publications, Inc.

1515 Broadway, New York, New York 10036
Attention: Australian Music Directory

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (6/15/82)

PRIME MOVERS-NATIONAL

- TOTO—Rosanna (Columbia)
- JOHN COUGAR—Hurts So Good (Riva/Mercury)
- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)

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

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

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

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

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

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

TOP ADD ONS -NATIONAL

- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- THE POINTER SISTERS—American Music (Planet)
- STEVIE WONDER—Do I Do (Tamla)

BREAKOUTS-NATIONAL

- KENNY ROGERS—Love Will Turn You Around (Liberty)
- THE GO GO'S—Vacation (I.R.S.)
- ALAN PARSONS PROJECT—Eye In The Sky (Arista)

Pacific Southwest Region

★ PRIME MOVERS

- THE MOTELS—Only The Lonely (Capitol)
- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- AIR SUPPLY—Even The Nights Are Better (Arista)

● TOP ADD ONS

- THE ROLLING STONES—Going To A Go Go (Rolling Stones)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)

● BREAKOUTS

- THE GO GO'S—Vacation (I.R.S.)
- KENNY ROGERS—Love Will Turn You Around (Liberty)
- ALDO NOVO—Foolin' Yourself (Columbia)

KKXX-FM—Bakersfield

- ★ CHICAGO—Hard To Say I'm Sorry 11-5
- ★ FLEETWOOD MAC—Hold Me 29-15
- ★ THE MOTELS—Only The Lonely 9-3
- ★ RED SPEEDWAGON—Keep The Fire Burnin' 23-11
- ★ GENESIS—Paperlate 26-12
- ALDO NOVO—Foolin' Yourself
- KENNY ROGERS—Love Will Turn You Around
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) A
- THE POINTER SISTERS—American Music A
- PATRICE RUSHEN—Forget Me Nots A
- ALABAMA—Take Me Down A
- PAUL McCARTNEY—Take It Easy A
- BILLY IDOL—Hot In The City A
- CROSBY, STILLS AND NASH—Wasted On The Way B
- MARSHALL CRENSHAW—Somebody A
- DARYL HALL AND JOHN OATES—Your Imagination X
- SCORPIONS—No One Like You X
- KARLA BONOFF—Personality X
- ASIA—Only Time Will Tell X
- GARY U.S. BONDS—Out Of Work X
- EDDIE MONEY—Think I'm In Love X
- TED NUGENT—Good And Ready A
- PAUL McCARTNEY—Ballroom Dancing LX

KIMN-AM—Denver

- ★ NEIL DIAMOND—Be Mine Tonight 14-7
- ★ RONNIE MILSAP—Any Day Now 12-9
- ★ KARLA BONOFF—Personality 17-11
- ★ THE MOTELS—Only The Lonely 16-12
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 19-15
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III)
- EYE TO EYE—Nice Girls
- EDDIE MONEY—Think I'm In Love A
- THE POINTER SISTERS—American Music A
- AIR SUPPLY—Even The Nights Are Better B
- ALABAMA—Take Me Down B
- GLENN FREY—I Found Somebody B
- GARY U.S. BONDS—Out Of Work B
- STEVIE NICKS—After The Glitter Fades X
- CHICAGO—Hard To Say I'm Sorry X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- DARYL HALL AND JOHN OATES—Your Imagination X
- BLONDIE—Island Of Lost Souls X
- LESLIE PEARL—If The Love Fits Wear It X

KLUC-FM—Las Vegas

- STEVIE NICKS—After The Glitter Fades X
- CROSBY, STILLS AND NASH—Wasted On The Way X
- DARYL HALL AND JOHN OATES—Your Imagination X
- AIR SUPPLY—Even The Nights Are Better A
- CHICAGO—Hard To Say I'm Sorry A

KFI-AM—Los Angeles

- ★ THE MOTELS—Only The Lonely 8-4
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 9-7
- ★ THE GAP BAND—Early In The Morning 12-8
- ★ ONE WAY—Cutie Pie 18-12
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing 27-19
- REO SPEEDWAGON—Keep The Fire Burnin'
- THE ROLLING STONES—Going To A Go Go
- THE GO-GO'S—Vacation A
- DONNA SUMMER—Love Is In Control A
- MELISSA MANCHESTER—You Should Hear How She Talks A
- EDDIE MONEY—Think I'm In Love A
- ASHFORD AND SIMPSON—Street Corner A
- MISSING PERSONS—Words X
- BOW WOW WOW—I Want Candy X
- KIM WILDE—Kids In America X
- GARY U.S. BONDS—Out Of Work X
- GLENN FREY—I Found Somebody X
- OLIVIA NEWTON-JOHN—Landslide X
- VAN HALEN—Dancing In The Street X
- CHEAP TRICK—If You Want My Love X

Los Angeles

★ PRIME MOVERS

- THE MOTELS—Only The Lonely (Capitol)
- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- AIR SUPPLY—Even The Nights Are Better (Arista)

● TOP ADD ONS

- THE ROLLING STONES—Going To A Go Go (Rolling Stones)
- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- REO SPEEDWAGON—Keep The Fire Burnin' (Epic)

● BREAKOUTS

- THE GO GO'S—Vacation (I.R.S.)
- KENNY ROGERS—Love Will Turn You Around (Liberty)
- ALDO NOVO—Foolin' Yourself (Columbia)

KIQQ-AM—Los Angeles

- ★ ONE WAY—Cutie Pie 4-1
- ★ DAZZ BAND—Let It Whip 2-2
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 15-3
- ★ MISSING PERSONS—Words 5-4
- ★ KIM WILDE—Kids In America 9-7
- ★ THE GO-GO'S—Vacation A
- ★ PAUL McCARTNEY—Lover Let Me Be Lonely A
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going
- ★ MARSHALL CRENSHAW—Somebody A
- ★ EDDIE MONEY—Think I'm In Love A
- ★ MELISSA MANCHESTER—You Should Hear How She Talks A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ MADELINE KANE—Don't Wanna Lose You A
- ★ HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say X
- ★ RANDY CRAWFORD—One Hello X
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ CHEAP TRICK—If You Want My Love X
- ★ GLENN FREY—I Found Somebody X
- ★ EYE TO EYE—Nice Girls X
- ★ BILLY IDOL—Hot In The City X
- ★ GARY U.S. BONDS—Out Of Work X
- ★ ALABAMA—Take Me Down X
- ★ THE PIN-UPS—Song On The Radio X
- ★ GENESIS—Paperlate X
- ★ THE REDDINGS—Sittin' On The Dock Of The Bay X
- ★ HERB ALPERT—Route 101 X
- ★ BOBBY VINTON—Hurts To Be In Love X
- ★ O'BRYEN—Still Water X
- ★ CARLY SIMON—Why X
- ★ DARTON—Hot Fun In The Summertime X
- ★ VAN HALEN—Dancing In The Street X

KRTH-FM—Los Angeles

- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 16-5
- ★ AIR SUPPLY—Even The Nights Are Better 20-15
- ★ CHICAGO—Hard To Say I'm Sorry 24-19
- ★ FLEETWOOD MAC—Hold Me 28-24
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 29-7
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III)
- CROSBY, STILLS AND NASH—Wasted On The Way
- EDDIE MONEY—Think I'm In Love A
- JEFFREY OSBORNE—I Really Don't Need No Light A
- LESLIE PEARL—If The Love Fits Wear It X
- THE POINTER SISTERS—American Music X
- GARY U.S. BONDS—Out Of Work B
- DONNA SUMMER—Love Is In Control B

KRLA-AM—Los Angeles

- ★ THE HUMAN LEAGUE—Don't You Want Me 5-1
- ★ TOTO—Rosanna 8-5
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 29-7
- ★ MISSING PERSONS—Words 27-10
- ★ THE MOTELS—Only The Lonely 16-13
- ★ KIM WILDE—Kids In America
- ★ JOHN COUGAR—Hurts So Good
- ★ RONNIE MILSAP—Any Day Now B
- ★ AIR SUPPLY—Even The Nights Are Better B
- ★ BLONDIE—Island Of Lost Souls B
- ★ THE STEVE MILLER BAND—Abracadabra B
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ FLEETWOOD MAC—Hold Me A
- ★ THE POINTER SISTERS—American Music A
- ★ CHICAGO—Hard To Say I'm Sorry X
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ WAR—Outlaw X
- ★ QUARTERFLASH—Right Kind Of Love X
- ★ GARY U.S. BONDS—Out Of Work X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X
- ★ VAN HALEN—Dancing In The Street X
- ★ GLENN FREY—I Found Somebody X
- ★ THE J. GEILS BAND—Angel In Blue X
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I X
- ★ EYE TO EYE—Nice Girls X
- ★ ALABAMA—Take Me Down X
- ★ LESLIE PEARL—If The Love Fits Wear It X

KZZP-FM—Mesa

- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 14-4
- ★ SOFT CELL—Tainted Love 24-19
- ★ ALABAMA—Take Me Down 18-15
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I 27-24
- ★ GLENN FREY—I Found Somebody 28-25
- CHICAGO—Hard To Say I'm Sorry
- THE GO-GO'S—Vacation
- MELISSA MANCHESTER—You Should Hear How She Talks A
- DARYL HALL AND JOHN OATES—Your Imagination A
- THE STEVE MILLER BAND—Abracadabra B
- AIR SUPPLY—Even The Nights Are Better B
- FLEETWOOD MAC—Hold Me B
- CROSBY, STILLS AND NASH—Wasted On The Way X
- GARY U.S. BONDS—Out Of Work X

TOP ADD ONS -NATIONAL

- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)
- THE POINTER SISTERS—American Music (Planet)
- STEVIE WONDER—Do I Do (Tamla)

Pacific Northwest Region

★ PRIME MOVERS

- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- CHARLENE—I've Never Been To Me (Motown)
- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)

● TOP ADD ONS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- DONNA SUMMER—Love Is In Control (Geffen)
- STEVIE WONDER—Do I Do (Tamla)

● BREAKOUTS

- GREG KIHN—Every Love Song (Elektra)
- THE GO GO'S—Vacation (I.R.S.)
- KENNY ROGERS—Love Will Turn You Around (Liberty)

KCPX-FM—Salt Lake City

- ★ RICK BOWLES—Too Good To Turn Back X
- ★ ASHFORD AND SIMPSON—Street Corner X
- ★ CHICAGO—Hard To Say I'm Sorry A
- ★ GLENN FREY—I Found Somebody A
- ★ THE ROLLING STONES—Going To A Go Go A
- ★ GENESIS—Paperlate A
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ MISSING PERSONS—Words A

KRSP-FM (FM-103)—Salt Lake City

- ★ JOHN COUGAR—Hurts So Good 6-2
- ★ 38 SPECIAL—Caught Up In You 8-4
- ★ VAN HALEN—Dancing In The Street 14-9
- ★ SOFT CELL—Tainted Love 21-13
- ★ THE STEVE MILLER BAND—Abracadabra 25-18
- ★ CROSBY, STILLS AND NASH—Wasted On The Way A
- ★ GARY U.S. BONDS—Out Of Work A
- ★ EDDIE MONEY—Think I'm In Love A
- ★ THE ROLLING STONES—Going To A Go Go B
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I B
- ★ FLEETWOOD MAC—Hold Me B
- ★ GLENN FREY—I Found Somebody B
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- ★ GENESIS—Paperlate X
- ★ SCORPIONS—No One Like You X
- ★ APRIL WINE—Enough Is Enough X
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky X

KFXM-AM—San Bernardino

- ★ THE MOTELS—Only The Lonely 5-1
- ★ FRANK ZAPPA—Valley Girls 13-2
- ★ HAIRCUT ONE HUNDRED—Love Plus One 6-3
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 7-5
- ★ JOHN COUGAR—Hurts So Good 10-6
- REO SPEEDWAGON—Keep The Fire Burnin'
- KIM WILDE—Kids In America
- EDDIE MONEY—Think I'm In Love X
- THE JAM—A Town Called Malice X
- CHEAP TRICK—If You Want My Love X
- THOMPSON TWINS—In The Name Of Love X
- SLOW CHILDREN—President Am I X
- AMBROSIA—How Can You Love Me X
- THE WAITRESSES—I Know What Boys Like X

KFMB-FM—San Diego

- ★ JOHN COUGAR—Hurts So Good 5-4
- ★ THE MOTELS—Only The Lonely 6-5
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 21-10
- ★ THE STEVE MILLER BAND—Abracadabra 22-12
- ★ FLEETWOOD MAC—Hold Me 25-15
- EDDIE MONEY—Think I'm In Love
- EYE TO EYE—Nice Girls A
- GENESIS—Paperlate B
- CROSBY, STILLS AND NASH—Wasted On The Way X
- MEN AT WORK—Who Can It Be Now X
- A FLOCK OF SEAGULLS—I Ran X
- GARY U.S. BONDS—Out Of Work X
- BILLY IDOL—Hot In The City X
- PAUL McCARTNEY—Ballroom Dancing X
- PAUL McCARTNEY—Take It Easy X
- ASIA—Only Time Will Tell X
- ELTON JOHN—Dear John X

KRQQ-FM—Tucson

- THE ROLLING STONES—Going To A Go Go
- CROSBY, STILLS AND NASH—Wasted On The Way A
- THE GO-GO'S—Vacation A
- GARY U.S. BONDS—Out Of Work A
- AIR SUPPLY—Even The Nights Are Better X
- THE MONROES—What Do All The People Know X
- FRANK ZAPPA—Valley Girls X
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) X
- PATRICE RUSHEN—Forget Me Nots X
- GRAHAM PARKER—Temporary Beauty X
- THE GO-GO'S—Cool Jerk X
- REO SPEEDWAGON—Keep The Fire Burnin' X

KTKT-AM—Tucson

- ★ AIR SUPPLY—Even The Nights Are Better 14-7
- ★ CHICAGO—Hard To Say I'm Sorry 24-16
- ★ NEIL DIAMOND—Be Mine Tonight 8-6
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 15-9
- ★ FLEETWOOD MAC—Hold Me 21-14
- ★ THE POINTER SISTERS—American Music
- ★ KENNY ROGERS—Love Will Turn You Around
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ DR. HOOK—Love Line X
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ LARRY LEE—Don't Talk B
- ★ HERB ALPERT—Route 101 B

Pacific Northwest Region

★ PRIME MOVERS

- SOFT CELL—Tainted Love/Where Did Our Love Go (Sire)
- CHARLENE—I've Never Been To Me (Motown)
- CROSBY, STILLS AND NASH—Wasted On The Way (Atlantic)

● TOP ADD ONS

- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- DONNA SUMMER—Love Is In Control (Geffen)
- STEVIE WONDER—Do I Do (Tamla)

● BREAKOUTS

- GREG KIHN—Every Love Song (Elektra)
- THE GO GO'S—Vacation (I.R.S.)
- KENNY ROGERS—Love Will Turn You Around (Liberty)

KRLC-AM—Lewiston

- ★ DR. HOOK—Love Line 12-6
- ★ AIR SUPPLY—Even The Nights Are Better 17-12
- ★ GLENN FREY—I Found Somebody 25-19
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 26-22
- ★ THE J. GEILS BAND—Angel In Blue 29-25
- ★ RAY PARKER JR.—Let Me Go A
- ★ JOHN WILLIAMS—Theme From E.T. A
- ★ GORDON LIGHTFOOT—Blackberry Wine A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ HERB ALPERT—Route 101 B
- ★ THE CHARLIE DANIELS BAND—Ragin' Cajun B
- ★ GREG GUIDRY—Goin' Down X
- ★ PETER McCANN—Dream Lover X
- ★ B.J. THOMAS—But Love Me X
- ★ THE POINTER SISTERS—American Music X

KGW-AM—Portland

- ★ QUARTERFLASH—Right Kind Of Love 9-7
- ★ TOTO—Rosanna
- ★ NEIL DIAMOND—Be Mine Tonight 8-5
- ★ BERTIE HIGGINS—Just Another Day In Paradise 13-10
- ★ BILL LA BOUNTY—Never Gonna Look Back 17-15
- CROSBY, STILLS AND NASH—Wasted On The Way
- AIR SUPPLY—Even The Nights Are Better X
- DENICIE WILLIAMS—It's Gonna Take A Miracle X
- LARRY LEE—Don't Talk X
- GORDON LIGHTFOOT—Blackberry Wine X
- FLEETWOOD MAC—Hold Me B

KCBN-AM—Reno

- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 14-8
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 30-22
- ★ THE STEVE MILLER BAND—Abracadabra 26-21
- ★ PATRICE RUSHEN—Forget Me Nots 32-25
- ★ CHICAGO—Hard To Say I'm Sorry 34-26
- ★ REO SPEEDWAGON—Keep The Fire Burnin' B
- ★ EDDIE MONEY—Think I'm In Love B
- ★ OLIVIA NEWTON-JOHN—Landslide B
- ★ GARY U.S. BONDS—Out Of Work B
- ★ DARYL HALL AND JOHN OATES—Your Imagination B
- ★ GREG KIHN—Every Love Song B
- ★ THE REDDINGS—Sittin' On The Dock Of The Bay B
- ★ THE GO-GO'S—Vacation A
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ LESLIE PEARL—If The Love Fits Wear It A
- ★ BILLY IDOL—Hot In The City A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ THE POINTER SISTERS—American Music X

KSFM-FM—Sacramento

- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 11-6
- ★ THE MOTELS—Only The Lonely 20-11
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 17-13
- ★ STEVIE WONDER—Do I Do 27-20
- ★ FLEETWOOD MAC—Hold Me 30-25
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) A
- ★ RICK SPRINGFIELD—What Kind Of Fool Am I A
- ★ KENNY ROGERS—Love Will Turn You Around A

KFRC-AM—San Francisco

- ★ CHARLENE—I've Never Been To Me 6-4
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 10-6
- ★ JOHN COUGAR—Hurts So Good 15-11
- ★ FRANK ZAPPA—Valley Girls 33-12
- ★ JOURNEY—Still They Ride 23-18
- GREG KIHN—Every Love Song
- SURVIVOR—Eye Of The Tiger (The Theme From Rocky III)
- ASHFORD AND SIMPSON—Street Corner B
- THE STEVE MILLER BAND—Abracadabra B
- 38 SPECIAL—Caught Up In You A
- HAIRCUT ONE HUNDRED—Love Plus One A
- THE POINTER SISTERS—American Music A
- EDDIE MONEY—Think I'm In Love A
- BILLY IDOL—Hot In The City A

KPLZ-FM—Seattle

- ★ NEIL DIAMOND—Be Mine Tonight 12-4
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 9-5
- ★ CHICAGO—Hard To Say I'm Sorry 23-16
- ★ THE REDDINGS—Sittin' On The Dock Of The Bay 24-21
- ★ STEVIE WONDER—Do I Do 29-25
- ★ GARY U.S. BONDS—Out Of Work B
- ★ CROSBY, STILLS AND NASH—Wasted On The Way B
- ★ DR. HOOK—Love Line B
- ★ THE POINTER SISTERS—American Music A
- ★ BILL CHAMPLIN—Sara A
- ★ KENNY ROGERS—Love Will Turn You Around A

KYYX-FM—Seattle

- (Evin Ichijima—MD)
- ★ JUICE NEWTON—Love's Been A Little Hard On Me 1-1
- ★ RONNIE MILSAP—Any Day Now 8-4
- ★ SOFT CELL—Tainted Love/Where Did Our Love Go 10-6
- ★ AIR SUPPLY—Even The Nights Are Better 18-15
- ★ FLEETWOOD MAC—Hold Me 27-18
- ★ CHICAGO—Hard To Say I'm Sorry B
- ★ JOURNEY—Still They Ride B
- ★ THE ROLLING STONES—Going To A Go Go B
- ★ MELISSA MANCHESTER—You Should Hear How She Talks B
- ★ CROSBY, STILLS AND NASH—Wasted On The Way A
- ★ THE GO-GO'S—Vacation A
- ★ THE POINTER SISTERS—American Music A
- ★ STEVIE WONDER—Do I Do A
- ★ DARYL HALL AND JOHN OATES—Your Imagination X
- ★ PATRICE RUSHEN—Forget Me Nots X
- ★ VAN HALEN—Dancing In The Street X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
- ★ CHEAP TRICK—If You Want My Love X
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ GENESIS—Paperlate X
- ★ THE MONROES—What Do All The People Know X

KEZR-FM—San Jose

- (Bob Harlow—MD)
- ★ FLEETWOOD MAC—Hold Me 17-9
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 31-18
- ★ THE MOTELS—Only The Lonely 12-6
- ★ CHICAGO—Hard To Say I'm Sorry 21-13
- ★ 38 SPECIAL—Caught Up In You 24-19
- ★ THE GO-GO'S—Vacation
- DONNA SUMMER—Love Is In Control
- KENNY ROGERS—Love Will Turn You Around A
- STEVIE WONDER—Do I Do A
- MEN AT WORK—Who Can It Be Now A
- GARY U.S. BONDS—Out Of Work X
- BILLY IDOL—Hot In The City X
- BOW WOW WOW—I Want Candy X
- CHEAP TRICK—If You Want My Love X
- VAN HALEN—Dancing In The Street X
- EDIE MONEY—Think I'm In Love X
- LESLIE PEARL—If The Love Fits Wear It X
- GREG KIHN—Every Love Song X

KJRB-AM—Spokane

- (Brian Gregory—MD)
- ★ JOHN COUGAR—Hurts So Good 5-2
- ★ THE STEVE MILLER BAND—Abracadabra 16-9
- ★ KANSAS—Play The Game Tonight 17-12
- ★ SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 22-13
- ★ 38 SPECIAL—Caught Up In You 25-16
- STEVIE WONDER—Do I Do
- KENNY ROGERS—Love Will Turn You Around
- PATRICE RUSHEN—Forget Me Nots A
- CHICAGO—Hard To Say I'm Sorry A
- GARY U.S. BONDS—Out Of Work
- CROSBY, STILLS AND NASH—Wasted On The Way B
- DARYL HALL AND JOHN OATES—Your Imagination B
- THE GO-GO'S—Vacation D
- DONNA SUMMER—Love Is In Control D
- BILLY IDOL—Hot In The City D
- THE ROLLING STONES—Going To A Go Go X
- GENESIS—Paperlate X
- APRIL WINE—Enough Is Enough X
- CHEAP TRICK—She Tights X

KTAC-AM—Tacoma

- (Bruce Cannon—MD)
- ★ JUICE NEWTON—Love's Been A Little Bit Hard On Me 15-7
- ★ RONNIE MILSAP—Any Day Now 16-8
- ★ DENICIE WILLIAMS—It's Gonna Take A Miracle 18-9
- ★ NEIL DIAMOND—Be Mine Tonight 19-10
- ★ ALABAMA—Take Me Down 20-11
- ★ MICHAEL MURPHEY—What's Forever For
- ★ CROSBY, STILLS AND NASH—Wasted On The Way A
- ★ LARRY LEE—Don't Talk A
- ★ KENNY ROGERS—Love Will Turn You Around A
- ★ ROSANNE CASH—Ain't No Money X
- ★ THE POINTER SISTERS—American Music X
- ★ CARLY SIMON—Why X
- ★ THE SHADES OF LOVE—Platerama Medley X
- ★ ALLEEN QUINN AND THE ORIGINAL CAST OF ANNIE—Tomorrow X
- ★ THE REDDINGS—Sittin' On The Dock Of The Bay B
- ★ FLEETWOOD MAC—Hold Me B
- ★ HERB ALPERT—Route 101 B

Billboard Singles Radio Action

Playlist Prime Movers
Playlist Top Add Ons

Based on station playlists through Tuesday (6/15/82)

Continued from previous page

KFMK-FM-Houston

- (Jerry Steele-MD)
- ★ ALABAMA-Take Me Down 11-6
- ★ CHARLENE-I've Never Been To Me 12-10
- ★ EDDIE RABBITT-I Don't Know Where To Start 14-11
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Swing 17-13
- ★ CHICAGO-Hard To Say I'm Sorry 18-15
- ★ KENNY ROGERS-Love Will Turn You Around
- ★ STEVIE WONDER-Do I Do B

Southwest Region

PRIME MOVERS

- JOHN COUGAR-Hurts So Good (Riva/Mercury)
- TOTO-Rosanna (Columbia)
- GENESIS-Paperlate (Atlantic)

TOP ADD ONS

- CROSBY, STILLS AND NASH-Wasted On The Way (Atlantic)
- DARYL HALL AND JOHN OATES-Your Imagination (RCA)
- SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)

BREAKOUTS

- KENNY ROGERS-Love Will Turn You Around (Liberty)
- THE GO GO'S-Vacation (I.R.S.)

WYYS-FM-Cincinnati

- (Barry James-MD)
- ★ HERB ALPERT-Route 101

WKRO-FM-Cincinnati

- (Tony Galluzzo-M.D.)
- ★ LOVERBOY-When It's Over 1-1
- ★ TOTO-Rosanna 4-2
- ★ THE HUMAN LEAGUE-Don't You Want Me 6-3
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 14-9
- ★ KANSAS-Play The Game Tonight 19-13
- ★ RICK SPRINGFIELD-What Kind Of Fool Am I
- ★ THE ROLLING STONES-Going To A Go Go
- ★ EYE TO EYE-Nice Girls A

WGCL-FM-Cleveland

- (Tom Jefferies-MD)
- ★ THE STEVE MILLER BAND-Abacadabra 14-6
- ★ GENESIS-Paperlate 27-18
- ★ STEVIE WONDER-Do I Do 16-14
- ★ AIR SUPPLY-Even The Nights Are Better 17-15
- ★ ALABAMA-Take Me Down 18-17
- ★ THE ROLLING STONES-Going To A Go Go A
- ★ FLEETWOOD MAC-Hold Me A
- ★ DONNA SUMMER-Love Is In Control A
- ★ 707-Mega Force A
- ★ EYE TO EYE-Nice Girls A
- ★ KARLA BONOFF-Personally A
- ★ GARY U.S. BONDS-Out Of Work B
- ★ CHICAGO-Hard To Say I'm Sorry X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ NEIL DIAMOND-Be Mine Tonight X
- ★ KIM WILDE-Kids In America X
- ★ THE MONROES-What Do All The People Know X
- ★ BLONDIE-Island Of Lost Souls X
- ★ LESLIE PEARL-If The Love Fits Wear It X
- ★ OLIVIA NEWTON-JOHN-Landslide X
- ★ QUARTERFLASH-Right Kind Of Love X

WNCI-AM-Columbus

- (Steve Edwards-MD)
- ★ AIR SUPPLY-Even The Nights Are Better 13-8
- ★ SOFT CELL-Tainted Love/Where Did Our Love Go 15-2
- ★ TOTO-Rosanna 1-1
- ★ ALABAMA-Take Me Down 4-3
- ★ KARLA BONOFF-Personally 8-5
- ★ THE HUMAN LEAGUE-Don't You Want Me A
- ★ STEVIE WONDER-Do I Do A
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay A

WXGT-FM-Columbus

- (Tori Nutter-MD)
- ★ JOHN COUGAR-Hurts So Good 9-5
- ★ 38 SPECIAL-Caught Up In You 14-8
- ★ THE HUMAN LEAGUE-Don't You Want Me 23-15
- ★ KARLA BONOFF-Personally 24-20
- ★ RED SPEEDWAGON-Keep The Fire Burnin' 25-21
- ★ SOFT CELL-Tainted Love
- ★ ALABAMA-Take Me Down
- ★ GARY U.S. BONDS-Out Of Work A
- ★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) B
- ★ LOVEBOY-When It's Over X
- ★ QUEEN-Body Language X
- ★ VAN HALEN-Dancing In The Street X
- ★ THE ROLLING STONES-Going To A Go Go X

CKLW-AM-Detroit

- (Rosalee Trombley-MD)
- ★ TOTO-Rosanna 16-12
- ★ CHICAGO-Hard To Say I'm Sorry 29-16
- ★ THE ROLLING STONES-Going To A Go Go 27-18
- ★ CROSBY, STILLS AND NASH-Wasted On The Way
- ★ THE MOTELS-Only The Lonely B
- ★ AIR SUPPLY-Even The Nights Are Better B
- ★ GLENN FREY-I Found Somebody B

WKJF-FM-Louisville

- (Dave McCann-MD)
- ★ TOTO-Rosanna 1-1
- ★ JUICE NEWTON-Love's Been A Little Bit Hard On Me 8-4
- ★ STEVIE NICKS-After The Glitter Fades 16-12
- ★ THE HUMAN LEAGUE-Don't You Want Me 18-14
- ★ FLEETWOOD MAC-Hold Me 20-15
- ★ CHICAGO-Hard To Say I'm Sorry
- ★ MELISSA MANCHESTER-You Should Hear How She Talks
- ★ RED SPEEDWAGON-Keep The Fire Burnin' A
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B
- ★ RICK SPRINGFIELD-What Kind Of Fool Am I B
- ★ GLENN FREY-I Found Somebody B
- ★ HEART-This Man Is Mine B

WBZZ-FM-Pittsburgh

- (Chuck Tyler-MD)
- ★ SOFT CELL-Tainted Love 1-1
- ★ THE HUMAN LEAGUE-Don't You Want Me 2-2
- ★ ASIA-Heat Of The Moment 3-3
- ★ DAZZ BAND-Let It Whip 7-4
- ★ JOAN JETT AND THE BLACKHEARTS-Crimson And Clover 5-5
- ★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) B

WBZZ-FM-Pittsburgh

- ★ CHICAGO-Hard To Say I'm Sorry
- ★ THE ROLLING STONES-Going To A Go Go X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X

- ★ PATRICE RUSHEN-Forget Me Nots X
- ★ DONNA SUMMER-Love Is In Control X

WFFM-FM-Pittsburgh

- (Jay Cresswell-MD)
- ★ NEIL DIAMOND-Be Mine Tonight 11-6
- ★ THE STEVE MILLER BAND-Abacadabra 16-10
- ★ CHICAGO-Hard To Say I'm Sorry 25-20
- ★ FLEETWOOD MAC-Hold Me 36-23
- ★ THE POINTER SISTERS-American Music 38-29
- ★ CARLY SIMON-Why A
- ★ NORMAN SALEET-Hang On In A
- ★ JOURNEY-Still They Ride A
- ★ KENNY ROGERS-Love Will Turn You Around A
- ★ THE JOHN HALL BAND-What You Do To Me A
- ★ FULLMOON FEATURING NEIL LARSON AND BUZZ FEITEN-Phantom Of The Foot Lights X
- ★ RICK BOWLES-Too Good To Turn Back X
- ★ THE HUMAN LEAGUE-Don't You Want Me X
- ★ THE ALAN PARSONS PROJECT-Eye In The Sky X
- ★ HEART-This Man Is Mine X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B
- ★ LARRY LEE-Don't Talk B
- ★ MARSHALL CRENshaw-Someday, Someway B
- ★ HERB ALPERT-Route 101 B
- ★ EYE TO EYE-Nice Girls B
- ★ DR. HOOK-Loveline B

WXKX-FM-Pittsburgh

- (Clark Ingram-MD)
- ★ NORMAN SALEET-Hang On In A 6-4
- ★ JOHN COUGAR-Hurts So Good 9-6
- ★ GENESIS-Paperlate 10-8
- ★ RED SPEEDWAGON-Keep The Fire Burnin' 15-10
- ★ GLENN FREY-I Found Somebody 16-14
- ★ RAY PARKER JR.-The Other Woman
- ★ ASIA-Only Time Will Tell
- ★ APRIL WINE-Enough Is Enough A
- ★ THE ALAN PARSONS PROJECT-Eye In The Sky X
- ★ DAVE EDWARDS-Me And The Boys X
- ★ THRILLS-You Don't Remember Me X
- ★ PAUL McCARTNEY-Here Today X
- ★ THE MOTELS-Only The Lonely A
- ★ ALDO NOVA-Foolin' Yourself A
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) B
- ★ VAN HALEN-Dancing In The Street B

WKWK-AM-Wheeling

- (Ned Ferris-MD)
- ★ HERB ALPERT-Route 101 A
- ★ KENNY ROGERS-Love Will Turn You Around A

KVOL-AM-Lafayette

- (Phil Rankin-MD)
- ★ JOHN COUGAR-Hurts So Good 8-5
- ★ HUEY LEWIS AND THE NEWS-Hope You Love Me Like You Say 16-11
- ★ 38 SPECIAL-Caught Up In You 11-7
- ★ HEART-This Man Is Mine 24-15
- ★ KARLA BONOFF-Personally 27-17
- ★ RICK BOWLES-Too Good To Turn Back
- ★ 707-Mega Force
- ★ STEVIE WONDER-Do I Do A
- ★ GREG KINN-Every Love Song A
- ★ AXE-Now Or Never A
- ★ DONNA SUMMER-Love Is In Control A
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay A
- ★ MELISSA MANCHESTER-You Should Hear How She Talks B

- ★ FLEETWOOD MAC-Hold Me B
- ★ PATRICE RUSHEN-Forget Me Nots B
- ★ THE ROLLING STONES-Going To A Go Go B
- ★ GLENN FREY-I Found Somebody B
- ★ CHARLIE DANIELS BAND-Ragin' Cajun X
- ★ DREAMGIRLS FEATURING JENNIFER HOLLIDAY-And I Am Telling You I'm Not Going X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ THE MONROES-What Do All The People Know X
- ★ ASHFORD AND SIMPSON-Street Corner X
- ★ CHICAGO-Hard To Say I'm Sorry X
- ★ QUARTERFLASH-Right Kind Of Love X
- ★ OLIVIA NEWTON-JOHN-Landslide X
- ★ LESLIE PEARL-If The Love Fits Wear It X
- ★ GENESIS-Paperlate X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.-Hooked On Swing X
- ★ A FLOCK OF SEAGULLS-I Ran X
- ★ HAIRCUT ONE HUNDRED-Love Plus One X

WNCI-AM-Columbus

- (Steve Edwards-MD)
- ★ AIR SUPPLY-Even The Nights Are Better 13-8
- ★ SOFT CELL-Tainted Love/Where Did Our Love Go 15-2

KBFM-FM-McAllen-Brownsville

- (Steve Owens-MD)
- ★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 22-15
- ★ RICK SPRINGFIELD-What Kind Of Fool Am I 25-20
- ★ AIR SUPPLY-Even The Nights Are Better 26-22
- ★ GLENN FREY-I Found Somebody 30-26
- ★ RED SPEEDWAGON-Keep The Fire Burnin' 29-27
- ★ GENESIS-Paperlate
- ★ CROSBY, STILLS AND NASH-Wasted On The Way
- ★ EDDIE MONEY-Think I'm In Love A
- ★ MELISSA MANCHESTER-You Should Hear How She Talks A
- ★ HAIRCUT ONE HUNDRED-Love Plus One X
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay X
- ★ THE GAP BAND-Early In The Morning X
- ★ QUARTERFLASH-Right Kind Of Love X
- ★ FRANKIE MILLER-To Dream The Dream X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ THE ROLLING STONES-Going To A Go Go X
- ★ CHEAP TRICK-If You Want My Love X

WEZB-FM-New Orleans

- (Jerry Loosteau-MD)
- ★ DAZZ BAND-Let It Whip 1-1
- ★ TOTO-Rosanna 5-4
- ★ THE STEVE MILLER BAND-Abacadabra 7-5
- ★ RED SPEEDWAGON-Keep The Fire Burnin' 13-10
- ★ JOHN COUGAR-Hurts So Good 29-21
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) B
- ★ CHICAGO-Hard To Say I'm Sorry
- ★ 38 SPECIAL-Caught Up In You A
- ★ PATRICE RUSHEN-Forget Me Nots X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X
- ★ DONNA SUMMER-Love Is In Control B
- ★ EYE TO EYE-Nice Girls B
- ★ THE ROLLING STONES-Going To A Go Go B

WTIX-AM-New Orleans

- (Gary Franklin-M.D.)
- ★ THE HUMAN LEAGUE-Don't You Want Me 1-1
- ★ JOHN COUGAR-Hurts So Good 6-3
- ★ STEVIE WONDER-Do I Do 11-7
- ★ JUICE NEWTON-Love's Been A Little Bit Hard On Me 13-9
- ★ SOFT CELL-Tainted Love/Where Did Our Love Go 25-12
- ★ DARYL HALL AND JOHN OATES-Your Imagination
- ★ DONNA SUMMER-Love Is In Control
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B
- ★ RED SPEEDWAGON-Keep The Fire Burnin' B
- ★ LESLIE PEARL-If The Love Fits Wear It B
- ★ EYE TO EYE-Nice Girls B
- ★ THE POINTER SISTERS-American Music A
- ★ QUARTERFLASH-Right Kind Of Love A
- ★ OLIVIA NEWTON-JOHN-Landslide A
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay A
- ★ CHEAP TRICK-If You Want My Love A
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Swing X

WBZZ-FM-Pittsburgh

- ★ SOFT CELL-Tainted Love/Where Did Our Love Go 25-12
- ★ DARYL HALL AND JOHN OATES-Your Imagination
- ★ DONNA SUMMER-Love Is In Control
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B
- ★ RED SPEEDWAGON-Keep The Fire Burnin' B
- ★ LESLIE PEARL-If The Love Fits Wear It B
- ★ EYE TO EYE-Nice Girls B
- ★ JOURNEY-Still They Ride 26-22
- ★ GREG GUIDRY-Goin' Down 39-25
- ★ FLEETWOOD MAC-Hold Me A
- ★ EDDIE MONEY-Think I'm In Love A

WQUE-FM-New Orleans

- (Chris Bryan-MD)

- ★ TOTO-Rosanna 3-1
- ★ PATRICE RUSHEN-Forget Me Nots 15-10
- ★ STEVIE NICKS-After The Glitter Fades 16-12
- ★ HUEY LEWIS AND THE NEWS-Hope You Love Me Like You Say 19-13
- ★ ALABAMA-Take Me Down 21-14
- ★ KENNY ROGERS-Love Will Turn You Around A
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Swing B
- ★ GLENN FREY-I Found Somebody B

KOFM-FM-Oklahoma City

- (Chuck Morgan-MD)
- ★ KARLA BONOFF-Personally 14-4
- ★ JOHN COUGAR-Hurts So Good 16-6
- ★ HUEY LEWIS AND THE NEWS-Hope You Love Me Like You Say 17-13
- ★ THE OAK RIDGE BOYS-So Fine 18-14
- ★ THE ALAN PARSONS PROJECT-Eye In The Sky Tonight
- ★ PATRICE RUSHEN-Forget Me Nots A
- ★ DARYL HALL AND JOHN OATES-Your Imagination A
- ★ CROSBY, STILLS AND NASH-Wasted On The Way A
- ★ HERB ALPERT-Route 101 A
- ★ GARY U.S. BONDS-Out Of Work X
- ★ CHICAGO-Hard To Say I'm Sorry X
- ★ QUARTERFLASH-Right Kind Of Love X
- ★ MELISSA MANCHESTER-You Should Hear How She Talks X
- ★ THE POINTER SISTERS-American Music X
- ★ EYE TO EYE-Nice Girls X
- ★ LESLIE PEARL-If The Love Fits Wear It X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Swing X
- ★ AIR SUPPLY-Even The Nights Are Better B
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) B
- ★ OLIVIA NEWTON-JOHN-Landslide B

KTSA-AM-San Antonio

- (Charlie Brown-MD)
- ★ ALABAMA-Mountain Music 19-12
- ★ JOAN JETT AND THE BLACKHEARTS-Crimson And Clover 28-21
- ★ THE J. GEILS BAND-Freeze-Frame 10-6
- ★ RONNIE MILSAP-Any Day Now 18-14
- ★ AIR SUPPLY-Even The Nights Are Better 20-16
- ★ DENICIE WILLIAMS-It's Gonna Take A Miracle
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) B
- ★ CHICAGO-Hard To Say I'm Sorry A
- ★ ALABAMA-Take Me Down X
- ★ RED SPEEDWAGON-Keep The Fire Burnin' X

KEEL-AM-Shreveport

- (Tom Kenny-M.D.)
- ★ JOHN COUGAR-Hurts So Good 2-2
- ★ JUICE NEWTON-Love's Been A Little Bit Hard On Me 5-3
- ★ NEIL DIAMOND-Be Mine Tonight 8-4
- ★ KARLA BONOFF-Personally 11-5
- ★ CHICAGO-Hard To Say I'm Sorry 18-12
- ★ KENNY ROGERS-Love Will Turn You Around
- ★ CROSBY, STILLS AND NASH-Wasted On The Way
- ★ FLEETWOOD MAC-Hold Me A
- ★ HERB ALPERT-Route 101 A

Midwest Region

PRIME MOVERS

- SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- JOHN COUGAR-Hurts So Good (Riva/Mercury)
- GARY U.S. BONDS-Out Of Work (EMI-America)

TOP ADD ONS

- MELISSA MANCHESTER-You Should Hear How She Talks About You (Arista)
- FLEETWOOD MAC-Hold Me (Warner Bros.)
- JUNIOR-Too Late (Mercury)

BREAKOUTS

- THE GO GO'S-Vacation (I.R.S.)
- KENNY ROGERS-Love Will Turn You Around (Liberty)
- A FLOCK OF SEAGULLS-I Ran (Jive/Arista)

KFYR-AM-Bismarck

- (Dan Brannan-MD)
- ★ JOHN COUGAR-Hurts So Good 8-3
- ★ ALABAMA-Take Me Down 10-5
- ★ LOVERBOY-When It's Over 12-7
- ★ GLENN FREY-I Found Somebody 13-9
- ★ STEVIE NICKS-After The Glitter Fades 16-13
- ★ CHICAGO-Hard To Say I'm Sorry A
- ★ THE GO GO'S-Vacation A
- ★ KENNY ROGERS-Love Will Turn You Around A
- ★ HUEY LEWIS AND THE NEWS-Hope You Love Me Like You Say A
- ★ SOFT CELL-Tainted Love A
- ★ RED SPEEDWAGON-Keep The Fire Burnin' B
- ★ GARY U.S. BONDS-Out Of Work B
- ★ THE ROLLING STONES-Going To A Go Go B
- ★ FLEETWOOD MAC-Hold Me B
- ★ ROBERTA FLACK-Making Love X
- ★ HEART-This Man Is Mine X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ AIR SUPPLY-Even The Nights Are Better X
- ★ RICK SPRINGFIELD-What Kind Of Fool Am I X
- ★ NEIL DIAMOND-Be Mine Tonight X
- ★ 38 SPECIAL-Caught Up In You X

WLS-AM-Chicago

- (Dave Denver-MD)
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 5-1
- ★ WILLIE NELSON-Always On My Mind 8-6
- ★ NEIL DIAMOND-Be Mine Tonight 12-7
- ★ KANSAS-Play The Game Tonight 25-17
- ★ JOURNEY-Still They Ride 26-22
- ★ JUICE NEWTON-Love's Been A Little Bit Hard On Me
- ★ FRANK ZAPPA-Valley Girls A

WLS-FM-Chicago

- (Dave Denver-MD)
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 5-1
- ★ GARY U.S. BONDS-Out Of Work 30-21
- ★ JOHN COUGAR-Hurts So Good 12-7
- ★ JOURNEY-Still They Ride 26-22
- ★ EYE TO EYE-Nice Girls B
- ★ THE POINTER SISTERS-American Music A
- ★ QUARTERFLASH-Right Kind Of Love A
- ★ OLIVIA NEWTON-JOHN-Landslide A
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay A
- ★ CHEAP TRICK-If You Want My Love A
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA-Hooked On Swing X

KIOA-AM-Des Moines

- (A.W. Pantaja-MD)
- ★ JOHN COUGAR-Hurts So Good 10-6
- ★ ALABAMA-Take Me Down 21-17
- ★ NEIL DIAMOND-Be Mine Tonight 23-19
- ★ THE J. GEILS BAND-Angel In Blue 24-20

- ★ THE MOTELS-Only The Lonely 25-21
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay A
- ★ KENNY ROGERS-Love Will Turn You Around A
- ★ LARRY LEE-Don't Talk X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X
- ★ ALABAMA-Gloria X
- ★ STEVIE WONDER-Do I Do X
- ★ HERB ALPERT-Route 101 X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ OLIVIA NEWTON-JOHN-Landslide X
- ★ FLEETWOOD MAC-Hold Me B
- ★ GARY U.S. BONDS-Out Of Work B
- ★ AIR SUPPLY-Even The Nights Are Better B

WKS-FM-Indianapolis

- (Jay Stevens-MD)
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 1-1
- ★ KANSAS-Play The Game Tonight
- ★ FRANKIE MILLER-Think I'm In Love 10-5
- ★ ANOTHER LONELY NIGHT 11-7
- ★ JOURNEY-Still They Ride 12-9
- ★ GENESIS-Paperlate 17-12
- ★ THE GO GO'S-Vacation
- ★ A FLOCK OF SEAGULLS-I Ran
- ★ ALDO NOVA-Foolin' Yourself A
- ★ THE ROLLING STONES-Going To A Go Go A
- ★ QUARTERFLASH-Right Kind Of Love X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X
- ★ THE SHERBS-We Ride Tonight X
- ★ EYE TO EYE-Nice Girls X
- ★ CHICAGO-Hard To Say I'm Sorry B
- ★ GARY U.S. BONDS-Out Of Work B
- ★ JUICE NEWTON-Love's Been A Little Bit Hard On Me B

KBEQ-FM-Kansas City

- (Maja Britton-MD)
- ★ TOTO-Rosanna 3-1
- ★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 16-13
- ★ RICK SPRINGFIELD-What Kind Of Fool Am I 20-17
- ★ THE STEVE MILLER BAND-Abacadabra 27-21
- ★ AIR SUPPLY-Even The Nights Are Better 30-25
- ★ THE GO GO'S-Vacation A
- ★ CROSBY, STILLS AND NASH-Wasted On The Way A
- ★ GARY U.S. BONDS-Out Of Work B
- ★ CHICAGO-Hard To Say I'm Sorry B
- ★ DARYL HALL AND JOHN OATES-Your Imagination B
- ★ THE J. GEILS BAND-Angel In Blue B
- ★ NEIL DIAMOND-Be Mine Tonight B
- ★ JOURNEY-Still They Ride X
- ★ EYE TO EYE-Nice Girls X
- ★ OLIVIA NEWTON-JOHN-Landslide X

WISM-AM-Madison

- (Barb Starr-MD)
- ★ HUEY LEWIS AND THE NEWS-Hope You Love Me Like You Say 23-13
- ★ THE REDDINGS-Sittin' On The Dock Of The Bay 29-19
- ★ NEIL DIAMOND-Be Mine Tonight 9-6
- ★ STEVIE NICKS-After The Glitter Fades 22-11
- ★ RAY PARKER JR.-The Other Woman 25-16
- ★ DARYL HALL AND JOHN OATES-Your Imagination
- ★ JOURNEY-Still They Ride A
- ★ THE ALAN PARSONS PROJECT-Eye In The Sky A
- ★ KENNY ROGERS-Love Will Turn You Around A
- ★ FLEETWOOD MAC-Hold Me B
- ★ BARBARA MANORELL-Til You're Gone B
- ★ HERB ALPERT-Route 101 B
- ★ CROSBY, STILLS AND NASH-Wasted On The Way B

WZEE-FM-Madison

- (Matti Hudson-MD)
- ★ SURVIVOR-Eye Of The Tiger (The Theme From Rocky III) 22-10
- ★ KARLA BONOFF-Personally 14-9
- ★ CHICAGO-Hard To Say I'm Sorry 20-15
- ★ THE STEVE MILLER BAND-Abacadabra 25-20
- ★ THE MOTELS-Only The Lonely
- ★ FRANK ZAPPA-Valley Girls
- ★ DARYL HALL AND JOHN OATES-Your Imagination A
- ★ DAZZ BAND-Let It Whip A
- ★ DONNA SUMMER-Love Is In Control X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X
- ★ FRANKIE MILLER-To Dream The Dream X
- ★ GENESIS-Paperlate X
- ★ EDDIE MONEY-Think I'm In Love X
- ★ GLENN FREY-I Found Somebody B

WLOL-FM-Minneapolis

- (Phil Huston-MD)
- ★ JOHN COUGAR-Hurts So Good 2-1
- ★ THE STEVE MILLER BAND-Abacadabra 21-14
- ★ SURVIVOR-Eye Of The Tiger (Theme From Rocky III) 25-15
- ★ RED SPEEDWAGON-Keep The Fire Burnin' 27-17
- ★ FLEETWOOD MAC-Hold Me 27-22
- ★ AIR SUPPLY-Even The Nights Are Better
- ★ THE GO GO'S-Vacation
- ★ STEVIE WONDER-Do I Do A
- ★ EYE TO EYE-Nice Girls A
- ★ HAIRCUT ONE HUNDRED-Love Plus One A
- ★ MELISSA MANCHESTER-You Should Hear How She Talks B
- ★ THE MOTELS-Only The Lonely X
- ★ PATRICE RUSHEN-Forget Me Nots X
- ★ GLENN FREY-I Found Somebody X
- ★ FRANKIE MILLER-To Dream The Dream X
- ★ QUARTERFLASH-Right Kind Of Love X
- ★ DARYL HALL AND JOHN OATES-Your Imagination X
- ★ CROSBY, STILLS AND NASH-Wasted On The Way X
- ★ CHICAGO-Hard To Say I'm Sorry X
- ★ BILLY IDOL-Hot In The City X
- ★ THE POINTER SISTERS-American Music X
- ★ EDDIE MONEY-Think I'm In Love X
- ★ LAURA BRANIGAN-Gloria X
- ★ LARRY ELGART AND HIS MANHATTAN SWING ORCH.-Hooked On Swing X

WOW-AM-Omaha

- (Michael Shane-MD)
- ★ RONNIE MILSAP-Any Day Now 5-5
- ★ AIR SUPPLY-Even The Nights Are Better 11-10</

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons

Based on station playlists through Tuesday (6/15/82)

Continued from page 25

- **ALEEN QUINN AND THE ORIGINAL CAST OF ANNIE**—Tomorrow A
- **THE GAP BAND**—Early In The Morning A
- **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
- **KARLA BONOFF**—Take Me Down A
- **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) B
- **KENNY ROGERS**—Love Will Turn You Around A

WPRO-FM—Providence

- (Gary Berkowitz—MD)
- ★ **TOTO**—Rosanna 6-1
 - ★ **THE MOTELS**—Only The Lonely 15-10
 - ★ **SOFT CELL**—Tainted Love 11-8
 - ★ **AIR SUPPLY**—Even The Nights Are Better 13-9
 - ★ **.38 SPECIAL**—Caught Up In You 19-15
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) A
 - **STEVIE WONDER**—Do I Do A
 - **JOURNEY**—Still They Ride A
 - **PATRICE RUSHEN**—Forget Me Not B
 - **DONNA SUMMER**—Love Is In Control B
 - **GLENN FREY**—I Found Somebody B
 - **MELODY**—Big Band Medley X

WHFM-FM—Rochester

- (Aimee Pock—MD)
- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 12-8
 - ★ **THE MOTELS**—Only The Lonely 20-13
 - ★ **KARLA BONOFF**—Personally 23-18
 - ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 30-21
 - **707**—Mega Force
 - **KENNY ROGERS**—Love Will Turn You Around
 - **THE GO-GO'S**—Vacation A
 - **QUARTERFLASH**—Right Kind Of Love X
 - **BLONDIE**—Island Of Lost Souls X
 - **EYE TO EYE**—Nice Girls X
 - **VAN HALEN**—Dancing In The Street X
 - **LESLIE PEARL**—If The Love Fits Wear It X
 - **BOW WOW WOW**—I Want Candy X
 - **DUKE JUPITER**—Rock 'N' Roll Band X
 - **CHICAGO**—Hard To Say I'm Sorry B
 - **PATRICE RUSHEN**—Forget Me Not B

WBBF-FM—Rochester

- (Mike Vickers—MD)
- ★ **ROBERTA FLACK**—Making Love 6-5
 - **AIR SUPPLY**—Even The Nights Are Better

WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ **.38 SPECIAL**—Caught Up In You 5-2
 - ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 9-5
 - ★ **THE MOTELS**—Only The Lonely 12-7
 - ★ **THE STEVE MILLER BAND**—Abracadabra 20-10
 - ★ **RED SPEEDWAGON**—Keep The Fire Burnin' 19-11
 - **THE GO-GO'S**—Vacation
 - **BILLY IDOL**—Hot In The City
 - **CHICAGO**—Hard To Say I'm Sorry B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **EDDIE MONEY**—Think I'm In Love B
 - **APRIL WINE**—Enough Is Enough B
 - **MELISSA MANCHESTER**—You Should Hear How She Talks B

WRCK-FM—Utica Rome

- (Jim Reitz—MD)
- ★ **KANSAS**—Play The Game Tonight 10-7
 - ★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 17-8
 - ★ **JOHN COUGAR**—Hurts So Good 3-1
 - ★ **.38 SPECIAL**—Caught Up In You 6-4
 - ★ **THE STEVE MILLER BAND**—Abracadabra 13-9
 - **THE GO-GO'S**—Vacation
 - **CROSBY, STILLS AND NASH**—Wasted On The Way
 - **707**—Mega Force A
 - **FRANK ZAPPA**—Valley Girls A
 - **FLEETWOOD MAC**—Hold Me B
 - **CHEAP TRICK**—If You Want My Love B
 - **GARY U.S. BONDS**—Out Of Work B
 - **CHICAGO**—Hard To Say I'm Sorry B

Mid-Atlantic Region

PRIME MOVERS

- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go (Sire)
- ★ **AIR SUPPLY**—Even The Nights Are Better (Arista)
- ★ **CHICAGO**—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

TOP ADD ONS

- **CROSBY, STILLS AND NASH**—Wasted On The Way (Atlantic)
- **STEVIE WONDER**—Do I Do (Tamla)
- **THE POINTER SISTERS**—American Music (Planet)

BREAKOUTS

- ★ **THE GO-GO'S**—Vacation (I.R.S.)
- ★ **KENNY ROGERS**—Love Will Turn You Around (Liberty)
- ★ **GREG KINN**—Every Love Song (Elektra)

WAEB-FM—Allentown

- (Jefferson Ward—MD)
- ★ **ALABAMA**—Take Me Down 17-9
 - ★ **PATRICE RUSHEN**—Forget Me Not 24-19
 - ★ **AIR SUPPLY**—Even The Nights Are Better 25-21
 - ★ **CHICAGO**—Hard To Say I'm Sorry 26-23
 - **FLEETWOOD MAC**—Hold Me 29-24
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **MARSHALL CRENSHAW**—Someday, Someway B
 - **HERB ALPERT**—Route 101 A
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
 - **ELTON JOHN**—Empty Garden X
 - **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love X
 - **ROBERTA FLACK**—Making Love X
 - **DAN FOGELBERG**—Run For The Roses X
 - **PAUL DAVIS**—65 Love Affair X
 - **DARYL HALL AND JOHN OATES**—Did It In A Minute X
 - **EDDIE RABBITT**—I Don't Know Where To Start X

WFBG-FM—Aitona

- (Tony Booth—MD)
- ★ **KANSAS**—Play The Game Tonight 19-14
 - ★ **KARLA BONOFF**—Personally 20-16
 - ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 24-19
 - ★ **CHICAGO**—Hard To Say I'm Sorry 28-23
 - ★ **THE ROLLING STONES**—Going To A Go Go 30-24
 - **EDDIE MONEY**—Think I'm In Love A
 - **CARLY SIMON**—Why A
 - **RICK BOWLES**—Too Good To Turn Back A

- **GREG KINN**—Every Love Song A
- **THE GO-GO'S**—Vacation A
- **GARY U.S. BONDS**—Out Of Work A
- **MELISSA MANCHESTER**—You Should Hear How She Talks A
- **707**—Mega Force X
- **CROSBY, STILLS AND NASH**—Wasted On The Way X
- **THE GAP BAND**—Early In The Morning X
- **MARSHALL CRENSHAW**—Right Kind Of Love X
- **APRIL WINE**—Enough Is Enough X
- **FRANKIE MILLER**—To Dream The Dream X
- **GENESIS**—Paperlate X
- **CHEAP TRICK**—If You Want My Love X
- **PATRICE RUSHEN**—Forget Me Not X
- **HAIRCUT ONE HUNDRED**—Love Plus One X
- **STEVIE NICKS**—After The Glitter Fades X
- **EYE TO EYE**—Nice Girls X
- **LESLIE PEARL**—If The Love Fits Wear It X

WYRE-FM—Annapolis

- (Chuck Bradley—MD)
- ★ **TOTO**—Rosanna 29-21
 - ★ **CHICAGO**—Hard To Say I'm Sorry 27-22
 - **THE POINTER SISTERS**—American Music A
 - **HERB ALPERT**—Route 101 A
 - **THE GO-GO'S**—Vacation A
 - **GLENN FREY**—I Found Somebody B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **GARY U.S. BONDS**—Out Of Work B
 - **OLIVIA NEWTON-JOHN**—Landside B
 - **EDDIE MONEY**—Think I'm In Love X
 - **FRANKIE MILLER**—To Dream The Dream X
 - **THE STEVE MILLER BAND**—Abracadabra X
 - **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
 - **JOHN COUGAR**—Hurts So Good X
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing X

WCAO-FM—Baltimore

- (Scott Richards—MD)
- ★ **PATRICE RUSHEN**—Forget Me Not 20-12
 - ★ **AIR SUPPLY**—Even The Nights Are Better 17-8
 - ★ **STEVIE WONDER**—Do I Do 11-9
 - ★ **NEIL DIAMOND**—Be Mine Tonight 14-10
 - ★ **TOTO**—Rosanna 4-1
 - **THE MOTELS**—Only The Lonely
 - **KENNY ROGERS**—Love Will Turn You Around
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **HERB ALPERT**—Route 101 A
 - **THE POINTER SISTERS**—American Music A
 - **EYE TO EYE**—Nice Girls A

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 9-6
 - ★ **STEVIE WONDER**—Do I Do 12-8
 - ★ **JOHN COUGAR**—Hurts So Good 13-9
 - ★ **.38 SPECIAL**—Caught Up In You 17-11
 - ★ **RONNIE MILSAP**—Any Day Now 16-12
 - **CROSBY, STILLS AND NASH**—Wasted On The Way
 - **THE GO-GO'S**—Vacation
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) A
 - **RED SPEEDWAGON**—Keep The Fire Burnin' B
 - **THE MOTELS**—Only The Lonely B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **GLENN FREY**—I Found Somebody B
 - **PATRICE RUSHEN**—Forget Me Not B
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing X
 - **EYE TO EYE**—Nice Girls X
 - **CHICAGO**—Hard To Say I'm Sorry X

WFBR-FM—Baltimore

- (Andy Szulinski—MD)
- ★ **STEVIE WONDER**—Do I Do 29-13
 - ★ **CHICAGO**—Hard To Say I'm Sorry 27-17
 - ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 2-1
 - ★ **TOTO**—Rosanna 8-3
 - ★ **RONNIE MILSAP**—Any Day Now 7-6
 - **THE OAK RIDGE BOYS**—So Fine X
 - **THE POINTER SISTERS**—American Music X
 - **KENNY ROGERS**—Love Will Turn You Around B

WCCK-FM—Erie

- (Bill Shannon—MD)
- ★ **AIR SUPPLY**—Even The Nights Are Better 7-4
 - ★ **JOURNEY**—Still They Ride 11-7
 - ★ **DIORNE WARWICK AND JOHNNY MATHIS**—Friends In Love 25-17
 - ★ **FLEETWOOD MAC**—Hold Me 31-25
 - **ALDO NOVA**—Foolin' Yourself
 - **GREG KINN**—Every Love Song
 - **DONNA SUMMER**—Love Is In Control A
 - **PRISM**—Rain A
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **SMOKEY ROBINSON**—Yes It's Your Lady A
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **APRIL WINE**—Enough Is Enough B
 - **THE REDDINGS**—(Sittin' On) The Dock Of The Bay B
 - **GARY U.S. BONDS**—Out Of Work B

WKBO-FM—Harrisburg

- (Bill Trossdale—MD)
- **STEVIE WONDER**—Do I Do
 - **CHICAGO**—Hard To Say I'm Sorry

WGH-FM—Norfolk

- (Bob Canada—MD)
- ★ **JUICE NEWTON**—Love's Been A Little Bit Hard On Me 1-1
 - ★ **LESLIE PEARL**—If The Love Fits Wear It 6-4
 - ★ **CHICAGO**—Hard To Say I'm Sorry 9-5
 - ★ **AIR SUPPLY**—Even The Nights Are Better 12-9
 - ★ **PATRICE RUSHEN**—Forget Me Not 15-13
 - **JOURNEY**—Still They Ride
 - **THE POINTER SISTERS**—American Music
 - **RICK BOWLES**—Too Good To Turn Back A
 - **CHARLENE**—It Ain't Easy Comin' Down A
 - **BILLY IDOL**—Hot In The City A
 - **CHEAP TRICK**—If You Want My Love A
 - **THE REDDINGS**—(Sittin' On) The Dock Of The Bay B
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **HERB ALPERT**—Route 101 B
 - **KANSAS**—Play The Game Tonight X
 - **HEART**—This Man Is Mine
 - **THE STEVE MILLER BAND**—Abracadabra X
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing X
 - **RICK SPRINGFIELD**—What Kind Of Fool Am I X
 - **MELISSA MANCHESTER**—You Should Hear How She Talks X
 - **DARYL HALL AND JOHN OATES**—Your Imagination X
 - **GARY U.S. BONDS**—Out Of Work X
 - **FRANKIE MILLER**—To Dream The Dream X
 - **DONNA SUMMER**—Love Is In Control X
 - **EDDIE MONEY**—Think I'm In Love X
 - **ADRIAN GURVITZ**—Classic X

WCAU-FM—Philadelphia

- (Elnae Delcattio—MD)
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 13-9
 - ★ **THE ROLLING STONES**—Going To A Go Go 25-11
 - ★ **THE GAP BAND**—Early In The Morning 37-21
 - ★ **.38 SPECIAL**—Caught Up In You 41-31
 - **DARYL HALL AND JOHN OATES**—Your Imagination
 - **AIR SUPPLY**—Even The Nights Are Better
 - **GENESIS**—Paperlate A
 - **RICK SPRINGFIELD**—What Kind Of Fool Am I A
 - **ASHFORD AND SIMPSON**—Street Corner A

- **ALABAMA**—Take Me Down A
- **GLENN FREY**—I Found Somebody A
- **RED SPEEDWAGON**—Keep The Fire Burnin' A
- **FLEETWOOD MAC**—Hold Me A
- **GARY U.S. BONDS**—Out Of Work A
- **KARLA BONOFF**—Personally X
- **JOURNEY**—Still They Ride X
- **THE STEVE MILLER BAND**—Abracadabra X
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- **CHICAGO**—Hard To Say I'm Sorry X
- **BOW WOW WOW**—I Want Candy X
- **RONNIE MILSAP**—Any Day Now X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) 13-4
 - ★ **THE STEVE MILLER BAND**—Abracadabra 24-15
 - ★ **JOHN COUGAR**—Hurts So Good 15-7
 - ★ **.38 SPECIAL**—Caught Up In You 18-11
 - ★ **CHICAGO**—Hard To Say I'm Sorry 30-22
 - **DONNA SUMMER**—Love Is In Control
 - **KENNY ROGERS**—Love Will Turn You Around
 - **THE ROLLING STONES**—Going To A Go Go B
 - **GENESIS**—Paperlate B
 - **FLEETWOOD MAC**—Hold Me B
 - **THE J. GEILS BAND**—Angel In Blue B
 - **BLONDIE**—Island Of Lost Souls B
 - **THE POINTER SISTERS**—American Music A
 - **EDDIE MONEY**—Think I'm In Love A
 - **ASHFORD AND SIMPSON**—Street Corner A
 - **MELISSA MANCHESTER**—You Should Hear How She Talks A
 - **BOW WOW WOW**—I Want Candy X
 - **GARY U.S. BONDS**—Out Of Work X
 - **OLIVIA NEWTON-JOHN**—Landside X
 - **RED SPEEDWAGON**—Keep The Fire Burnin' X
 - **GLENN FREY**—I Found Somebody X
 - **AIR SUPPLY**—Even The Nights Are Better X
 - **EYE TO EYE**—Nice Girls X
 - **THE OAK RIDGE BOYS**—So Fine X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way X
 - **THE GAP BAND**—Early In The Morning X
 - **DARYL HALL AND JOHN OATES**—Your Imagination X
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
 - **KIM WILDE**—Kids In America X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ **EYE TO EYE**—Nice Girls 7-5
 - ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 17-10
 - ★ **CHICAGO**—Hard To Say I'm Sorry 22-17
 - ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I 21-18
 - ★ **QUARTERFLASH**—Right Kind Of Love 26-23
 - **RED SPEEDWAGON**—Keep The Fire Burnin'
 - **THE GO-GO'S**—Vacation
 - **FLEETWOOD MAC**—Hold Me B
 - **JOURNEY**—Still They Ride B
 - **HAZARETH**—Love Leads To Madness B

WPGC-FM—Washington D.C.

- (Bruce Kelly—MD)
- ★ **THE HUMAN LEAGUE**—Don't You Want Me 3-1
 - ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 6-4
 - ★ **DAZZ BAND**—Let It Whip 17-8
 - ★ **AIR SUPPLY**—Even The Nights Are Better 22-14
 - ★ **FLEETWOOD MAC**—Hold Me 20-15
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III)
 - **THE GO-GO'S**—Vacation
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **DARYL HALL AND JOHN OATES**—Your Imagination A
 - **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X

WRQX-FM—Washington, DC

- (Frank Heller—MD)
- ★ **SOFT CELL**—Tainted Love 11-5
 - ★ **THE MOTELS**—Only The Lonely 19-13
 - ★ **WILLIE NELSON**—Always On My Mind 12-7
 - ★ **JOHN COUGAR**—Hurts So Good 14-9
 - ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I 17-14
 - **THE STEVE MILLER BAND**—Abracadabra A
 - **CHICAGO**—Hard To Say I'm Sorry A
 - **GARY U.S. BONDS**—Out Of Work A
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) B
 - **FLEETWOOD MAC**—Hold Me B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **.38 SPECIAL**—Caught Up In You X

WQXA-FM—York

- (Dan Steele—MD)
- ★ **.38 SPECIAL**—Caught Up In You 12-8
 - ★ **ALABAMA**—Take Me Down 18-12
 - ★ **WILLIE NELSON**—Always On My Mind 19-14
 - ★ **THE MOTELS**—Only The Lonely 24-16
 - ★ **THE STEVE MILLER BAND**—Abracadabra 26-22
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) A
 - **PATRICE RUSHEN**—Forget Me Not A
 - **CROSBY, STILLS AND NASH**—Wasted On The Way A
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing A
 - **EDDIE MONEY**—Think I'm In Love A
 - **DONNA SUMMER**—Love Is In Control A
 - **VAN HALEN**—Dancing In The Street X
 - **LOVEBITE**—When It's Over X
 - **LESLIE PEARL**—If The Love Fits Wear It X
 - **THE ROLLING STONES**—Going To A Go Go X
 - **DARYL HALL AND JOHN OATES**—Your Imagination X

Southeast Region

PRIME MOVERS

- ★ **JOHN COUGAR**—Hurts So Good (Riva/Mercury)
- ★ **TOTO**—Rosanna (Columbia)
- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go (Sire)

TOP ADD ONS

- **RICK SPRINGFIELD**—What Kind Of Fool Am I (RCA)
- **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) (Scotti Bros.)
- **THE POINTER SISTERS**—American Music (Planet)

BREAKOUTS

- **KENNY ROGERS**—Love Will Turn You Around (Liberty)
- **THE GO-GO'S**—Vacation (I.R.S.)
- **ALAN PARSONS PROJECT**—Eye In The Sky (Arista)

WANS-FM—Anderson

- (Sam Church—MD)
- ★ **JOHN COUGAR**—Hurts So Good 3-1
 - ★ **.38 SPECIAL**—Caught Up In You 5-3
 - **RAINBOW**—Stone Cold 15-12

- **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 23-17
- **REO SPEEDWAGON**—Keep The Fire Burnin' 26-21
- **EDDIE MONEY**—Think I'm In Love
- **THE POINTER SISTERS**—American Music
- **GARY U.S. BONDS**—Out Of Work X
- **KARLA BONOFF**—Personally X
- **JOURNEY**—Still They Ride X
- **THE STEVE MILLER BAND**—Abracadabra X
- **HUEY LEWIS AND THE NEWS**—Hope You Love Me Like You Say X
- **CHICAGO**—Hard To Say I'm Sorry X
- **BOW WOW WOW**—I Want Candy X
- **RONNIE MILSAP**—Any Day Now X

WISE-FM—Asheville

- (John Stevens—MD)
- ★ **SOFT CELL**—Tainted Love/Where Did Our Love Go 1-1
 - ★ **FRANK ZAPPA**—Valley Girls K-15
 - ★ **JOHN COUGAR**—Hurts So Good 14-4
 - ★ **REO SPEEDWAGON**—Keep The Fire Burnin' 30-20
 - ★ **FLEETWOOD MAC**—Hold Me 31-22
 - **GLENN FREY**—I Found Somebody A
 - **MISSING PERSONS**—Words A
 - **MEN AT WORK**—Who Can It Be Be A
 - **PATRICE RUSHEN**—Forget Me Not X
 - **FRANKIE MILLER**—To Dream The Dream X
 - **LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA**—Hooked On Swing X
 - **OLIVIA NEWTON-JOHN**—Landside X
 - **QUARTERFLASH**—Right Kind Of Love X
 - **MELISSA MANCHESTER**—You Should Hear How She Talks X
 - **RICK BOWLES**—Too Good To Turn Back X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way B
 - **AIR SUPPLY**—Even The Nights Are Better B
 - **GENESIS**—Paperlate B
 - **EDDIE MONEY**—Think I'm In Love B
 - **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) B
 - **GARY U.S. BONDS**—Out Of Work B

WZGC-FM—Atlanta

- (John Young—MD)
- ★ **ALABAMA**—Take Me Down 6-3
 - ★ **DAZZ BAND**—Let It Whip 9-7
 - ★ **EYE TO EYE**—Nice Girls 10-8
 - ★ **LARRY ELGART AND HIS MANHATTAN SWING ORCH.**—Hooked On Swing 15-13
 - ★ **RICK SPRINGFIELD**—What Kind Of Fool Am I 19-14
 - ★ **MELISSA MANCHESTER**—You Should Hear How She Talks A
 - **THE GO-GO'S**—Vacation A
 - **KENNY ROGERS**—Love Will Turn You Around A
 - **SURVIVOR**—Eye Of The Tiger (Theme From Rocky III) B
 - **KARLA BONOFF**—Personally B
 - **GLENN FREY**—I Found Somebody B
 - **RED SPEEDWAGON**—Keep The Fire Burnin' B
 - **DARYL HALL AND JOHN OATES**—Your Imagination B
 - **GARY U.S. BONDS**—Out Of Work X
 - **CROSBY, STILLS AND NASH**—Wasted On The Way X
 - **HERB ALPERT**—Route 101 X

WQXI-FM—Atlanta

Singles Radio Action

Continued from previous page

- * EYE TO EYE—Nice Girls 16-12
- * CHICAGO—Hard To Say I'm Sorry 22-14
- PATRICE RUSHEN—Forget Me Nots
- KENNY ROGERS—Love Will Turn You Around
- THE POINTER SISTERS—American Music A
- THE ALAN PARSONS PROJECT—Eye In The Sky A
- SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
- FLEETWOOD MAC—Hold Me B
- JOURNEY—Still They Ride B
- AIR SUPPLY—Even The Nights Are Better B
- CROSBY, STILLS AND NASH—Wasted On The Way B
- THE OAK RIDGE BOYS—So Fine X
- OLIVIA NEWTON-JOHN—Landslide X
- GARY U.S. BONDS—Out Of Work X
- THE STEVE MILLER BAND—Abracadabra X
- LESLIE PEARL—If The Love Fits Wear It X
- HERB ALPERT—Route 101 D

WWKX-FM—Nashville

- (John Anthony—MD)
- * SOFT CELL—Tainted Love/Where Did Our Love Go 9-4
 - * KARLA BONOFF—Personally 13-8
 - * RICK SPRINGFIELD—What Kind Of Fool Am I 15-11
 - * THE STEVE MILLER BAND—Abracadabra 23-18
 - * CHICAGO—Hard To Say I'm Sorry 28-22
 - THE GO-GO'S—Vacation
 - EDDIE MONEY—Think I'm In Love
 - THE POINTER SISTERS—American Music A
 - BILLY IDOL—Hot In The City A
 - THE REDDINGS—Sittin' On The Dock Of The Bay A
 - THE J. GELS BAND—Angel In Blue X
 - GLENN FREY—I Found Somebody X
 - GARY U.S. BONDS—Out Of Work X
 - CROSBY, STILLS AND NASH—Wasted On The Way X
 - DARYL HALL AND JOHN OATES—Your Imagination X
 - QUARTERFLASH—Right Kind Of Love X
 - DR. HOOK—Loveline D
 - LESLIE PEARL—If The Love Fits Wear It D
 - SURVIVOR—Eye Of The Tiger (Theme From Rocky III) B
 - FLEETWOOD MAC—Hold Me B

WBJW-FM—Orlando

- (Terry Long—MD)
- * THE STEVE MILLER BAND—Abracadabra 21-16
 - * THE MOTELS—Only The Lonely 22-18
 - * SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 26-19
 - * DAZZ BAND—Let It Whip 28-24
 - FLEETWOOD MAC—Hold Me 38-29
 - CHICAGO—Hard To Say I'm Sorry
 - CROSBY, STILLS AND NASH—Wasted On The Way
 - DONNA SUMMER—Love Is In Control A
 - ONE WAY—Cutie Pie A
 - MISSING PERSONS—Words A
 - THE POINTER SISTERS—American Music A
 - AXE—Now Or Never A
 - THE GO-GO'S—Vacation A
 - THE ROLLING STONES—Going To A Go Go B
 - LESLIE PEARL—If The Love Fits Wear It B
 - STEVIE WONDER—Do! Do X
 - CHEAP TRICK—If You Want My Love X
 - KIM WILDE—Kids In America X
 - BOW WOW WOW—I Want Candy X
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing X
 - NEIL DIAMOND—Be Mine Tonight X
 - ASHFORD AND SIMPSON—Street Corner X
 - POINT BLANK—Don't Look Down X
 - HERB ALPERT—Route 101 X
 - FRANKIE MILLER—To Dream The Dream X

WKXY-AM—Sarasota

- (Tony Williams—MD)
- * JOHN COUGAR—Hurts So Good 7-4
 - * BLOWIE—Island Of Lost Souls 18-13
 - * HUEY LEWIS AND THE NEWS—Hope You Love Me Like You Say 19-15
 - * KANSAS—Play The Game Tonight 27-19
 - * SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 30-20
 - THE ROLLING STONES—Going To A Go Go A
 - CHICAGO—Hard To Say I'm Sorry A
 - GLENN FREY—I Found Somebody A
 - CROSBY, STILLS AND NASH—Wasted On The Way A
 - DONNA SUMMER—Love Is In Control A
 - THE ALAN PARSONS PROJECT—Eye In The Sky A
 - KENNY ROGERS—Love Will Turn You Around A
 - STEVIE WONDER—Do! Do B
 - HEART—This Man Is Mine X
 - RED SPEEDWAGON—Keep The Fire Burnin' X
 - OLIVIA NEWTON-JOHN—Landslide X
 - VAN HALEN—Dancing In The Street X
 - THE STEVE MILLER BAND—Abracadabra X
 - RICK SPRINGFIELD—What Kind Of Fool Am I X
 - HARCUT ONE HUNDRED—Love Plus One X
 - RICK BOWLES—Too Good To Turn Back X

WSGA-AM—Savannah

- (Ron Friedrichs—MD)
- * STEVIE WONDER—Do! Do 18-7
 - * SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 38-23
 - EYE TO EYE—Nice Girls 19-12
 - SOFT CELL—Tainted Love 26-14
 - SOUL SONG FORCE—Planet Rock 37-17
 - THE MOTELS—Only The Lonely
 - HERB ALPERT—Route 101
 - KENNY ROGERS—Love Will Turn You Around A
 - RAY PARKER JR.—Let Me Go A
 - DARYL HALL AND JOHN OATES—Your Imagination A
 - THE POINTER SISTERS—American Music A
 - DREAMGIRLS FEATURING JENNIFER HOLLIDAY—And I Am Telling You I'm Not Going A

WSGF-FM—Savannah

- (J.P. Hunter—MD)
- * MELISSA MANCHESTER—You Should Hear How She Talks 10-6
 - * THE STEVE MILLER BAND—Abracadabra 21-10
 - * SURVIVOR—Eye Of The Tiger (Theme From Rocky III) 23-21
 - KENNY ROGERS—Love Will Turn You Around
 - THE ROLLING STONES—Going To A Go Go
 - LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA—Hooked On Swing A
 - VAN HALEN—Dancing In The Street A
 - CROSBY, STILLS AND NASH—Wasted On The Way X
 - THE J. GELS BAND—Angel In Blue X
 - THE POINTER SISTERS—American Music X
 - DONNA SUMMER—Love Is In Control X
 - OLIVIA NEWTON-JOHN—Landslide X
 - SOUL SONG FORCE—Planet Rock X
 - DARYL HALL AND JOHN OATES—Your Imagination X
 - THE REDDINGS—Sittin' On The Dock Of The Bay X
 - MEN AT WORK—Who Can It Be Now X
 - BILL CHAMPLIN—Sara X
 - JOURNEY—Still They Ride X

WRBQ-FM—Tampa

- (Pat McKay—MD)
- MELISSA MANCHESTER—You Should Hear How She Talks
 - KENNY ROGERS—Love Will Turn You Around
 - RONNIE MILSAP—Any Day Now A
 - GLENN FREY—I Found Somebody A

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. I Can't Stop Loving You, Ray Charles, ABC
2. The Stripper, David Rose & Orchestra, MGM
3. Palisades Park, Freddy Cannon, Swan
4. It Keeps Right On A'Hurtin', Johnny Tillotson, Cadence
5. Roses Are Red, Bobby Vinton, Epic
6. The Man Who Shot Liberty Valance, Gene Pitney, Musicor
7. Playboy, Marvelettes, Tamla
8. Cindy's Birthday, Johnny Crawford, Del
9. Stranger On The Shore, Mr. Acker Bilk, Atco
10. Ai Di La, Emilio Pericoli, Warner Bros.

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC
2. West Side Story, Soundtrack, Columbia
3. Stranger On The Shore, Mr. Acker Bilk, Atco
4. Breakfast At Tiffany's, Henry Mancini, RCA
5. Blue Hawaii, Elvis Presley, RCA
6. West Side Story, Original Cast, Columbia
7. Moon River & Other Great Movie Themes, Andy Williams, Columbia
8. College Concert, Kingston Trio, Capitol
9. Your Twist Party, Chubby Checker, Parkway
10. No Strings, Original Cast, Capitol

COUNTRY SINGLES—10 Years Ago

1. Eleven Roses, Hank Williams Jr., MGM
2. Made In Japan, Buck Owens & Buckaroos, Capitol
3. That's Why I Love You Like I Do, Sonny James, Capitol
4. Kate, Johnny Cash & Tennessee Three, Columbia
5. I've Found Someone Of My Own, Cal Smith, Decca
6. Reach Out Your Hand, Tammy Wynette, Epic
7. It's Gonna Take A Little Bit Longer, Charley Pride, RCA
8. Happiest Girl In The Whole U.S.A., Donna Fargo, Dot
9. Loving You Could Never Be Better, George Jones, Epic
10. Loneliest Lonesome/That's What Leaving's All About, Ray Price, Columbia

SOUL SINGLES—10 Years Ago

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

Radio

Vox Jox

Continued from page 20

rozzi, formerly with WNBC, 6 to 10 a.m.; Frank Kelly, the new music director and former WTFM program director, 10 a.m. to 2 p.m.; Michael Stevens, a former KSFZ San Francisco air personality (his brother is Pat St. John of WPLJ), 2 to 6 p.m.; Chip Hobart, formerly of WLUP Chicago, 6 to 10 p.m.; and Joe Krause, the assistant program director who moves from WFBI Indianapolis, 10 p.m. to 2 a.m. Hamilton says the 2 to 6 a.m. slot will be filled shortly.

John Lander joins KULF Houston as program director, succeeding George Cooper. He was morning man at WINZ Miami and general manager of WCKX Tampa. The station is switching from adult contemporary to Hot 100 Friday (2). ... Rick Sprinkles moves up to program director at WGLF (Gulf 104) Tallahassee. He continues in his midday shift. Sprinkles succeeds Ron Parker, who has joined the staff at KULF. Also at Gulf 104, Brian Phillips is named music director and morning man, replacing exiting morning man Dave Matthews. Phillips was at WKXY Sarasota.

Don Thomson moves to KIXX (KIX 106) Dallas as program director and morning man. Thomson, who has been a country consultant for three years, was in charge of programming and news at WBAP Ft. Worth for 10 years.

Larry Moffitt joins KPKE Denver as program director. He was p.d. of KGGG Des Moines. Alan Baxter, KPKE's former p.d., will remain at the station doing morning drive. ... Clay Gish is back in radio as director of programming and music for KYST Texas City, which just kicked off its Hot 100 format. Gish, who has most recently been involved in syndicated tv, was p.d. at KRBE Houston. New KYST operations director is Hank Moore, who has been with the station for a year. New morning man is Bob Lewis, formerly with WQAM Miami and former KRBE DJ C.C. McCartney will be handling afternoon duties.

Two Satellite Nets On Hold

Continued from page 20

letters to WQSR. "We'll probably ask for a postponement on that," he says.

Ruscito, who operates WWOL in a country format and WACJ in a beautiful music service, will not go ahead with plans to change the stations to WNYS-AM-FM, "Western New York's Superadio." "We're looking at three or four plans. I don't want to say yet."

Gaston says he had planned to change KBRA from a beautiful music format to A/C anyway by Sept. 1. "Now we're back to square one. We won't wait now. We'll get the new format on the air just as soon as we can. We're looking for personalities. We won't get Dan Ingram (he was in the Superadio lineup), but we'll get the best we can afford."

WRMZ Columbus, which was to drop its beautiful music format in favor of Superadio, will probably continue with beautiful music says Mark Jividen, vice president and general manager.

Sebastian exits as morning man at WQAM Miami. Succeeding him is Charlie O'Neill, formerly with WIL St. Louis. ... Jon Anthony exits as music director at WWKX (Kicks 104) Gallatin, Tenn. Moving into the position is midday man Bryan Sargent. ... Shelia York joins WHN New York as the evening DJ, replacing Dana Lauren. York was at KILT Houston.

John Gabriel joins WROV Roanoke as program director. He was p.d. at WCHS Charleston. Succeeding him is music director Vic Marino. ... At WNOX Knoxville, Christopher T. Gallu exits the station. New sales manager is Judy Wheeler. New program director is Scott Majors, who has been with WNOX for four years. Jim Donovan is the new music director, with Jerry Howell taking over as production director. The lineup is Dave Young, mornings; Scott Majors, middays; Howell, 2 to 7 p.m.; Donovan, 7 p.m. to midnight; and Jan Jennings, overnight. The weekend staff includes Ronn O'Brien/Steve Casey, plus Bill Jeffers "Gospel Down South" and Don Keith's "Proud

(Continued on page 30)

BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$10 per inch

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7366 (local) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

ELECTRIC WEEENIE

For Free Samples of Radio's most popular DJ Personality gag service in World Radio, "Best Selling Gag Sheet for Comics, Speakers, DJ's, etc." Write:

The Electric Weenie
P.O. Box 25-866
Honolulu, Hawaii 96825
(808) 395-9600

INSIDE COUNTRY

Designed With The Country DJ In Mind. Current artist bios, Monthly Calendar, Country Trivia. We do the research! You sound informed! Send for FREE sample.

Inside Country
6000 Fulton Ave., Suite 12-B
Van Nuys, CA 91401

RADIO PERSONNEL NEEDED

If you are currently employed, but thinking of improving your position "in the future" or if you are "in between" and looking NATIONAL can help. We specialize in radio personnel placement. For complete confidential details including registration form, enclose \$1.00 postage and handling.

NATIONAL BROADCAST TALENT COORDINATORS
Dept. L, P.O. Box 20551
Birmingham, AL 35216
(205) 822-9144

EMBROIDERED EMBLEMS

We make emblems for the broadcast industry. Promote your station with low-cost, high-quality emblems. Will be the hottest items your station has to offer. Will outlast any T-Shirt or sticker.

FIREBALL MGMT.
P.O. Box 588
Freeport, NY 11520
(516) 223-1244

CURRENT AND CLASSIC AIRCHECKS!

Current issue # 27 features KFI/Lohman & Barkley, KFRC/Dave Sholin, KRLA/Humble Harv, KRTH/Dean Goss, KUBE-Seattle, KMEL/Alex Bennett, and the KSFX to KGO-FM changeover. Cassettes, \$5.50. CLASSIC issue # C-20 features KMAK/Robert W. Morgan-1962, KCBO/Rich Brother Robin-1971, KHJ/Charlie Tuna-1971, KGBS/Hudson & Landry-1974, KHJ/Tom Dooley-1974, plus KRLA/Bob Dayton-1968. Cassettes, \$10.50.

CALIFORNIA AIRCHECK
DEPT. 88, BOX 4408
SAN DIEGO, CA 92104



Call or write now for a demo on your weekly three hour presentation of that great music from the past!

TIMBERLINE PRODUCTIONS
Box 9541 So. Station, Denver CO 80209
(303) 756-9091

POSITION AVAILABLE

HOT NUMBER

Texas' most talked about CHR-KBFM-104 is looking for a production programmer. Tape and resume to:

STEVE OWENS
P.O. Box 3764
McAllen, TX 78501

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
1	14	1	ASIA—Asia, Geffen
2	6	4	SURVIVOR—Eye Of The Tiger, Scotti Bros.
3	2	9	.38 SPECIAL—Special Forces, A&M
4	11	3	GENESIS—Three Sides Live, Atlantic
5	7	3	THE ROLLING STONES—Still Life, Rolling Stones Records
6	3	10	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)
7	5	6	KANSAS—Vinyl Confessions, Kirshner
8	8	10	VAN HALEN—Diver Down, Warner Bros.
9	4	11	THE MOTELS—All Four One, Capitol
10	15	3	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista
11	12	2	FLEETWOOD MAC—Hold Me, Warner Bros. (12 inch)
12	16	2	REO SPEEDWAGON—Good Trouble, Epic
13	17	4	GLENN FREY—No Fun Aloud, Elektra/Asylum
14	18	2	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco
15	9	14	SCORPIONS—Blackout, Mercury
16	14	5	HEART—Private Audition, Epic
17	23	7	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista
18	32	2	EDDIE MONEY—No Control, Columbia (EP)
19	10	7	QUEEN—Hot Space, Elektra
20	21	3	GARY U.S. BONDS—On The Line, EMI-America
21	NEW ENTRY	3	APRIL WINE—Power Play, Capitol
22	20	5	THE STEVE MILLER BAND—Abracadabra, Capitol
23	19	6	CHEAP TRICK—One On One, Epic (CBS)
24	25	6	707—Megaforce, Boardwalk
25	26	4	AXE—Offering, Atco
26	30	5	FRANK ZAPPA—A Ship Arriving Too Late To Save A Drowning Witch, Barking Pumpkin
27	31	15	HUMAN LEAGUE—Dare, A&M
28	13	10	RAINBOW—Straight Between The Eyes, Mercury (Polygram)
29	24	9	PAUL McCARTNEY—Tug Of War, Columbia
30	34	3	JOHN WAITE—Ignition, Chrysalis
31	27	8	THE SHERBS—Defying Gravity, Atco
32	33	5	THE CLASH—Combat Rock, Epic
33	22	11	TOTO—Toto IV, Columbia
34	39	6	THE MONROES—The Monroes, Alfa
35	28	7	FRANKIE MILLER BAND—Standing On The Edge, MSS/Capitol
36	37	22	ALDO NOVA—Aldo Nova, Portrait
37	45	2	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic (12 inch)
38	42	4	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.
39	43	4	SQUEEZE—Sweets From The Stranger, A&M
40	36	13	GREG KIHN—Kihntinued, Beserkley
41	NEW ENTRY	13	THE GO-GO'S—Vacation, I.R.S. (12 inch)
42	46	23	SOFT CELL—Non-Stop Erotic Cabaret, Sire
43	41	33	LOVERBOY—Get Lucky, Columbia
44	47	3	BOW WOW WOW—The Last Of The Mohicans, RCA
45	49	2	ROXY MUSIC—Avalon, Warner/EG
46	NEW ENTRY	2	MEN AT WORK—Business As Usual, Columbia
47	NEW ENTRY	2	TED NUGENT—Nugent, Atlantic
48	50	3	HAIRCUT ONE HUNDRED—Pelican West, Arista
49	44	7	ELTON JOHN—Jump Up, Geffen
50	40	10	DAVE EDMUNDS—D.E. 7th, Columbia

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	9	4	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.
2	1	10	.38 SPECIAL—Caught Up In You, A&M
3	2	10	JOHN COUGAR—Hurts So Good, Riva/Mercury (Polygram)
4	5	9	KANSAS—Play The Game Tonight, Kirshner (Epic)
5	8	4	THE ROLLING STONES—Going To A Go Go, Rolling Stones (Atlantic)
6	3	9	VAN HALEN—Dancing In The Streets, Warner Bros.
7	7	4	GENESIS—Paperlate, Atlantic
8	14	3	FLEETWOOD MAC—Hold Me, Warner Bros.
9	6	10	THE MOTELS—Only The Lonely, Capitol
10	10	3	REO SPEEDWAGON—Keep The Fire Burning, Epic
11	18	10	ASIA—Only Time Will Tell, Geffen
12	19	6	707—Megaforce, Boardwalk (12 inch)
13	4	14	SCORPIONS—No One Like You, Mercury
14	21	3	GARY U.S. BONDS—Out Of Work, EMI-America
15	12	3	FRANK ZAPPA—Valley Girls, Barking Pumpkin
16	24	3	GLENN FREY—Party Town, Elektra/Asylum
17	20	5	THE CLASH—Should I Stay Or Should I Go?, Epic
18	13	14	ASIA—Heat Of The Moment, Geffen
19	28	2	APRIL WINE—Enough Is Enough, Capitol
20	16	12	TOTO—Rosanna, Columbia
21	23	14	HUMAN LEAGUE—Don't You Want Me, A&M
22	37	8	A FLOCK OF SEAGULLS—I Ran, Arista
23	17	6	QUEEN—Put Out The Fire, Elektra
24	29	2	THE ALAN PARSONS PROJECT—You're Gonna Get Your Fingers Burned, Arista
25	26	9	VAN HALEN—Where Have All The Good Times Gone, Warner Bros.
26	22	5	THE STEVE MILLER BAND—Abracadabra, Capitol
27	11	13	RAINBOW—Stone Cold, Mercury
28	15	5	HEART—Cities Burning, Epic
29	NEW ENTRY	5	PETE TOWNSHEND—Face Dances II, Atco
30	27	6	CHEAP TRICK—If You Want My Love, Epic (CBS)
31	NEW ENTRY	6	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic
32	NEW ENTRY	6	EDDIE MONEY—Think I'm In Love, Columbia
33	NEW ENTRY	6	DAVID JOHANSEN—Animals Medley, Blue Sky
34	35	5	THE SHERBS—We Ride Tonight, Atco
35	53	3	VAN HALEN—Little Guitars, Warner Bros.
36	46	2	THE MOTELS—Take The "L," Capitol
37	33	21	ALDO NOVA—Fantasy, Portrait
38	30	8	PAUL McCARTNEY—Ballroom Dancing, Columbia
39	38	3	AXE—Rock And Roll Party In The Streets, Atco
40	NEW ENTRY	3	ASIA—Here Comes The Feeling, Geffen
41	39	3	JOHN WAITE—Change, Chrysalis
42	NEW ENTRY	3	GENESIS—You Might Recall, Atlantic
43	40	9	HAIRCUT 100—Love Plus One, Arista
44	31	7	SQUEEZE—Black Coffee In Bed, A&M
45	42	6	QUEEN—Calling All Girls, Elektra
46	34	5	THE MONROES—What Do All The People Know, Alfa
47	NEW ENTRY	5	JOURNEY—Still They Ride, Columbia
48	25	14	ASIA—Sole Survivor, Geffen
49	47	3	SCORPIONS—Can't Live Without You, Mercury
50	43	4	VAN HALEN—Secrets, Warner Bros.
51	48	13	GREG KIHN—Testify, Beserkley
52	50	13	ASIA—Wildest Dreams, Geffen
53	51	8	BOW WOW WOW—I Want Candy, RCA
54	32	6	THE MOTELS—Mission Of Mercy, Capitol
55	36	5	.38 SPECIAL—Chain Lightning, A&M
56	55	2	PRISM—Hole In Paradise, Capitol
57	58	3	TOTO—Lovers In The Night, Columbia
58	NEW ENTRY	3	ROXY MUSIC—More Than This, EG/Warner Bros.
59	49	22	JOAN JETT—Crimson And Clover, Boardwalk
60	41	7	HEART—This Man Is Mine, Epic (12 inch)

Top Adds

1	REO SPEEDWAGON—Good Trouble, Epic
2	APRIL WINE—Power Play, Capitol
3	EDDIE MONEY—No Control, Columbia (EP)
4	TED NUGENT—Nugent, Atlantic
5	THE GO-GO'S—Vacation, I.R.S.
6	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco
7	JOAN JETT AND THE BLACKHEARTS—Summertime Blues, Boardwalk (12 inch)
8	NAZARETH—2 X 5, A&M
9	JOE COCKER—Sheffield Steel, Island
10	X—Under The Big Black Sun, Elektra

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

Radio

Pro-Motions

Fourth Of July Fetes Abound

Fourth of July promotions are starting to take shape at a number of radio stations round the nation.

WLIR-FM Garden City, N.Y. kicks off its "Party In The Park" concert series July 3 with a live broadcast of the Ramones on the Boardwalk in Long Beach. The series is now in its fourth year and culminates with a live broadcast from the same site on Labor Day weekend.

WHYY-AM-FM Montgomery will broadcast live coverage of the landing of the space shuttle Columbia on the morning of July 4 at Edwards Air Force Base, Calif. Blake Powers, a station air personality and photojournalist who specializes in science news, will report on the landing from Los Angeles. Sponsor Eastern Airlines also underwrote Powers' flight to Houston, where he narrated the shuttle's scheduled launch on June 27.

The promotion is especially meaningful to the community because Thomas K. Mattingly 2d, the mission commander, and Hank Hartsfield Jr., the mission pilot, are graduates of Auburn University, whose campus station, WEGL, used WHYY phone lines to broadcast the launch.

WGBS Miami will sponsor an All-Day Beach Party at the North Shore

Open Park Beach on July 3 in conjunction with the City of Miami Beach and the Miami Beach Jaycees. Station personalities plan to host volleyball and video games in addition to "name that tune" and other trivia challenges. On July 4, the station joins the City of Ft. Lauderdale for another beach party at the city's south beach, near Bahia Mar.

And in conjunction with Philadelphia's Century IV celebration, **WYSP-FM Philadelphia** will bring the Beach Boys to the city's Art Museum for a free outdoor concert on July 3. Air personalities from the station will host the show, where station patches will be distributed to commemorate the event.

The next day, WYSP will sponsor a "sky concert," which promotion director Marie Lucidi describes as "an elaborate fireworks display choreographed to music" at Veterans Stadium following the completion of the Phillies-Giants ballgame. The station is encouraging its listeners to take radios to the game and tune in for the show, which will be narrated by personality Gary Bridges. He promises a mixture of "classical, patriotic and rock'n'roll music." **LEO SACKS**

Out Of The Box

HOT 100/AC

EVANSVILLE, Ind.—Kevin Carpenter is happy that **Kenny Rogers** isn't sticking to the same formula. "He's back to records with a beat," says the WGBF music director of the singer's new Liberty single, "Love Will Turn You Around." "He's working with some of Eddie Rabbitt's writers, but it has the Rogers sound all over it." He's also added "Route 101" by **Herb Alpert (A&M)** and "Wasted On The Way" by **Crosby, Stills & Nash (Atlantic)**. "The Alpert tune reminds me of 'Rise' as a flowing instrumental. It's got a good contemporary drum beat and a slight touch of fuzz guitar that's pretty nice." The latter tune is "right down our alley. It falls right in line with our targeted demos. I think people who liked the group in their heyday will appreciate its harmonic qualities."

AOR

WASHINGTON—"Valley Girls," **Frank Zappa's** send-up of the suburban teeny-bopper on the Barking Pumpkin label, is the hottest new record on the WWDC-AM-FM playlist, says music director Dave Brown. "It's a novelty record and a real attention-getter. Moon Unit (Zappa's daughter) plays the role to the hilt." He also likes "Chinese Eyes" by **Pete Townshend (Atco)**, especially "Stardom In Action" and "Slit Skirts." "I think it's a strong follow-up to 'Glass Moon' in that Pete confronts his personal problems, such as alcoholism. It's a very human record, true to both fans of Townshend and the Who." And Brown is big on **April Wine's** "Enough Is Enough" disk (Capitol). Speaking of his favorite cut, "If You See Kay," the programmer delights in the fact that "finally, radio has found a way to say f**k on the air, legitimately, I might add."

BLACK/URBAN

CHICAGO—Pam Wells, the program/music director of WGCJ-FM, likes the things she can do with "Try My Side Of Love" by the **Chi-Lites (Chi-Sound/20th Century Fox)**. "The tempo is so steady that it helps ease the transition from an uptempo record into one that's mellower," she notes. "I think it typifies the urban contemporary sound." The programmer adds that "Hard Times" by **Change (Atlantic/RFC)** has a lot more bottom than the group has shown in the past. "It's not as melodic as their earlier hits, but it has that summer drive that people are looking for while they're out performing on the beach." Wells also likes "Groove Your Blues Away" by **Amusement Park (Our Gang)**, which she says "has a nice flow and isn't 120 beats to the minute," and "Hold Me Tighter In The Rain" by **Billy Griffin (Columbia)**. "It has such a soft appeal that I think it's going to be around awhile."

COUNTRY

SALT LAKE CITY—Country Joe Flint is a cowboy at heart, so it's only natural that he likes **Chris LeDoux's** new single, "I Used To Want To Be A Cowboy" (American Cowboy). "I love it," says the KSOP-FM program/music director. "There's nothing crossover about the tune. It's just a plain country song. But Chris can tell a story like Marty Robbins, and he performs like Don Williams, and I think he's got a hit on his hands." Flint feels that **Jerry Reed's** new RCA single, "She Got The Gold Mine And I Got The Shaft," harkens back to the singer's storytelling days. "Anyone can get shafted anywhere, so this is a song everyone can relate to." Finally, the programmer thinks that "Nothing But The Radio On" by the **Younger Brothers (MCA)** has all the earmarks of a summer smash. "Our phone response confirms the feeling that certain songs capture certain moments, and this is what 'Nothing But...' is all about." **LEO SACKS**

Radio

Broad Music Mix Buoy B-94 Under PD Dan Vallie, Station Bridges AOR-A/C Gap

By JOHN MEHNO

PITTSBURGH—Program director Dan Vallie is celebrating the first anniversary of his Hot 100-formatted B-94 (WBZZ) with some encouraging statistics. The new format's first Arbitron measurement in the fall found the station with a 3.8, and has since climbed to 5.0.

"It wasn't an automatic decision to go contemporary," Vallie says. "It was a question of determining where we could best fit in the market. Even after that, there was a lot of discussion before it was done." Vallie, who successfully programmed B-97 (WEZB) in New Orleans, made several trips to Pittsburgh, listening to the competition and asking questions on the street. The station, then known as WJOI, was programming beautiful music and had been finishing last among three similarly formatted outlets.

Now, says Vallie, the station is geared towards a broader audience than its main competitor, 96-KX (WXKX). Of the ratings improvement, he notes, "We were following the Birch reports, which showed us going from 17 to 4 in the market, so we kind of knew what to expect from the Arbitron. We're happy, but not content. There's still a long way to go, although we're on target and maybe even a little ahead of schedule."

"Everyone told us we couldn't be successful here with this type of station because Pittsburgh is such a strong rock'n'roll town," Vallie says. "But we researched everything in-

stead of relying on preconceived notions and I'm glad we did. We came in, pretended that we knew nothing at all about Pittsburgh and let the research tell us what we needed to know."

B-94 has found success with a playlist that bridges the gap between AOR and adult contemporary.

"We play Donnie Iris and Van Halen," Vallie says. "We also play Sheena Easton and George Benson. Olivia Newton-John might be considered wimp music by some standards, but she does very well here."

Assembling the weekly playlist comes down to two priorities—is the record a hit that's right for the target audience and will it fit a particular category? While 96-KX program director Bobby Christian uses call-out research extensively, Vallie is entering that area cautiously.

"KX has a strong reputation as one of the best call-out research operations in the country," he says. "I don't think we'll ever use call-outs as the absolute gospel, but we are getting into them more and more as the station continues to grow."

"When we came in, we used sales primarily," he continues. "At that point, we were trying to reach the active listener and the best way to do that was to look at sales."

For promotions, Vallie relies on many standards. The biggest in the first year has been the B-94 Supercard. It entitles the holder to special two-for-one deals at merchants after specials are announced on the air.

"It does what radio stations are always claiming to do," says Vallie.

"And that's help the listener. The economy hasn't been the greatest lately and this gives people a chance to get some really good deals. It also benefits the programming and sales departments equally. It keeps listeners turning on the radio station to find out what the latest specials are."

The station's jock line-up includes morning man Banana Don Jefferson, assistant program director Jeff McKay from 10 a.m. to 2 p.m., music director Chuck Tyler from 2 to 6 p.m. Junior from 6 to 10 p.m. Rich Anton from 10 p.m. to 2 a.m. and Bumper Morgan all night.

Abitbol Beams Show To France Via Satellite

NEW YORK—This may be the time when networks are being put together to beam programming from coast to coast via satellite, but there's probably no one else but Roni Abitbol who does a DJ show here and beams it to France via satellite.

Abitbol, owner and president of Kenron Productions, has set July 1 as the start date for a new expanded version of the show, "New York, New York," which will be aired in 15-minute segments at 6 and 7:30 p.m. Monday through Thursday, and for one hour on Friday at 7 p.m. This succeeds a one-hour-a-week show, which went off the air in February. These programs are carried on Radio Monte Carlo and feature new rock and pop records, with guest appearances by some of the recording groups.

In addition to the "New York, New York" show, Abitbol and Peter Van Raalte, vice president of Kenron, do "The Peter & Roni Show" on Paris' Oblique FM station. This one-hour program also debuts July 1 to air daily at 5 p.m., and will be done in both French and English.

Another Kenron vice president, Jerry Schoenbaum, who used to be president of Polydor Records, also has a show beamed overseas, this one dealing with jazz on Oblique FM.

Schoenbaum hopes the company will get more overseas shows, and Abitbol says he's "working on a German thing right now."



HUG & KISS—KISS New York air personality Mary Thomas greets Luther Vandross, chairman for New York's 1982 March Of Dimes Walk-A-Thon. The station ran a two-month campaign to promote the event, which raised \$1.5 for the charity.

RADIO SPECIAL REVIEW

Nelson-Haggard B'cast Focuses On Chartoppers

The Willie Nelson-Merle Haggard Special; Mutual Broadcasting, three hours, July 4.

Willie Nelson's Fourth of July picnic traditionally has been one of the highlights on the country music calendar. It's been two years since his last fest, and the closest fans will get to Nelson this holiday is via this well-executed special with Merle Haggard.

Consultants Add WKDF, WRXL To AOR List

NEW YORK—AOR consultants continue to add clients with Burkhardt/Abrams/Michaels/Douglas signing up WKDF Nashville as the newest SuperStars outlet and Jeff Pollack adding WRXL Richmond to his roster.

Smokey Rivers, who joined WKDF just as it went to SuperStars, says the station is moving back to its rock'n'roll roots. "It slipped into an A/C format and lost its rock flavor," he states. "Image artists popular with females like Simon & Garfunkel and James Taylor were added."

Rivers said the ratings numbers were good, but "there was dissatisfaction with our core listeners and we were even vulnerable to top 40 formats."

Rivers, who comes from WKXX Birmingham, was last in Nashville working at WLAC. He succeeds program consultant Scott Christensen, who has left the station.

ROBYN WELLS

Billboard®

Survey For Week Ending 7/3/82

TOP 50 Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	ANY DAY NOW Ronnie Milsap, RCA 13216 (Intersong, ASCAP)
2	7	7	BE MINE TONIGHT Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)
3	11	7	PERSONALLY Karl Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)
4	8	5	LOVE'S BEEN A LITTLE BIT HARD ON ME Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)
5	4	9	EVEN THE NIGHTS ARE BETTER Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)
6	10	6	IT'S GONNA TAKE A MIRACLE Deniece Williams, ARC/Columbia 18-02812 (Vogue BMI)
7	7	8	TAKE ME DOWN Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)
8	4	16	HARD TO SAY I'M SORRY Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)
9	3	16	ALWAYS ON MY MIND Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)
10	10	10	JUST ANOTHER DAY IN PARADISE Bertie Higgins, Kat Family 5-02839 (Epic) (Gen-Lee/Chappell/Brother Bills/Rose King, ASCAP/Lowery, BMI)
11	4	13	EBONY & IVORY Paul McCartney & Stevie Wonder, Columbia 18-02860 (MPL, ASCAP)
12	11	11	FRIENDS IN LOVE Dionne Warwick And Johnny Mathis, Arista 0673 (Garden Rake/Foster Frees/JSH, ASCAP)
13	8	15	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU Melissa Manchester, Arista 0676 (Snow/Warner-Tamerlane, BMI)
14	4	20	IF THE LOVE FITS WEAR IT Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)
15	2	28	WASTED ON THE WAY Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)
16	12	12	I DON'T KNOW WHERE TO START Eddie Rabbitt, Elektra 47435 (Briarpatch/Debdave, BMI)
17	2	31	HOLD ME Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)
18	19	6	BIG BAND MEDLEY Meco, Arista 0686 (Not Listed)
19	7	21	DON'T TALK Larry Lee, Columbia 18-20740 (Chappell, ASCAP/Sue's, BMI)
20	7	23	ROSANNA Toto, Columbia 18-02811 (Hudmar, ASCAP)
21	7	24	DREAMIN' John Schneider, Scotti Bros. 5-02889 (Epic) (Warner-Tamerlane, BMI)
22	4	27	THE DOCK OF THE BAY The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)
23	2	33	ROUTE 101 Herb Alpert, A&M 2422 (Irving/Calquin, BMI)
24	14	13	WHEN HE SHINES Sheena Easton, EMI-America 8113 (WB, ASCAP)
25	4	29	DO I DO Stevie Wonder, Tamla 1612 (Motown) (Jobete/Black Bull, ASCAP)
26	13	17	MAKING LOVE Roberta Flack, Atlantic 4005 (20th Century Fox/New Hidden Valley, ASCAP/Broozertones/Fox Fanfare/Carol Bayer Sayer, BMI)
27	17	14	RUM FOR THE ROSES Dan Fogelberg, FullMoon/Epic 14-02821 (Hickory Grove/April, ASCAP)
28	3	32	HOOKED ON SWING Larry Elgart And His Manhattan Swing Orchestra, RCA 13219 (ASCAP/BMI)
29	3	34	LOVE WILL TURN YOU AROUND Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)
30	3	31	BUT LOVE ME B.J. Thomas, MCA 52053 (212/Sound Of Noland, BMI)
31	18	18	SHANGHAI BREEZES John Denver, RCA 13071 (Cherry Lane, BMI)
32	22	6	NEVER GONNA LOOK BACK Bill La Bounty, Warner/Curb 50065 (Captain Crystal/ATV/Mann & Weil, BMI/Eliza M., ASCAP)
33	25	8	TIL YOU'RE GONE Barbara Mandrell, MCA 52038 (Rick Hall, ASCAP)
34	3	40	LOVELINE Dr. Hook, Casablanca 2351 (Polygram) (Deb Dave/Briarpatch, BMI)
35	15	30	AMERICAN MUSIC Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)
36	15	30	I'VE NEVER BEEN TO ME Charlene, Motown 1611 (Stone Diamond, BMI)
37	8	35	I FOUND SOMEBODY Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)
38	8	35	MAN ON YOUR MIND Little River Band, Capitol 5061 (Screen Gems-EMI, BMI)
39	15	37	AFTER THE GLITTER FADES Stevie Nicks, Modern 7405 (Atlantic) (Welsh Witch, BMI)
40	15	37	EMPTY GARDEN Elton John, Geffen 50049 (Warner Bros.) (Intersong, ASCAP)
41	3	41	PLL FIND MY WAY HOME Jon And Vangelis, Polydor 2205 (Polygram) (WB/Toughknot/Spheric B.V., ASCAP)
42	5	38	THE OTHER WOMAN Ray Parker, Jr. Arista 0669 (Raydiola, ASCAP)
43	9	39	ROUTE 66 Manhattan Transfer, Atlantic 4034 (London Town, ASCAP)
44	9	36	FLY AWAY Stevie Woods, Cotillion 4700 (Irving/Woolnough/Foster/Frees/Unichappell/Begonia Melodies, BMI)
45	18	42	'65 LOVE AFFAIR Paul Davis, Arista 0661 (Web IV, BMI)
46	13	26	WAKE UP LITTLE SUSIE Simon And Garfunkel, Warner Bros. 50063 (House Of Bryant, BMI)
47	11	43	FINALLY T.G. Sheppard, Warner/Curb 50041 (Meadowgreen, ASCAP)
48	12	45	ONE TO ONE Carole King, Atlantic 4026 (Eforac, ASCAP/Mann & Weil, BMI)
49	28	44	CHARIOTS OF FIRE Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
50	15	48	BABY STEP BACK Gordon Lightfoot, Warner Bros. 50012 (Moose, CAPAC)

☆ 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 Vox Jox

• Continued from page 27

Country Network" countdown programs.

★ ★ ★

There's a new lineup at WNCR (Carolina Country) St. Pauls, N.C. Morning man is **Dave Britt**, with music director **Rick Brooks** on the air middays. Program director **Chip Davis** is doing afternoons, with **Hampton Roads** taking the mike from 6 p.m. to sign-off. The weekend staff includes **Randy Wiggins**, **Dave (Ron Smith) Gallo** and **Sam Haines**.

Michael J. Faherty, vice president and general manager of WSB-AM-FM Atlanta, and **Craig Scott**, vice president and general manager, WMPS and WHRK Memphis, have been elected to the affiliate executive committee of the NBC Radio Network. And **John P. Hayes Jr.**, vice president and general manager of NBC's KYUU San Francisco, has been elected president of the Northern Calif. Broadcasters Assn. ... KCOH Houston recently held its 14th annual Street Festival. Handling the event, which usually draws 100,000 people, were **Melba Moore** and **Joe Tex**.

★ ★ ★

National Public Radio's "Jazz Alive!" will broadcast "This Time The Ladies" Saturday (3) live from the Avery Fisher Hall as part of the Kool Jazz Festival in New York. Hosted by **Jim Lowe** of WNEW-AM, the three-hour special headlines **Sylvia Syms**. Also featured are singers **Carmen McRae**, **Abbey Lincoln** and **Bill Henderson**. Instrumentalists include **Dizzy Gillespie**, **Jimmy Rowles**, **Shelly Manne**, **Zoot Sims** and **Mike Renzi**.

★ ★ ★

The Mets and the Yankees are having their problems, but so is the station baseball team at WPLJ New York. In a recent game against the

Atlantic Records staff, WPLJ went into the final inning with an 8 to 2 lead. But by the time the inning was over, Atlantic emerged on top with a 9-8 victory. WPLJ sheepishly wouldn't reveal the names of their sluggers or the beleaguered pitcher.

★ ★ ★

WBLX-FM Mobile, Ala. celebrated its eighth anniversary May 16 with a bargain fair at the Mobile Municipal Auditorium Complex Expo Hall. Malaco recording artists **Freedom** head the list of entertain-

ers, which also include **Messages Thru Song Singers**, **Davidson Community Gospel Chorus**, **Alabama Repertory Theatre**, **Piranha**, the **Pensacola Poppers**, **Visions of Tomorrow**, **Rough Riders**, **Metropolis** and **Sir Jam-a-Lot**. All former staffers are invited to join in the celebration.

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

KYUU-FM San Francisco morning man **Don Bleu** has been selected by the National Academy of TV Arts and Sciences as the winner in the "Outstanding Achievement, Commentary/Analysis" category of this year's Northern California awards. Bleu won for his "Record Reviews" segment on KPIX-TV San Francisco's "Evening Magazine." Bleu has been with KYUU since 1980 and became morning man a year after joining the station.

★ ★ ★

"Super Country" KDSX Dennison-Sherman, Tex. has a new lineup. From 5:30 to 10 a.m. is **Ken "Gut" Wood**, while **Bill Reed** takes over the 10 a.m. to 3 p.m. shift. At the mike from 3 to 7 p.m. is **John "Johnny Mike" Micheals**, while **Joshua D "The Nightwatchman"** takes his turn from 7 p.m. to 1 a.m.

At WIOQ Philadelphia, **Ed Sciaky** takes over the evening slot, while **David Dye** moves into the afternoon drive slot. Dye will continue his

(Continued on page 31)

JULY 3, 1982, BILLBOARD

WAMB-AM Making Stereo B'cast Plans

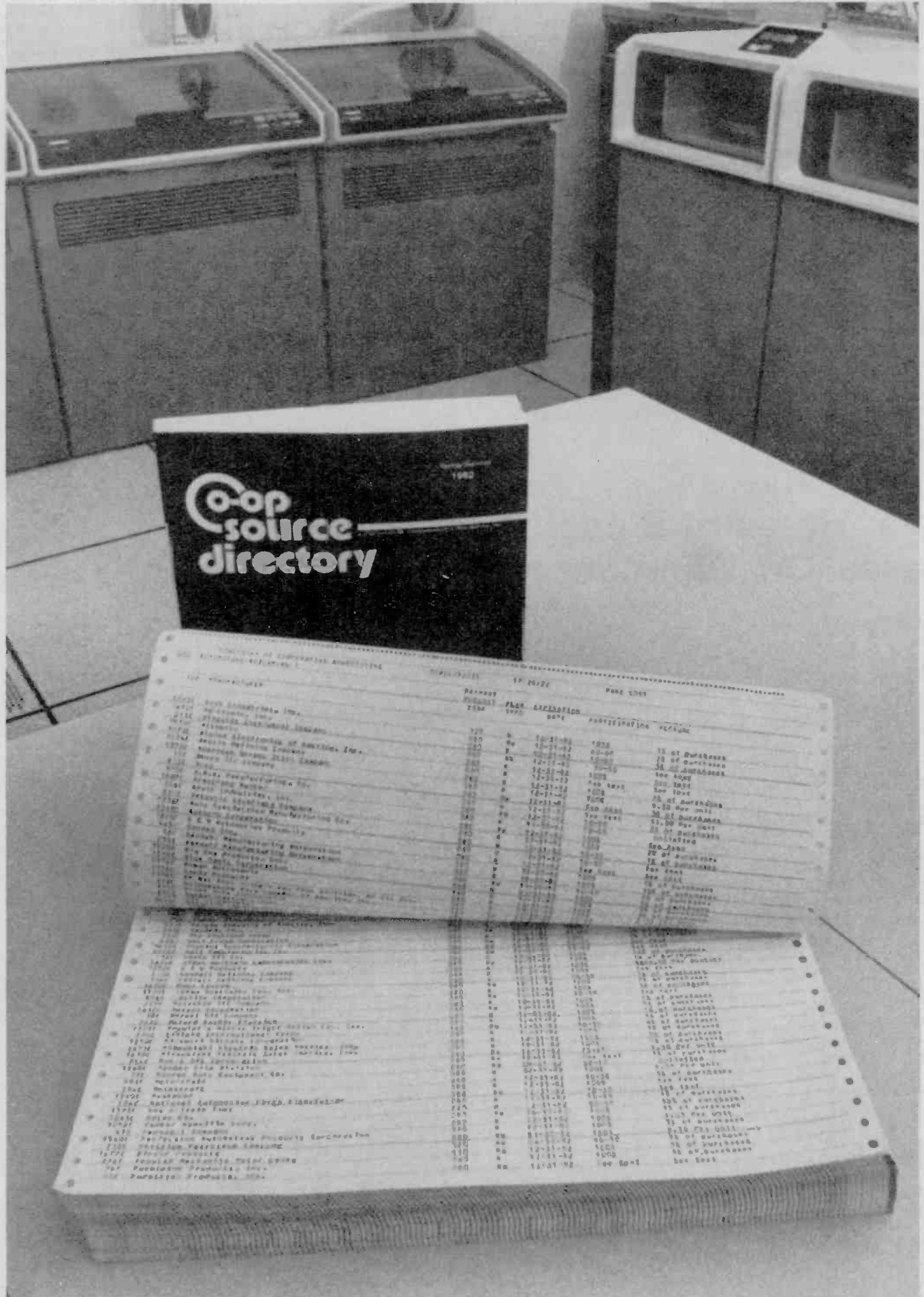
NASHVILLE—WAMB-AM here hopes to be one of the first stations in the nation to broadcast stereo, even though its format includes some big bands that were recorded in mono.

WAMB president **William O. Barry** says that only 20% of the MOR programming involves music that was recorded before stereo technology was available. These cuts will eventually be reprocessed into simulated stereo by the syndicator which provides him with tapes, he says. The station runs the "Music Of Your Life" format.

Barry hopes the station will have a Magnavox system installed and broadcasting within the next six months, but he will have to wait for FCC approval and that could take longer due to a backlog of work at the FCC's authorization and standards division (Billboard, May 15).

Barry estimates that the conversion equipment will cost about \$15,000, noting that the station equipment now in use is compatible with the new hardware.

Originally, Barry says, he was wary of choosing an AM stereo system unilaterally: "My first inclination was to get together with other Nashville broadcasters to decide on a system. It's conceivable that a listener would have to have five different radios if different stations used the five systems available. But the National Assn. of Broadcasters advised us that we couldn't legally get together and decide on a common system."



Radio

Vox Jox

• Continued from page 30

"Friday Night Flashback" show broadcast live Friday evenings from the Chestnut Cabaret with Sciaky assuming the Friday Afternoon drive duties.

"Sunday Night Psychic" Micki Dahne is out at WAXY Ft. Lauderdale. She's replaced by p.d. Rick Shaw long-time Miami personality and Roby Yonge. The two will be doing an oldie show.

★ ★ ★

WZZD-AM Philadelphia cele-

brates its second anniversary as a Christian radio station May 11. To celebrate, the station is promoting May as "Anniversary Month" with 31 days of winning. Prizes include vacations, a console piano, dinners, concert tickets, t-shirts and other prize packages.

★ ★ ★

KSRR-FM Houston has introduced a line of "97 FM Rocks" merchandise at 11 Sound Warehouse record stores in Houston. Texas Tapes and Records, with one store in

south Houston, is also participating in the program, which offers posters and key chains (97 cents), mugs (\$1.97), baseball caps (\$2.97), t-shirts (\$3.97), and jerseys (\$5.97).

★ ★ ★

Paul Gleiser is the new general manager of KATT Oklahoma City, succeeding Terry McRight, who resigned to pursue securing his own station. Gleiser comes from WFAA Dallas, where he was general sales manager. KATT has just been sold by John Tyler, a partner in Satellite

Music Network, to Surrey Broadcasting for \$3.6 million. Surrey is expected to take over all the Charter Broadcasting stations, except WDRQ Detroit, by fall, when it will become a ten-station chain.

★ ★ ★

Jack Silver named music director at KSHE St. Louis. He succeeds John Ulett, who moves to the news/sports director post, while retaining his spot as midday DJ. Silver has been with the station for two years. ... John McKnight is named music

director at WOHO Toledo, succeeding Beau Elliott.

★ ★ ★

WJMO-AM Cleveland p.d. Erik Stone is back on the air in the 3 to 6 p.m. spot. ... Charlie Bennett has resigned as p.d. of WQUA-AM Moline, Ill. to become p.d. of WNAM-AM/WAHC-FM in the Appleton-Oshkosh, Wisc. market. David Sands, assistant p.d., has been promoted at WQUA.

SRDS HELPS MEDIA MAKE THE MOST OF CO-OP

If you're involved in co-op advertising, you know how important it is keeping track of co-op programs. Many available advertising dollars are lost because of unfamiliar programs and missed deadlines.

We don't want you to lose a single dollar.

Twice a year, SRDS publishes the *Co-op Source Directory* — a comprehensive guide to cooperative advertising programs.

Co-op information used to produce the directory is incorporated into a Data Base... a computer file written specifically for the purpose of storing, maintaining and extracting co-op information. Because co-op programs are continually starting, changing and expiring, our co-op editors stay on top of this valuable information. The result is the most complete, most current file available today.

Now, customized Co-op Data Base Special Reports are available for everyone involved in co-op advertising.

The information stored in our data base is available in the form of computer printed reports. These reports contain only the co-op information essential to your individual needs. Reports are completely customized for you — whether it be a report of all programs eligible for your media or all programs allowing 100% participation.

Get more advertising money for your clients... and more revenue for you.

Everyone benefits. Co-op Data Base Special Reports allow you to provide maximum service to your clients while fulfilling your needs.

- Using the reports, your salespeople can help accounts identify co-op dollars available to them, and embark upon an organized effort at claiming these funds.

- By helping accounts identify and utilize co-op funds available, reports can put your salespeople in control of co-op expirations. In turn, they can assure each account that they are not losing a single dollar.

- Utilizing the reports as a working tool, many new sales leads can be discovered. Once found, your salespeople can use the reports to show potential advertisers the co-op programs they can benefit from.

- Using a report of manufacturers located in your regional area offering co-op programs, salespeople can make personal calls to set up direct billing for local groups.

- By conducting co-op audits for retailers and distributors, reports can tell you which products qualify for co-op support. Your accounts can then use the reports to track expenditures, accruals and changes.

- Best of all, Co-op Data Base Special Reports save you both time and money.

Choose from over 1,800 program listings, updated daily.

And you select by the criteria that best suit your needs... dates and deadlines, accrual, product classification, manufacturer pre-approved media and more.

You can obtain reports that include important details like name and address of contact, product and trademark, eligible media, ad specifications, reimbursement method and other information vital to your client's co-op advertising programs.

Select any of four formats... Pressure-Sensitive Mailing Labels... Trademark Index... Manufacturer Index... or Program Summary.

Co-op Data Base Special Reports are the most complete and comprehensive information sources available to you. And they serve to enhance the Co-op Source Directory, keeping co-op information as up-to-date as possible.

Identify your needs, and we'll customize your reports.

For a kit containing detailed information; for information on the availability of the complete tape file; or, to order Co-op Data Base Special Reports — call Larry Buchweitz, Sales Manager, 800-323-8079.

srds Co-op services
DATA BASE SPECIAL REPORTS

Standard Rate & Data Service, Inc./5201 Old Orchard Road/Skokie, IL 60077/(312) 470-3100

BIN Adds AOR, Reduces Costs To Subscribers

• Continued from page 3

subscribers. Advance Billboard charts, available ahead of the magazine's publication, are now \$2.50 per chart report, plus a small connect charge. Previously, they cost \$5 each.

Individual online radio station playlists by format, which now include AOR, cost \$2 each, as against \$5 previously. Title summaries and in-depth reports by region, which enables users to "track" title activity and spot trends, now cost \$2.25 each. Record label summaries of national activity by title and artist are now \$3 per report, a reduction of \$7 per report from previous pricing.

The BIN system offers in-depth reports on all labels mentioned on charts. Radio format reports include top 40/Hot 100, black, country adult contemporary and now AOR. Eleven key Billboard charts, including Rock Albums & Top Tracks, are now available online through BIN each week to subscribers, with each chart accessible as soon as its panel inputting is complete.

Stanton adds: "The new pricing policy is based on a careful examination of our present costs at current levels, measured against the expansion in both customer numbers and BIN usage that we now foresee. With two or three customers signing on each week, and a BIN client roster of 30 labels and radio stations, plus the growing utilization of BIN data and reports by both labels and programmers, we're confident that additional volume will make up for any reductions in margin."

She concludes, "BIN is the only electronic system supplying timely information on the changing patterns of music, through break-out reports of airplay and sales data. It has now been tested in the marketplace over the past year, and has received substantial customer approval."

Ocean City Radio Wins Broadcast Permit Fight

OCEAN CITY, N.J.—Ocean City Radio has finally won a two-year fight for a Federal permit to provide this South Jersey resort community with another radio station. The new group, whose principal is Charles Kramer, has been vying with JM Communications for the 98.3 spot on the FM dial. While a legal review board last month upheld an earlier decision awarding the license to Ocean City Radio, and JM Communications indicated it would appeal, FCC attorney William Silva handling the case, said no appeal has been filed. According to Kramer, the new 3 kw station expects to begin broadcasting in the spring of 1983, and will have an adult contemporary program format.

STAN BAKER TELLS OF SUCCESS

Good Guys Not Finishing Last In The Busy Bay Area Whirl

• Continued from page 16

store. But a small retailer didn't usually attract well-educated, upbeat people. We think we broke that trend.

When the first store opened in 1973 it was weighted more toward television, both because of Unkefer's background and because, as Baker notes, "audio was mostly compacts them. Then we became more heavily involved in audio and ran it 50-50 for a long time. 50-50 in sales, though there was more profit in audio. From there we grew rapidly, especially once we started to advertise. If you see a chart of our growth it's

nice and steady, but when we started advertising the chart skyrocketed. That's why we're so committed to advertising now. We've always spent much more of our gross on advertising than other places, 10% plus."

Good Guys does do broadcast advertising—"We can sell an event in broadcast"—but concentrates heavily on print. "In print a customer gets to look at it, feel it, hold it, go back to it again as many times as he wants and think about the specific item, the price, the category of merchandise. He can carry the thing into the store with him and point to it and say, 'I want this' or 'I want to see it.'"

We reinforce that by tagging the stores for a specific ad. We try to make as permanent an impression as possible with the print."

Three years after opening that first store in the Marina ("an upbeat store, with plants and nice colors and a style that had more verve than most stores at that time") Unkefer opened his second outlet, in the Seramonte Shopping Center. "We suffered some growing pains," notes Baker, "and decided that we could not open a store every year. Instead we decided we'd rather open them selectively over a long period and have them grow and become solid before we moved on." Thus they waited another two years before opening the third store, in Concord, and the fourth store, in Berkeley, opened 2½ years ago. All three of the newer stores average 5,000 to 6,000 square feet, with the Concord store the largest at 6,500.

The planting of two stores in the East Bay (Concord is in Contra Costa County, beyond the hills east of Berkeley and Oakland), rather than putting one store in the East Bay and another in the populous South Bay/San Jose area, resulted from a discovery Good Guys made after the Concord store was established.

"We thought," recalls Baker, "that we could go to the East Bay and have one store, and that if we put it out a bit, we'd not only get the Berkeley/Oakland people but also the people from Contra Costa, where there's a lot of population growth. But we discovered that Berkeley/Oakland people don't go out there much. They either stay where they are or drive into the city."

"So we made the decision to open in Berkeley because Berkeley has always been a very big market. There is a constant flow of business there. It is the home of the highest-volume Pacific Stereo stores and the small chains have had their most successful stores there. It is an area where people, as they say, are really into music. Per capita, there are probably more stereos in homes in Berkeley than anywhere else in the world. And it's a different market because the consumers are very picky."

Baker says that Good Guys will most likely open a South Bay location sometime in the near future.

In addition to the four retail outlets Good Guys maintains a warehouse in South San Francisco, which is used for special retail clearance sales. "We use the warehouse space very well," claims Baker. "When we moved there our initial thinking was to use part of the space for retail. But the location was too hard for people to find for routine retail. But we left open the space we had allocated and now we use it when we want to clean out demo goods and older products."

Special Package For Horror Films

NEW YORK — Customers renting horror movies from Movies Unlimited in Philadelphia receive their software in a special "Stomach Distress" bag.

The packaging is a promotion from the store and a warning that contents may be "unappetizing."



Billboard Photograph by Henry Diltz

MUSIC VIDEO—Former Eagle Glenn Frey, above left, discusses a video shoot of a single from his new LP with director Alan Metter of EUE/Screen Gems. Below, Metter runs back a video music single he directed for Donna Summer, middle, as manager Susan Munao looks on.



Billboard Photograph by Neal Preston

Journey Using \$35,000 Eidofor Screen System

By JACK McDONOUGH

SAN FRANCISCO—For the two closing dates of its spring tour—Oakland Stadium June 26 and the Rose Bowl July 2—Journey will use an Eidofor system to project its performance onto two large (25x50) Eidofor screens to be set up in each venue on either side of the stage.

Journey manager Herbie Herbert, who says the experiment will cost \$35,000 per show, believes this is the first time such projection has been attempted for outdoor shows.

Herbert says the shoots, to be directed by Paul Becher of Becher Video, San Francisco, will use a team of 12, with "four or five camera operators. The cameras will be mobile and will be able to make it look like 15 cameras at work. We'll be able to generate visuals never before available—solos from above, from behind and from the front and sides. We'll have a catwalk across the entire front of the stage and the cameras will not obstruct any views." Equipment for the shoot is being supplied by World Stage of Los Angeles.

Herbert says he is going to such expense ("for \$35,000 we could hire for an opening act just about anybody in the Top 10")

because of his exposure to Eidofor for projection "at the two venues in America that have in-house Eidofor Systems—the Capitol Center in Maryland and the Summit in Houston. They are completely wired for video in each hall, with four or five camera positions, built-in control room, state-of-the-art switchers and monitor screens so you can select a live mix.

"I've gone there and watched Journey concert. The fans get a treat because from any seat in the house you can still see a closeup, and you can so much more of what's going on. The projection is Trinitron quality.

"I thought it was such a good feature that it should be in all coliseums. Then my next thought was that where it would really be valuable would be in a stadium, where sometimes the fans are so far away the bands look like ants. So we decided to try it."

This use of video follows up another Journey video experiment (Billboard, Feb. 6) in which the band closed out its concerts with a 90-second film featuring clips of the players and movie-style credits for members of the Journey organization.

Video Gems Shapes Distribution

LOS ANGELES—Video Gems, a supplier of children's programming on videocassette, has pacted with Sony and Ingram Books for expanded distribution.

Sony will distribute Beta copies of Video Gems titles through its video hardware network, in-line with its recent announcement to back up the Beta format with stepped-up software activity.

Ingram Books, which claims to have a distribution network of 10,000 retail bookstores in the U.S.,

will be offering select Video Gems titles to between 300-400 of those stores.

In other Video Gems developments, the firm has signed with International Home Entertainment Canada for manufacturing and distribution there.

And recently the firm signed a licensing, duplicating and distribution agreement with Beta Film GmbH & Co., Munich, Germany, to exclusively market feature films on videocassette in the U.S. and Canada.

Billboard®

Survey For Week Ending 7/3/82

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.

This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	3	2	STAR WARS	20th Century Fox Video 1130
2	14	2	ON GOLDEN POND	20th Century Fox Video 9037
3	2	4	STRIPE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
4	1	4	ARTHUR	Orion Pictures, Warner Home Video 72020
5	4	4	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
6	5	9	SUPERMAN II	D.C. Comics, Warner Home Video 61120
7	7	6	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
8	11	18	CLASH OF THE TITANS	MGM/CBS Home Video 700074
9	8	12	FOR YOUR EYES ONLY	20th Century-Fox Video
10	9	4	BODY HEAT	The Ladd Co., Warner Home Video 70005
11	6	14	CANNONBALL RUN	Vestron VA-6001
12	NEW ENTRY		NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
13	16	6	ONLY WHEN I LAUGH	Columbia Pictures Inc., Columbia Pictures Home Entertainment 10462
14	NEW ENTRY		DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
15	NEW ENTRY		PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
16	12	14	FORT APACHE, THE BRONX	Vestron VA-6000
17	10	18	AN AMERICAN WEREWOLF IN LONDON	Universal City Studios Inc. MCA Distributing Corp. MCA 77004
18	17	12	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
19	19	6	EXCALIBUR	Orion Pictures, Warner Home Video OR 72018
20	21	10	THE HOWLING	20th Century-Fox Video 4075
21	NEW ENTRY		TAPS	20th Century Fox Video 1128
22	18	18	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
23	15	6	PRINCE OF THE CITY	Orion Pictures, Warner Home Video OR 72021
24	13	6	HALLOWEEN II	Universal City Studios Inc. MCA Distributing Corp. 77005
25	23	16	TEXAS CHAINSAW MASSACRE	Wizard Video 034

Video

Progress Seen At Confab Of British Videogrammers

LONDON—The British Videogram Assn.'s annual meeting here May 21 saw progress concentrated on three areas affecting the infant industry; joint antipiracy action with other screen assn.'s, agreed rates with music publishers, and an approach to the British Board of Film Censors over a classification system for videocassettes.

BVA chairman Donald Maclean told the meeting that the group could now speak for its members from a position of strength, with 59 members and "at least 85% of all video trading in the U.K. now based in properties owned or licensed by members of the BVA."

He went on to announce that agreements had been reached in principle between the BVA, the Motion Picture Export Assn. of America and the Society of Film Distributors over the establishment of a powerful antipiracy triumvirate.

Norman Abbott, BVA chief executive, will continue to coordinate the group's independent counter-offensive against piracy pending launch of the new body.

On the subject of reaching a rate agreement with music publishers the meeting heard that although this had proved "an uphill struggle" so far, new proposals had been put forward "which appeared to furnish a basis for a schedule of agreed rates."

Meanwhile, the BVA has approached the British Board of Film Censors with a request to investigate the viability of introducing a classification rating system for videocassettes. Cinemas which comply with the British Board of Film Censors certificates cannot be prosecuted here over the nature of material screened. It is hoped that if a similar rating system could be set up for video, the government Home Office would allow the BVA similar immunity. A report from the BBFC is expected at the end of this month.

Jim Howell of 20th Century-Fox Video was elected as a new council member replacing Laurie Hall from CIC Video, who has been appointed as liaison between the BVA and the Video Executive Committee of the MPEAA.

Offensive Tape Caution By British Video Group

LONDON—The British Videogram Assn. will urge its members not to sell or rent video material which is too offensive to qualify for a rating in its projected classification system, scheduled for introduction before year's end (Billboard June 12, 1982).

The new system will involve a brief description of program contents being printed on video packaging together with special symbols indicating category.

The BVA move comes as a reaction to the increasing number of recent video releases here which here which would probably have been banned from the cinema circuit.

Following the introduction of the system, video producers and distributors will be invited to submit their releases to a panel of experienced film examiners for classification.

BVA chief executive Norman

Abbott stressed that the group does not wish to interfere with the right of producers to publish material which is within the law but commented: "It's essential that both the trade and the public be aware of the contents of video films offered for sale or hire."

"Availability of unclassified material will undoubtedly continue," he says, "but it will then be up to the police to consider whether this is likely to contravene such legislation as the Obscene Publications Act."

James Ferman, secretary of the British Board of Film Censors, with which the BVA is setting up the scheme, said: "The new electronic media of video, cable, and satellite TV will soon be distributing small screen material for more widely than ever before, and it is essential that neither children nor adults are disturbed or offended by these powerful images."

'Night Flight' Expanding Its 'Discovery' Bit

NEW YORK—Since last fall, "Night Flight," a weekly rock-oriented program on USA Cable Network, has been a showcase for unsigned music acts. Now that emphasis has expanded, with the addition of a new segment: the "Discovery Of The Week."

Explains Cynthia Friedland, vice president at ATI Video Enterprises and co-producer with Stuart Shapiro of "Night Flight," "The 'Discovery' segment grew out of presenting new acts. Material had been coming in for our 'Spotlight' segment, but something was wrong. It wasn't ready to take form."

When the show's producers saw a five-minute clip by musician Tony Powers, they hit upon the "Discovery" concept.



PICTURE THIS—Huey Lewis videotapes his new Chrysalis single "Hope You Love Me Like You Say You Do" with Cegwae Productions. Marcee Abramson produced.

www.americanradiohistory.com

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.

- ALL NIGHT LONG**
Gene Hackman, Barbra Streisand
Beta & VHS MCA Videocassette \$74.10
- ATOM ANT**
Beta & VHS Worldvision 1007
- BIRTH OF THE BEATLES**
Beta & VHS Worldvision 4004
- BLACK BEAUTY**
Beta & VHS Worldvision 1010
- THE BORDER**
Jack Nicholson, Harvey Keitel, Valerie Perrine, Warren Oates
Beta & VHS MCA Videocassette \$85.50
- BROKEN BLOSSOMS**
Richard Barthelme, Lillian Gish, Donald Crisp
Beta & VHS Budget Video \$44.95
- CASPER & THE ANGELS**
Beta & VHS Worldvision 1004
(Also Available In Spanish)
- CLEOPATRA**
Elizabeth Taylor, Rex Harrison, Richard Burton
Beta & VHS 20th Century-Fox Video \$79.95
- DEADLY DUST**
Nicholas Hammond, Michael Pataki, Joanna Cameron, Robert Alda, Robert F. Simon
Beta & VHS 20th Century-Fox Video \$59.95
- ELVIS**
Kurt Russell, Season Hubley, Shelly Winters, Pat Hingle
Beta & VHS Worldvision 4003
- AN EVENING WITH LIZA MINNELLI**
Beta & VHS 20th Century-Fox Video \$39.95
- EVILSPEAK**
Clint Howard, Don Stark, Lou Gravance, Lauren Lester
Beta & VHS 20th Century-Fox Video \$59.95
- THE FUGITIVE**
David Janssen
Beta & VHS Worldvision 5001
- GALACTICA III: CONQUEST OF THE EARTH**
Lorne Greene, Kent McCord, Barry Van Dyke, Robin Douglas, Robert Reed
Beta & VHS MCA Videocassette \$70.20
- GIVE 'EM HELL, HARRY!**
James Whitmore
Beta & VHS Worldvision 4005
- GOLDFINGER**
Sean Connery, Gert Frobe, Honor Blackman
Beta & VHS 20th Century-Fox Video \$69.95
- THE GREAT WALDO PEPPER**
Robert Redford, Bo Svenson, Susan Sarandon, Margot Kidder
Beta & VHS MCA Videocassette \$60.50
- HANAGER 18**
Darren McGavin, Robert Vaughn, Gary Collins, Joseph Campanella, James Hampton, Tom Hallick, Pamela Bellwood
Beta & VHS Worldvision 4001
- THE HOUSE OF THE SEVEN CORPSES**
John Ireland, Faith Domergue, John Carradine
Beta & VHS Budget Video \$59.95
- HUNCHBACK OF NOTRE DAME**
Lon Chaney, Patsy Ruth Miller, Norman Kerry, Ernest Torrance
Beta & VHS Budget Video \$44.95
- I DREAM TOO MUCH**
Lily Pons, Henry Fonda, Eric Blore, Osgood Perkins, Lucien Littlefield, Lucille Ball
Beta & VHS Budget Video \$59.95
- JACK & THE BEANSTALK**
Beta & VHS Worldvision 1009
- JOSIE & THE PUSSY CATS IN OUTER SPACE**
Beta & VHS Worldvision 1002
(Also Available In Spanish)
- THE LAST MARRIED COUPLE IN AMERICA**
George Segal, Natalie Wood, Richard Benjamin, Valerie Harper, Dom DeLuise
Beta & VHS MCA Videocassette \$70.20
- THE MAGICIAN**
Max Van Sydow, Ingrid Thulin, Gunnar Bjornstrand, Bibi Anderson, Neima Wifstrand
Beta & VHS Budget Video \$44.95

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

Billboard®

Survey For Week Ending 7/3/82

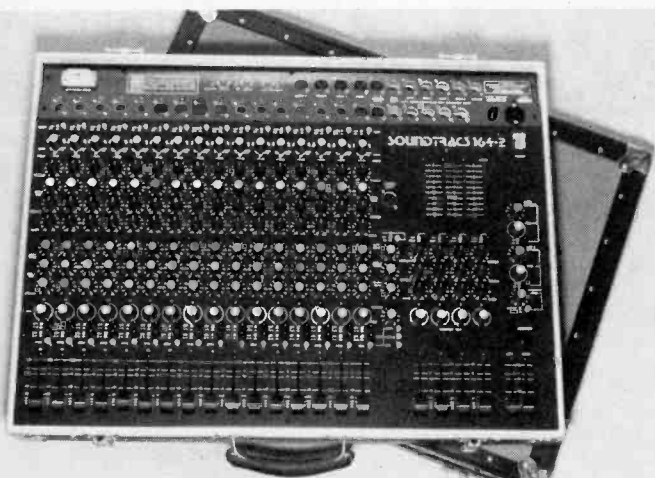
Videocassette Top 40

© 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.

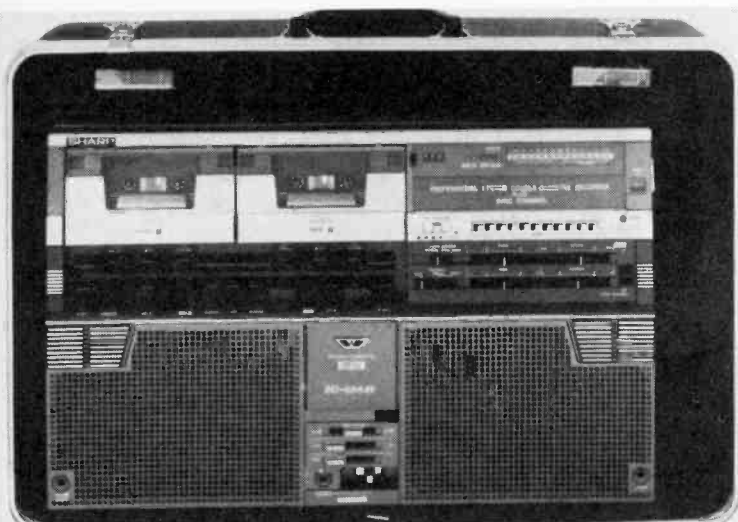
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	5	ON GOLDEN POND	20th Century Fox Video 9037
2	3	4	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
3	4	7	JANE FONDA'S WORKOUT	KVC-RCA, Karl Video Corporation 042
4	5	8	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
5	2	8	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10600
6	9	4	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
7	6	12	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, 20th Century-Fox Video 4586
8	7	6	ROCKY II	20th Century Fox Video 4565
9	11	14	AEROBICISE	Paramount Pictures, Paramount Home Video
10	13	5	GHOST STORY	Universal City Studios, Inc. MCA Distributing Corp. 77000
11	14	25	CLASH OF THE TITANS	MGM/CBS Home Video 700074
12	8	11	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
13	12	13	ONLY WHEN I LAUGH	Columbia Pictures Industries, Inc., Columbia Pictures Home Enter. 10462
14	17	15	THE HOWLING	20th Century-Fox Video 4075
15	18	2	GAME OF DEATH	20th Century Fox Video 6124
16	10	8	MODERN PROBLEMS	20th Century-Fox Video 1129
17	19	17	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
18	16	14	DUMBO	Walt Disney Home Video 24
19	27	7	GALLIPOLI	Paramount Pictures, Paramount Home Video 1504
20	21	29	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
21	23	19	FORT APACHE, THE BRONX (ITA)	Vestron VA-6000
22	30	6	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
23	33	2	KEY LARGO	20th Century Fox Video 4594
24	15	5	SO FINE	Warner Brothers Pictures, Warner Home Video 11143
25	25	18	LORD OF THE RINGS	Thorn 605 (EMI)
26	29	2	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
27	26	3	HARDCORE	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10250
28	22	19	CONTINENTAL DIVIDE	Universal City Studios, Inc., MCA Distributing Corporation 71001
29	28	3	BOB & CAROL & TED & ALICE	Columbia Pictures Industries, Inc. Columbia Pictures Home Entertainment 10027
30	24	19	CANNONBALL RUN (ITA)	Vestron VA-6001
31	NEW ENTRY		CASABLANCA	United Artists, 20th Century Fox Video 4514
32	31	34	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
33	20	21	TEXAS CHAINSAW MASSACRE (ITA)	Wizard Video 034
34	NEW ENTRY		THE CHANGELING	Vestron VA-6006
35	NEW ENTRY		ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
36	36	23	MOMMIE DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
37	32	6	7TH VOYAGE OF SINBAD	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10477
38	35	15	SCANNERS	20th Century-Fox Video 4073
39	40	18	ONE FLEW OVER THE CUCKOOS NEST	Thorn 604 (EMI)
40	34	3	LOONEY LOONEY LOONEY RUGS BUNNY MOVIE	Warner Brothers Pictures, Warner Home Video 11142

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

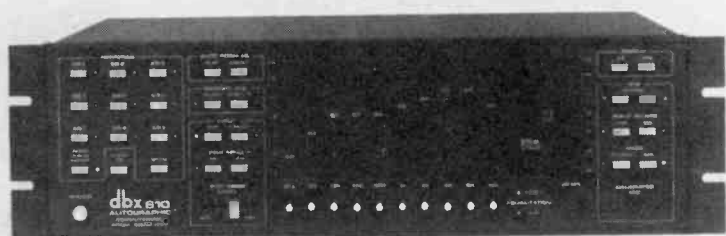
New Products



SOUNDTRACS MIXER—Soundout Labs of London has formed a U.S. sales and distribution center for their range of Soundtracs products, including the \$3,236 mixer shown here. The company is located in Farmingdale, N.Y.



STUDIO IN A SUITCASE—A dual-cassette stereo multi-track recorder has been introduced by the Professional Products Division of Sharp Electronics. The RD668-AV lists for \$595.



THE AUTOGRAPHIC—A microprocessor-controlled room equalization system from dbx of Newton, Mass., the Model 610, was designed for professional applications.

dbx Debuts New EQ System, Circuits

NEW YORK—The latest professional offerings from dbx of Newton, Mass. include a room equalization system and two integrated circuit voltage-controlled amplifiers (VCAs) for use in VCF and VCO designs. The two circuits can also be used in audio console applications, including voltage-controlled panners, equalizers and console automation systems.

The dbx Model 610 Autographic equalizer can automatically equalize a listening field for flat or user-determined frequency response in less than 15 seconds using its own calibrated pink noise generator, real-time analyzer and digitally controlled one-octave filters.

The stereo equalizer section of the 610 incorporates two tracking sets of 10 such filters. Special equalization curves can be stored in any of the 610's nine memory locations and recalled instantly. Any combination of the memorized curves can be averaged together to produce a composite curve.

Features of the new integrated circuits include wide gain/attenuation

control, low distortion, "Deci-linear" operation for logarithmic gain control and low voltage operation, to eight volts.

Otari Forms R&D Division

LOS ANGELES—Otari Corp. has established a new research and development division. The new division will be headed by Steve Krampf, appointed general manager. Tom Sharples has been appointed engineering manager.

A new research facility featuring state-of-the-art test equipment and listening environments is also being constructed adjacent to Otari's U.S. headquarters in Belmont, Calif.

The new division, according to Krampf, will spearhead Otari's diversification and expansion of broadcast, telecommunications and recording studio products.

Otari will continue to supply a line of audio and audio for videotape recorders.

HOME STUDIO TREND GROWS

See Surge In 'Semi-Pro' Sales

• Continued from page 16

sively an audio/video exchange. All three major semi-pro decks, Tascam, Fostex and Otari, are carried. "For the past three to four months, sales have been very strong," Pavletic says. "The Tascam Series 30 is selling like crazy.

"The little Fostex 1/4-inch eight-track weighs only 29 pounds so you can tuck it under your arm and carry it anywhere. It's been a strong seller

since they started shipping last summer.

"Fostex has spurred TEAC into bringing out all this new Tascam gear," Pavletic observes. "Overnight the price of having an eight-track was almost cut in half."

Follow-up equipment sales also are big. "There's no end to it when you own your own studio," Pavletic explains. "They keep coming in every month or two for the next several years."

Charley Pride Opens New 24-Track Studio In Dallas

DALLAS—Charley Pride has opened a 24-track recording studio here, for his own projects as well as outside bookings.

CECCA Sound Studio is managed by Pride's son Kraig, who believes the presence of a modern facility in Dallas may bring more musical projects to the city-known in the past primarily as a "jingle town."

Chief engineer is Bob Pickering, formerly owner of January Sound Studio in Dallas. Acoustical design was a cooperative effort between Pickering and Jack Homesley, a contractor specializing in creating and executing studio designs.

According to Pickering, "The control room incorporates a combination of absorptive/reflective surfaces and doesn't really have a 'live'

or a 'dead' end. We utilize an open bass trap to the rear of the mixing position, and the length of the room has been calculated so that one full wavelength of the open 'E' on a bass guitar (about 41 Hz) can be radiated before reflection, thus optimizing the bass response of the room."

The studio also includes a drum trap and vocal isolation booth. Equipment features MCI's new transformerless JH-500D console and JH-24 multitrack. "We mix down to JH-110B recorders, one of them in the new half-inch stereo format," says Pickering. There are also 17 limiters which, along with effects units, are hard-wired into input/outputs on the console. This allows producers to sample various effects without patching.



CONTROL BASE—The control room of the new CECCA Sound Studio in Dallas, showing the MCI console. The studio is owned by Charley Pride.



FOR CLUBS, ETC.—The Cerwin-Vega V-100 is a three-way speaker system for professional use. List price is \$2,550 a pair.

JBL Bows New Units At NAMM

NEW YORK—Speaker-maker JBL took advantage of the recent NAMM show in Atlanta to introduce new products for professional end-users.

Featured at the JBL exhibit were Model 2370, a flat-front Bi-Radial horn; Model 2404 Ultra High Frequency transducer with a miniature Bi-Radial Horn built in; the high-powered 4612 Cabaret system with an integral adaptor for mounting on stands; the ultra-compact 4401 control monitor; and the Model 2445 compression driver with pure titanium diaphragm and JBL's unique diamond-pattern surround. The company also unveiled three frequency dividing networks with crossovers of 800 Hz, 500 Hz and 1.25 kHz.

Though it may be economically advantageous to operate your own demo studio, Pavletic believes musicians are spurred by the creative drive and the need to learn. Eight-track studio time for less than \$25 an hour is widely available in Chicago.

"A lot of band members and hobbyists want to control the sound in the first place. They can get sound much better than trying to tell some guy in a basement what they want. Plus it's a great toy to have.

"We handle just about all the brand-name outboard gear," Pavletic adds.

Pavletic says about two-thirds of package sales are in the \$4,000 to \$6,000 range, including eight-track, board and two-track mixdown.

Perhaps a quarter of customers aspire to operating their own studio, Pavletic notes.

"We're doing as well now as the best part of last year, which was our record year," he adds. "We used to hear in the past that the midwest was behind L.A. in small studios. Now, who knows? We may be ahead."

Chicago's two Guitar Center stores are also part of the movement. The chain's Norm Siegal says Tascam 30 Series opened the door to broader involvement. "We just put the new 30 Series in in January. Reaction is very, very good. People are very excited about," Siegal says.

Tascam's Portastudio, an integrated mixer and four-track cassette recorder, \$1,300, also is a hot Guitar Center item. Also available are boards, monitors, equalizers and other auxiliaries. "TEAC/Tascam offers a lot of assistance," says Siegal. "They've helped us create this market.

"There's definitely a boom. Over the last six months it's been going real big."

In June, Guitar Center sponsored recording workshops at both stores. Bands had a chance to see Tascam gear operating and to take home a demo recording made on the spot.

"It was supposed to end at nine, but it went to one in the morning," says Siegal. "Reaction is very good."

Syntauri Bows 16-Track Unit For Synthesizer

NEW YORK—Syntauri Corp. of Palo Alto, Calif. has introduced a 16-track recording system for use with its digital synthesizer. The Metatrak recorder can even be teamed with a computer system to create a portable studio as well as musical instrument.

Metatrak is available only for the Studio Pro five-octave alphaSyntauri synthesizer, an eight-voice model. All notes played on the keyboard are captured exactly for later recall and playback.

Features include per-track playback, record, erase, instrument and volume controls, a sequencer and built-in click track. The company describes the system as a "scratch-pad, for trying out new musical ideas, saving patches and refining pieces prior to final recording."

Current alphaSyntauri owners can upgrade to Metatrak for only \$100; the entire system is \$1,995 for a five-octave velocity sensing keyboard, cable and computer interface, synthesizers, foot pedals, preset sounds, manuals and software including Metatrak.

Studio Track

NEW YORK—Phase II is on the right track. The group, pacted to Prelude Records, is recording at **Right Track Studios** with producer **C.A. Polk**.

Also in New York, **Jan Miles** is at **Electric Lady** with **Raul Rodriguez** producing "You Shouldn't Do Me Like That" for Cyclops Records.

On Long Island, at **Kingdom Sound Studios** in Syosset, **Albert Bouchard** is working with producer **Sandy Pearlman** on an album for Columbia. **Corky Staziak** is engineering with assistance from **Paul Mandl**. The studio recently installed a new Trident TSM console, 12 feet long with 40 inputs and a total remix capability of 72 channels with EQ, auxiliary sends and full throw faders.

In New Jersey, **Bruce Tergesen** is producing **Nobody's Fool** at **Phoenix Recorders** in N. Bergen.

The group **Brice St.** is recording a second album for Dolphin Records, a subsidiary of the Record Bar, at **TGS Studios** in Chapel Hill, N.C. **Jerry Hutchins** is producing, **Steve Gronback** engineering and **Tim Hildebrandt** assisting. The studio recently upgraded with the Otari MTR-90 24-track and Studer B67 half-track tape machines.

Activity in Miami: At **Sunshine Sound, KC and the Sunshine Band** have completed "All In A Night's Work" for Epic with producers **Casey/Finch** and engineer **Milan Bogdan**. **Jimmy "Bo" Home** is laying tracks with producer **Harry Casey** and engineer **Bogdan**. In addition, **Gary King** is working on a self-produced project, **Greg Robinson** and **Bogdan** are producing **Cross Winds**, and **Wes Farrell** is producing the **Michael Moody Band**.

Orleans is recording for Radio Records at **International Sound Recording Studio** in Miami with producer **Don Silver** and engineer **Ben Wisch**.

In Nashville, at **Woodland Sound Studios**, producer **Ron Chancey** is working on overdubs with MCA artists **Amy Wooley**. **Les Ladd** is engineering with **Steve Ham** assisting. **Shirley Caesar** is cutting Word tracks with producer **Tony Brown**. **Rick McCollister** is engineering, with assistance from **Ken Corlew**. **Floyd Cramer** is producing himself with **Ham** engineering and **Ken Criblez** assisting. **Chancey** continues to produce

the **Oak Ridge Boys'** Christmas album for MCA. **Ladd** is engineering the project with help from **McCollister**.

At **Sound Emporium**, producer **Steve Popovich** begins laying PolyGram tracks with **Tom Jones**. **Billy Sherrill** is behind the board. **Rodney Lay** and producer **Joe Bob Barnhill** are laying album tracks for **Churchill** with **Mike Poston** engineering. **Jerry Taylor** producing **Wylie McPherson** with **Sherrill** engineering.

The **Burrito Brothers** cutting CBS tracks for their new album with producers **Randy Scruggs** and **John Thompson** at **Scruggs Studio**. **Tom Brown** is engineering the sessions. **Don King** producing **Max Cooley** with **Brown** engineering.

The **Cobble Mountain Band** is recording at **Broadway Sound Studio** in Sheffield, Ala. with producer **David Johnson**.

Texas is the scene of much activity. The recent 40th birthday party for **Jerry Jeff Walker** was taped at Auditorium Shores by **Videowise Productions** of Austin. The 12-hour benefit, for the Zilker Park Posse, an environmentalist group, featured 15 different acts. Audio duties were handled by **Reelsound's** 24-track remote bus in SMPTE time code. Engineers included **Malcolm Harper**, **Mason Harlow** and **Greg Klinginsmith**.

The **LA Section**, consisting of **Paul Leim** on drums, **Joe Chemay** on bass and **Billy Walker** on guitar, has been recording at **Robin Hood Studios** in Tyler. Studio owner **Robin Hood Brians** produced some of the sessions, with **Ed Barton** engineering.

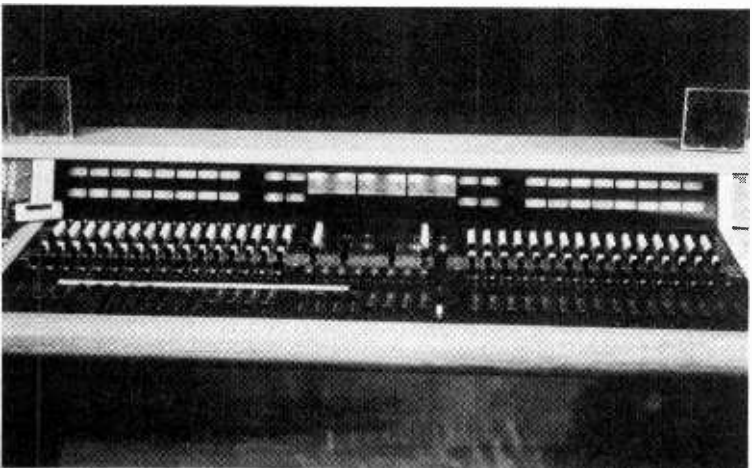
Associated Productions of Texas has built a recording studio in Houston for the Sufi Moslem Religious and Educational Center, and is planning a video studio to complete the package.

Musician's Recording Studio in Houston has added a Quad Eight Pacifica 24-track console, a Studer A-80 24-track recorder with Autolocator, a Lexicon 224 digital reverb unit, UREI 813 monitors and Delta Lab DL-1 and DL-2 digital delays. There is also a new acoustic chamber.

At **Studio Master** in Los Angeles, **Sky** is recording an LP for Salsoul. "Skyjammer" is being produced by **Randy Muller** and **Solomon Roberts Jr.** with engineer **Jim Shisslett**.



Billboard photo by Chuck Pulin
NEW NOVO—The latest from Novo Combo is being mixed at Soundworks Studio in New York. Providing input are (left to right, front row): engineer **Elliot Scheiner** and group members **Carlos Rios** and **Stephen Dees**; (back row): manager **Sanford Ross**, studio president **Charles Benanty**, group members **Michael Shrive** and **Pete Hewlett** and **Glenn Orsher** of the management company.



CUSTOM CONSOLE—South Smith Studios of Portland has designed its own 32x32 mixing console with eight panable, mutable subgroups, a 300-point patch bay and a producer's desk.

At Least It's A Start For Video Industry In Poland

WARSAW—The first seeds of a video industry here have been sown by the so-called Polonian company Konsuprod, which last month became the newest and so far the only operation supplying videocassette software to the few thousand VCR owners in this nation of 35 million.

Polonian companies are those owned by Poles or foreigners of Polish extraction living permanently abroad, who in the terms of the country's financial and customs regulations count as "hard currency foreigners."

Some 150 such companies already manufacture cosmetics and other consumer articles which state-owned industry either does not produce, or produces in insufficient

quantities, and the authorities here encourage them with all manner of special facilities in the hope of easing some of the market shortages created by lack of hard currency resources and the difficulty of obtaining Western credits.

Polonian companies possess the essential hard currency and have no problem in purchasing raw materials in the West. Their final products are turned out in Poland, which considering the low labor costs is a profitable arrangement.

Part of the output is sold on the Polish market for local currency to cover operating costs, while the cost of the imported raw materials is recovered through exports to the West.

It is along these lines that Konsuprod has modeled its video venture. The oldest of the Polonian companies, it is run by **Lothar Grabowski**, a resident of Frankfurt, West Germany, and **Jan Weichert**, who lives in Warsaw. Since 1976 it has acted, among other things, as a Grundig representative in Poland, with its own service facilities, and it is for Grundig's V2000-type VCRs that the company's videocassettes are designed.

VSDA, MPAA Collaborate To Combat Pirates

NEW YORK—Two trade groups, representing the film and video industries, have teamed up to fight video piracy.

The Video Software Dealers Assn., a division of NARM, and the Motion Picture Assn. of America will be working together to solve the problem of illegal duplication—a solution involving consumer education.

The VSDA has set up a toll-free "hotline" for reporting video product suspected to be illegally duplicated. That number is (800) 257-5229. The MPAA will work with the VSDA to confirm the validity of the reports and will follow up each one.

If illegal product is found, MPAA investigators will work with Federal agencies; convictions will be a regular feature of "VSDA Reports."

RIAA Video Elects Mort Fink

NEW YORK—The RIAA's video division has elected 15 to its policy-making council. All are from RIAA member companies; all will serve for two years.

Mort Fink, president of Warner Home Video, was elected chairman of the council, succeeding **Cy Leslie**, chairman of MGM/UA. **Leslie** was also re-elected to the council.

The 13 other members are: **Charles Azar**, Instant Replay Videocassette Magazine; **David Bean**, Pacific Arts Video Corp.; **Andre Blay**, Andre Blay/RVC Corp.; **Gordon Bricker**, RCA Selectavision; **Linda Carhart**, Chrysalis Visual Programming; **David Geshwind**, Digital Video Systems; **Ron Hays**, Ron Hays-Music Image; **Joseph Infante**, Video Gems; **Bob Kiger**, the Videography Co.; **Al Markim**, VidAmerica; **Bud O'Shea**, CBS/Fox Video; **Jon Peisinger**, Vestron Video; and **Fred Richards**, Thorn EMI.

JVC Markets Tiny VHS Set

TOKYO—The smallest and lightest videotape recorder produced so far will be released here July 5 by JVC, the company which originated the VHS video recording system.

Tagged as the HR-C3, the new recorder weighs just two kilograms and is about a third of the size of regular VHS models.

It has been designed mainly for portable use and can be run from a battery pack, household electrical supply or car batteries. Using standard half-inch tape housed in a special compact cassette, it has a maximum continuous recording or playback time of 20 minutes.

The company's new TC-20 compact VHS cassette, designed for use in the HR-C3, can also be used in standard VHS recorders using a simple adaptor.

Scheduled for release in the U.S. later this year, the new machine will not make its European debut until early 1983. Monthly production figures are set at about 10,000 units and retail price here will be 159,000 yen (around \$670).

JVC expects all Japanese VHS producers such as Hitachi, Matsushita, Sharp and Mitsubishi to begin producing their own versions of the HR-C3 soon.

Thorn EMI Issues First Stereo Videos

LONDON—Thorn EMI Video programs this month releases its first stereo videocassette, a move timed to coincide with the introduction of stereo VCRs this summer by a number of major manufacturers.

The program involved is an original production featuring dance troupe **Hot Gossip** in rock routines based mainly on the act's "Geisha Girls And Temple Boys" album, and is available with Dolby encoding in VHS configuration only; Betamax copies will still be in mono.

TEVP says that by October all major releases will be recorded in stereo for VHS, and that existing videograms will be transferred to stereo as soon as possible. TEVP and EMI Music Video releases now feature such acts as **Paul McCartney**, **Queen**, **Iron Maiden**, **Kate Bush**, **Little River Band**, **America**, **April Wine** and **Olivia Newton-John**, as well as two "Videostars" compilations.

Video Reviews



PIPPIN—Pioneer Artists (LaserDisc), distributed by Pioneer Artist, directed by **David Sheenan**. (Also available in CED videodisk format from RCA SelectaVision.)

This smash Broadway musical comedy translates extraordinarily well to the videodisk format—particularly with the added benefit of stereo sound. Already featuring hit material, the disk takes us on-stage for closeups and facial nuances not obtainable before (although no video performance can ever match the panoramic electricity of being in the theatre) and the result is a rich, satisfying dimension. Picture quality, color and lighting are remarkable (this special performance was taped in Ontario, Canada) as is the quality of this special edition. For the uninitiated, the play is an unconventional tale of the life of **Pippin**, son of **Charlemagne**, but told in hip, funny and finger-snapping fashion, all energetically orchestrated by a tireless, talented **Ben Vereen**. Performances by **William Katt** (**Pippin**) as well as such support players as **Martha Raye** and **Chita Rivera** are all first rate. If this is what's in store culturally for home video purchasers, bring on more of them.

Studio Lawsuits Led By Warner On The Upbeat

CHICAGO—More lawsuits have been filed against video retailers and duplicators by studios led by Warner Home Video. These follow a series of suits initiated earlier this year against four dealers (*Billboard*, March 27).

There were simultaneous filings June 4 in Tampa, St. Louis, New York, Detroit, Orlando and Cleveland. In addition, Warner filed applications for writs of seizure of illegal tapes and duplicating equipment. According to WHV, writs were issued and seizures executed shortly thereafter.

Titles involved include "Chariots Of Fire" and "This Is Elvis," neither of which has been released to the home video market, along with "Arthur," "Excalibur," "Superman II" and "Outland."

Some 4,200 stores were visited by undercover investigators in three weeks. Information continues to be gathered this way. Cease and desist letters were sent to some stores, and undercover shopping will continue.

Representatives from home video companies will meet this month to discuss future antipiracy activity.

'Blue Book' From Orion Publishing

LOS ANGELES—Orion Publishing Corp., San Luis Obispo, Calif., is now offering a "blue book" for both professional and consumer video hardware.

Called the 1982 Video Reference Guide, the first edition features some 2,000 products including cameras, recorders and accessories. Cost is \$25 per book. Orion has published an audio reference book for many years.

PEOPLE WHO BUY BUY TWICE AS MANY RECORDS



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

BY MAXELL TAPE RECORDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

Maxell.



IT'S WORTH IT.



Billboard photo by Chuck Pulin

NO KIDDING—As the finale for "No Entiendes," a cabaret show at Danceteria hosted by the club's doorman Haoul Montagu, doormen from other clubs in New York take part in a revue dressed in women's clothes.

OFFERS 'BUILT-IN' AUDIENCE

Carrier Dome Boosts Syracuse

By ROB HOERBURGER

SYRACUSE, N.Y.—At a time when promoters and artists worry about shrinking ticket sales and the continuing recession, concert activity in central New York's Syracuse has been flourishing, thanks mostly to the recently-built Carrier Dome on the campus of Syracuse Univ.

The Dome, which was opened in September, 1980 and seats 32,000 for concerts, began featuring rock acts in the spring of 1981. The venue has housed shows by Santana, the Rolling Stones, Styx, Journey, Genesis, Foreigner and the Police, and most of the shows have been near or complete sell-outs.

Dome concert coordinator David Skiles says the Dome has an advantage over other arena venues because of the built-in audience the campus offers. As a result, Dome booking must reflect tastes of Syracuse University students. "An act like Genesis has a strong campus base, especially in central New York," Skiles says. "We sold 22,000 tickets within 24 hours of when they went on sale. And the Police have nice bouncy rhythms, they're good looking and super musicians. College students pick up on an act like that. The band had the most successful date of its American tour here."

In addition to size and location, the Dome offers technology not previously available in Syracuse. "It used to be that acts would have to put on a 'B' presentation and leave all the innovative stuff on the truck," Skiles says. "Now the Dome can offer what any other stadium or arena can. For the Stones' shows we constructed a five-story building, and

for Styx, we built the Paradise Theatre opera house."

In spite of the success of Dome as a concert venue, Skiles says it was built to house athletics, and must not interfere with the academic environment. "Places like Madison Square Garden and the Meadowlands can be more aggressive in terms of booking policy," he says. No concerts will be scheduled during the week, so that classes aren't disrupted. (The two sold-out Stones shows were held during Thanksgiving recess.) Even then, some conflict results. Dome officials received complaints from student groups when a Foreigner concert was scheduled for the same weekend as SU's annual Muscular Dystrophy Dance Marathon, but the management somewhat redeemed itself by running announcements about the Marathon before and after the concert.

Although Skiles says he would like to see a Saratoga-type jazz festival or a black crossover group such as Earth, Wind & Fire appear at the Dome, he's hesitant about expanding the musical menu. A Waylon Jennings concert last February, scheduled the same night as a sold-out Hall & Oates concert at the local War Memorial, barely half-filled the Dome. In any case, future bookings will continue to "work around the needs of the University," Skiles says. "The primary purpose of this building is to house basketball and football, and music has to take a second seat to that."

Although the limited availability of the Dome has caused management to stick mostly to rock concerts, Syracuse concert promoter Jack Belle says Syracuse is primarily a rock town anyway, and not just because of the university. "In the last five years, there has been an increase in the number of potential rock concert goers because more families with teenagers live in the suburbs."

Belle also cites as instrumental the ascendance of two AOR/Superstars stations, WAQX-FM and WSYR-FM. "These stations have done nothing but create intense excitement for rock 'n' roll in Syracuse."

But Belle warns that the Syracuse concert market looks healthier than it actually is. "The Dome is exciting because it's brand new, but soon that will wear off. The key will be keeping ticket prices low." Belle promoted the Santana dome concert with a \$7.50 ticket and a Huey Lewis and the News club date with a \$4.50 tag. "Some promoters have the idea 'Let's get it all while we can.' That's

crazy. We should all concentrate on keeping the prices low and doing volume, or people will not support even rock shows."

Belle says he feels Syracuse will remain a rock market into the immediate future. "MOR and black acts never do well here. The excitement level and commitment to the artists aren't there the way they are for rock."

While much attention has been given to major, mainstream rock acts in the market, the University Union Concert Board, staffed by some 200 Syracuse University students, strives to offer Syracuse different concert programming. Although the Board will book major acts such as James Taylor or Frank Zappa, it is also the major promoter for developing new wave, reggae and jazz acts which play the smaller venues around the university.

Concert Board president Linda Abrams says she tries to "fill the void" left by other promoters in Syracuse. "The Dome has put Syracuse on the map, but it's there for superstars to play. We can be a lot more diverse and progressive with who we bring in." Abrams works with the free-form campus station, WAER-FM, to help break acts in the market. "A new or developing act can come to us without having to deal with a middle agent or without having to worry about university restrictions

(Continued on page 39)

Savoy Returns As R&B Club

NEW YORK—The Savoy Theatre, which was closed this spring by promoter Ron Delsener after only a year of operations, is getting a new lease on life. Black promoter Sparkie Martin is turning it into an r&b club later this month.

Martin, who promoted black music shows at the 1,000 capacity venue with Delsener, says that he is four-walling the Savoy on a three-month trial period, and he expects to bring in such artists as James Brown, Wilson Pickett, Sly Stone, Millie Jackson, Ray Charles, Bobby Womack, the Mighty Clouds of Joy and others.

Once he gets started, Martin says that he wants to keep the club open every night, appealing to an upwardly mobile and crossover audience. "I don't want the Times Square cap and sneakers crowd," says Martin.

PHILLY DRAW POOR

Despite \$\$ Losses, Kool Fest Will Return

PHILADELPHIA — The eight-day Kool Jazz Festival, which ended here June 13, not only had to contend with the heavy rains but also took a bit of a bath itself. But despite the financial losses, festival producer George Wein says he wasn't completely discouraged by the thinning crowds caused by the weather and other circumstances, and indicates that he would be back next year at the same time and at the same places.

The festival, which has Kool cigarettes covering the losses, attracted some 27,000 jazz devotees to seven paid concerts to rack up a gross of more than \$300,000—which fell short of covering all the expenses. The attendance figure does not include another 3,000 who showed up for a free outdoor concert at Penn's Landing on the opening day of the festival June 6.

Biggest disappointment was the festival's biggest event—the nine-hour jazzathon on Saturday, June 12 at the Mann Music Center topped by Count Basie-Ella Fitzgerald-Oscar Peterson with the afternoon lead-off by Trudy Pitts and "Mr. C." (Bill Carney), a local group, and the

Chico Freeman Quintet.

While the Mann Music Center in its park setting seats 5,000 under a roof and another 10,000 on the outside lawn benches, the concert attracted a disappointing 6,500. All the paid concerts were presented at the Mann Music Center and the 2,910-seat Academy of Music in center city.

Doing far better at the Mann Music Center was the wind-up on June 13. In spite of the continuous rain, the nine-hour event brought out some 10,000 aficionados to hear Tito Puente, Third World, Spyro Gyra, Herbie Hancock, topped by George Benson, Sarah Vaughan and Dizzy Gillespie. The only sellout of 2,900 at the Academy was the Great Quartet (Tyner, Hubbard, Carter and Jones) plus Wynton Marsalis. Of special note was the Academy concert bringing together Gerry Mulligan, Mel Torme and George Shearing. Short of a sell-out with an attendance of 1,500, it was significant that not a single ticket was sold at the box-office the day of the concert. Heavy competition came from a championship basketball game on tv that night.

Court Orders Club Owner To Sell Several Holdings

WALL TOWNSHIP, N.J.—Under an agreement reached in administration court, Art Stock, who owns a string of nightclubs—mostly rock music venues and mostly in resort communities—will have several months to divest himself of his holdings in what state officials called an illegal monopoly. Dennis O'Keefe, acting deputy director of the state Division of Alcoholic Beverages Control (ABC), said that Stock must sell his holdings in seven out of the nine liquor license establishments within the next several months.

In addition, according to the agreement reached in administrative court in New Brunswick, Stock and approximately 20 corporations linked to him by the ABC must pay \$145,000 in fines for violating a state regulation aimed at preventing such monopolies. Stock, a self-made millionaire who is also connected with nightclubs in New York and in Florida, was charged by the ABC in 1979 with having a "beneficial interest" in more than two liquor licenses in New Jersey, a violation of the ABC regulation designed to prevent liquor license monopolies.

Stock's night club empire came

apart nearly four years ago when the ABC launched an investigation of his corporate network following the death of a young patron at his Royal Manor here. The youth had allegedly been beaten by bouncers at the local club and his parents agreed to accept \$500,000 in an out-of-court settlement reached by Stock's attorney. The Royal Manor closed shortly after the incident, following appeals on the suspension of its liquor license.

While Stock did not own most of the liquor licenses outright at his string of clubs, he did own most of the properties or buildings and collected rent on them, said ABC officials.

Under the agreement with the ABC prosecutor, Stock will be required to divest his interests in the Royal Manor, which was one of the most popular rock music clubs in the Central Jersey resort area; Jersey Shore Headliner in nearby Neptune; Art Stock's Pen, leading rock club in Wildwood, South Jersey seashore resort; Royal Manor North, North Brunswick Township; Colonel's Garter, South Amboy; and Close Encounters, Sayreville.



Billboard photo by Chuck Pulin

CLUB OPENS—Irish singer Tommy Makem, left, who has recently bought the Irish Pavillion in New York, gets on stage with singer/harpist Geraldine McMahon and Peter Yarrow during the club's opening night party.

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

Venues

River Museum, Arena Debut Three-Day Gala Will Mark Memphis Venue's Bow

By ROSE CLAYTON

MEMPHIS—A river museum and outdoor amphitheatre, built on Mud Island in the Mississippi River, will open July 3 with a three-day River of Music celebration.

The 50 acre, \$63 million development is believed to be the only facility of its type in the country. Nestled off the bank of the Mississippi River in downtown Memphis, Mud Island's 4,300-seat amphitheatre has the city's dramatic skyline for a backdrop.

Access to Mud Island is gained by a suspended Swiss monorail (one-third of a mile long), by riverboat, or by a covered overhead walkway.

Grand opening ceremonies will feature continuous music on the grounds by local jazz, dixieland, and blues bands. Hal Holbrook will christen the amphitheatre that same evening with his performance of "Mark Twain."

On July 4, a musical production of "Whole Lotta Shakin'" will trace the sounds of Memphis music from its Delta roots to the present. The two-hour, high-energy stage musical features special scenes recognizing such talents as W.C. Handy and Elvis Presley, as well as significant achievements of Stax and Sun Records, Hi and American recording studios.

"Whole Lotta Shakin'," produced in association with Memphis State Univ., will be Mud Island's in-house production, running on Wednesday, Thursday, and Friday evenings for eight weeks.

Major entertainment will be scheduled in the amphitheatre beginning with Merle Haggard on July 5. Among the varied list of performers scheduled through Sept. 12 are Cheap Trick, Chicago, Al Jarreau, Ronnie Milsap, Smokey Robinson, Air Supply, Al Hirt/Pete Fountain, Larry Gatlin and the Gatlin Brothers Band, Andy Williams, the Temptations, Bob Hope, the Beach Boys, Sheena Easton, Don Williams and Andrae Crouch.

Special events include "A Chorus Line" (July 22-23), A Thousand Years of Jazz (Aug. 20), Ragtime Review (Aug. 25-27), B.B. King Blues Festival (Sept. 6) and a Bluegrass Festival (Sept. 18).

The stagehouse of Mud Island's amphitheatre includes an 80 foot by

50 foot stage, a 12 foot by 64 foot orchestra pit that can accommodate a 50-60 piece orchestra, and a basement complex with dressing rooms (equipped with video monitors), a rehearsal hall, laundry and locker room facilities, and an 8 foot by 12 foot hydraulic stage lift. Dock lifts are located behind the stagehouse, which is flanked by light towers to accent productions.

The stage has a series of reflective acoustical panels that can be opened and closed on any of three tracks to size or secure any part of the stage area. Four catwalks, used for sound,

lighting, and stage effects, are located above the stage. Two electrically-operated light ladders and one stationary light ladder flank the stage.

Standing atop the concession stand at the rear of the audience is a 16 foot by 28 foot projection booth with full-width glass windows facing the stage and containing master control panels for sound, dimmers, and PA system (and back-up emergency PA system separately powered).

Another major attraction, in addition
(Continued on page 40)



Billboard photo by Chuck Pulin

TOGETHER—Following a recent concert at the Ritz in New York, **Virgin's Mike Oldfield, right, chats with composer Philip Glass, left, and with Peter Dinklage, formerly of Tangerine Dream.**

American Music Fest Offers Varied Fare

By MAURIE ORODENKER

PHILADELPHIA—For 14 consecutive days beginning Tuesday (29) at 19 different indoor and outdoor locations throughout this city, there will be no less than 69 concerts marking the city-sponsored "first annual" American Music Festival.

Among the attractions scheduled to appear are Rick James, Peggy Lee, Robert Merrill, Bonnie Raitt, Eddie Palmieri, Juice Newton, Peggy Lee, Kool and the Gang, and the Philadelphia Orchestra.

More than a dozen of the major acts are being presented by local promoters, who will benefit from the promotions and sponsorship of the city's Century IV Celebration, marking Philadelphia's tricentennial.

The opening day concerts on June 29 see Dick Clark come in to direct a rock'n'roll concert outdoors at Independence Mall that evening. At the same time, the Philadelphia Orchestra will present an all-Gershwin program with Robert Merrill the soloist at the Mann Music Center, which seats 5,000 under the roof of an open-sided auditorium with another 10,000 seated on the outside.

For jazz fans, Electric Factory Concerts will present Jaco Pastorius and Jean-Luc Ponty in concert at the 3,000-seat Academy of Music in center city; and at noon, on an outdoor stage in front of City Hall, there will be a lunch-time concert by a local group.

The finale for the festival on July 12 again spotlights the Philadelphia Orchestra with Michael Tilson Thomas as guest conductor and

Shirley Verrett the soloist. The same evening, the Pennsylvania Opera Company presents "Candide" at the Port of History Museum. The festival was purposely planned to include July 4, when the focus is on Independence Hall and the Liberty Bell, among the other historical sites here.

The holiday celebration will be climaxed with a concert by the Philly Pops under the baton of Peter Nero with Mickey Rooney as an appropriate "Yankee Doodle Dandy" guest. The concert will be concluded with the traditional fireworks.

Larry Magid, who with Alan Spivak heads Electric Factory Concerts, and Moe Septee, who has been the leading promoter of classical concerts here for many years, are serving as executive producers for the American Music Festival, which the city hopes to develop into an annual event.

The citywide committee heading the organization and promotion of the American Music Festival is composed of Richard A. Doran, Philadelphia City Representative and Director of Commerce; Hon. John C. Anderson, a City Councilman and well-known theatrical attorney; Kenneth Gamble, head of Philadelphia International Records and president-founder of the Black Music Association; and Ambassador Fredric R. Mann, president of the Robin Hood Dell, which presents the Philadelphia Orchestra in summer concerts at the Mann Music Center.

Survey For Week Ending 7/3/82

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).

- **FOREIGNER, KINKS, LOVERBOY, JOAN JETT & THE BLACKHEARTS, HUEY LEWIS & THE NEWS—\$1,020,773, 64,974 (90,000 capacity), \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, June 19.**
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$488,272, 34,000, \$15 & \$12.50, C.K. Spurlock, Rosemont Horizon, Chicago, Ill., two sellouts, June 5-6.**
- **SHIRLEY MACLAINE—\$252,948, 12,093 (18,232), \$22.50, \$20 & \$15, Bill Graham Presents, Warfield Theatre, San Francisco, eight shows, June 10-16.**
- **CLASH, ENGLISH BEAT—\$242,657, 22,000, \$12.50 & \$11, Wolf & Rismiller Concerts, Hollywood (Calif.) Paladium, five sellouts, June 14-15, 17-19.**
- **KENNY ROGERS, GATLIN BROTHERS BAND, LONNIE SHORR—\$226,995, 15,135, \$15, C.K. Spurlock, La Crosse (Wis.) Arena, two sellouts, June 2.**
- **ASIA, CHRIS BLISS—\$223,280, 21,000, \$11 & \$9, in-house promotion, Pine Knob Theatre, Clarkston, Mich., two sellouts, June 15-16.**
- **KENNY ROGERS, SUSAN ANTON, LONNIE SHORR—\$186,622, 13,045 (17,727), \$15-\$10, in-house promotion/produced by KS Prods., Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, June 13.**
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$178,925, 12,157, \$15 & \$12.50, C.K. Spurlock, Milwaukee Arena, sellout, June 4.**
- **OAK RIDGE BOYS, ALABAMA, LORETTA LYNN, SYLVIA, CON HUNLEY, DALLAS COWBOY CHEERLEADERS—\$175,737, 19,236, \$12 & \$10, Sea-Son Prods., Reunion Arena, Dallas, "Stars for Children," benefit for abused children, sellout, June 18.**
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$172,830, 11,800, \$15 & \$12.50, C.K. Spurlock, Peoria (Ill.) Civic Center, sellout, June 7.**
- **COMMODORES, LEROY SIBBLES—\$169,106 (Canadian), 12,650, \$13.50 & \$12.50, Concert Prods., Int'l, Maple Leaf Gardens, Toronto, sellout, June 14.**
- **OZZY OSBURNE, AXE—\$165,673, 14,272, \$13 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, June 19.**
- **KENNY ROGERS, SUSAN ANTON, LONNIE SHORR—\$154,195, 10,386, \$15 & \$12.50, C.K. Spurlock, Omaha Civic Arena, sellout, June 8.**
- **ERIC CLAPTON, FABULOUS THUNDERBIRDS—\$152,218, 14,935 (16,000), \$10.50 & \$9.50, Concerts West, Met Center, Minneapolis, June 7.**
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR—\$146,375, 10,060, \$15 & \$12.50, C.K. Spurlock, Metro Center, Rockford, Ill., sellout, June 3.**
- **ASIA, CHRIS BLISS—\$143,121, 16,000, \$10.50 & \$8, in-house promotion, Popular Creek Music Theatre, Hoffman Estates, Ill., sellout, June 17.**
- **O'JAYS, CAMEO, ATLANTIC STARR, ONE WAY—\$118,600, 12,800, \$9.50 & \$8.50, Al Haymon Presents/Dimensions Unlimited, Charlotte (N.C.) Coliseum, sellout, June 19.**
- **O'JAYS, CAMEO, ATLANTIC STARR, ONE WAY—\$116,500, 11,800, \$10 & \$9, Al Haymon Presents/Dimensions Unlimited, Richmond Coliseum, sellout, June 17.**
- **ELTON JOHN, QUARTERFLASH—\$114,750, 8,500, \$15 & \$13.50, Bill Graham Presents, Greek Theatre, Berkley, Calif., sellout, June 18.**
- **O'JAYS, CAMEO, ATLANTIC STARR, ONE WAY—\$100,670, 10,090 (13,500), \$10 & \$9, Al Haymon Presents/Tiger Flower & Co., Greensboro (N.C.) Coliseum, June 18.**
- **ELTON JOHN, QUARTERFLASH—\$99,322, 6,713, \$15 & \$12.50, Bill Graham Presents, San Francisco Civic Auditorium, sellout, June 17.**
- **OZZY OSBURNE, AXE—\$96,920, 10,105 (11,000), \$10.50 & \$9.50, Double Tee Promotions/Albatross Prods., Portland (Ore.) Memorial Coliseum, June 17.**
- **JERRY GARCIA BAND, BOBBY & THE MIDNIGHTS—\$95,285, 8,624 (10,000), \$11.50, \$10.50 & \$9.50, Cross Country Concerts/Monarch Entertainment Bureau, New Haven (Conn.) Coliseum, June 17.**
- **.38 SPECIAL, ALDO NOVA—\$93,632, 10,161, \$10 & \$9, Contemporary Presentations, Kansa Coliseum, Wichita, sellout, June 20.**
- **JERRY GARCIA BAND, BOBBY & THE MIDNIGHTS—\$82,581, 7,200, \$11.50, Don Law Co./Monarch Entertainment Bureau, Cape Cod (Mass.) Coliseum, sellout, July 18.**
- **RAINBOW, RIOT, SCORPION—\$81,262, 7,981 (10,000), \$10.50, \$9.50 & \$8.50, Cross Country Concerts, New Haven (Conn.) Coliseum, June 18.**
- **ASIA—\$80,377, 8,000, \$11 & \$10, Jam Prods., Hara Arena, Dayton, Ohio, sellout June 19.**
- **JERRY GARCIA BAND, BOBBY & THE MIDNIGHTS—\$79,458, 7,863 (10,000), \$11 & \$10, Frank J. Russo/Monarch Entertainment Bureau, Music Mountain, S. Fallsburg, N.Y., June 16.**
- **BEACH BOYS, PAUL DAVIS—\$73,921, 6,363 (9,662), \$12.50 & \$10, Schon Prods., Centennial Hall, Toledo, Ohio, June 10.**
- **O'JAYS, CAMEO, ATLANTIC STARR—\$67,589, 6,853, \$10 & \$9, Al Haymon Presents/DH Enterprises, Louisville Gardens, sellout, June 20.**
- **ERIC CLAPTON, FABULOUS THUNDERBIRDS—\$64,479, 6,200 (7,550), \$10.50 & \$9.50, Concerts West, Omaha Civic Arena, June 6.**
- **WHISPERS, RICHARD "DIMPLES" FIELDS, DAZZ BAND—\$62,653, 5,198 (8,100), \$12.75, Fantasma Prods., Sunrise Theater, Ft. Lauderdale, Fla., two shows, June 19-20.**
- **TEMPTATIONS, CHRIS THOMAS—\$61,475, 4,918, \$12.50, Talent Coordinators of Amer., Painter's Mill Star Theatre, Baltimore, "Reunion Tour," two sellouts, June 10.**
- **JERRY GARCIA BAND, BOBBY & THE MIDNIGHTS—\$61,016, 6,207 (9,500), \$11 & \$10, Frank J. Russo/Monarch Entertainment Bureau, Cumberland County Civic Center, Portland, Maine, June 20.**
- **CHARLIE DANIELS BAND, MCGUFFEY LANE—\$56,125, 6,289 (8,000), \$10 & \$9, Belkin Prods./Sound Seventy Prods., Hara Arena, Dayton, Ohio, June 9.**
- **MARSHALL TUCKER BAND, GARY U.S. BONDS—\$52,239, 5,013, (7,200), \$11.50 & \$10.50, Don Law Co., Cape Cod (Mass.) Coliseum, June 19.**
- **AL JARREAU—\$41,455, 2,879 (3,029), \$15 & \$12.50, Jam Prods./Evening Star Prods., Grady Gammage Auditorium, Ariz. State Univ., Tempe, June 17.**

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 or Tina Veiders in New York City at 212/764-7314.

Carrier Dome Boosts Syracuse

• Continued from page 38

on playing in the dome," she says. In the last six months, University Union Concert Board has booked such acts as Polyrock, Defunkt, John Cale, NRBQ, Jools Holland and several local new wave bands.

Abrams says the opening of the Dome has created some competition for students' dollars. "We could have had a Bonnie Raitt show recently, but it would have been two days after the Police show at the Dome, so we passed. There will always be money for entertainment dollars, though, as long as too many things aren't going on at the same time."

Abrams says she is looking into booking more black acts in the coming fall semester, as well as a jazz festival with the likes of Pat Metheny and Chick Corea.

Dance Trax

By BRIAN CHIN

It's been a fairly quiet week, with only a few really outstanding new releases. New York radio has been heavily previewing a number of upcoming releases, among them the remixed version of Yazoo's "Situation," which will be a commercial Sire 12-inch, mixed and overdubbed by Francois Kevorkian, adding keyboard tracks and more real changes than the original Mute/U.K. release, and a stunning new Aretha Franklin cut, "Jump To It," produced by Luther Vandross, on Arista.

The big buzz records this week are simple funk records with strong story lines, even as some observers look for rock-fusion to succeed "street" music as the predominant sound. Legacy's "Word Up" (Brunswick 12-inch) has all the best hot-and-cool elements of Slave's recent hits: rock steady drumming, a cute girl chorus and a skillful, slurred male lead. There are several catchy hooks, too; in the week before its release, early fans were requesting it as "wear it up." Feel's "Let's Rock (Over And Over Again)" (Sutra 12-inch) is a special-effects extravaganza, sparse electro-funk done up into a long, drifting, hypnotic seven minutes-plus.

Into the hardcore: the remake of Eddy Grant's "Walking On Sunshine" by **Rockers' Revenge** (Streetwise) should be at retail by the time you read this; it's a very inventive revival, with updated arrangements and lots of new changes, which will undoubtedly put the song into the hands of many outside the New York cult that has made Grant's work—including "Time Warp," "Front Line Symphony" and "Black Skin Blue Eyed Boys"—the most in-demand obscurities.

Minimalist soul: **Rock Candy's** "I Got Love" (Profile 12-inch) and **Orange Krush's** "Action" (Prep Street 12-inch) are both stripped to the bare bones, "I Got Love" falling into the r&b category with its hard beat and gutsy singing, and "Action" an almost jazzy free-form cut composed mostly of drumbeat and loose rapping. Tee Scott and John Benitez mixed, respectively.

More songs about poor people and economics; the mini-trend recalls the social protest of "Bad Luck" and "For The Love Of Money" in the last long recession. **The Valentine Brothers'** gritty, no-nonsense soul "Money's Too Tight (To Mention)" (Bridge 12-inch) has been around a little while, though just recently serviced to pools; **BLT's** "Tighten It Up" (Gold Coast 12-inch) is a revamped version of a previously released song; overdubbed and mixed by Jonathan Fearing, it's got a bubbly bass and cutting female vocals warning the prodigal to "get hip and tighten it up."

Notes: West End Records is marking its seventh anniversary with a DJ mix contest. The contest calls for a 15 to 17 minute mixed program (on cassette or 7½ ips quarter-track tape reel) of West End material only, and a five minute radio edit, marked with the DJ's name and address on the box. The winning entry will be commercially released, and the DJ will receive label credit and a \$1,000 prize. DJs who have already consulted on commercially released productions are ineligible; deadline is Aug. 1, 1982. Details are available from Tom at West End, 250 West 57th St., New York 10019; (212) 757-0695. Florida-based Flamingo Records Promotions has been established by DJ Bill Kelly. The organization, which currently has 25 members, will begin operations July 1, and will work in local retail and radio as well as club promotion. Its offices are located at 1450 N.E. 123 St. Suite 101 B, North Miami, Florida 33161; (305) 895-1246.



Billboard photo by Chuck Pulin

REUNION—John Mayall reunites some of the original Bluesbreakers for a show at the Beacon Theatre in New York. Playing behind him are John McVie, drummer Colin Allen and Mick Taylor.

Venues

River Museum, Arena Ready For Debut

Continued from page 39

tion to the amphitheatre, which will highlight the numerous cultural and historic aspects of music, is the Mississippi River museum. Graphics,

artifacts and audio/visual programs feature the major musical styles nurtured and transported along the river from New Orleans to Chicago and filtered throughout the world. Innovative stylists, such as B.B. King

and Elvis Presley are spotlighted.

A reconstructed 1920 honky tonk and a mixing booth from a recording studio are among the museum's most interesting river music artifacts.

Billboard Dance/Disco Top 80

Survey For Week Ending 7/3/82

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	1	8	THANKS TO YOU —Sinnamon—Becket BKD 508 (12-inch)	49	3	3	IT'S ALRIGHT —Gino Soccio—RFC/Atlantic (LP)
2	2	13	LET IT WHIP —Dazz Band—Motown (LP/7 inch) 6004ML/1609M	48	3	3	YOU AND ME JUST GOT STARTED —Linda Taylor—Prelude (12 inch) PRLD 629
3	3	29	KEEP ON/YOU'RE THE ONE FOR ME —D. Train—Prelude PRL 14105 (LP)	45	4	4	KEEP IN TOUCH (BODY TO BODY) —Shades Of Love—Venture (12 inch) VD-5021
4	4	11	STORMY WEATHER —Viola Wills—Sunergy (12 inch) SNG 0001	45	33	9	MA-CUM-BA —Tantra—Importe/12 12 MP-315 (12 inch)
5	5	7	PLANET ROCK —Soul Sonic Force—Tommy Boy TB-823 (12-inch)	46	50	3	I LOVE A MAN IN A UNIFORM —Gang Of Four—Warner Bros. (LP) WB1-23683
6	6	18	DO I DO —Stevie Wonder—Tamla (LP cut) 6002TL2	47	38	9	A PIECE OF THE ACTION/SHOOP SONG —K.I.D.—RFC/Quality 010 (12 inch)
7	7	8	LIVE IT UP —Time Bandits—Columbia 44-022829 (12-inch)	48	53	3	BABE, WE'RE GONNA LOVE TONITE —Lime—Prism (12 inch) PDS 435
8	8	13	I RAN —A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	49	51	8	DO WHAT YOU WANNA DO —The Cage with Nona Hendryx—Metropolis 12 WP 6769A (12-inch*)
9	9	5	IN THE NAME OF LOVE —Thompson Twins—Arista (12 inch) CP 712	50	59	5	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY —Kid Creole and The Coconuts—Sire (LP) SRK 3681
10	10	27	RIGHT ON TARGET —Paul Parker—Megatone (12 inch) MT101	51	55	2	INSIDE OUT —Odyssey—RCA (12 inch) PD-13218
11	11	12	STREET CORNER —Ashford and Simpson—Capitol 8528 (12 inch)	52	46	7	COLD LIFE/I'M FALLING/PRYMENTAL —The Ministry—Wax Trax 110072 XA (12 inch)
12	12	6	DON'T YOU WANT ME/OPEN YOUR HEART —Human League—A&M (LP) SP4892	53	52	5	SHAKE IT UP, SHAKE IT UP —The Managers—Sunnyview (12 inch) SUN 401
13	13	15	EARLY IN THE MORNING —Gap Band—Total Experience PED-701 (12-inch)	54	58	4	DETOUR —Karen Young—Atlantic (12 inch) DMD-4829
14	14	20	DANCE WIT' ME —Rick James—Motown (12 inch*)	55	57	5	THE GIRLS ARE BACK IN TOWN/STARLIGHT —Risque—Importe/ 12 (12 inch) MP 317
15	15	10	LOVE PLUS ONE —Haircut One Hundred—Arista (LP) AL6600	56	NEW ENTRY	NEW ENTRY	DIRTY TALK —Klein & MBO—Zanza (12 inch*) Import
16	16	9	CAT PEOPLE (PUTTING OUT FIRE) —David Bowie—Backstreet/MCA BSR-6107 (LP)	57	61	2	ALL NIGHT LONG —B.B. Band—Zanza (12 inch*) Import
17	17	9	GIVE ME JUST A LITTLE MORE TIME —Angela Clemmons—Portrait (12 inch) 4R9-02753	58	NEW ENTRY	NEW ENTRY	GO BANG! #5 —Dinosaur L—Sleeping Bag (12 inch) SXL-0
18	18	11	STANDING ON THE TOP —The Temptations featuring Rick James—Gordy 60008GL (LP)	59	NEW ENTRY	NEW ENTRY	TAKE SOME TIME OUT FOR LOVE —Salsoul Orchestra—Salsoul (12 inch) SG-372
19	19	14	FORGET ME NOTS —Patrice Rushen—Elektra (LP) EI-6015	60	64	2	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT —Larry Graham—Warner Bros. (LP) WBS-50065
20	20	25	JUST AN ILLUSION —Imagination—MCA 13957 (12 inch)	61	62	2	MY TURN TO BURN —Coffee—De-Lite (LP) BSR-8503
21	21	17	I'LL DO MY BEST (FOR YOU BABY) —Ritchie Family—RCA AFL1-4323 (12 inch)	62	65	2	I REALLY DON'T NEED NO LIGHT —Jeffrey Osborne—A&M (LP) SP-4896
22	22	10	PASSION —The Flirts—"O" Records & Visuals OR-716-A	63	66	2	DANCING IN HEAVEN (ORBITAL BOP) —Q-Feel—Jive/Arista (12 inch) BJ 12004
23	23	12	DON'T STOP YOUR LOVE —Booker T—A&M (12 inch*) SP-17188	64	63	7	BODY LANGUAGE —Queen—Elektra EI-60128 (LP)
24	24	9	THE OTHER WOMAN —Ray Parker Jr.—Arista 9590 (LP)	65	68	4	WHY CAN'T WE LIVE TOGETHER —Mike Anthony—Sunnyview SUN 403
25	25	31	DISC CHARGE —Boystown Gang—Moby Dick 241 (LP) all cuts	66	69	5	I JUST WANNA (SPEND SOME TIME WITH YOU) —Alton Edwards—Columbia (12 inch) 44-02800
26	26	32	FEELS GOOD —Electra—Emergency EMDS 6527 (12 inch)	67	36	13	TRY JAH LOVE —Third World—Columbia (LP) FC37744
27	27	34	109 (GIVE ME SOMETHING I CAN REMEMBER) —Chas Jankel—A&M (12 inch) SP-17196	68	35	16	MURPHY'S LAW —Cheri—Venture (12 inch) VD 5019
28	28	21	FEEL IT DON'T FIGHT IT —Atkins—Warner Bros. WBS 50037	69	70	9	STARCHILD —Level 42—Polydor PDD-520 (12 inch)
29	29	14	DON'T MAKE ME WAIT —Peech Boys—West End (12 inch) WES 22140	70	47	4	AEROBIC DANCING (KEEP DANCING) —R.J.'s Latest Arrival—Zoo York (12 inch*) 4W9-2738
30	30	40	COMBAT ROCK —The Clash—Epic (LP) FE 37689	71	67	5	TOO LATE —Junior—Mercury (LP cut) SRM-1-4043
31	31	26	I SPECIALIZE IN LOVE —Sharon Brown—Profile (12 inch) PRO 7006A	72	56	3	NON-STOP —Tina Fabrik—Prism (12 inch) PDS-430
32	32	37	SITUATION —Yazoo—Sire (12 inch*) BSK 7-2	73	39	14	ROMAN GODS/RIDE YOUR PONY —Fleshtones—IRS (LP) SP 70018
33	33	10	THE VERY BEST IN YOU —Change—RFC/Atlantic DMD 324 (LP)	74	71	5	MUSIC FOR BOYS —The Suburbs—Twin-Tone (12 inch) TTR8217
34	34	28	RUN RUN RUN —Funkapolitan—Pavillion (12 inch) 429 0276	75	74	21	(THE BEST PART OF) BREAKIN' UP —Roni Griffith—Vanguard (12-inch) SPV 54 A
35	35	44	LOVE YOU MADLY —Candela—Arista (12 inch) CP 715	76	76	4	TALK TALK —Talk Talk—EMI (12 inch*) Import
36	36	41	I WANT CANDY —Bow Wow Wow—RCA (LP cut) CPL1-4314	77	72	7	STRANGE LOVE —Debra Dejean—Handshake AS 1421 (12 inch)
37	37	43	OVER LIKE A FAT RAT —Fonda Rae—Vanguard (12 inch) SPV-55	78	73	10	EASE YOUR MIND —Touchdown—Streetwise SWRL 2201 (12 inch)
38	38	42	CUTIE PIE —One Way—MCA (LP cut) MCA 5279	79	79	5	VIDEO GAMES —Ronnie Jones—Handshake (12 inch) 4W9 02852
39	39	29	IT'S RIGHT —Michelle Wallace—Emergency (12 inch) EMDS 6524	80	80	12	DON'T TURN YOUR BACK ON ME —Front Line Orchestra—RFC/Quality (12 inch) RFC 012
40	40	60	SO FINE —Howard Johnson—A&M (12 inch) SP-12048				
41	41	54	GLORIA —Laura Branigan—Atlantic DMD 338 (12 inch*)				

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 11003
PHONE (516) 694-0088

NEW 12"—Imagination, Ava Cherry, Don Ray, Capricorn, Desert Place (Remix), Hot Plate 5, Midnight Towers, Gay Cat Park, Slim Williams (Remix), D.D. Wopp, Larry Graham, Easy Going, Above and Beyond, Dave Edwards (R & R Medley), Bob McGilpin, Booker T., Howard Johnson, Kozo, Lime, Risque (Remix), Klein & M.B.O., Disco Circus, St. Tropez (Remix), Lazer, E.S.G., Laura Branigan, Ernie Watts, Terry Gonzales, Gary Low, Rockets, Daz, Shamir (Remix), Marsha Raven, Suburbs, Orange Crush, Plastic Bertrand, Visage, Justin, Kasso, Electric Guitars, Fantastic Allens, Xziusiv, B.I.M., Second Image, Duran Duran, Raw Sex, Smack, Boys Town Gang (Remix), Kelly Marie, Dolly Dots, Eddie Grant, Julius Greene, Monica Thornton, Ministry, Ronnie Griffith (Love Is the Drug), Johnny Chingas, Yazoo, Kat Man Du (Remix), Kid Creole, Q-Feel, Talk Talk, Altered Images, B.B. Band, Madame, Fashion, Yello, Lisa.

ALBUMS—B.E.F., Santa Esmeralda, B-52s, Voices from Space, Soft Cell.



Venues

Talent In Action

KID CREOLE AND THE COCONUTS

Roxy, Los Angeles
Admission: \$8.50

Kid Creole (a.k.a. August Darnell), sidekick "Sugar Coated" Andy Hernandez (Coati Mundi), and their 11-piece aggregation of assorted "nuts" call their style "music for the rainbow race." Judging from the feverish audience response to Kid Creole's roof-raising four night stint here June 17-20, there should be some gold at the end of the rainbow.

Because this was the Sire group's first Los Angeles appearance, the capacity crowds didn't know quite what to expect. Kid Creole and the Coconuts get little airplay and people have not exactly been rioting at record stores to get their albums. All Los Angeles audiences had to go on were glowing reviews in Kid Creole's hometown of New York and in Europe. Very seldom do acts live up to surrounding hoopla, but not only did Kid Creole live up to the hype, he and his crew surpassed it with ease.

The group mixes r&b, big band jazz, pop, reggae, African and Latin music with all the skill of an alchemist. Overlaying these elements is a sense of humor, especially on the part of vibes player/vocalist Hernandez, that is absolutely winning. Lead singer Darnell, while not a great vocalist, has the right amount of style and cool for an '80s big band leader.

Beyond the campy theatricality of the entire affair (the scantily attired backup singers known as the Coconuts deserve special marks in this department) is the sound. What on record may come off as cute and mannered is turned into a full-scale frontal funk attack on stage.

There have been reports that this is the last round for Kid Creole & the Coconuts. Let's hope not, as something this special shouldn't be allowed to fall apart. **CARY DARLING**

THE POINTER SISTERS

The Ritz, New York
Admission: \$15

The Pointer Sisters are one of the rare black groups that have a stronger following among whites than blacks, so their appearance at the Big Apple's leading rock club on June 16 was quite appropriate.

This, unfortunately, was not one of Ruth, Anita, and June Pointer's more exciting presentations, due to the deficiencies of their touring band. While capable on uptempo material, the band was inadequate for the smooth pop arrangements of tunes like "Slow Hand" and "He's So Shy."

The Pointers' vocal dexterity was still apparent, however, as was the personal charm that has won them a legion of dedicated fans. They debuted three new songs from their upcoming albums, their first for Planet since it signed a distribution agreement with RCA. Of the songs "So Excited," which is also the album's title, was the most engaging, with its emphatic rock'n'roll beat. **NELSON GEORGE**

THE CLASH

ENGLISH BEAT

Hollywood Palladium
Los Angeles
Admission: \$11

The Clash are capable of such highs and lows that attending one of their shows is akin to throwing dice. When the four-piece band was last through town, as part of a major tour, their Santa Monica Civic performance was abysmal. But Clash fans won the gamble here June 15 where the British band turned in a rousing performance.

When the Clash first surfaced in the late 1970s singing such incendiary songs as "White Riot" and "Tommy Gun," it was difficult to imagine that the group could ever sell out five nights at the 5000-capacity Palladium, which is what it recently did. What's more encouraging is that the Clash has branched into traditional AOR territory without sacrificing any of their venomous political bite.

The 22-song, 90-minute show features such favorites as "I Fought The Law," "London Calling," "Know Your Rights," "Police On My Back" and "This Is Radio Clash," accompanied by equally political slides projected on four screens behind the band. Lead singer Joe Strummer, who recently took an unexpected month-long hiatus from the band, is back and apparently no worse for wear except for his unkempt mohawk.

With new drummer Tony Crimes, the Clash are still endearingly sloppy as musicians. The audience never knows when the foursome may fly out of control.

Just as political, but more subtle, is the English Beat, who earned a strong response from the crowd. Mixing reggae, ska, rock and touches of jazz, the sextet makes hypnotic yet stirring music. While the group lacks the Clash's aggressive dynamics, this is made up for with a sense of style and panache. **CARY DARLING**

BOW WOW WOW

Adams Avenue Theater, San Diego
Tickets: \$6.50-\$7.50

Judging from its June 13 performance at the 600-seat Adams Ave. Theater, Bow Wow Wow is a lot like a bottle of fine wine that has not yet fully aged: it looks good on the shelf, and it tastes all right, but it hasn't quite matured into the first-class product it will one day be.

The ingredients are there: Bow Wow Wow has the songs—upbeat, melodic, and hook-laden; a unique sound—a frenzied jungle beat accompanies nearly all their material; and even a focal point—lead singer Annabella Lu Win, a coquettish 15-year-old Lolita with big brown eyes and a clear, strong voice.

But when the band plays live, things don't quite come together, at least not yet. Both the arrangements and the playing are simply too similar to hold interest for very long. And it became apparent mid-way through the group's 90-minute set that song after song of the same frenetic energy, fired into the audience one after the other without a breather, can grow tiring pretty fast.

As a result, only a handful of the dozen-plus songs played by the band that night stood out from the rest, chiefly because they are among the group's most outwardly melodic: the new "Louis Quatorze," an urgent love song on which little Annabella plaintively pleads, "Louis Quatorze, make love to me"; the 1960s-style bubblegum song "Golly! Golly! Go Buddy!"; the danceable "(I'm A) T.V. Savage"; and the Latin-sounding fuzz-guitar instrumental "Orang-Outang."

The undisputed star of the show was Annabella, whose loud, booming voice had no problem in being heard over the din of the band. Hair in a mohawk and wearing a tiny white miniskirt, she pranced around the stage like a sassy high school princess gone haywire—at time teasing all the boys in the audience with her unabashed sensuality, at other times, chiefly on the previously mentioned "Louis Quatorze," exhibiting moments of genuine little-girl vulnerability.

She can't really be compared to any other female singer in rock today; her style is all her own, and because of that she may prove to be Bow Wow Wow's saving grace.

THOMAS K. ARNOLD

JIMMY HALL

TOM NIELSEN AND THE PARKER BROTHERS

Bottom Line, New York
Admission: \$7.50

This former frontman for Wet Willie has unfortunately slipped through the commercial cracks since the group disbanded several years ago. That he has done so is especially ironic because Hall, like sometime duet partner Bonnie Bramlett, belongs to that special breed of Southern rockers whose r&b-steeped vocals can overpower most of the high-charting pop artists.

Seemingly more relaxed while performing than during the between-song chatter, Hall amply demonstrated his vocal versatility in his hour-plus set May 27. His repertoire included a sizzling version of Wilson Pickett's "634-5789," "I'm Happy That Love Has Found You," a nod to Wet Willie with "Keep On Smilin'" and the boogie-styled title track to his latest LP, "Cadillac Tracks."

Backed by a new five-member group called the Ghetto Blasters, which includes former Wet Willie guitarist Larry Berwald, Hall complemented his vocal skills with his trademark sax and harp work.

Opening for Hall with a vibrant 45-minute set was local group Tom Nielsen and the Parker Brothers. The sax-wielding Nielsen, who also stars in "The Guiding Light," performs his original material with enough panache to establish strong footing on the trail blazed by fellow soapster Rick Springfield. **ROBYN WELLS**

SQUEEZE

A FLOCK OF SEAGULLS

Madison Square Garden, New York
Admission: \$10.50, \$9.50

Overcoming skepticism in some quarters of the industry, Squeeze successfully headlined at Madison Square Garden on June 18, coming very close to completely selling it out.

Still, this was not your typical large scale rock concert. This five-member band utilized few elaborate lighting techniques, a moderate-sized sound system, and a basic stage setup, making

no concessions to the large arena.

Instead they leaned on their extensive catalog of fine pop-rock songs, performing each with the efficiency of a jukebox. In total, Squeeze played 23 songs, including several from the new "Sweets From A Stranger," their latest A&M album. "I've Returned," "If I Didn't Love You," "Tempted" and "Good Bye Girl" were the evening's highlights, all performed with an economy that let their marvelous melodies and sharp hooks shine through.

The performance also included a mini-r&b tribute section when they performed Smokey

Robinson's "Tears Of A Clown," whose melancholy storyline marked Squeeze's own wry tales of love, and Booker T & the MGs' "Time Is Tight." The rhythm for that soul classic is used in Squeeze's "Quintessence," which they then segued into.

A Flock of Seagulls, a British dance-rock quartet on Arista, opened to a lukewarm response. Rock club favorites "Telecommunications" and "Standing In The Doorway" were energetically performed, but faulty sound and vocal resistance to the band's style by many in the audience, marred the set. **NELSON GEORGE**

MANUFACTURERS AND DISTRIBUTORS
Write or call for free catalog

FARRALAN Enterprises, Inc.

66 Commerce Drive
Farmingdale, N.Y. 11735, USA
516-752-9824
TELEX: 221618 FARRA UR



F-301



Helicopter Beacon



Fresnel



Mirror Ball



Rope Lights

- MIRROR EFFECTS
- HELICOPTERS
- THEATER LIGHTS
- PIN SPOTS
- SPEAKERS
- CONTROLLERS
- RAIN LITES
- MIXERS
- NEON
- ROPE LIGHTS

Installations through authorized dealers worldwide include:
 CRAZY HORSE—CHILE / CLUB HIPPOPOTAMUS—MEXICO
 SCARAMOUCHE—MEXICO / COMMERCIAL CENTER—VENEZUELA
 SALT DOG—NEW YORK / LA CASCADA—PANAMA
 DISCOTECH ESTRAMBURGO—PANAMA / TRADEWINDS—NEW JERSEY

160 Disco reasons to call Meteor!

Meteor's complete line consists of:

- 31 Lighting Controllers
- 19 Light Systems and Displays
- 24 Spotlights and Pinspots
- 11 Helicopters and Scanners
- 18 Strobes
- 2 Projection Systems
- 18 Effects and Attachments
- 12 Disco Mixers and Amplifiers
- 8 Disco Mobile Systems
- 17 Mirror Balls and Motors



Call or write now for a copy of our new Summer '82 price list which features 215 line items exclusively for disco applications.

METEOR
 Meteor Light and Sound Company
 8000 Madison Pike □ Madison, Alabama 35758
 Telephone 205/772-9626, Telex 782401

Nashville Publishers Ply Europe Stronger Links, Increased Country Appeal Aid Growth

• Continued from page 6

for American publishers, Ralph Murphy believes that Nashville publishers will be less affected in the long run by this trend. Says Murphy, president of Picalic Music, "Doors are opening for us here where they may be closing for rock and pop publishers in New York and Los Angeles. Local foreign rock bands are commanding larger shares of the charts, shutting out our groups and writers. But country is built on melody, and crossover country has broad melodic appeal. It's easy to translate to other languages. It's more accessible to Europeans."

Publishers here say they are encouraging better communication with their overseas affiliates through trips abroad and frequent telephone access. Several companies participate in annual conventions to further ally themselves with worldwide licensees. In preparation for this year's international Warner Bros. Music conference in Sardinia, Nashville general manager Tim Wipperman had a special film presentation shot to let non-domestic affiliates "meet" his staff of local songwriters. A similar video presentation was made by Charlie Feldman of Screen Gems Music in Nashville to allow the company's branch and overseas divisions a chance to view his local operation.

Not surprisingly, countries such as England, Germany, South Africa, Australia, the Benelux nations and

Scandinavia are considered the most open to favoring Nashville covers, while Spanish-speaking territories such as Italy, Portugal and South America are seen as difficult to obtain cuts and recoup royalties. However, there are indications that publishers may be straining to overcome inherent barriers.

"We're starting to see more activity in Mexico," comments Welk's Kay. "Country lyrics can be translated very successfully into Spanish, especially now that country has broadened its overall appeal lyrically."

Bob Beckham, president of Combine Music, guesses that his firm is averaging a 15%-20% growth in foreign-generated income and notes that "last year was definitely our best ever in overseas activity."

Donna Hilley, vice president of Tree International—Nashville's largest publishing concern—says overseas cuts account for 20% of all monies the firm earns annually. Hilley says she has noticed a definite increase in the number of international covers Tree's writers have been getting within the past six months; she expects this to continue increasing, and hopes that Meadowgreen, Tree's active gospel division, will be participating in more foreign activity as well.

Even more enthusiastic is Wesley Rose, chairman of the board for veteran country pubbery Acuff-Rose. "Our foreign royalties are literally

coming out the roof," says Rose. "Having a strong catalog is an advantage, of course, especially when the catalog has songs which have been big sellers in the U.S. but may still be new to overseas areas." Among the titles Rose says have been money-makers abroad for his firm are classics like "Blue Bayou," "Crying," "Sweet Dreams," "I Can't Stop Loving You," "Pretty Woman," "Tennessee Waltz," and "I'm So Lonesome I Could Cry."

Acuff-Rose has also done well cracking the tougher French market, since its catalog contains a number of Cajun tunes such as "Diggy Diggy Lo" and "Louisiana Man." The company is self-represented and staffed internationally, Rose notes, with the exception of South America.

"I expect we're just beginning to tap the foreign market," he adds. "It shouldn't surprise me to see Nashville involvement overseas doubling within the next three years."

That prediction is one which Bob Montgomery, vice president of House of Gold in Nashville, would agree with. Montgomery recently opened a House of Gold office in Australia and hopes for similar expansion in the future for other countries. He estimates that currently, his firm is seeing a 15% increase in monies generated abroad.

He admits he's concerned, however, by both the growing international trend toward locally-generated material performed by native acts and the "short-sightedness" of U.S. record companies who sign talent for worldwide representation and then fail to release follow-up product overseas. By the same token, Montgomery also cites groups who are making so much money in this country that they refuse to take time off to develop overseas strengths by smaller concert tours or press appearances. And he wishes that there were more effort being made by Nashville record companies to provide foreign markets with promotional video to enhance the artists' visibility there.

"Some acts—and labels—seem to think they can play Wembley and then ignore Europe for the rest of the year," he points out. "Then they wonder why their product doesn't sell abroad."

MCA Music's Jerry Crutchfield says he feels a "new excitement and interest" on the part of his foreign affiliates toward Nashville, seen partially by the increasing numbers of country festivals held annually in other nations. And he hopes that the newly-opened CMA London office will further root Nashville's interests overseas.

Although Europe is seen as a widening area of growth for Nashville product, local publishers are more hesitant about their future in Asia. Picalic's Murphy notes that Japan is primarily a youth-oriented nation, while country music is geared toward an older demographic.

However, overall the future for foreign involvement abroad is seen as bright, and Nashville publishers expect to continue their inroads into overseas airplay and sales as country music itself continues to broaden.

"It makes sense," sums up Warner Bros.' Wipperman, "in view of the depressed U.S. market and our home taping situation to intensify efforts internationally. And Nashville publishers today can offer almost any kind of music a licensee may ask for."



TWITTY TURN—Elektra's Conway Twitty turns appreciatively toward his band during his Fan Fair concert. Behind him is a sizable portion of the 16,000 who participated in the annual event.

MAIL-ORDER CAMPAIGN

Twitty On The Tube For 'Southern Comfort' LP

NASHVILLE—Conway Twitty is serving as his own spokesman in an unusual tv mail-order campaign coordinated by Elektra/Asylum Nashville and Warner Special Products to support his "Southern Comfort" album. The two-minute spot began airing June 21 in a 10-market test area, which may be expanded if the initial response is favorable.

According to Tony Pipitone, vice president of Warner Special Products in L.A., this package is a first of its kind for the division.

"We've marketed compilation LPs such as 'Country Roads' and 'Country Express,' but I don't think a package like this has been done before."

The project encompasses a current album rather than a greatest hits of repackaged compilation and is geared to reach audiences who don't normally visit retail outlets to buy records.

Ewell Roussel, E/A Nashville's director of marketing, says special store displays have been designed for "Southern Comfort" to spotlight the album with the logo, "as advertised on tv." The label is also consid-

ering the possibility of tying in video for retail usage using the prepared two-minute spot.

The test market phase for the "Southern Comfort" tv campaign (which has already spawned two No. 1 singles, "The Clown" and "Slow Hand") includes Washington, D.C., L.A., Houston, Little Rock, Cincinnati, Salt Lake City, Grand Rapids, Knoxville, Cedar Rapids and Louisville. Two minute-length spots are being rotated in each designated market, with Twitty narrating the details of the special tv offer. The campaign is slated to run two weeks.

Twitty has been involved with the projects on a personal level, noting that he was initially impressed with television marketing when TeeVee Records offered a Conway Twitty greatest hits package through mail order in Canada. "My shows draw people from surrounding areas—a lot of people drive up to 100 miles to make a show. . . . Those people live in areas where there may not be a record store, or where they can't find the records they want. I figured if we could make the product available to them, especially the current product, they'd grab at it."



RIVERBOAT REBA—Mercury artist Reba McEntire performs before a full house in the Showboat Theater at Opryland U.S.A. as part of the park's "Spring Shower of Stars" concert series.

RCA Plans Fan Fair Vid

NASHVILLE—RCA SelectaVision will launch its first country video project late this year when it releases a disk version of RCA Nashville's Fan Fair show recorded here June 9.

SelectaVision journeyed to Nashville to record the label's two-hour Fan Fair concert in one-inch stereo and plans to edit the program into both vid disk form and as a 60-minute version aimed at pay tv and commercially-syndication subscription services. SelectaVision also anticipates a video cassette consumer package of the concert and pos-

sible foreign distribution as well.

The concert, which features Charley Pride, Razy Bailey, Earl Thomas Conley and Sylvia, is expected to be the subject of an extensive cross-merchandising campaign to be developed by RCA Nashville, according to Arnie Holland, director of business affairs for SelectaVision. Chuck Mitchell, director of special programs for the video disk division, served as executive producer on the project, which also includes footage of various RCA acts signing autographs and participating in related Fan Fair activities.

KIP KIRBY



TRIPLE THREAT—A rarely photographed trio takes a break during a recording session from a duet album between Merle Haggard and George Jones. Veteran producer Billy Sherrill, left, is overseeing the project.

SLOW AND STEADY... BUT SURE.

When you think of country superstars, it's time to start thinking of **CHARLY McCLAIN**.

Her consistent string of hit singles has caused her to double... and then triple her album sales. "SURROUND ME WITH LOVE" has already sold close to 200,000 albums... and there are very few country singers in that league.

Now, to continue the string, here's the follow-up album, and follow-through hits.



CHARLY McCLAIN, "TOO GOOD TO HURRY" (FE 38864) including the new hit single "DANCING YOUR MEMORY AWAY." (14-02975).

Charly
McClain

ON **Epic** RECORDS AND TAPES

Epic, Epic Records are trademarks of CBS, Inc. © 1982 CBS, Inc.

Booking:
INTERNATIONAL CELEBRITY SERVICES
1808 W. End Avenue, Suite 102
Nashville, Tennessee 37203
Phone: 615/327-1800

Billboard® Hot Country Singles™

Survey For Week Ending 7/3/82

© 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	3	10	ANY DAY NOW —Ronnie Milsap (R. Milsap, T. Collins) Bacharach, Hillard; Intersong, ASCAP; RCA 13216	35	2	13	I DON'T KNOW WHERE TO START —Eddie Rabbitt (D. Malloy) T. Schuyler; Briarpatch, Debdave, BMI; Elektra 47435	69	77	3	WALKIN' AFTER MIDNIGHT —Calamity Jane (B. Sherrill) A. Block, D. Hecht; 4 Star Sales, BMI; Columbia 18-02958
2	9	9	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	47	4	4	I STILL LOVE YOU (AFTER ALL THESE YEARS) —Tommy and The Glaser Brothers (J. Bowen) M. Newbury; Milene, ASCAP; Elektra 47461	70	73	3	AFTER THE GLITTER FADES —Stevie Nicks (J. Iovine) S. Nicks; Welsh Witch, BMI; Modern 7045 (Atco)
3	4	12	LISTEN TO THE RADIO —Don Williams (D. Williams, G. Fundis) F. Knipe; Southwest, BMI; MCA 52037	37	40	6	THE ONE THAT GOT AWAY —Mel Tillis (B. Strange) S. Nobles; Sawgrass, BMI; Elektra 47453	86	2	2	DON'T WE BELONG IN LOVE —Stephanie Winslow (R. Ruff) T. Shapiro, M. Garvin; Blackwood/Olyric, BMI; Primero/Curb 1007 (PAID)
4	6	11	I DON'T THINK SHE'S IN LOVE ANYMORE —Charley Pride (M. Wilson) K. Robbins; Royalhaven, BMI; RCA 13096	55	2	2	WOMEN DO KNOW HOW TO CARRY ON —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	72	81	3	KEEPING ME WARM FOR YOU —Brenda Lee (R. Chancy) K. Goell, J. Christopher; Great Foreign/Skin Deep, ASCAP, BMI; MCA 52060
5	11	6	TAKE ME DOWN —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210	49	3	3	SHE'S NOT REALLY CHEATIN' (She's Just Gettin' Even) —Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	74	76	3	THIS DREAM'S ON ME —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074
6	8	10	TIL YOU'RE GONE —Barbara Mandrell (T. Collins) W. Adridge, T. Brasfield; Rick Hall, ASCAP; MCA 52038	44	6	6	RODEO CLOWN —Mac Davis (R. Hall) M. Davis; Songpainter, BMI; Casablanca 2350 (Polygram)	76	60	8	PARADISE KNIFE AND GUN CLUB —Roy Clark (R. Clark, R. Lay) C. Rains; Unichappell, Bundo, BMI; Churchill 94002 (MCA)
7	10	12	WOULD YOU CATCH A FALLING STAR —John Anderson (F. Jones, J. Anderson) B. Braddock; Tree, BMI; Warner Bros. 50043	46	7	7	TONIGHT I'M FEELING YOU ALL OVER AGAIN —Jack Grayson (B. Vaughn, J. Grayson) J. Sun, J. Grayson; Lloyd of Nashville/Hinsdale Music/Plum Creek, BMI; Joe-Wes 81000 (MCA)	77	84	2	WE'VE GOT TO START MEETING LIKE THIS —John Wesley Ryles (R. Oats, J. W. Ryles) T. Skinner, K. Bell, J. L. Wallis; Hall/Clement, BMI; Primero 1004 (PAID)
8	12	8	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	52	3	3	SHE'S PLAYING HARD TO FORGET —Eddie Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	78	83	2	SUNDAY GO TO CHEATIN' CLOTHES —Darlene Austin (B. Strange) D. Heavener; I.S.P.D., ASCAP; Myrtle 1002 (NSD)
9	1	11	SLOW HAND —Conway Twitty (C. Twitty, J. Bowen) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman, BMI, Sweet Harmony, ASCAP; Elektra 77443	44	25	15	FOR ALL THE WRONG REASONS —The Bellamy Brothers (Bellamys, J. Bowen) D. Bellamy; Bellamy/Famous, ASCAP; Elektra/Curb 47431	79	51	12	THE MAN WITH THE GOLDEN THUMB —Jerry Reed (R. Hall) B. McGuire, B. Henderson; Fame, BMI; RCA 13081
10	5	15	RING ON HER FINGER, TIME ON HER HANDS —Lee Greenwood (J. Crutchfield) D. Goodman, M.A. Kennedy, P. Rose; Tree/Love Wheel, BMI; MCA 52026	65	2	2	DANCING YOUR MEMORY AWAY —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	80	59	17	JUST TO SATISFY YOU —Waylon & Willie (C. Moman) W. Jennings, D. Bowman; Irving/Parody, BMI; RCA 13073
11	16	5	HONKY TONKIN' —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI, Elektra/Curb 47462	53	4	4	TALK TO ME LONELINESS —Cindy Hurt (J. B. Barnhill) J. Gully; Leona, ASCAP; Churchill 94004 (MCA)	81	87	2	STUMBLIN' IN —Chantilly (L. Morton, S. Bledsoe) M. Chapman, M. Chinn; Chinnichap, BMI; Jaroco 51282
12	17	6	I DON'T CARE —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	54	6	6	JUST HOOKED ON COUNTRY PART I & II —Albert Coleman's Atlanta Pops (A. Coleman) Medley; Not listed; Epic 14-02938	82	NEW ENTRY	2	TAKE THE MEM'RY WHEN YOU GO —Jacky Ward (M. Post, S. Geyer) C. Bickhardt; Colgems/EMI, ASCAP; Asylum 47468
13	13	11	LOVE'S FOUND YOU AND ME —Ed Bruce (T. West) R. Rogers, E. Bruce; Tree/New Keys, BMI; MCA 52036	56	5	5	THE HIGH COST OF LOVING —Charlie Ross (W. Adridge, T. Brasfield, E. Phillips) W. Adridge, T. Brasfield, Rick Hall, ASCAP; Townhouse 1057	83	74	4	PULL MY STRING —Rich Landers (M. Radford) R. Landers; Escrow, BMI; AMI 13053 (NSD)
14	14	10	SLOW DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, B. Sherrill; Algee, BMI; Columbia 18-02847	64	3	3	WHAT'S FOREVER FOR —Michael Murphy (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	84	62	16	I'M GOIN' HURTIN' —Joe Stampley (R. Baker) J. Dickens; Baray/Mullet, BMI; Epic 14-02791
15	15	8	WHEN YOU FALL IN LOVE —Johnny Lee (J.E. Norman) J.S. Sherrill, S. Earle, Sweet Baby, BMI/Music City, Full Moon/Asylum 47444	50	26	13	EVERYTIME YOU CROSS MY MIND (You Break My Heart) —Razzy Bailey (B. Montgomery) J. Slate, D. Morrison, L. Keith; House of Gold, BMI RCA-13084	85	85	2	DESIGNER JEANS —Glen Bailey (The Genera) B. Keith, E. Michaels; Friends Of The General, BMI; Yatahey 823024
16	20	6	HEARTBREAK EXPRESS —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13234	51	32	7	DREAMIN' —John Schneider (T. Scotti, J. D'Andrea) B. Devozon, T. Ellis; Warner-Tamerlane, BMI; Scotti Bros. 502889 (CBS)	86	NEW ENTRY	4	I'LL BE LOVING YOU —Big Al Downing (L. Quinn, T. Bongiovi) B. A. Downing, L. Quinn; Metaphone, BMI; Team 1001
17	17	10	I THINK ABOUT YOUR LOVIN' —The Osmonds (R. Hall) D. Trask; Blackwood/Magic Castle, BMI; Elektra/Curb 47438	52	37	18	ALWAYS ON MY MIND —Willie Nelson (C. Moman) J. Christopher, W. Thompson, M. James; Screen Gems/EMI/Rose Bridge, BMI; Columbia 18-02741	87	NEW ENTRY	2	NOTHING BUT THE RADIO ON —Younger Brothers (R. Chancy) J. Reid, J. Slate; House Of Gold, BMI; MCA 52076
18	22	7	OH, GIRL —Con Hunley (S. Dorff) E. Record, Six Continents, BMI; Warner Bros. 50058	53	36	16	TEARS OF THE LONELY —Mickey Gilley (J. E. Norman) W. Holyfield; Welk/Bibo, ASCAP; Epic 14-02774	88	63	10	(Who's Gonna Sing) THE LAST COUNTRY SONG —Billy Parker and Friend (J. Gibson) W.C. Brock Jr.; Hitkit, BMI; Soundwaves 4670 (NSD)
19	21	9	I JUST CUT MYSELF —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02844	54	57	5	I FALL TO PIECES —Patsy Cline/Jim Reeves (O. Bradley) H. Cochran, H. Howard; Tree, BMI; MCA 52052	89	61	10	SLIPPIN' AND SLIDIN' —Stephanie Winslow (R. Ruff) Penniman, Bocage, Collins, Smith; Venice; Primero 1003 (Paid)
20	23	6	BORN TO RUN —Emmylou Harris (B. Ahern) P. Kennerley; Rondor (London) Ltd., BMI; Warner Bros. 7-29993	55	79	2	YOU TURN ME ON, I'M A RADIO —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	90	68	16	TAKE ME TO THE COUNTRY —Mel McDaniel (L. Rogers) Scaife, Singleton, Rogers; Vogue/Partner, BMI/Bibo/Welk, ASCAP; Capitol 5095
21	24	6	AIN'T NO MONEY —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	56	58	5	OUR WEDDING BAND/JUST MARRIED —Louise Mandress & R. C. Bannon (T. Collins) C. Quillen, D. Pfirmer; Jack and Bill, ASCAP/Hall-Clement, BMI; RCA 13095	91	75	11	I'M SO LONESOME I COULD CRY —Jerry Lee Lewis (J. Kennedy) H. Williams; Rightsong/Fred Rose, BMI; Mercury 76148 (Polygram)
22	27	5	SO FINE —The Oak Ridge Boys (R. Chancy) J. Otis; Eldorado, BMI; MCA 52065	57	41	14	FINALLY —T.G. Sheppard (B. Killen) G. Chapman; Meadowgreen, ASCAP; Warner/Curb 50041	92	90	3	JUST ANOTHER DAY IN PARADISE —Bertie Higgins (S. Limbo) B. Higgins, S. Limbo, C. Jones; Jen-Lee/Chappell/Lowery/Brother Bill/Rose Key/BMI, ASCAP; Kat Family 5-02839 (CBS)
23	28	6	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	58	35	15	ANOTHER CHANCE —Tammy Wynette (G. Richey) B. Drawdy, J. Taylor, D. Knutson; First Lady/Sylvia's Mother, BMI; Epic 14-02770	93	91	7	WHERE THE SUN DON'T SHINE —Ray Stevens (B. Montgomery, R. Stevens) D. Gilmore, M. Leath, R. Sharp; Talladium, ASCAP, Gee Sharp, BMI; RCA 13207
24	29	7	SOME MEMORIES JUST WON'T DIE —Marty Robbins (B. Montgomery) B. Springfield; House of Gold, BMI; Columbia 18-02854	59	67	4	FIRST TIME AROUND —Ronnie Rogers (T. West) R. Rogers; New Keys, BMI; Lifesong 45116	94	88	9	HURTIN' FOR YOUR LOVE —Tom Carline (G. Kennedy) T. Carline; Opa-Lock ASCAP; Door Knob 82176
25	30	6	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.)	60	70	3	BLUE RENDEZVOUS —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061	95	NEW ENTRY	2	THINGS THAT SONGS ARE MADE OF —Ray Griff (R. Griff) R. Griff; Blue Echo, ASCAP; Vision 442
26	31	5	I'M NOT THAT LONELY YET —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	61	70	3	NORTHWIND —Jim and Jesse and Charlie Louvin (J. Capps, J. Louvin, C. Louvin) D. Pfirmer, C. Quillen; Jack and Bill, ASCAP; Soundwaves 4671 (NSD)	96	96	2	EVERYTHING'S ALL RIGHT —David House (G. Kennedy) D. House; Cherokee Nation, BMI; Door Knob 82-177
27	34	5	NOBODY —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	62	66	5	YOU'LL BE BACK —The Statler Brothers (J. Kennedy) W. Holyfield, J. Russell; Bibo, BMI/Welk/Sunflower, ASCAP; Mercury 76142	97	82	13	WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE —Billy Swan (L. Rogers) O. Robertson, B. Swan; Sherman Oaks, BMI/Music City, ASCAP; Epic 1402841
28	19	10	ASHES TO ASHES —Terri Gibbs (E. Penny) E. Penny, J. McBe; Chipin, ASCAP; MCA 52040	63	69	3	FRAULEIN —Joe Sun (B. Fisher) L. Williams; Unart, BMI; Elektra 47467	98	78	18	KANSAS CITY LIGHTS —Steve Wariner (T. Collins) K. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13072
29	7	15	JUST GIVE ME WHAT YOU THINK IS FAIR —Leon Everette (R. Dean, L. Everette) R. Gosdin, V.L. Haywood, J. Twill; Window/BMI; RCA 13079	64	48	17	NOTHING BEHIND YOU, NOTHING IN SIGHT —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	99	80	12	THE GENERAL LEE —Johnny Cash (J. Cash) T. Bresh, J. Cash; Holy Moley/Jodi Lynn/House of Cash, BMI; Scotti Bros. 502803 (Epic)
30	33	7	LOVE'S BEEN A LITTLE BIT HARD ON ME —Juice Newton (R. Landis, O. Young) G. Burr; Bobby Goldsboro/House of Gold, ASCAP/BMI; Capitol 5120	65	NEW ENTRY	4	PEPSI MAN —Bobby Mackey (A. Dimartino, S. Vining) B. Addison; Chatter Box/Sagegrass, ASCAP, BMI; Moon Shine 3007	100	89	18	MOUNTAIN MUSIC —Alabama (H. Shedd, Alabama) R. Owen; Maypop, BMI; RCA 13019
31	42	3	FOOL HEARTED MEMORY —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believs/Welback, ASCAP; MCA 52066	66	71	4	WHATEVER —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)				
32	39	5	OLD FRIENDS —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airhond, BMI; Columbia 18-02681	67	45	14	FORTY AND FADIN' —Ray Price (J. Mundy, B. Moore, K. Tucker, D. Tucker) R. Pennington; Millstone, ASCAP/Chevis, BMI; Dimension 1031				
33	38	6	IF YOU AIN'T GOT NOTHING (You Ain't Got Nothing To Lose) —Bobby Bare (A. Reynolds) R. Lane, D. Wilson; Tree, BMI/Cross Keys, ASCAP; Columbia 18-02895	68							
34	43	4	HEAVENLY BODIES —Earl Thomas Conley (N. Larkin, E. T. Conley) E. Litton, G. Nissenson; Blue Moon/Meritark/April, ASCAP; RCA 13246								

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).

JULY 3, 1982, BILLBOARD

They're fresh. They're alive. They're progressive. They're here. They've arrived . . . and no matter how you lace it . . .



is happening now!!



With their great new record . . .

"STUMBLIN' IN" ★ 81 Billboard

Exclusively on:
JAROCO RECORDS #51282
 Produced by:
LARRY MORTON & STEVE BLEDSOE
 Distributed by:
FISCHER & LUCAS
 50 Music Square West
 Penthouse, Suite 902
 Nashville, TN 37203
 (615) 329-2278

Country

Nashville Scene

By KIP KIRBY

Music City News has done no favors to the awards show genre after related fiascos resulting from this year's televised Music City News Country Awards. Bad enough was the announcement—delayed to press almost four days after the show aired June 7—that the publication had made an error in giving "Best Vocal Group" award to the **Statler Brothers** when it was supposed to have gone to **Alabama**. But now we learn that Music City News has goofed again: Seems that it wasn't really **Barbara Mandrell and the Mandrell Sisters** fans chose for "Best Comedy Act of the Year"—it was the **Statler Brothers**.

So how did the errors occur? "A lapse in communications," says Multimedia Inc., which owns Music City News. Lee Rector, editor of Music City News, says that to minimize the danger of leakage prior to the show, he gave oral rather than written instructions for engraving the trophies to his staff artist. When the first error was discovered during the tv broadcast—the mistake involving the Statlers and Alabama—Rector asked the accounting firm of Alan Hopper & Assoc. to audit the tabulations. Apparently during Hopper's recount, the second error involving the Statlers and the Mandrells was uncovered.

These are the first errors in the Music City News Awards' 16-year history, and all connected with the situation have expressed suitable embarrassment. Needless to say, it hasn't reflected positively on the show, but through it all, the inimitable **Statler Brothers** have maintained their steadfast high humor. With one award lost, and one award gained, the Statlers issued what they hope will be their last comment on the situation: "The Mandrell Sisters are truly like sisters to us, and we don't want the award from them. With everything that has happened, we think the Comedy Act of the Year Award should go to 'Music City News Magazine' because there's a lot of funny business going on down there!"

With all the albums she's recorded in her career, **Emmylou Harris** has never put out a live LP. So it was a special evening at Wolf & Rasmiller's Country Club in Los Angeles June 14 when Emmy and her Hot Band decided to preface a regular concert with a set of new material that would become her next Warner Bros. album.

The show was staged in front of a capacity crowd which included, among others, singer **Susie Allanson** and rock'n'roller **Tom Petty**. At first Emmylou sounded rather husky-throated (she's been on the road with her group nearly non-stop for the last month), but by mid-set was singing effortlessly again.



In fact, if anything, Emmylou may even sound stronger these days vocally: She's developed a surprisingly powerful belt in her voice that delivers certain numbers with fervor. Part of her glamor as a singer lies in a crafted ability to switch up emotional emphases in the single turn of a phrase. (For comparisons, listen to "Making Believe" or "When I Stop Dreaming" against more recent songs such as "Born To Run" and "I Don't Have To Crawl.")

Most of the songs Harris & Company performed for the upcoming live album should be familiar ones for country listeners... things like "I'm Movin' On," "It's Not Love (But It's Not Bad)," the Everly Brothers' achingly beautiful "So Sad To Watch Good Love Go Bad." Emmy calls it a collection of songs she's always wanted to do, and it's pure country. She didn't mention any prospective titles for the live album, but personally, we find ourselves fascinated by the

logo she's been using for her current tour: "Real To Reel." It would be difficult to find any better album titles, to our way of thinking: after all, doesn't that say it all in three words??

Emmylou was on hand again two nights later with husband/producer Brian Ahern for the L.A. listening party debut Warner Bros. hosted to honor its newest artist, singer/songwriter **Karen Brooks**. Brooks, a Nashville-based talent, is in the **Rosanne Cash** vein, and received excellent backing on her first project from Harris, members of the Hot Band, former **Little Feat** keyboardist **Bill Payne** and **Doobie Brothers** member **John McFee**, among others. The LP, entitled "Walk On," was produced by Ahern. In her spare time, Brooks is also a competition barrel racer on the rodeo circuit. There's a possible booking idea: play rodeos as performer and contestant!

Neglected to mention in last week's official (Continued on page 49)

Chart Fax

Nipper Back At No. 1; RCA Leads Half Time Pack

By ROBYN WELLS

The Nipper is in full force this week, as RCA holds down three of the top five spots. Leading the pack is **Ronnie Milsap** at No. 1 with "Any Day Now." And hot on his heels are **Charley Pride** at starred four with "I Don't Think She's In Love Anymore" and **Alabama** at superstarred five with "Take Me Down."

"Any Day Now" is Milsap's 20th country chart-topper as a solo artist, moving him into a tie with **Buck Owens** for fifth place on the all-time list of solo country artists with the most No. 1 singles. Here's a revised version of the list:

1. **Conway Twitty**, 29, Decca/MCA/Elektra.
2. **Merle Haggard**, 27, Capitol/MCA/Epic
3. **Charley Pride**, 26, RCA
4. **Sonny James**, 23, Capitol
5. **Ronnie Milsap**, 20, RCA, 20 **Buck Owens**, 20, Capitol
6. **Tammy Wynette**, 16, Epic
7. **Eddy Arnold**, 15, RCA
8. **Dolly Parton**, 14, RCA
9. **Marty Robbins**, 14, Columbia

And **Pride**, **Parton**, **Haggard** and **Robbins** all have starred contenders in this week's top 30.

Half Time: Now that the second quarter has come to a close, it's time to tally up how the first half of this year's chart stacks up with comparable 1981 figures.

Leading the labels in most weeks spent in the premier position for both albums and singles is **RCA**. The Nipper has spent seven weeks in the top singles slot so far in 1982, compared to eight weeks at the singles summit at half time last year, when it also led the labels pack. On the album side, **RCA** has maintained the top spot for 18 weeks on the strength of two Alabama albums—"Feels So Right" (10 weeks) and "Mountain Music" (eight weeks). Last year at this time, **RCA** also had the biggest share of the album pie, holding down the top spot for 16 weeks with **Ronnie Milsap's** "Greatest Hits" (one week), **Dolly Parton's** "9 To 5 And Odd Jobs" (10 weeks) and **Alabama's** "Feels So Right" (five weeks).

In second place on the singles side with five weeks at No. 1 apiece are **MCA** and **Elektra**, up from four and three weeks, respectively, last year. The **CBS** group splits third place honors with three weeks at the top

apiece for **Epic** and **Columbia**. Both labels had had two chart-topping weeks at this point last year. **Warner Bros.** has had two weeks in the No. 1 position thus far this year, down from four weeks at half time, 1981. Holding at one week in the premier position for both years is **Capitol**. And shut out from the top spot so far is **Liberty**, which had scored two chart-topping weeks thus far last year.

On the album side, **RCA** is way out in front with 18 weeks at the top, compared to 16 weeks in 1981. In second place is **Columbia**, with five chart-topping weeks, a tally equal to last year's half time count. The only other label to have a No. 1 album thus far in 1982 is **MCA**, who scored for three weeks with the **Oak Ridge Boys'** "Bobbie Sue." Shut out from the album peak so far this year are **Liberty** and **Elektra**, who had settled in at the summit for four weeks and one week, respectively, at this point last year.

The greatest disparity between 1982 and 1981's figures is the number of women who have had chart-toppers. Nine women had hit the top spot by this time last year, compared to only two—**Juice Newton** and **Rosanne Cash**—so far this year. Groups have been evenly distributed both years, with **Alabama** and the **Oak Ridge Boys** each scoring one week at the top thus far in 1981 and 1982. As for duets, both the **Bellamy Brothers** and **Frizzell and West** had been in the top spot for one week at this point in 1981, whereas the **Bellamys** and **Willie Nelson** and **Waylon Jennings** have scored No. 1 duos so far this year.

Four acts hit the singles summit for the first time during the first half of both 1981 and 1982. Of the new No. 1 artists who emerged during the first half of 1981, only one—**Rosanne Cash**—has earned a repeat trip to the summit.

The average number of weeks that it has taken a single to reach the top spot so far this year is 12, compared to the 11 weeks needed in 1981. And three singles—**Willie Nelson's** "Always On My Mind," **Nelson and Jennings'** "Just To Satisfy You" and **Conway Twitty's** "Slow Hand"—have enjoyed two weeks at the summit, whereas no singles had managed to hang on for more than one week at this point in 1981.

Billboard Hot Country 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 (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	MOUNTAIN MUSIC Alabama, RCA AHL 1-4229	40	35	31	STILL THE SAME OLE ME George Jones, Epic FE 37106
2	2	15	ALWAYS ON MY MIND Willie Nelson, Columbia FC 37951	41	36	67	JUICE ▲ Juice Newton, Capitol ST 12136
3	4	35	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193	55	3	3	SOFT TOUCH Tammy Wynette, Epic 37980
4	3	11	HIGH NOTES Hank Williams Jr., Elektra/Curb E1-60100 (Elektra)	43	44	13	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol)
5	6	11	HEART BREAK EXPRESS Dolly Parton, RCA AHL 1-4289	44	47	29	CIMARRON Emmylou Harris, Warner Bros BSK 3603
6	5	17	BLACK ON BLACK Waylon Jennings, RCA AHL 1-4247	45	46	8	AMAZING GRACE Christy Lane, Liberty 51117
7	9	10	LISTEN TO THE RADIO Don Williams, MC 5306	46	38	7	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315
8	13	5	QUIET LIES Juice Newton, Capitol ST-12210	51	3	3	PISTOL PACKIN' MAMA Hoyt Axton, Jeremiah JH-5003
9	12	6	IN BLACK & WHITE Barbara Mandrell, MCA 5295	48	45	52	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108
10	10	12	CHARLEY SINGS EVERYBODY'S CHOICE Pride, RCA AHL1-4287	49	41	87	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150
11	11	34	BIG CITY Merle Haggard, Epic FE 37593	50	40	11	THE SURVIVORS Johnny Cash, Jerry Lee Lewis and Carl Perkins, Columbia FC 37961
12	7	21	SOUTHERN COMFORT Conway Twitty, Elektra E1 60005	51	48	92	I AM WHAT I AM ● George Jones, Epic JE 36586
13	8	19	BOBBIE SUE Oak Ridge Boys, MCA 5294	52	43	7	TAKE ME TO THE COUNTRY Mel McDaniel, Capitol 12208
14	16	9	INSIDE AND OUT Lee Greenwood, MCA 5305	61	2	2	LOVE TO BURN Ronnie McDowell, Epic FE-38017
15	15	68	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	54	50	51	YEARS AGO The Statler Brothers, Mercury SRM 16002
16	14	14	WINDOWS The Charlie Daniels Band, Epic FE 37694	55	57	166	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
17	17	10	WHEN WE WERE BOYS The Bellamy Brothers, Elektra/Curb E1-60099	56	52	36	LOWIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
18	21	41	GREATEST HITS Willie Nelson, Columbia KC2 37542	57	58	92	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
19	19	44	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535	58	59	67	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965
20	20	6	NUMBER ONES Conway Twitty, MCA 5318	59	53	12	WHEN A MAN LOVES A WOMAN Jack Grayson, Koala 15751
21	39	2	INSIDE Ronnie Milsap, RCA AHL1-4311	60	54	46	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
22	23	9	BUSTED John Conlee, MCA 5310	65	90	90	GREATEST HITS ▲ Ronnie Milsap, RCA AAL1 3772
23	24	6	BROTHERLY LOVE Gary Stewart and Dean Dillon, RCA-AHL-1-4310	62	62	10	ITS A LONG WAY TO DAYTONA Mel Tillis, Elektra E1-60016
24	22	22	FINALLY T.G. Sheppard, Warner/Curb BSK 3600	63	64	35	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
25	18	13	THE DUKES OF HAZZARD Various Artists, Scotti Bros. FZ 37712 (CBS)	64	56	43	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL 4060
26	25	21	THE DAVID FRIZZELL AND SHELLY WEST ALBUM Warner/Viva BSK 3643	65	67	217	STARDUST ▲ Willie Nelson, Columbia JC 35305
27	27	108	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	66	63	41	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
28	26	15	SEASONS OF THE HEART John Denver, PCA AHL1 4256	67	68	74	ROWDY Hank Williams Jr., Elektra/Curb 6E 330
29	28	22	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570	68	69	35	GREATEST HITS Charley Pride, RCA AHL1 4151
30	32	11	AIN'T GOT NOthin' TO LOSE Bobby Bare, Columbia FC 37719	69	60	20	FEELIN' RIGHT Razzy Bailey, RCA AHL1 4228
31	30	89	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072	70	71	41	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194
32	28	56	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	71	70	58	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
33	33	5	SOME DAYS IT RAINS ALL NIGHT LONG Terri Gibbs, MCA 5315	72	72	138	WHISKEY BENT AND HELL BOUND ● Hank Williams Jr., Elektra/Curb 6E-237
34	29	45	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	73	73	17	GIVIN' HERSELF AWAY Gail Davies, Warner Bros. BSK 3636
35	42	3	SHE'S NOT CHEATIN' (SHE'S JUST GETTIN' EVEN) Moe Bandy, Columbia FC 38009	74	66	138	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
36	31	37	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum SE 541	75	75	19	ME AND MY R.C. Louise Mandrell & R.C. Bannon, RCA AHL1 4059
37	37	4	I'M GOIN' HURTIN' Joe Stampley, Epic FE-37927				
38	49	3	JUST SYLVIA Sylvia, RCA AHL-1-4263				
39	34	40	STRAIT COUNTRY George Strait, MCA 5248				

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

WATCH FOR THIS
NEW RELEASE!

"THE OTHER SIDE OF SIN"

J.D. MILLER ● SUGARLOAF RECORDS LTD., TYLER, TX.



THE MUSIC THAT'S GOT ALL AMERICA HOOKED...

Albert Coleman's ATLANTA POPS

"Just Hooked On Country"

(14-02938)



WPLO ATLANTA
WJAQ ALBANY, GA
WQQT SAVANNAH
WOOD CHATTANOOGA
WOXB CHATTANOOGA
WIVK KNOXVILLE
WPNX COLUMBUS
WBAM MONTGOMERY
WLWI MONTGOMERY
WYOE BIRMINGHAM
WKSJ MOBILE
WPCM BURLINGTON

WSOC CHARLOTTE
WBXB EDENTON
WESC GREENVILLE
WFAI FAYETTEVILLE
WVOJ JACKSONVILLE
WSUN ST. PETERSBURG
WQYK ST. PETERSBURG
WGTO CYPRESS GARDENS
WIRK WEST PALM BEACH
WSM NASHVILLE
WMC MEMPHIS
WMZA WASHINGTON, D.C.

WKCW WARRENTON
WCMS NORFOLK
WSLC ROANOKE
WMAQ CHICAGO
WXCL PEORIA
WKKR ROCKFORD
WYTL OSHKOSH
WHK CLEVELAND
WWVA WHEELING
WVAM ALTOONA
WTOD TOLEDO
WITL LANSING

WSDS YPSILANTI
WSAI CINCINNATI
W'RE INDIANAPOLIS
WTMT LOUISVILLE
WXX FT. ODOGE
KMAK CEDAR RAPIDS
WXX EAU CLAIRE
KMR BISMARCK
KJW AMARILLO
KXZ AMARILLO
KMA OKLAHOMA CITY
KEBC OKLAHOMA CITY

KVOJ TULSA
KIKK HOUSTON
WIL ST. LOUIS
WDF KANSAS CITY
KFD WICHITA
WJGS JACKSON
KRMD SHREVEPORT
KWH SHREVEPORT
KNOE MONROE
KBBQ JENTURA
KHEY EL PASO
KRZY ALBUQUERQUE

KMAK FRESNO
KEED EUGENE
KGA SPOKANE
KGAY SALEM
KYGD DENVER
KSSS COLORADO SPRINGS
KFTN PROVO
KSOP SALT LAKE CITY
WHN NEW YORK
WHIM E. PROVIDENCE
WGNA ALBANY, NY

PRODUCED by ALBERT COLEMAN for BILL LOWERY PRODUCTIONS

On Epic Records and Tapes.

Epic are trademarks of CBS, Inc. © 1982 CBS, Inc. Live the gift of music.

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 _____ Amer. Express Credit Card Number; _____
 ADDRESS _____ Diners Club _____
 CITY _____ STATE _____ ZIP _____ Visa _____ Expires _____
 TELEPHONE _____ Master Chg. _____ Signature _____
 Bank # _____

FOR SALE

EAST INDIAN CLASSICAL MUSIC

On LP's & Cassettes
Renowned Artists Including:
M.S. Subbulakshmi
S. Balachander
Hariprasad Chaurasia
Shivkumar Sharma
Pandit Ram Narayan
& many more.

Recordings & Pressings
MADE IN U.S.A.
CALL or WRITE to:
ORIENTAL RECORDS INC.
420 Lexington Avenue
#508-A
New York, NY 10017
Tel: (212) 557-7851



WHO RARITIES LP "Join Together"

Australian-only compilation LP of rare and non LP tracks from the classic era of the WHO. "Join Together" includes 7 tracks not available on any domestic LP's.
Just one of over 4,000 titles.
Now In Stock!

Imports and independent domestic labels.
Write, Call or Telex for Catalogue
Hablaamos Espanol

Greenworld Distribution
20445 Gramercy Place, Box 2896
Torrance, CA 90509-2896
Telephone: (213) 533-8075 (CA, A.K., HI)
(800) 421-2095 (Toll Free)
Telex: (4) 5720103 "GREEN" (ITT System)

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
Venton (St. Louis) MO 63020
(314) 343-7100

HIGHLY UNUSUAL DISTINCTIVE STAGE/SET APPARATUS WITH UNIQUE NEON BACKDROP. COMPLETELY COLLAPSIBLE AND PORTABLE. MANY DIFFERENT SET-UP CONFIGURATIONS POSSIBLE. SERIOUS INQUIRIES ONLY. WRITE:

BOX 7468, Billboard Publ., Inc.
1515 Broadway
New York, NY 10036

BUTTONS

OVER 60,000 DESIGNS!!!

If you want to buy buttons from hucksters who dabble in anything to make a buck, fine. If you want to have the world's largest selection, new designs weekly, 48-hour shipping, full return policy with terms available, then let's talk!! 1982 Catalog now out! Patches, Stickers, Keychains too! Dealers only!

BUTTON MASTER, P.O. Box 129
Bridgeport, PA 19405
(215) 277-1966 (In Pa.)
1 (800) 523-1197 (national)

ANNOUNCEMENTS

FREE PROMOTIONAL ALBUMS

Concert tickets, Stereos, etc. Information, please write:

BARRY PUBLICATIONS
477 82nd Street
Brooklyn, N.Y. 11209

POSTERS

POSTERS Largest Selection of Rock Posters

ZAP ENTERPRISES
1251-3 Irolo St.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY

CHART RECORD SERVICES

THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

Attn: INTERNATIONAL RADIO STATIONS, DISCOTHEQUES and PRIVATE COLLECTORS.
Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's, and Cassettes from all the charts.
Special Orders Welcome
AIRDISC USA
P.O. Box 835, Amityville, N.Y. 11701

BUMPER STICKERS

BUMPER STICKERS CUSTOM-MADE TO your order. Send \$2.00 each to Stickers, Box 0922, Kenosha, Wis. 53141.

EXPORTER & U.S.A. WHOLESALER-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

DEALERS & RACK DISTRIBUTORS' NUMBER ONE SOURCE FOR

COUNTRY

LPs • CASSETTES • 8 TRs
ALL MAJOR LABELS & CURRENT HITS
SAME DAY SHIPMENT
FREE TOP 1000 LIST

TOBISCO • 6144 HWY 290 W • AUSTIN TX 78735

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

DELETIONS RECORDS & TAPES

All Merchandise in Stock
Major Labels—Top Artists. Contact Bill or Charlie Knapp for free catalog

RAC-A-RECORDS
1801 S. Lumber, Chicago, IL 60616
Telex: 724389—Telespan (ATRRAR)
(312) 666-4120

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

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.

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 3110
350 5th AVE. N.Y. 10116 (212) 394-0120

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

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

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 Chestnut Street
Manchester, England M15EN
S.A.S.E.
(Old Established Firm In The USA & U.K.)

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 8156 INPT DISC (MAIL-9)

CHINGA CHAVIN'S COUNTRY PORN

The new record album too risqué for your D.J. This is the most outrageous LP ever produced in Nashville.

MANGO PRODUCTIONS
P.O. Box 25, Kendall Park, NJ 08824
(201) 297-8257

REAL ESTATE

80 ACRES OF URBAN COUNTRY

Approx. 100,000 sq. ft. under one roof. Country atmosphere night club with 40x20 bandstand; 2 air conditioned dressing rooms; 4,400 sq. ft. dance floor; 3 sets of restrooms; upstairs salon. Kitchen and dining area, private office, restrooms.

Grounds: 54 R.V. hookups; 3 lakes; shaded camp sites, ¼ mile stock car dirt track accommodating 100,000, facilities for outdoor concerts—air conditioned concession stand—3 sets outdoor toilets, 4 hard surfaced roads to get there. Plenty of parking area. Beautiful shaded grounds just 8 miles from town.

Trade for anything. Call:

Bill Coggins, Sr. (318) 325-8228
Rt. 1, Box 27, Monroe, LA 71202

TAPES

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 ¼" 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

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.
RECORTEC, INC. (415) 962-0220
475 Ellis St. Mt. View, CA 94043

\$.50 - \$.75 - \$1.25 Country 8 Track Tapes

Major Name Artists
Call or Write:

Henry Rosenberg Ltd.
870 7th Avenue, Room 348
New York, NY 10019
(212) 541-5350

WANTED TO BUY

WILL PURCHASE FOR CASH ALL RIGHTS, master tapes of instruments (vocal bg ok), standards, originals or covers, all categories. Quality is definite consideration. Contact: Miller Nevada Ltd., Box 8359, Incline Village, NV 89450. (702) 831-4459.

PROFESSIONAL SERVICES

BASSIST AND WRITER SEEKS WORK with pro-man or recording. Have all equipment—dedicated and willing to travel. 206-627-1675—AL.

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.)

FINANCIAL SERVICES

IMMEDIATE CASH

We Buy Past Due Accounts Receivable

TOWERS COLLECTION SERVICES, INC.
2 Park Ave. suite 2202 NYC 10016
(212) 696-0505

COMEDY MATERIAL

TIGER LYONS HERE . . .
7th Awful Eh, Awesone Year Topical One-Liners—they're all here!
PIA ZADORA! RULA LENSKA! PRINCESS DIANNA! ROCKY IV! E.T. III CONAN THE CHICAGO CUB'S MANAGER:
Intro Special 6 mos.—\$12; 1 yr.—\$25
Current issue—Freebie!
TIGER LYONS, HERCULES MULLIGAN
FUNNY NEWSLETTER
P.O. Box 303, Dept. BB-6
Franklin Park, IL 60302
(312) 455-0600

DEEJAY SPECIALS! MONTHLY GAGLETter! Individualized Service! We have it all. FREE information package. PETER PATER, P.O. Box 402-B, Pinedale, CA 93650.

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING

45's AND LP's
COLORED VINYL
SPECIAL PACKAGING
QUALITY WORK
FAST SERVICE
Call Al Cohen for quotes

Peter Pan
INDUSTRIES
(201) 344-4214

DISTRIBUTING SERVICES

EXPORT ONLY

All brands photograph 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

RECORDING TAPE & ACCESSORIES

24-HOUR FREIGHT PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • TDK • DISCWASHER • ATARI • MEMOREX • ACTIVISION • SONY • ASTROCADE • FUJI • AMARAY • SCOTCH • IMAGIC • SAVOY • RECOTON • EVEREADY • AUDIO • TECHNICA • BASF • SHURE • DYNASOUND • SOUND GUARD • DURACELL • TRACS • PICKERING • many, many more!
SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. A, 1035 Lewis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

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
8215 Don Gaspar Dept. 2
Las Vegas, Nevada 89108

DEADLINES FOR FUTURE ISSUES

- JULY 10TH ISSUE—JUNE 28TH
- JULY 17TH ISSUE—JULY 2ND
- JULY 24TH ISSUE—JULY 12TH
- JULY 31ST ISSUE—JULY 19TH
- AUG. 7TH ISSUE—JULY 26TH
- AUG. 14TH ISSUE—AUG. 2ND
- AUG. 21ST ISSUE—AUG. 9TH

PROMOTION

Because experienced Soul Record Promotion is important to you, RPM Record Service gives the kind of promotion you deserve.

Call SKIP GORMAN
314-621-8350

Serving the St. Louis and Kansas City Market

HELP WANTED

WANTED

Person for Catalog Administration Department of Christian Music Co. Experience in music, licensing and music business contracts necessary. Some management experience preferred.

Contact:
Mary Davis
THE BENSON CO.
385 Great Circle Dr.
Nashville, TN 37228
(615) 259-9111
Written resume required.

BUSINESS OPPORTUNITY

ORANGE PARK, FLA. (JACKSONVILLE suburb) record store, sales about \$600,000, beautiful regional mall, rare opportunity. Great American Book Co., 4356 Okeechobee Blvd., W. Palm Beach, Fla. (305) 689-0111.

MUSIC

"GOSPEL MUSIC MINISTRIES, INT'L." (GMM)—Pittsburgh Gospel Sound, Discovers, develops and promotes gospel talent—orig. songs. Bobby Fulton, 621 Highland Bldg., Box 1182, Pittsburgh, PA 15230. (412) 382-5433.

MANAGER WANTED

CAREER MANAGER WANTED BY ESTABLISHED northeast main-stream rock act with quality video and demo. Experienced and connections preferred. Write to: Manager, Box 1354, Pawtucket, RI 02862.

MISCELLANEOUS

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)

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

OLDIE 45'S, RECORDS, TAPES, CATALOGUES \$2.00 DOMESTIC; \$5.00 AIRMAIL; NERT, BOX 268-B, LAWRENCE, MA. 01842.

'NON-STOP' APPROACH

Country Clicks For WUSN

• Continued from page 20

The slant for U.S. 99 is "lively country," says Courtney. "We aren't prejudiced toward any sound: if it's on the charts, we'll play it. We aren't concerned with whether it sounds 'too country' or 'too crossover.'"

The basic playlist is held to a tight 30-position chart, geared toward a 25-54 demographic spread. There's a 50/50 mix between current singles and oldies. WUSN also does its own weekly countdown program, and likes to run mini-concerts featuring five records in a row (without interruption) centered around a particular theme or artist.

"This was a listener's idea," Courtney explains. "When we first went on the air country, we encouraged people to phone us on our 'input line' with suggestions. We announced on the air, 'This is your station, so tell us what you want to hear.' This way, we were able to build a station from the ground up with listeners' ideas."

Although it airs no news or traffic information during prime shifts—news runs only during overnights—U.S. 99 does involve itself in public affairs. One of its most popular features is "Job Line," in which employers with positions available go on the air to describe their jobs and invite applicants to apply. Usually the jobs are filled by the next day, says Courtney.

"Unemployment is probably the biggest problem facing the Midwest right now," she explains. "So we thought the best way we could use

our public affairs time would be helping our audience locate work. The only difficulty is that there aren't enough jobs for the number of calls we get."

Located atop the John Hancock Tower in Chicago, U.S. 99 has the largest promotions budget of any First Media station, according to Courtney, and intends to become more promotions-conscious through advertising campaigns now that it's settling comfortably into its country motif.

"We were all new to programming country when WUSN made the conversion in February," notes Courtney. "It's been a challenge learning as much as we can while we go. It's been a tremendous education."

Both music director Courtney and program director Lee Logan hold down their own individual air shifts—she from 6 to 10 p.m., Logan from 10 a.m. to 2 p.m.—while overseeing staff jocks Ken Cocker, Doug James, Dan Walker and Sam Durrence. Part-timers include production director Al Carson and Turi Reider.

BOOK REVIEW

'The Complete Elvis' Isn't

"The Complete Elvis," edited by Martin Torgoff, Delilah Books, New York, 256 pp. \$13.95.

As Torgoff admits, no single book about Elvis Presley will ever be truly complete. There are other books, however, which come much closer than this effort.

Torgoff argues that his work is comprehensive in scope, spanning the spectrum of viewpoints from fans, critics, journalists and scholars who have been influenced by the rock'n'roll king.

While this premise sounds promising, Torgoff's selection of material does not develop the overview he intended. The anthology, part one, has no direction—only a focus.

The author's own chapter, "After The Flood: Elvis and His Literary Legacy," illustrates that Torgoff is knowledgeable about the literature on Elvis and can judge its merits and flaws.

Stanley Booth's chapter, "The King Is Dead! Hang The Doctor!," is of particular interest because of the insight it gives into Elvis' health problems and some previously unreleased information from the trial of Dr. George Nichopoulos, Elvis' physician, who was acquitted of indiscriminately overprescribing drugs to his famous patient.

Another of the book's highlights is an essay written by Linda Ray Pratt, professor of English at the Univ. of Lincoln, Nebraska. Entitled "Elvis, Or The Ironies Of A Southern Identity," the chapter explores the paradoxes in Elvis' life which make him such an enigma.

Part two, "Elvis, A-Z," a listing of the people, places, and things in Elvis' life, including his songs and films, is a handy starting point for reference. Numerous spelling errors (or typos), however, as well as incomplete references, impair its usefulness and authority.

Overall, the book's design and poor judgment on the selection and placement of photographs is disappointingly consistent with the gaudy packaging that entrapped Elvis throughout his career.

ROSE CLAYTON

Country

Nashville Scene

• Continued from page 46

Nashville Scene Bird's-Eye View of Fan Fair that Johnny Cash earned first place blue ribbon from the CMA for best exhibit booth. Cash's was a rather realistic replica of the Folsom Prison jail cell, replete with graffiti and fake iron bars. Tammy Wynette's "Winner's Circle" booth, with the race car she sponsors in professional competitions—won top honors from the International Fan Club Organization.

Success story of the Week: Gary Burr is an unknown songwriter. He lives in Connecticut, and until recently, he had never gotten a major cut in 12 years of struggling. But all that's changed now. For Burr is the creative talent who penned Juice Newton's latest smash, "Love's Been A Little Bit Hard On Me." Burr first sent the song to New York attorney Harold Kleiner. Kleiner flipped when he heard the song and sent it straight to producer Bob Montgomery at House of Gold Music in Nashville. Montgomery—who can spot a hit whether it arrives on his desk through the mail or is written for him—immediately took on the tune and pitched it to Juice. The results can be seen on the pop and country charts (in the uppermost numerical regions, of course), and just goes to show... it can still happen against the odds. (And now, Harold Kleiner, prepare to be flooded by a barrage of demo tapes avalanching your office from all the other unknown-but-encouraged songwriting hopefuls who read this item here!)

Barbara Mandrell has lent her name to a new One-Hour Photo chain in Nashville. The stores have two locations and their ads feature a picture of Barbara along with her name. The store guarantees one-hour printing service and film developing, although it does not guarantee that customers will ever see Mandrell behind the desk or in the darkroom!

RCA's Gary Stewart has changed the name of his back-up band from the Drug Store Cowboys to the Shinkickers. (Get it?)... Ronnie McDowell singing on a cut for new group Slewfoot in town recording. Slewfoot is the band that replaced Alabama at Myrtle Beach's Bowery Club when Alabama started hitting big. It's a five-piece group with a female singer.

We read this a couple of weeks ago but think it's timely enough to relate: Razy Bailey ran

into an avid fan after one of his concerts who told him she had every one of his albums. "Really? That's great," said Razy, assuming she had paid for them. "You bought every single one of 'em?" "Oh, no, I didn't buy them," she said, pleased. "I taped them off the radio. I listen to all the countdown shows." Bailey summed up the incident later by saying, "You know, you appreciate your fans and their loyalty, but that made me wonder how many more are doing the same thing that lady did. I'm sure she doesn't realize how damaging home taping is to an artist... but it's hurting us."

The Oak Ridge Boys have bought radio station WPCR-FM in Terre Haute, Ind., we hear, reportedly shelling out \$577,500 for the 50,000-watt. The shares supposedly are broken up with Bill Golden and Duane Allen getting 30% each of the station, and Joe Bonsall and Richard Sterban each acquiring 20%.

Tv star Loni Anderson is scheduled to spend nearly a month in Music City filming "Country Gold," a new made-for-television movie to be shot here on location. ... Combine Music in Nashville all excited since "Grease II" has opened nationally—the "Grease II" soundtrack features no fewer than three of this publisher's original tunes chosen over many entries from heavy industry competition.

Riders Joining Grand Ole Opry

NASHVILLE—Rounder Records group Riders In The Sky became members of the Grand Ole Opry, June 19, making it the 62nd act officially to be signed into the organization.

The western music band has appeared on the Opry 25 times as guests, and as members will play on the Opry House stage a minimum of 20 times per year. The group, consisting of Doug Green, Woody Paul and Fred "Too Slim" Labour, is working on a third Rounder album, "Prairie Serenade."



HARD TO FORGET—Elektra artist Eddy Raven performs his new single, "You're Playing Hard To Forget," on a recent taping of "Hee Haw."

CMF Sets Staff Reorganization

NASHVILLE—The Country Music Foundation has reorganized its staff, resulting in several promotions and responsibility shifts.

Those staff members promoted include Diana Johnson, into the newly created position of associate director, from her former position of deputy director of the Country Music Hall of Fame Museum; Peggy Sherrill, formerly head of book-keeping, moves to deputy director of operations; Kyle Young, formerly head of publications, now deputy director of program development; Bob Pinson moves to the newly created principal researcher position from his former post as head of ac-

quisitions; Terry Gordon, formerly cataloger, is now head of technical services; and Kathy Parolini, formerly assistant for tours and travel, becomes head of group sales.

Other position changes include Danny Hatcher, who is now deputy director of library services; Jennifer Murphy, operations supervisor; and Robert Oermann, print cataloger.

The staff reorganization reflects a shift in operations strategy, according to director Bill Ivey. He says the Foundation will emphasize product development and marketing of its research services. The publications program will also be expanded.

Jazz

Playboy Fest Fails To Fill Seats Despite Decrease In Attendance, Gross Is Biggest Yet

By SAM SUTHERLAND

LOS ANGELES—A sluggish live talent economy finally caught up with promoter George Wein's seemingly charmed Playboy Jazz Festivals last weekend. The annual Hollywood Bowl extravaganza played to empty seats for the first time in three years, reversing the promotion's rapid rise to one of this city's hottest yearly ticket offerings.

That disappointment has to be qualified as modest, however, given Playboy Productions' assertions that the June 19-20 concerts still posted the biggest gross yet, outpacing the three previous years. Best available ticket sales estimates pegged the opening day's attendance at a still bullish 16,800 out of a potential 17,238 seats offered; Sunday's show drew a still respectable 15,700.

Those figures still outpace the majority of major promotions seen thus far this summer, but the key to Playboy's assertions of its highest-ever gross still rests with higher ticket prices this year. Ironically, the promotion's top priced box seats, which fetched \$25 each, were once again the fastest mover, selling out months ago. A Playboy spokesman conceded that the short fall this year was concentrated in the lower-priced locations at the top of the Bowl, and hinted that festival planners may need to step up efforts to sell those seats earlier, possibly through block sales to charities and minority civic groups, next year.

Playboy's refusal to release a hard dollar gross figure also undercuts the festival's apparent success. Some festival personnel were clearly frus-

trated at the order, which left reporters with only the ball-park estimate of over one half million dollars for the two days, including a record one-night gross for Saturday. Confirmation of those figures would make the Playboy promotion the Bowl's biggest ever, yet executives reportedly declined any specific dollar sum because they wanted to downplay the promotion's profitability to Playboy.

Such reasoning appears naive at best, since Playboy's net proceeds will be augmented considerably by ancillary income from the video package taped during the weekend. Taping at this year's festival may have marred its previously flawless production record, leading to the first significant delays in set changes and technical coordination since the promotions began, but festival chiefs were understandably unperturbed: an official source indicated Playboy is already looking at network tv sales as its first target in marketing the projected programs.

Saturday's lineup was headed by top draw Weather Report, which matched last year's showstopping slot by teaming for the first time with Manhattan Transfer, brought on unannounced and unscheduled; Maynard Ferguson; Sarah Vaughan; Dave Brubeck; Ornette Coleman and Prime Time; Wild Bill Davison; Dexter Gordon; and local favorite Free Flight.

Sunday offered Lionel Hampton; Art Farmer and Benny Golson with special guest Nancy Wilson; the Red Norvo Trio with Tal Farlow; Wynnton Marsalis with a group also featuring brother Branford on reeds; Pieces Of A Dream, a trio of proteges to Grover Washington Jr., who followed their set with his own fusion performances; Willie Bobo, and the Great Quartet, featuring Freddie Hubbard, McCoy Tyner and Ron Carter, with Elvin Jones drumming on this date in place of Tony Williams, featured with that group on earlier summer concert dates.



Billboard photo by Chuck Pulin

JAZZ AT MUDD—Landslide Records' the Late Bronze Age brings its brand of jazz-rock to the Mudd Club in New York.

Financial Woes May Bring An End To North Sea Fest

By WILLEM HOOS

AMSTERDAM—If plans to cut down on financial subsidies for the prestigious North Sea Jazz Festival are put into effect, it's likely that this year's event will be the last, according to Northsea Productions, the organizers.

The seventh festival in the series runs July 16-18, in the ten halls of the Congress Center in The Hague. Around \$800,000, or two million Dutch guilders, has been invested in the event.

Subsidies have come from the Dutch ministry of cultural affairs, the municipality of The Hague and Dutch broadcasting organization AVRO. Additionally, there's sponsorship aid from various major Dutch companies.

But because of the economic recession, the municipality of The Hague is intending a cutback on its subsidy for the 1983 festival.

And other subsidies for next year will certainly not be bigger than for 1982, and there's a real chance that quite a few will be smaller.

Says Paul Acket, managing direc-

tor of Northsea Productions: "My fervent hope is that not all these cut-back plans will come to pass, but if they do then this year's festival will be the last."

"As from the start, in 1976, the North Sea Jazz Festival has been one of the most prominent jazz happenings in the world. Each year we present a high quality program and I certainly would not agree to organizing a mediocre festival because of financial hassles. If I don't get enough money to run a strong festival then I'm sorry but it's the end of the line for the event."

For this year's festival some 600 jazz artists from all over the world have been lined up. More than 120 concerts are programmed, featuring across-the-board jazz styles. The festival is expected to draw around 30,000 customers from Holland and most European countries.

Most acts booked come from the U.S., Acket signing them after negotiating with more than 10 major U.S.

(Continued on page 55)

This Week		Last Week		Weeks on Chart		TITLE		Artist, Label & Number (Dist. Label)	
1	1	5	1	5	1	26	23	9	NO PROBLEM Sonny Rollins, Milestone M-9104 (Fantasy)
2	2	7	2	7	2	27	29	15	THE GLORY OF ALBERTA HUNTER Alberta Hunter, Columbia FC 3765
3	3	45	3	45	3	28	27	9	URBAN BUSHMAN The Art Ensemble Of Chicago, ECM ECM-2-1211 (Warner Bros.)
4	4	14	4	14	4	29	28	44	FREE TIME Spyro Gyra, MCA MCA
5	5	20	5	20	5	30	31	85	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305
6	6	30	6	30	6	31	31	85	AMERICAN CLASSIC Dexter Gordon, Musician E1-60126 (Elektra)
7	7	30	7	30	7	32	30	21	CHARIOTS OF FIRE Ernie Watts, QWest QWS 3637 (Warner Bros.)
8	8	60	8	60	8	33	33	14	EARLAND'S JAM Charles Earland, Columbia FC 37573
9	9	30	9	30	9	34	34	32	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576
10	10	9	10	9	10	35	35	41	OBSERVATIONS & REFLECTIONS Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)
11	11	14	11	14	11	36	35	41	REFLECTIONS Gil Scott-Heron, Arista AL 9566
12	12	32	12	32	12	37	45	3	FREE & EASY Phil Upchurch, JAM 007
13	13	22	13	22	13	38	38	11	WINTER INTO SPRING George Winston, Windham Hill C-1019
14	14	11	14	11	14	39	39	21	SILK Fuse One, CTI 9006
15	15	5	15	5	15	40	42	3	THELONIOUS MONK MEMORIAL ALBUM Thelonious Monk, Milestone M-47064 (Fantasy)
16	16	22	16	22	16	41	37	33	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)
17	17	9	17	9	17	42	36	14	DAN SIEGEL Dan Siegel, Elektra E1-60037
18	18	21	18	21	18	43	46	55	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)
19	19	14	19	14	19	44	43	39	SOLID GROUND Ronnie Laws, Liberty LO 51087
20	20	21	20	21	20	45	38	11	NIGHTS IN BRAZIL Judy Roberts, Inner City IC 1138
21	21	9	21	9	21	46	32	7	KEYSTONE BOP Freddie Hubbard, Fantasy F-9615
22	22	22	22	22	22	47	40	7	THIRD PLANE Ron Carter, Herbie Hancock, Tony Williams, Milestone M-9105 (Fantasy)
23	23	35	23	35	23	48	41	17	RISE LIKE THE WIND Freddie Hubbard, Musician E1-60029 (Elektra)
24	24	18	24	18	24	49	49	33	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)
25	25	17	25	17	25	50	44	50	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790

CTI UPBEAT Revived Label Meets Projections, Accelerates Re-Release Schedule

By IRV LIGHTMAN

NEW YORK—A year after its re-activation as an independently distributed label, Creed Taylor's CTI Records has met its sales projections while beefing up its staff and maintaining a specific pattern of new product releases.

The label, which Vic Chirumbolo, vice president and general manager, says has basically resolved its legal and financial difficulties (Billboard, June 27, 1981) has also revived its Salvation gospel line.

Although CTI has marketed only five new albums over the past year, Chirumbolo indicates the company will accelerate its re-release pattern, drawn from a pool of 140 masters. It's marketed 20 such albums so far, but Chirumbolo says "there's pressure at the retail level" to offer more, so he expects to market between 30 or 40 more of the \$8.98 titles within the next year until about 100 of the titles are on the market.

As for new titles—which list at \$9.98—CTI is releasing simultaneously in the U.S. and Japan "Studio Trieste," featuring Chet Baker, Jim Hall and Hubert Laws. Also, Taylor is currently in the studio here

(at Rudy Van Gelder) recording "Gershwin, Carmichael & Cats," featuring Roland Hanna, Hubert Laws, Eddie Gomez, Larry Coryell, among others.

As has been Taylor's practice, the album will be marketed within 30 days after the completion of recording, hopefully sometime in July.

Aware of the increased sales inroads being made by cassettes, Chirumbolo regards a high-quality profile as a necessity and, in this regard, the label is currently duplicating its cassettes at Custom Duplicating in California. "I also believe that high quality cassettes start as mastering and I believe we've got that ingredient with Rudy Van Gelder," adds Chirumbolo.

The veteran executive, in his second tenure at CTI, indicates that distributor relationships are going well, although he's just made a switch to Pickwick for Los Angeles and California, replacing California Record Distributors in Los Angeles and Pacific Records & Tapes in San Francisco and Seattle.

One problem, that of retail fill, is being solved, according to Chirumbolo, by constant visits to retail ac-

counts by CTI sales executives Sonny Kirshen and John Taylor, Creed's son. "We found that some retailers handling our line were unaware that they were moving them well, so we're helping the reorder pattern by assisting our distributors in inventory and order taking, which we pass along to the local distributor," explains Chirumbolo.

Chirumbolo dismisses the concept of a \$5.98 midline at CTI, claiming it can achieve a better bottom-line at \$8.98 for catalog "even if we double our sales at \$5.98." Also, Chirumbolo reinforces Creed Taylor's view that digital recording must still prove itself and thus there are no plans to record digitally.

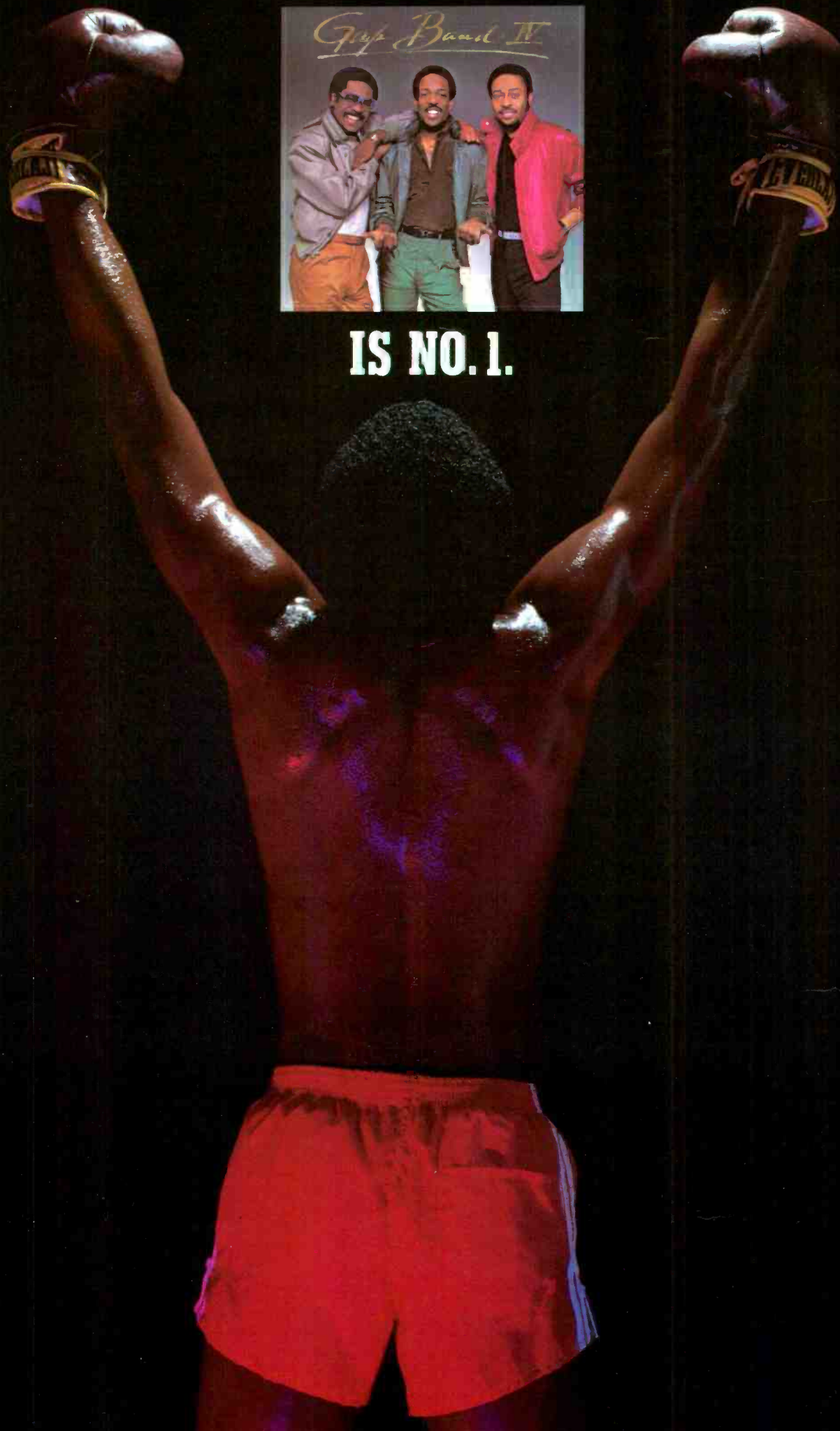
In addition to Kirshen and John Taylor, CTI has added more executives in recent months, including Blake Taylor, Jim Gicking, production; Bob Ursery, promotion, and Didier Deutsch, publicity.

Chirumbolo continues to give thought to a dealer "franchise" system in which dealers would receive a constant flow of sampler albums, dealer aids, etc. for a \$100 per store fee for the first year and \$50 from then on.

IT'S UNANIMOUS!



IS NO. 1.



The highest debut R&B album of 1982 is No. 1. Total Experience Records would like to thank everyone for making this album Number 1. We really appreciate it.

GAP BAND IV. A TRUE HEAVYWEIGHT ALBUM ON TOTAL EXPERIENCE RECORDS AND TAPES.



Manufactured and Marketed by Polygram Records, Inc.

www.americanradiohistory.com

Art Direction by Art Sims/11:24 Design

30-MINUTE PROGRAMS

Musicworks Syndicating 'Grand Ole Gospel Time'

NASHVILLE—For the first time, shows on the Grand Ole Opry stage will be syndicated weekly to radio stations nationwide, as Musicworks of Franklin, Tenn., begins providing 30-minute programs taped from the "Grand Ole Gospel Time" shows which immediately follow the Grand Ole Opry on Friday nights.

The program features top name country artists performing gospel songs before the live audience of about 2,000, who remain in the Opry House free of charge. The show has been broadcast live on WSM radio for over 10 years; and Musicworks—which syndicates three country and one pop long-form programming formats to 40 U.S. markets—has acquired tapes of the show from owner-producer Outreach Media.

The processing, editing and duplication of the tapes is taking place in Musicworks' Franklin headquarters, where the company's owner Bill Robinson and production director Jeff Miller are working to give even the oldest programs an up-to-date, quick-paced flavor. All dated comments are removed, and performances by unknown gospel groups are edited out.

The resulting 30-minute programs, containing songs by artists such as Marty Robbins, Mel Tillis, Johnny Cash, Larry Gatlin, the Oak Ridge Boys and Kris Kristofferson, will be syndicated for weekly airplay by country radio stations.

They will get "Grand Ole Gospel Time" free, and two minutes of local advertising will be available in both 30 second and 60 second slots. Musicworks will sell two minutes of national advertising in each show.

Robinson, who expects the first airing of the show before the end of the month, says he has 238 "over-the-phone" commitments from country radio stations, far more than his initial goal of 150. He says that after the first program is released, nearly all of these early confirmations will result in written contracts, a measure he is requiring to help secure national sponsors. He indicates

that a number of major accounts appear interested.

"So far," Robinson adds, "we haven't had to overlay any introductions or anything. Jimmy Snow (son of singer Hank Snow) is the MC of the show and his comments or dialog with the artists tie things together. And the Opry people really know how to place mikes to tape a live show. We're having to clean up some of the older tapes, but there are a lot of tracks I'd put up against any studio cut."

Most of the stations plan to air the program on Sunday mornings, with some adding it to Sunday evening programming. Robinson says gospel stations are not being sought for syndication because their markets are usually small, but that if country stations in certain areas don't pick up the program, it will be given to interested gospel stations.

Based on the number of country stations saying they want the syndication, and the feedback from national advertising agencies, Robinson judges that Musicworks will be "out of the red" on the program by the second quarter of airing. This free program is the company's first venture into bartering. Its other four syndications are leased.

CARTER MOODY

LIGHT PACTS HAWKINS

NASHVILLE—A three-year multiple album contract with Walter Hawkins and the Hawkins Corporation has been signed by Light Records.

The new pact calls for eight albums, with options for two more. Under the agreement, Walter Hawkins and the Family will deliver three albums, Tramaine Hawkins three, Walter Hawkins' sister Lynette and cousin Shirley Miller one each, with the option for an additional LP from each.

Alan Wins Listeners For WTBE Via 'Gold Show'

NASHVILLE—Now in its second year of operation, "Gospel Gold" has become a programming mainstay of WTBE, a predominantly black gospel music station in Mineola, N.Y. The hour-long program, hosted by Bob Alan, airs five times a week and features recent and "historical" gold, pick previews, songs from the "Gospel Gold Top 15 Album Countdown" and news items from the "Gospel Gold Grapevine."

Alan, who doubles as the station's sales manager, says he tries to use his show to balance the musical cautiousness often shown by the major labels. It's not, he explains, that the labels don't turn out dynamic music but that they generally promote the "more simply produced" and "traditional" cuts on their albums. "I've never gone with that," he adds, saying he elects instead to choose his own best cuts.

To promote his "Gospel Gold" show, Alan has organized a "Gospel Gold Fan Club." Membership in the club is free, he says, but listeners must write to the station to join. Members are given a package that contains the current month's album

countdown list (complete with record number for easy ordering), a press release about the show, a newsletter ("News From The Gospel Gold Grapevine"), a picture of Alan, a bumpersticker and an opinion-survey form.

Those who join are also put on a mailing list to receive regularly the countdown sheet and the newsletter. Alan says membership is approximately 100. The countdown is partially formulated from fan club feedback, phone-ins and trade charts.

According to Alan, his programming of upbeat and progressive gospel has caused only one backlash. He says that his airing of a disco-flavor gospel rap, "Jesus Christ, The Gospel Beat," by McSweet, triggered strong and immediate objections from his listeners. "The calls were unbelievable," he continues, "They said it was 'too wordy.'"

"Gospel Gold" runs in the 5:15 to 6:15 p.m. time slot.

WTBE is one of 11 gospel stations owned by Universal Broadcasting Corp., which is also based in Mineola. EDWARD MORRIS

DUTCH FIRM ORGANIZES TOUR

Dixon Makes Inroads In Africa

This story prepared by Carter Moody in Nashville and Willem Hoos in Amsterdam.

NASHVILLE—Interest in American gospel music has spread this year from Europe, where several major artists have toured in recent years, to Africa. Light Records singer Jessy Dixon conducted an 18-date tour of Kenya in January and February, co-sponsored by Holland-based Gospel Music International and 3 x M Productions in Kenya, appearing before a total of 500,000 Kenyans.

This was Dixon's first tour of Africa, and the first outside of Europe to be organized by GMI. The corporation, founded in 1976, is a two-pronged operation, handling tours and record distribution. Headquartered in Velp, in Holland's Gelderland province, GMI has sponsored or helped organize 200 gospel tours in Europe, and currently is distributing up to 150,000 records per year in Holland alone.

But Africa is the new promised land for spreading the genre's influence, in the view of Paul Groeneveld, GMI's tours director and a co-founder of the company, who says "if you're doing the preparations in the proper way, Africa can be a gold mine."

When Dixon arrived in Kenya, he was almost completely unknown to the population, but when he left he was a sort of superstar," Groeneveld says. He plans to organize more such tours in Africa, thinking that U.S. acts like Andrae Crouch and the Disciples, the Second Chapter of Acts, the Edwin and Walter Hawkins Singers and Danny Bellehall could be successful, as some of them have on GMI-sponsored European tours.

Dixon himself says his Kenyan appearances, most of which were in parks and outdoor amphitheatres, were among the best of his career. "I'd played to 500,000 once in Milwaukee in a festival with a lot of other artists, but all those outdoor venues were something. They packed as many people in as they could."

He explains that Kenya's 3 x M Productions (the three M's stand for "more message in the media") distributed video tapes of him in concert to schools and tv stations prior to the tour. A single, "Operator," was heavily promoted to radio, and Dixon's "You Bring The Sun Out" LP was released there six weeks before the concerts started. His "Satisfied... Live" LP came out during the tour and the positive response in

Kenya convinced GMI to add seven dates to the original schedule of 11.

GMI, which coordinates road crews, sound and lighting for most of its concerts, faced numerous hurdles before getting the tour off the ground. "For instance," Groeneveld says, "you have to pay a sort of tax on the catalog prices of all the equipment before you're allowed to give concerts in Kenya. And that's an incredible tax—135%. But I invented some loopholes so that we didn't have to pay that tax." He declines to specify.

Kenya's president Daniel Moi attended one of Dixon's concerts, along with other high-ranking government officials, helping create public interest in the tour.

The tour has brought attention to gospel music in other African countries, according to Groeneveld, who says tv specials of the Dixon concerts will be transmitted to Zambia, Tanzania, Zimbabwe and Nigeria.

On GMI's European operations, he explains that the company will soon start distributing gospel records in Belgium, Luxembourg, France, West Germany, Switzerland, Austria, Denmark, Norway, Sweden and Finland. He says GMI works closely with 250 retailers in Holland, providing them with marketing mailings on a regular basis and distributing records by on labels under the Benson Co., Word, Inc., plus the Sparrow and Jim labels.

Holland's taste for gospel is increasing all the time, Groeneveld says. The Dutch broadcasting organizations NCRV and EO are focusing on the music in weekly radio shows, with NCRV playing "reli-rock" and EO concentrating on MOR gospel. The AVRO broadcasting organization is also showing interest recently, he adds.

And Dixon just completed a tour of Denmark, Sweden, Norway and England.

JULY 3, 1982, BILLBOARD

Survey For Week Ending 7/3/82											
Billboard [®] Best Selling Spiritual 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	1	57	IS MY LIVING IN VAIN? The Clark Sisters, New Birth 7056G	18	15	35	INTRODUCING THE WINANS The Winans, Light LS 5792				
2	2	40	WHERE IS YOUR FAITH James Cleveland & The Southern California Community Choir, Savoy SGL 7066	19	16	66	THE HAWKINS FAMILY LIVE Light LS 5770				
3	4	22	I CAN GO TO GOD IN PRAYER Albertina Walker, Savoy SL-14600	20	20	180	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735				
4	3	66	CLOUDBURST The Mighty Clouds Of Joy, Myrrh MSB 6663	21	22	14	I'M BLESSED The 4th of May, Savoy 14629				
5	6	31	GO Shirley Caesar, Myrrh MSB 6665	22	21	26	LOOK TO JESUS Patrick Henderson, Newpax NP 33096				
6	5	26	WHEN ALL GOD'S CHILDREN GET TOGETHER Minister Keith Pringle Savoy SGL-14656	23	25	31	JAMES CLEVELAND & THE METRO MASS CHOIR LIVE Savoy SGL 7067				
7	7	22	LORD, I NEED A MIRACLE RIGHT NOW Solomon Burke, Savoy SL 14660	24	24	18	BRINGING IN THE SHEAVES Rev. Maceo Woods, SGL-7074				
8	8	18	DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR (Codic) W/MATTIE M. CLARKE (Recorded Live), Pearl PL-16002	25	23	40	SAINTS HOLD ON Sensational Nightingales, Malaco MAL 4373				
9	9	78	THE LORD IS MY LIGHT New Jerusalem Baptist Church Choir, Savoy SGL 7050	26	26	26	I MADE A STEP Inez Andrews, Savoy SL 14638				
10	11	66	TRUE VICTORY Keith Pringle, Savoy SGL 7053	27	27	44	YOU DON'T KNOW HOW GOOD GOD'S BEEN TO ME Charles Fold, Savoy SGL 7061				
11	12	49	BE ENCOURAGED Florida Mass Choir, Savoy 9064	28	28	18	HE'LL GIVE YOU PEACE IN THE MIDST OF A STORM The O'Neal Twins, Savoy SGL 14619				
12	10	22	HIGHER PLAIN Al Green, Myrrh MSB 6674	29	29	14	I LOVE JESUS MORE TODAY Trinity All Nations Combined Trinity, Savoy SL 14599				
13	13	31	EDWIN HAWKINS LIVE W/OAKLAND SYMPHONY ORCHESTRA (Askey) Myrrh MSB 6691	30	30	78	A PRAYING SPIRIT James Cleveland & The Cornerstone Choir, Savoy 7046				
14	14	74	THE LORD WILL MAKE A WAY Al Green, Myrrh 6661	31	32	31	DON'T GIVE UP Andrae Crouch Warner Bros. BSK 3513				
15	17	143	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035	32	31	18	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375				
16	18	109	TRAMAIN (WORD) Tramaine Hawkins, Light LS-5760	33	34	5	LET ME HAVE A DREAM Billy Davis Jr., Savoy SL 14661				
17	19	62	20th ANNIVERSARY ALBUM James Cleveland & the World's Greatest Choirs, Savoy SGL 7059	34	33	14	I FOUND A CURE Rev. Isaac Douglas & The Savannah Mass Choir, Savoy SGL-7068				
				35	35	5	I'M A SOLDIER IN THE ARMY OF THE LORD Clarence Fountain & The Original 5 Blind Boys of Alabama, Peace International PE 1000				

WEA Int'l Hosts First Latin Meet Regional Session Spotlights Repertoire, Piracy, Video

LOS ANGELES—Repertoire, piracy and video were the themes of WEA International's first Latin American regional meeting, held June 16-17 in Burbank, Calif. At the meeting, WEA Mexico's managing director Rene Leon announced the major's first worldwide signing and release of original Spanish language product, debut albums by the Argentine Marianella and Mexican ranchero Jesus Vargas, while the presentation of U.S. labels' product was highlighted by a push for the new Donna Summer LP.

There was warm response to Warner Communication's anti-counterfeiting 3M reflective sticker, presented by meeting co-chairman, executive vice president Phil Rose. It was suggested that as WEA product became unilaterally protected through use of the sticker, other record companies would follow. Piracy is a serious concern in Latin America, where antipiracy legislation is either very recent or still pending.

Promotional video was rated equal to radio airplay in the promotion of WEA artists like AC/DC, Christopher Cross and others in the Latin market. Tv stations, hungry for creative and state-of-the-art video, have gone as far as offering free commercial time in exchange for video use.

Locally released compilation albums were viewed by most territories as an effective means of breaking new artists, with the U.S. labels strongly advocating the use of compilations only in conjunction with other support efforts, such as LP release or tour, on behalf of the new artists.

The meeting was attended by delegates from WEA International affiliates in Brazil and Mexico as well as licensees in Argentina, Bolivia, Chile, Colombia, Ecuador, Guatemala, Uruguay and Venezuela.

"For most of us, the main problem

is communication," remarked Latin American regional manager Roberto Ruiz in his opening statement. "We know better what's going on in New York or Paris than what's happening right next door."

In spite of the economic and industry problems that plague the Latin world, the meeting concluded with a strong feeling of the continuing growth of the Latin American record market.



LATIN POWWOW—Discussing strategy during WEA International's first Latin American regional meeting held recently in Burbank are, from left, group executives Leon Jurburg, Julie Sayres and meeting co-chairmen Roberto Ruiz and Phil Rose.

Financial Woes May Bring An End To North Sea Fest

• Continued from page 50

promoters, George Wein the most prominent.

As in previous years one highlight will be the "North Sea Tenor Sax Battle," this time featuring Johnny Griffin, Stan Getz, Arnette Cobb, Archie Shepp, Turk Mauro, Von and Chico Freeman, Scott Hamilton, Pharoah Sanders, Red Holloway, Plas Johnson, Mike Brecker and Bennie Golson.

Another projected highlight is the concert by Benny Goodman's All Star Group. Other big band showcase sessions are to be fronted by Gerry Mulligan, Lionel Hampton, Toshiko Akiyoshi/Lew Tabackin, Sun Ra and George Russell.

There's also a "Great Guitars" program segment featuring Herb Ellis, Barney Kessel and Charlie Byrd. Also in the line-up Joe Pass, Jimmy Raney, John Scofield, Eric Gale and the Red Norvo/Tal Farlow Trio. International singers on show include Anita O'Day, Abbe Lincoln, Jon Hendricks and Astrid Gilberto, plus Dutch jazz girl singers

Rita Reys and Greetje Kauffeld.

The event this year is particularly strong on the blues front, acts signed including B.B. King, Albert Collins, Screamin' Jay Hawkins, Etta James, Sonny Rhodes and the 83-year-old Sippie Wallace.

And on the avant-garde side there are the David Murray Octet, the Lester Bowie Ensemble, Cecil Taylor, Archie Shepp and the Carla Bley Band. There's traditional jazz, too, featuring the Dick Hyman Classic Jazz Band and Bob Wilber and the Bechet Legacy, and Dutch "old-time" bands like the Ramblers and the Dutch Swing College Band.

Acket says the 1982 festival will produce around 10-15 live albums, 10 radio programs for AVRO use through the summer, and a three-hour AVRO television special. Broadcasting companies from the U.S., U.K., France and West Germany will also build programs from The Hague.

WEA Int'l Using Chrome For Cassettes

HAMBURG — WEA International here is to begin using chrome tape for all its prerecorded cassette releases, bowing July 2 with Fleetwood Mac's new "Mirage" album.

The move is part of the company's continuing effort to discourage home taping, says Siegfried Loch, WEA managing director. He also stresses that the increased sound quality afforded by the move will not be reflected in the consumer price and that all additional overheads will be absorbed by the company.

The new tapes will be manufactured at the WEA pressing plant in Alsdorf and are compatible with all cassette hardware—even machines without a chrome switch.

IFPI SURVEY High Disk Taxes Aid Pirates

LONDON — "Governments are mistaken if they believe the recording industry is sufficiently prosperous to bear the cost of heavy taxation. In fact, the very existence of the industry is severely in jeopardy, not so much from penal taxation as from the increasing threat from record and cassette pirates and the private copying of sound recording by individuals."

This comment is made in an international review of sales taxes on records and tapes published in the latest edition of IFPI News.

The survey argues that a policy of high taxation on phonograms is shortsighted because it encourages activities which threaten the recording industry by reducing its potential sales. "This, in turn," the article notes, "has a direct effect on the value of royalties paid to performers and composers who depend on the commercial exploitation of their performances and works for their income."

The survey reveals that among

countries imposing the highest rates of sales tax on recordings are Denmark (47.2 percent), New Zealand (40 percent), France (33½ percent), Australia (30 percent), Belgium (25 percent) and Sweden (23.46 percent).

Challenging governmental convictions that high taxation on phonograms is fiscally beneficial, the survey points out that the resultant high price of records and cassettes merely encourages private copying and the sale of pirate recordings from which no sales tax revenue is derived.

"If taxation were reduced, more phonograms would be sold and governments would increase their total revenue from record sales."

The IFPI document points out that this argument was borne out by the experience in the U.S. where tax on records was reduced from 55 percent in 1969 to 8 percent in 1977 and yet the total revenue from the sales tax increased from 14.6 million pounds (\$25.5 million) to 20.2 million pounds (35.4 million).

CBS' Oberstein Sees U.K. Hurt By High 45 Prices

LONDON—If the price of singles in Britain continues to rise, the entire market will suffer, according to Maurice Oberstein, chairman of CBS Records U.K.

His remarks come in the context of EMI Records' recent decision to hike its 45 wholesale price to the equivalent of \$1.50, and of the sharp competition between the two companies for market leadership.

Expressing hope that no other labels will follow EMI's lead, Oberstein suggests that consumers view a single priced at one pound, 30 pence at retail (around \$2.30) as "poor value," compared to a four pound (\$7) album. "If you're selling fewer singles, there are fewer people going into record stores, thereby reducing the opportunities to sell other product."

Oberstein also attacks the dealers, and specifically singles out the chains, who sell all singles at a price based on the EMI level rather than operating a two-tier system to reflect

the lower wholesale price still employed by most U.K. companies. CBS is sticking with its 79 pence dealer price in singles, says Oberstein, and "that's for the foreseeable future."

"Certainly the price of vinyl has been relatively flat over the past couple of years, and it's coming down. I know some costs have gone up, and it's stupid business to underprice yourself. All the same, I'd rather sell 500,000 records and make five pence on each than 250,000 and make 15 pence."

Oberstein saves his last punch for the retail store chiefs who have brought all singles prices up to the EMI new level. "Any dealer who does that has destroyed the opportunity to maintain a sizeable record market."

"Some chains say it's too much trouble to have differential singles prices. But in saying that, they're showing their lack of concern for the record business."

PROMOTION ARM DEBUTS

K-tel France Diversification Set

By MICHAEL WAY

PARIS—The K-tel France operation, for a year now under the umbrella of the Tele-Media company operated by Europe No. 1 radio station, is diversifying into promotion for other record companies and into radio syndication.

Jean-Marc Bel, managing director, K-tel France, who headed the company's independent operation until April, 1981, when he took over its franchise and license, reckons the promotion arm is a "vital new sector" for corporate activity.

First release to be promoted by the subsidiary, bannered SOS 45-33, has been the K-tel International LP, "Hooked On Classics Vol. 1," out on the RCA-France label here.

In exchange for this promotional muscle-power, Bel has obtained an "Elvis Live" concept disk from

RCA, which K-tel France will release in August. Bel says he hopes eventually to handle up to six albums a year for other companies, but adds "never more than one a year from each company."

Citing "excellent relationships" with all record companies for K-tel's own specialized compilation albums, Bel reports five LPs released in the first year of the post-independent operation, and each registered sales of between 180,000-250,000, which is very good for France.

Those titles include: "Hits Of David Bowie," "Summer Hits," "The Wolfman Jack Radio Show," "Magitubes" (a year-end compilation) and "Minitubes," the latter comprising recent hits sung by a children's group.

K-tel albums sell at a maximum retail price of \$10 in France and so

far, says Bel, the company has spent between \$100,000 and \$150,000 on each release.

The eventual aim is to enlarge Tele-Media into a holding company comprising K-tel, SOS 45-33 and the Radio Syndication Network, adds Bel, who has just hit his own 10th anniversary in the French record industry, notably with Carrere Records, previous K-tel's French distributors. The label is now handled by Disc'AZ, also part of the Europe No. 1 radio empire.

However, Bel says there are no plans as yet for K-tel to create its own artist roster here, though the company will invest in certain productions.

The syndication division has yet to get properly off the ground, and its principal aim is to supply the free radio FM stations with program material from the K-tel catalog.

GEMA Reports New High For Royalty Income

• Continued from page 9

from the effect of piracy because of the loss of tax revenue it entails, and no government wants its export trade affected by confiscations. Every country should therefore be interested in initiating workable steps against piracy."

On the difficult question of protection against unauthorized transmissions by direct broadcast satellites, Schulze is also optimistic. Although the 1979 Brussels Convention on satellites excluded DBS program signals for political reasons, he says: "That doesn't mean we are entirely without shelter. Transmitting companies are responsible for the demands of copyright owners according to local copyright laws. However, an additional convention is certainly necessary for adequate protection."

On home taping, Schulze's views are clear-cut: "Technological developments have meant that the powers of duplication which formerly lay in the hands of the industry alone are now available to every member of the public in his own home."

"As copyright owners we are not opposed to the introduction of new technology, but we are not prepared to lose all our income because of it."

IN AUDIO AND VIDEO FIELDS

Greek Firm Caters To Arab Trade

By JOHN CARR

ATHENS—Middle East music and video product is enjoying a boom among a rising number of Arabs living in and visiting Greece, and a fledgling distribution company AVE (Audio Video Entertainment) is already riding the crest of the wave.

In business for the past four months, AVE handles sales of EMI Arab repertoire in albums and cassettes, and claims to be building up a strong market among the 50,000 Arab students and businessmen living in Athens. Another 200,000 visit Greece each year as tourists and professional people.

AVE has effectively tapped EMI's almost total dominance of the Arab recorded music scene, and says that dealers and buyers unfailingly prefer the EMI label over any pirated product.

AVE managing director George Makzoumeh, a Lebanese veteran of six years with EMI's mideast headquarters in Athens, is confident that the Arab resident market will hold up over time. He says: "Hits in the Arab world are based on the artist rather than on a particular release," and therefore market success tends to be a steadier phenomenon.

The five biggest-selling artists acknowledged throughout the Arab

world are Egypt's legendary Oum Kouloum, Fairuz (Lebanon), Abdel Wahab (Egypt), Abdel Halim Hafez (Egypt) and Wardah (Algeria). Everything they release immediately becomes a hit.

Any of the above artists, says AVE, can effortlessly achieve sales of 50,000—gold in Greece—among the Arabs living here. In the firm's first month of operation, claims Makzoumeh, it sold 6,000 units, double its original target.

The market has a few Islamic quirks. Makzoumeh cites the case of an Athens dealer who sold an Arab student a 31-cassette boxed edition of the Koran running to about 45-hours of playing time, plus a small printed Koran for good measure. Within days the retailer was responding to a demand for more Koran sets despite a retail price of almost \$200 a set.

"The Arab attitude towards buy-

ing is not that of the West," says Makzoumeh. "It is an entirely different market behavior."

AVE also handles worldwide distribution of Arabic feature film videotapes. It claims to be beating piracy by releasing tapes before the film is screened in mideast cinemas and before the pirates can catch on.

The videocassettes are produced by the Sout El Hob Company of Cairo, and are sent to the Dwight Cavendish company in Cambridge for duplication. Some 20 titles are now available for worldwide distribution through AVE. This figure is expected to double by August.

Arabs living in Greece have shown interest in Arabic video software, but Makzoumeh's hopes lie in the rest of Europe, where a royalty of \$25,000 a title is quite possible. About 2,000 copies of each title have gone out to European outlets.

LONDON-BASED UNIT**PolyGram Bows MusicVideo**

LONDON—PolyGram has set up a new unit, MusicVideo Ltd., to produce innovative visual music programming for the small screen.

The division, as from July 1, is London-based and headed up by Michael Kuhn and David Hockman. The former continues as director of legal and business affairs for PolyGram Leisure in the U.K., while Hockman, though still supervising PolyGram Video U.K., has relinquished executive responsibility of that company.

Kuhn, a lawyer, is a founder council member of the British Videogram Association (BVA) and first chairman of its rights committee. A director of Phonographic Performance Ltd. (PPL) and chairman of the British Phonographic Industry (BPI) rights committee. He lectures on copyright matters and is active in BPI's fight for a blank tape royalty.

Hockman, also a lawyer, was for five years in music publishing with Chappell International and launched PolyGram Video U.K.

Unveiling the new subsidiary company, Jan D. Timmer, executive vice president of the PolyGram

Group, says: "The music video sector is an important segment of the fast-growing market for the supply of programs to the traditional as well as to the new audio/visual media. We're looking to link expertise in music and entertainment businesses with talent of artists on Decca, Phonogram and Polydor."

Dutch Co. Bows 'Audiobooks'

AMSTERDAM — Music For Pleasure here has launched a series of "audiobooks" on cassette in conjunction with book publishers Sijthoff & Uniepers. Now the two companies are asking for Ministry of Finance agreement to a 4% VAT rate, as for printed books, instead of the usual 18% levied on music cassettes.

No decision has yet been reached, but in the meantime, MFP, a division of EMI Holland, has gone ahead with a heavy radio advertising campaign for the series of 10 double cassettes, which run an average of 150 minutes and include abridged readings of "Jane Eyre," "Lady Chatterley's Lover," "Brave New World" and other internationally known works.

Retailing at \$11, the tapes are aimed mainly at the in-car market, but are being sold in both record stores and bookshops. A further 10 releases are planned this fall.

PolyGram's Kurt Kinkele Retires

HAMBURG—Kurt Kinkele, executive vice president of the PolyGram group and a major architect of its worldwide expansion over the last decade, retires Wednesday (30) after a record industry career spanning 33 years.

For the last ten years, Kinkele was in charge of the PolyGram group's financial affairs, a role since assumed by Jan D. Timmer, who was appointed Kinkele's successor as PolyGram executive vice president March 1.

Kinkele, 60, joined the Munich office of Deutsche Grammophon in 1949, and by 1952 was heading and building the company's sales network in Germany. In 1966, he was named an executive director of



CRYSTAL CARLOS—Roberto Carlos, third right, receives the CBS Crystal Globe award signifying international record sales of more than five million units. He's the first act signed to a CBS subsidiary outside the U.S. to receive the award. Flanking the singer at the presentation in New York are, from left, CBS executives Al Teller, Joe Senkiewicz, Ron Chaimowitz, Dick Asher and Bunny Freidus.

Independent, Music-Only Station To Bow In France

By HENRY KAHN

PARIS—A 24-hour music-only independent radio station is to be set up here under the name Radio Diapason. Government authority to start broadcasting has already been sought, and is unlikely to be refused.

The new station is the fulfillment of a long-held ambition for Georges Cherié, who also runs the French monthly music magazine Diapason. He plans round-the-clock programming, with heavy emphasis on international material, but French record companies will doubtless acquire valuable free exposure for local productions.

To get around the government ban on advertising support for free stations, two sources of financing have been devised. First will be an association which record companies, retailers and listeners will be invited to join.

Subscription will be \$50 annually for music lovers, \$80 for retailers and \$500 for disk companies.

The second will be the promotion of regular concert performances to be held in normal concert halls with big name stars appearing and tickets sold in a conventional manner.

Meanwhile, French copyright society SACEM is getting down seriously to the business of collecting rights payments from the independent radio stations now in operation here, a process which is likely to produce problems.

In the first place, many of the free stations exist de facto rather than de jure. That is to say that although they are on the air, they are not legally recognized, and in the long run a great many are likely to disappear.

Nevertheless, local stations run by properly constituted associations stand a good chance of surviving, and SACEM is concentrating its collections efforts on these.

As a first step, forms have been circulated asking stations for all relevant information: numbers employed, hours on air, wavelength, area covered, potential listenership, financial resources and budgeting, statutes of the association, etc.

In the absence of advertising revenue, finance is a complex question. If there are earned resources involved, SACEM is likely to impose a rights fee of around 6%. If not then a fixed sum payment would probably be agreed.

Blay, U.K. Firm Set Vid Music Shows

LONDON—The Andre Blay Corporation has signed a \$3 million co-production deal with British company Premier Programming for six 90-minute music programs aimed at the broadcast tv, cable and home video markets.

Alan Kaupe, former EMI Records executive and 20th Century Fox Video general manager, now senior vice president of the Blay Corp., says the programs should not be regarded as conventional specials or concert performances, since each

would be conceived as an original creative idea developed by a three-handed team of artist, writer and director.

Major international artists would be involved, and directors would be Brian Grant, David Mallet and Russell Mulcahy, all top names in the video music field. All three now work exclusively for Premier Programming, which is headed by Scott Millaney, another U.K. video promo pioneer, and Des Brown, former Chrysalis international director.

Philippine Label Sets 'Billboard Hits' LP

MANILA—A&W Records International has secured permission from Billboard Publications Inc. to license the Billboard name in the manufacture and distribution of an album in the Philippines.

According to Mike Jamir, A&W label manager, quality control for this LP was determined by Billboard, which reserved the right to approve or reject submitted material.

The album, entitled "Billboard's Top Hits," is a compilation of locally produced disco cover versions of such titles as Prince's "Controversy," Jean Knight & Premium's "You Show Me Yours, I'll Show You Mine" and Rick James's "Love Gun."



DOUBLE DUTCH—George Thorogood, left, is joined by surprise guest Mick Jagger during Thorogood's recent concert appearance in the Hague. Thorogood and the Destroyers opened for six of the Stones' shows in Rotterdam, Paris and Lyons.

© 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 Week)
As of 6/26/82

SINGLES

This Week	Last Week	Singles
1	3	I'VE NEVER BEEN TO ME, Charlene, Motown
2	1	GOODY TWO SHOES, Adam Ant, CBS
3	2	TORCH, Soft Cell, Some Bizzare
4	7	I'M A WONDERFUL THING (BABY), Kid Creole & Coconut, Zé/Island
5	6	HUNGRY LIKE THE WOLF, Duran Duran, EMI
6	4	THE LOOK OF LOVE, ABC, Neutron
7	18	INSIDE OUT, Odyssey, RCA
8	10	WORK THAT BODY, Diana Ross, Capitol
9	14	I WANT CANDY, Bow Wow Wow, RCA
10	15	DO I DO, Stevie Wonder, Motown
11	9	WE TAKE MYSTERY, Gary Numan, Beggars Banquet
12	38	ABRACADABRA, Steve Miller Band, Mercury
13	33	AVALON, Roxy Music, EG
14	5	HOUSE OF FUN, Madness, Stiff
15	8	FANTASY ISLAND, Tight Fit, Jive
16	24	IKO IKO, Belle Stars, Stiff
17	12	MAMA USED TO SAY, Junior, Mercury
18	25	BEATLES MOVIE MEDLEY, Beatles, Parlophone
19	27	NO REGRETS, Midge Ure, Chrysalis
20	11	3 X 3 (EP), Genesis, Charisma
21	13	ONLY YOU, Yazoo, Mute
22	32	LAS PALABRAS DE AMOR, Queen, EMI
23	19	THE BACK OF LOVE, Echo & Bunnymen, Korova
24	21	BRAVE NEW WORLD, Toyah, Safari
25	30	A NIGHT TO REMEMBER, Shalamar, Solar
26	28	GOING TO A GO GO, Rolling Stones, Rolling Stones
27	17	THE TELEPHONE ALWAYS RINGS, Fun Boy Three, Chrysalis
28	39	MURPHY'S LAW, Chert, Polydor
29	16	CLUB COUNTRY, Associates, Associates
30	20	ISLAND OF LOST SOULS, Blondie, Chrysalis
31	NEW	MUSIC & LIGHTS, Imagination, R&B
32	23	FIREWORKS, Siouxsie & Bananarama, Polydor
33	NEW	HAPPY TALK, Captain Sensible, A&M
34	36	SPACE AGE LOVE SONG, A Flock Of Seagulls, Jive
35	29	AFTER THE GOLDRUSH, Prelude, After Hours
36	37	SHE DON'T FOOL ME, Status Quo, Vertigo
37	NEW	NOW THOSE DAYS ARE GONE, Bucks Fizz
38	NEW	HEART (STOP BEATING IN TIME), Leo Sayer, Chrysalis
39	NEW	VIDEOTHEQUE, Dollar, WEA
40	NEW	STREETWALKIN', Shakatak, Polydor

ALBUMS

This Week	Last Week	Albums
1	1	AVALON, Roxy Music, EG/Polydor
2	2	THREE SIDES LIVE, Genesis, Charisma
3	3	COMPLETE MADNESS, Madness, Stiff
4	12	TROPICAL BANGSTERS, Kid Creole & Coconut, Zé/Island
5	4	STILL LIFE, Rolling Stones, Rolling Stones
6	5	RIO, Duran Duran, EMI
7	NEW	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizzare
8	6	THE CHANGELING, Toyah, Safari
9	7	WINDSONG, Randy Crawford, Warner Bros.
10	10	NIGHT BIRDS, Shakatak, Polydor
11	17	TUG OF WAR, Paul McCartney, Parlophone
12	13	HOT SPACE, Queen, EMI
13	9	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
14	8	THE NUMBER OF THE BEAST, Iron Maiden, EMI
15	20	LOVE SONGS, Barbra Streisand, CBS
16	18	CHARIOTS OF FIRE, Vangelis, Polydor
17	22	TROOPS OF TOMORROW, Exploited, Secret
18	16	LIVE IN BRITAIN, Berry Manilow, Arista
19	21	ASIA, Asia, Geffen
20	11	ARE YOU READY, Bucks Fizz, RCA
21	14	PELICAN WEST, Haircut One Hundred, Arista
22	19	THE HUNTER, Blondie, Chrysalis
23	15	SULK, Associates, Associates
24	26	NON STOP EROTIC CABARET, Soft Cell, Some Bizzare
25	30	PEARLS, Elkie Brooks, A&M
26	28	COMBAT ROCK, Clash, CBS
27	23	1982, Status Quo, Vertigo

28	NEW	SWITCHED ON SWING, Kings Of Swing Orchestra, K-tel
29	24	THE EAGLE HAS LANDED, Saxon, Carrere
30	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
31	NEW	ALL FOR A SONG, Barbara Dickson, Epic
32	NEW	12 GREATEST HITS VOL. 2, Neil Diamond, CBS
33	25	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor
34	32	TIN DRUM, Japan, Virgin
35	37	CHARTBUSTERS, Various, Ronco
36	NEW	SKY 4-FORTHCOMING, Sky, Arista
37	NEW	GREATEST HITS, Queen, EMI
38	29	JI, Junior, Mercury/Phonogram
39	35	DARE, Human League, Virgin
40	NEW	ABRACADABRA, Steve Miller Band, Mercury

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 6/26/82

SINGLES

This Week	Last Week	Singles
1	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, CBS
2	2	ROSANNA, Toto, CBS
3	3	HEAT OF THE MOMENT, Asia, Geffen
4	7	BODY LANGUAGE, Queen, Elektra
5	5	CRIMSON & CLOVER, Joan Jett & Blackhearts, Boardwalk
6	6	I'VE NEVER BEEN TO ME, Charlene, Motown
7	10	HURTS SO GOOD, John Cougar, Riva
8	9	WHO CAN IT BE NOW, Men At Work, CBS
9	8	SIX MONTHS IN A LEAKY BOAT, Split Enz, A&M
10	4	867-5309/JENNY, Tommy Tutone, CBS
11	12	LOVE'S BEEN A LITTLE BIT HARD ON ME, Juice Newton, Capitol
12	11	THE OTHER WOMAN, Ray Parker Jr., Arista
13	15	ONLY THE LONELY, Motels, Capitol
14	18	CAUGHT UP IN YOU, 38 Special, A&M
15	13	EMPTY GARDEN (HEY HEY JOHNNY), Elton John, Geffen
16	19	LOVE PLUS ONE, Haircut One Hundred, Arista
17	NEW	ALWAYS ON MY MIND, Willie Nelson, CBS
18	NEW	ABRACADABRA, Steve Miller Band, Capitol
19	17	WHEN IT'S OVER, Loverboy, CBS
20	16	DON'T YOU WANT ME, Human League, Virgin

ALBUMS

1	1	TUG OF WAR, Paul McCartney, CBS
2	2	ASIA, Geffen
3	3	BUSINESS AS USUAL, Men At Work, CBS
4	6	DIVER DOWN, Van Halen, Warner Bros.
5	4	HOT SPACE, Queen, WEA
6	5	TIME & TIDE, Split Enz, A&M
7	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
8	NEW	TOTO IV, Toto, CBS
9	8	CHARIOTS OF FIRE, Vangelis, Polydor
10	NEW	DARE, Human League, Virgin

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/28/82

SINGLES

This Week	Last Week	Singles
1	1	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
2	2	DA DA DA ICH LIEB DICH NICHT, Trio, Mercury
3	3	ROSEMARIE, Hubert Kah, Polydor
4	4	EIN BISSCHEN FRIEDEN, Nicole, Juppiter
5	5	SOMMERSPROSSEN, UKW, Teledac
6	7	CARBONARA, Split, CBS
7	6	MAID OF ORLEANS, Orchestral Manoeuvres In The Dark, Dindac
8	8	ICH WILL SPASS, Markus, CBS
9	17	SHIRLEY, Shakin' Stevens, Epic
10	9	DER KOMMISSAR, Falco, GIG
11	12	DOWN UNDER, Men At Work, CBS
12	10	VIEW FROM A BRIDGE, Kim Wilde, Rak
13	11	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Boardwalk
14	16	TAXI, Jawoll, Phonogram
15	22	HIP HOP HOP, Spargo, Polydor
16	13	FELICITA, Ai Bano & Romina Power, Baby
17	14	UNA NOTE SPECIALE, Alice, EMI
18	21	OH SHOOBY DOO DOO LANG, Aneka, Hansa
19	15	ADIOS AMOR, Andy Borg, EMI
20	30	HOMME BERGE, Frit. Menke, Polydor

21	NEW	MONTOTONIE, Ideal, WEA
22	18	HURRA, HURRA, DIE SCHULE BRENNT, Extrabreit, Reflexor
23	NEW	NON SUCCEDERA PIU, Claudia Mori, Arista
24	NEW	POGO IN TOGO, United Balls, Teledac
25	19	ON THE ROAD AGAIN, Barabas, Hansa
26	29	JUST AN ILLUSION, Imagination, Arista
27	25	I WON'T LET YOU DOWN, PhD, WEA
28	20	THE LION SLEEPS TONIGHT, Tight Fit, Jive
29	NEW	GIRL CRAZY, Hot Chocolate, Rak
30	NEW	GERMANY CALLING, Tone Band, Polydor

ALBUMS

1	1	TUG OF WAR, Paul McCartney, EMI
2	2	EYE IN THE SKY, Alan Parsons Project, Arista
3	3	85555, Spliff, CBS
4	5	AVALON, Roxy Music, Polydor
5	4	SELECT, Kim Wilde, Rak
6	NEW	STILL LIFE, Rolling Stones, Rolling Stones
7	7	TRIO, Trio, Mercury
8	6	HOT SPACE, Queen, EMI
9	11	DOLCE VITA, Spider Murphy Gang, Electrola
10	NEW	4, Foreigner, Atlantic
11	8	ICH WILL LEBEN, Peter Maffay, Metronome
12	9	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
13	12	MEINE HOEHEPUNKTE, Hubert Kah Mit Kapelle, Polydor
14	NEW	OLE ESPANA, Michael Schanze U.D. Fussballnationalmannschaft, Arista
15	20	FIVE MILES OUT, Mike Oldfield, Virgin
16	NEW	PER ELIZA, Alice, EMI
17	17	BUSINESS AS USUAL, Men At Work, CBS
18	NEW	IHRE GROESSTEN ERFOLGE, Extrabreit, Metronome
19	10	DIE SCHOENSTEN MELODIEN DER WELT, Orchesterwer Anthony Ventura, Arista
20	NEW	HOT DOG, Shakin' Stevens, Epic

JAPAN

(Courtesy Music Labo)
As of 6/28/82

SINGLES

This Week	Last Week	Singles
1	1	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Geiel)
2	6	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
3	2	SEKIDOLOMACHI DOKKI, Kumiko Yamashita, Nippon Columbia (Watanabe)
4	4	OMAENI CHECK IN, Kenji Sawada, Polydor (Watanabe)
5	5	OTOKONO KUNSHO, Daisuki E Shima, King (NTV/Crazy Rider)
6	7	NATSU NO HEROINE, Naoko Kawal, Nippon Columbia (Geiel)
7	9	SILHOUETTE ROMANCE, Junko Ohashi, Nippon Phonogram (Kitajima/Geiel)
8	3	NAGISA NO BALCONY, Seiko Matsuda, CBS/Sony (Sun)
9	13	YES-YES-YES, On Course, Toshiba EMI (Fairway/PMP)
10	8	HARAJUKU KISS, Toshihiko Tahara, Canyon (Janny's)
11	11	AMAKU KIKENNA KAORI, Tetsuro Yamashita, RVC (Nichion)
12	12	ON THE MACHINE, Tetta Sugimoto, Nippon Columbia, (Office)
13	10	YUWAKU, Miyuki Nakajima, Canyon (Yamaha)
14	14	NIJIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)
15	NEW	LA SAISON, Ann Louie, Victor (Watanabe)
16	16	NAI-NAI-16, Shibugaki, CBS/Sony (Janny's)
17	15	TEREBI NO KUNIKARA, Iyo Matsumoto, Victor (Bond/Nichion)
18	17	KIBUN WA GYAKKO SEN, Takao Klugli, Kitty (Kitty/JOM/PMP)
19	18	SHIWAASENITSUITE, Masashi Sada, Freeflight (Masahi)
20	NEW	LAHAINA, Eikichi Yazawa, Warner-Pioneer (Sunrise)

ALBUMS

1	1	PINEAPPE, Seiko Matsuda, BCS/Sony
2	2	OHINARU AIYO YEMEYO, Chiharu Matsuyama, News
3	3	SOMEDAY, Motoharu Sano, Epic/Sony
4	4	TUG OF WAR, Paul McCartney, Toshiba-EMI
5	7	NOW AND FOREVER, Air Supply, Nippon Phonogram
6	6	BIOGRAPHY II (Two), Takao Klugli, Ki Kitty

7	8	NIAGARA TRIANGLE Vol. 2, Various, CBS/Sony
8	5	KANSUIGYO, Miyuki Nakajima, Canyon
9	9	DIKISHIMETE ONLY YOU, Kumiko Yamashita, Nippon Columbia
10	14	NIAGARA SONG BOOK, Eichi Ohtaki, CBS/Sony
11	11	FOR YOU, Tetsuro Yamashita, RVC
12	NEW	CENTRAL PARK CONCERTS, Simon & Garfunkel, CBS/Sony
13	10	DAISUKE INOCHI, Daisuke Shima, Victor
14	12	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
15	NEW	MINDS, Junko Ohashi, Nippon Phonogram
16	15	WONDERFUL TIME, Kenji Sawada, Polydor
17	16	ASIA, Asia, CBS/Sony
18	13	JADE, Shinji Tamimura, Polystar
19	17	OCEAN BREEZE, Masayoshi Takanaka, Kitty
20	19	DE NINA A MUJER, Julio Iglesias, Epic/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/28/82

SINGLES

This Week	Last Week	Singles
1	6	I'VE NEVER BEEN TO ME, Charlene, Motown
2	3	KEY LARGO, Bertie Higgins, Epic
3	6	SIX MONTHS IN A LEAKY BOAT, Split Enz, Mushroom
4	2	MICKEY, Tony Basal, Radialchoice
5	8	DON'T YOU WANT ME, Human League, Virgin
6	4	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
7	9	HUNGRY AS A WOLF, Duran Duran, EMI
8	7	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation
9	5	EBONY & IVORY, Paul McCartney, Parlophone
10	NEW	MORE THAN THIS, Roxy Music, Polydor
11	11	FREEZE FRAME, J. Geils Band, EMI America
12	16	VIEW FROM A BRIDGE, Kim Wilde, Rak
13	13	DON'T TALK TO STRANGERS, Rick Springfield, Wizard
14	10	LOVE PLUS ONE, Haircut One Hundred, Arista
15	19	CONTROVERSY, Prince, Warner Bros.
16	12	ONE PERFECT DAY, Little Heroes, EMI
17	NEW	PROMISED YOU A MIRACLE, Simple Minds, Virgin
18	20	TEMPORARY HEARTACHES, Swanee, WEA
19	14	IT MUST BE LOVE, Madness, Stiff
20	15	CAT PEOPLE (PUTTING OUT THE FIRE), David Bowie, MCA

ALBUMS

1	1	TIME & TIDE, Split Enz, Mushroom
2	6	RIO, Duran Duran, EMI
3	3	DARE, Human League, Virgin
4	2	1982 WITH A BULLET, Various, EMI
5	4	TUG OF WAR, Paul McCartney, Parlophone
6	5	CHARIOTS OF FIRE, Vangelis, Polydor
7	17	HOT AUGUST NIGHT, Neil Diamond, MCA
8	7	CIRCUS ANIMALS, Cold Chisel, WEA
9	9	BUSINESS AS USUAL, Men At Work, CBS
10	NEW	AVALON, Roxy Music, Polydor
11	8	HITWAVE '82, Various, Polystar
12	11	ORIGINAL MUSIQUARIUM I, Stevie Wonder, Motown
13	10	DAYS OF INNOCENCE, Moving Pictures, WBE
14	16	FRIENDS OF MR. CARIO, Jon & Vangelis, Polydor
15	14	ASIA, Geffen
16	12	CONCERT IN CENTRAL PARK, Simon & Garfunkel, Geffen
17	NEW	WORLD RADIO, Leo Sayer, Chrysalis
18	15	HOT SPACE, Queen, Elektra
19	18	GREATEST HITS VOL. 2, Cat Stevens, Island
20	13	I LOVE ROCK'N'ROLL, Joan Jett & Blackhearts, Liberation

HOLLAND

As of 6/26/82

SINGLES

This Week	Last Week	Singles
1	4	STILL LIFE, Rolling Stones, Rolling Stones
2	1	TUG OF WAR, Paul McCartney, Odeon
3	7	AVALON, Roxy Music, EG
4	3	EYE IN THE SKY, Alan Parsons Project, Arista

5	5	SELECT, Kim Wilde, EMI
6	8	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
7	2	HOT SPACE, Queen, EMI
8	6	THE CONCERTS IN CHINA, Jean Michel Jarre, Polydor
9	NEW	ANIMATION, Jon Anderson, Polydor
10	9	THE YOUNG MESSIAH, New London Chorale, RCA

ALBUMS

1	1	CAN'T TAKE MY EYES OFF OF YOU, Boys Town Gang, Rams Horn
2	2	GIRL CRAZY, Hot Chocolate, Rak
3	6	I WILL FOLLOW HIM, Jose, Carrere
4	4	SEVEN TEARS, Goombay Dance Band, CBS
5	9	GOING TO A GO GO, Rolling Stones, Rolling Stones
6	NEW	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance Records
7	7	SURRENDER, Jon Anderson, Polydor
8	5	BLUE EYES, BZN, Mercury
9	3	EIN BISSCHEN FRIEDEN/EEN BEETJE VREDE, Nicole, Juppiter
10	NEW	FREEZE FRAME, J. Geils Band, EMI

ITALY

(Courtesy Germano Rusclito)
As of 6/22/82

ALBUMS

This Week	Last Week	Albums
1	1	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	3	TUG OF WAR, Paul McCartney, EMI
3	2	COCCIANTE, Riccardo Cocciante, RCA
4	7	PALASPORT, I Pooh, CGDMM
5	11	GUARDA CHI SI VEDE, Ron, Spaghetti-RCA
6	6	SOTTO LA PIOGGIA, Antonello Venditelli, Ricordi
7	4	BODY TALK, Imagination, Panarecord
8	9	EYE IN THE SKY, Alan Parson Project, Arista-CGD
9	5	ALIBI, America, EMI
10	12	ARIA PURA, Ai Bano & R. Power, Baby R./CGDMM
11	NEW	HOT SPACE, QUEEN, EMI
12	8	THE CONCERT IN CENTRAL PARK, Simon & Garfunkel, CBS
13	10	HOLLYWOOD HOLLYWOOD, Roberto Vecchioni, CGDMM
14	14	BOLLETTINO DEI NAVIGANTI, Gianni Togni, Paradiso/CGDMM
15	NEW	THREE SIDES LIVE, Genesis, PolyGram
16	17	30 X 60 VOL. 2, Various Artists, CGDMM
17	NEW	N



APRIL WINE—Power Play, Capitol ST12218. Produced by Myles Goodwyn, Mike Stone. This Canadian fivesome has surprised many trendy observers by becoming a major act with its well-honed brand of boogie. As with its last set, "The Nature Of The Beast," April Wine juggles heavy metal with such radio-styled ballads as "What If We Fall In Love" and "Tell Me Why." The single, "Enough Is Enough," has a catchy refrain. April Wine may not be the most original contenders in the rock'n'roll sweepstakes but to deny their appeal is to deny the power of the marketplace and the sentiments of thousands of hard rock fans.

NAZARETH—2XS, A&M, SP4901. Produced by John Punter. On their 15th album, veteran Scottish rockers Nazareth have come up with a surprise. The album begins with an obligatory AOR tune, and then goes into a hard rocker, but the next song, "You Love Another" contains a slinky base line that sounds like it came over from a Police album. This is followed by a Dave Edmunds type of rockabilly song and then a big ballad. That is only side one. It is good that Nazareth is willing to take chances and even more heartening that they get away with it so well. This LP is one to cheer for.

STEVE FORBERT, Nempor Records ARZ37434 (CBS). Produced by Steve Burgh. One thing you can depend on from Steve Forbert is that he is going to come up with some fine songs, and on his latest LP he does just that. Each one of the 11 songs here has something new and unique to say; each one stands on its own, and together they fuse into one very coherent LP. Even Jackie DeShannon's "When You Walk In The Room," fits perfectly with Forbert's own compositions. Forbert comes from a folk rock tradition, but this is a fully orchestrated LP, firmly rooted in rock, with Springsteen-styled overtones.

X—Under The Big Black Sun, Elektra 9601501. Produced by Ray Manzarek. Los Angeles' most acclaimed band is now getting the major label push it deserves. The music is raw and unrelenting yet commercial. The lyrics of Exene Cervenka and John Doe are powerful and capture the joy and despair of living in 1980's America. The playing is tight and assured. Those who think L.A. is only capable of the frothy fun of the Go-Go's or the metal mayhem of Black Flag should be put on notice that there is something in between. Outstanding tracks are "Dancing With Tears In My Eyes," "Come Back To Me," and "The Have Nots."

JOE JACKSON—Night And Day, A&M SP4906. Produced by David Kershenbaum, Joe Jackson. Though Jackson's tip of the hat to 1940's swing music on his last effort ("Jumpin' Jive") was supposed to be only a temporary career move, the after effects ripple throughout this album. This is jazz-influenced, low key city music that wouldn't be out of place in some 1980's version of film noir. In fact, one track is called "Chinatown." Jackson has finally matured as an artist. Gone is the howling and blatant Elvis Costello trappings of yesteryear. Notable are "Breaking Us In Two," "Steppin' Out," and "Another World."

707—Megaforce, Boardwalk NBL33253. Produced by George Tutko, Kevin Russell. This group has yet to become a huge record seller though it is at the stage—after opening for REO Speedwagon on tour last year—where it could breakthrough in a big way. This is the quintet's first for Boardwalk after having been with PolyGram. The title track is from the movie of the same name which is getting a big push this summer. The music is forceful mainstream pop-rock.

ORIGINAL MOTION PICTURE SOUNDTRACK—Star Trek II—The Wrath of Khan, Atlantic SD19363. Produced by James Horner. Even if the film weren't getting rave reviews and finding an audience with non-Trekkies, there would be enough interest from Trekkies to make this album a hit. As it stands, "Star Trek II" is a major summer boxoffice hit. The heavily orchestrated music is in the same vein as "Star Wars" and is the perfect counterpoint for intergalactic fantasies. Recorded digitally, the sound is bright and crisp. The package itself is not elaborate but includes some action shots from the film.



BLOODSTONE—We Go A Long Way Back, T-Neck FZ38115 (CBS). Produced by the Isley Brothers, McKinley T. Jackson. The title track is a big hit on the black singles chart so this group, which hit pay dirt in the 1970s, is officially back. The rest of the album lives up to the standard set by the single. Side one is lyrical and downtempo while side two is made for dancing. Notable tracks include "Go On And Cry," "Funkin' Around," and "How Does It Feel."



DAVID FRIZZELL—The Family's Fine, But This One's All Mine, Warner/Viva 23688-1. Produced by Snuff Garrett & Steve Dorff. The title obviously alludes to the numerous ties

Spotlight



REO SPEEDWAGON—Good Trouble, Epic FE38100. Produced by Kevin Cronin, Gary Richrath, Kevin Beamish and Alan Gratzner. "Hi Infidelity," the last REO album, sold over six million units, and if this one does half as well it will still be a boost to the industry. REO doesn't sound worried. This is their 12th LP and they have their AOR pop sound down pat, while their songwriting capabilities seem to improve with each album. Life has been good recently to REO, and this LP reflects that. There are 10 upbeat songs here which tell you that if you "Keep The Fire Burnin'," you will find "The Girl With The Golden Heart," and if you still have any problems, it will only be "Good Trouble." Expect this LP all over radio.

ROBERT PLANT—Pictures At Eleven, Swan Song Records SS8512 (Atlantic). Produced by Robert Plant. Millions of Led Zeppelin fans are going to be happy to hear that though Jimmy Page has gone off to make soundtracks, singer Robert Plant is still keeping the faith. Robbie Blunt is the guitarist here, and the drumming is divided between Phil Collins and Cozy Powell, but right up front are Plant's unique wall-to-wall vocals. The music continues Led Zep's tradition of syncopated big rock/blues. The LP has its slow moments, but such tunes as "Worse Than Detroit," "Pledge Pin," and "Mystery Title," provide the Led Zep fan with everything he would want, while the epic "Slow Dancer" appears ready to join the pantheon of AOR rock classics.



CROSBY, STILLS & NASH—Daylight Again, Atlantic SD19360. Produced by Crosby, Stills, Nash, Stanley Johnson, Steve Gursky, Craig Doerge. From the sound of this record, a listener could swear that David Crosby, Stephen Stills and Graham Nash never age. The crystal clear harmonies are still resounding, the lyrics are still pointed and the musicianship is flawless. "Wasted On The Way," is already a hit single with its plaintive melody and perfect execution. Other standout tracks include the near-acappella "Daylight Again," the rocking "Since I Met You" and the moody "Into The Darkness." For those who think CSN are a group of the past, the last CSN album ("CSN") got to number two in 1977.

and collaborations Frizzell has in country music, but it's apt as well for showing that on his own, he can come up with an extremely likable album. Dorff refrains from sweetening the tracks beyond what's necessary, and rather than using his own tunes to fill the album, has chosen a fine group of songs by outside writers. Among the best: "I Wish That I Could Hurt That Way Again," "Sweet Sweet Sin," "Single And Alone," and the marvelous wry "I'm Gonna Hire A Wino To Decorate Our Home."



JEFFREY OSBORNE—Jeffrey Osborne, A&M SP-4896. Produced by George Duke. Osborne's crossover success with the album's first single, the shimmering "I Really Don't Need No Light," is an auspicious start for the former lead singer for LTD on his first solo outing. The best songs are such uptempo numbers as "New Love" and "Ready For Your Love," which feature crisp playing by bassist Louis Johnson and drummer Steve Ferrone. Osborne, however, stands to make his greatest commercial impact as a contemporary stylist on such ballads as "Congratulations" and "On The Wings Of Love." Duke's production is expedient and often short on depth, but the songs are catchy enough to satisfy the pickiest of pop, adult and urban contemporary programmers.

SWINGERS—Counting The Beat, Backstreet BSR5328 (MCA). Produced by David Tickle. Those who like Split Enz will love the Swingers. Leader Phil Judd used to be with Split Enz and his day-glo pop visions are still intact. The music is infectious pop which is reminiscent of Devo and the B-52's but yet different enough to be original. The title track is one of the longest running number one singles ever in Australia, the Swingers homeland, and it is one of those perfect summer songs. Other great tracks are "One Track Mind," "One Good Reason," and "It Ain't What You Dance."

ADRIAN BELEW—Lone Rhino, Island IL9751 (Atlantic). Produced by Adrian Belew. Adrian Belew, who is a member of King Crimson and who has played with Talking Heads, Tom Tom Club, Frank Zappa, and others, is considered by many critics to be among the best electric guitarists today. Some of the songs on his debut solo LP are playful ("Big Electric Cat," "The Momur") and some, like "The Man In The Moon" are quite serious. But if there is any emphasis here, it is on Belew's exuberant singing, not on any sort of self indulgent guitar pyrotechnics. It's a discipline that works very well in this LP's favor.

HIGH FASHION—Feelin' Lucky, Capitol ST12214. Produced by Jacques Fred Petrus, Mauro Malavasi. "Feelin' Lucky Lately" is turning into a smash r&b hit so interest is high in this album. The high gloss vocals, by trio members Erick McClinton, Alyson Williams and Melisa Morgan, work extremely well as they complement the mostly uptempo arrangements. The sound of the album is slick but rarely is it soulless. Other tracks of interest include "You're The Winner," and "Have You Heard The News."

Ph.D.—Atlantic SD19361. Produced by Ph.D., Cy Langston. An act doesn't have to be in any way, shape or form "new wave" to become a chart topping act in the U.K. and Europe. A case in point is new act Ph.D., a duo consisting of vocalist Jim Diamond and keyboards player Tony Hymas. As with Asia, this group plays old-line progressive rock with a pop edge. "I Won't Let You Down" was a massive European hit and could do the same here.

LESLIE PEARL—Words & Music, RCA NFL18006. Produced by Leslie Pearl. Pearl wrote all the songs here, plays keyboards, and has arranged and produced this LP. In addition she looks and sounds very good, making her a strong contender in the adult contemporary market. Songs such as "Let's Go To Bed Early And Stay Up All Night," and "There's Nothing So Expensive As A Woman Who Is Free For The Night," explore mature relationships. Pearl writes melodic contemporary MOR songs, being always careful not to bury her songs with orchestration.

CHROME—Third From The Sun, Siren Records SES777 (Faulty Products/IRS). Produced by Chrome. One can see the influence of Frank Zappa here, especially on "Firebomb," the first single from the debut LP of the San Francisco-based band. Otherwise this is music for late-night robots, a sort of shuffling industrial drone that can really get under your skin. But it's not an unpleasant feeling, as it is obvious that a lot of thought and inspiration went into making this thing work. Chilling but effective.



BERLIOZ: LA DAMNATION DE FAUST—Soloists, Chicago Symphony & Chorus, Solti, London LDR 73007. More than being the first digital rendering of the masterpiece to recommend it, this version is crammed with musical plusses. Solti wields a strong but sympathetic hand, in this case equally effective in calm sequences as in the chilling and tumultuous final ride to Hell. Kenneth Riegel, Frederica von Stade and Jose van Dam are committed participants and in fine vocal form. In all, an achievement likely to command buyer attention for a long time to come.



LEON PATILLO—I'll Never Stop Lovin' You, Myrrh 6711. Produced by Skip Korte and Leon Patillo. Although written and performed as a praise album, with tiers of backing vocals, strings and repeated choruses, this LP does offer occasional accents of soul and r&b. Carlos Santana co-wrote "River" with Patillo, a former member of the Santana group, and his guitar adds impact to the lyrically-restrained title track and the hot soul of "Saved."



ANTI-NOWHERE LEAGUE—WXYZ Records FEP1301 (Faulty). No producer listed. Whatever one may think of hardcore punk, groups in the genre can sell between 10,000 and 20,000 units because of the hardcore scenes which have sprung up in L.A., Washington, D.C., Boston, Vancouver and elsewhere. This effort is by a British hardcore quartet which has toured the U.S. and earned a loyal following. The music is suitably angry and volatile.

T.S.O.L.—Weathered Statues, Faulty Virus 10 (I.R.S.). Produced by Thom Wilson. One of the more literate of the Southern California hardcore punk bands. Two of the four tracks here, "Weathered Statues" and "Word Is," show a surprisingly good use of melody and the lyrics are all first-rate.

THE FABULOUS ROCKABILLY'S—Wild Side, Fenton Records 2569. Produced by Ed Buchanon and the Fabulous Rockabilly's. Coming from Michigan is this four-song seven-inch EP, that features some good time and well made rockabilly, guaranteed to raise a smile on the most dour face. The Fabulous Rockabilly's are basically a three-man unit, but here they get some help on pedal steel guitar and on female vocals, giving the effort more scope.

ROBERT HAZARD AND THE HEROES—Robert Hazard And The Heroes, RHA Records KDR-86. Produced by Robert Hazard. Native Philadelphian Hazard models himself after Bruce Springsteen, with a similar look and brooding-type, original songs. Stronger lyrics would certainly help, but otherwise the Heroes are a band to watch.



pop

10cc—Ten Out Of 10, Warner Bros. BSK3575. Produced by Eric Stewart, Graham Gouldman. As with Steely Dan, 10cc specializes in witty, pithy comments on the human condition coupled with a slightly askew pop structure. While the group—which is basically Eric Stewart and Graham Gouldman—has not had a hit in awhile this is a strong, commercial album. "Don't Ask," "Don't Turn Me Away," "The Power Of Love," and "Les Nouveaux Riches" are the most interesting tracks.

(Continued on page 60)

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.

General News

Pressing Costs Rising

• Continued from page 1

"We're trying to hold the line, but this time there's no place else to go for quality compounds," says Meixner. "With economic conditions as they are in the record industry, our suppliers should have passed along an increase to other industries they serve." A spokesman for Columbia Record Productions also indicates there'll be attempts made to convince suppliers to drop the increase.

While other pressers such as PRC and Bestway are likely to charge up to 2 cents more for LP pressings, Diskmakers has decided to meet its higher supplier costs with a 2-cent increase, effective July 1.

"We've been absorbing small increases for several years," cites

Diskmakers chief Morris Ballen. "But, we've been hit in three ways. There are fewer new releases and most of our business is in new product; cassette sales are now running 50/50 and are getting a bigger share on re-orders; and record company sales are not really strong."

PRC's Hugh Landy says he hasn't "finished looking at the matter" and feels that an immediate increase would be "too short notice" for his accounts. Bestway's Howard Masler says an increase is about "two or three weeks away. We want to wait until old stocks are drawn down."



Billboard photo by Attila Csuspo
PONTY POWER—Jean Luc Ponty launches into a solo during a recent performance at the Greek Theater in Los Angeles.

Chain Liquidates Stock

• Continued from page 16

four of the chain's nine stores were closed. The liquidation is expected to take nearly two months. During that time, no Wander stores are open.

Meanwhile, Pennsylvania attorney general Leroy Zimmerman filed suit in Common Pleas Court against The Appliance Store, which has 13 outlets in the area. The suit charges that the chain violates consumer laws frequently enough to merit as much as \$750,000 in fines.

The suit charges that advertised sale prices are sometime nothing

more than the normal prices. It also alleges that the chain is guilty of bait and switch tactics, with salesmen steering customers to higher priced items after consumers have been lured into the store by advertised sale items.

Zimmerman's suit also charges that consumers have been unable to get refunds and the stores sometimes fail to provide the free delivery of items promised in ads.

Arthur Regal, president of the chain, denied any wrongdoing and said that he was shocked by the charges.

Ferjulian Does Double Duty

• Continued from page 18

completed its first year, grossing an amazing \$250,000. In the ensuing year, that gross was between \$350,000 and \$400,000.

The move to the present 2,000 square foot Sherman Oaks Ventura Blvd. prime property meant real estate overhead mounting 400%. In addition, Ferjulian wanted a store customized so that his youthful customer identified easily with it. His rounded stepup floor console browsers were just part of a store motif he carefully cultivated. He's "modified" the store twice since moving in in 1978.

Inventory was doubled. Now Ferjulian estimates it is probably five times as large. In addition to imports, Ferjulian saw the prerecorded tape surge. It's still a powerful part of the stock, now as always stocked behind a counter. But Ferjulian is mulling the more progressive open display. Where he had two employees originally on at Victory, the Ventura location usually has seven on duty. Hours remain constant, 11 a.m. to 10 p.m. daily. His oldest employee in seniority, Kip Brown, manages the store and is active in overall chain management.

When Ferjulian lost his original partner, Norm Halajian, a minority stockholder, stepped in. Halajian paces an ambitious expansion of Moby Disc that will add four outlets, two locally and two in Hawaii. A 2,200 Canoga Park store is open. Tom Gracyk is manager.

Within 60 to 90 days, a 2,500 square foot Pasadena Moby Disc will open.

In the works is the acquisition of two Record Stop stores in the Islands. Halajian is negotiating with Wick and Linda Ryan and Brian Blackwell for the two outlets on Maui.

Moby Disc specials \$8.98 albums at \$5.99 and catalog at \$6.99, while \$5.98s are \$3.99 and \$4.69.

With a chain of five stores in the offing, Ferjulian admits he's giving thought to central warehousing and buying. "City 1-Stop and Brown Record Distributors do a fantastic job. I'm accustomed to dealing with them," Ferjulian notes.

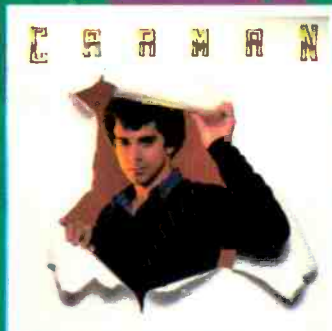
Is Moby Disc's rapid expansion to continue? Ferjulian is leaving that to Halajian.

Ferjulian plans to schedule his work day so that his emphasis will be on his job at JEM, where he was made a principal in 1976. He's seen the Valley base for JEM grow from 1,600 square feet and one employee to its present 10,000 square feet in Reseda with 17 workers.

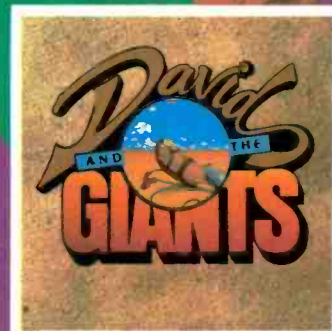
Make Gospel Music Priority This Summer



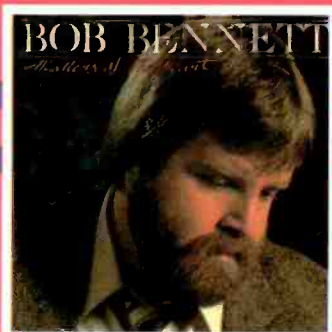
Ben Moore
PURIFIED
JU37724



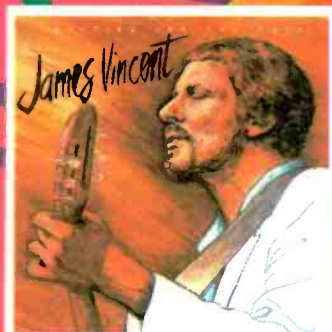
Carman
CARMAN
JU37743



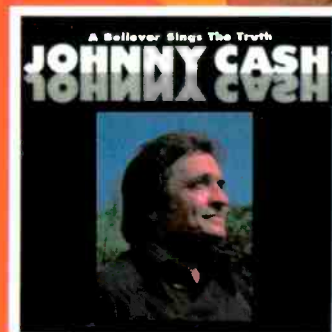
David and The Giants
DAVID AND THE GIANTS
JU37935



Bob Bennett
MATTERS OF THE HEART
JU37966



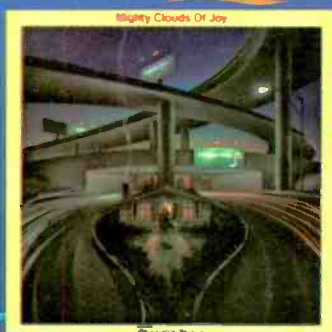
James Vincent
WAITING FOR THE RAIN
JU37910



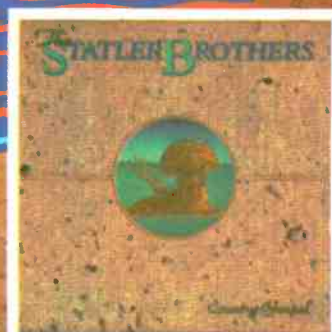
Johnny Cash
A BELIEVER SINGS THE TRUTH
PU38074



Ray Stevens
Turn Your Radio On
PU38075



Mighty Clouds of Joy
CHANGING TIMES
RU37707



The Statler Brothers
COUNTRY GOSPEL
PU37709



CONTACT YOUR CBS REPRESENTATIVE



Billboard's
Survey For Week Ending 7/3/82

Number of singles reviewed
this week **47** Last week **41**

Top Single Picks

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.



PAUL McCARTNEY—Take It Away (3:50); producer: George Martin; writer: P. McCartney; publisher: MPL Communications, ASCAP; Columbia 18-03018. McCartney follows his megahit "Ebony & Ivory" with a superior single that fuses a driving rhythm with sleek, polished production. This ranks as McCartney's most assured, seamless, irresistible 45 since his mid-'70s triumphs "Jet" and "Listen To What The Man Said."

GO-GO'S—Vacation (2:59); producer: Richard Gottelher; writers: K. Valentine, C. Caffey, J. Wiedlin; publisher: Some Other/Daddy-Oh/Lypsinc, ASCAP; I.R.S. 70961. The exuberant fun of "Our Lips Are Sealed" and "We Got The Beat" returns in this perfect summer record. It's upbeat, optimistic and the aural companion for lazy days at the beach. It's from the upcoming album, "Vacation."

KENNY ROGERS—Love Will Turn You Around (3:35); producer: Kenny Rogers, David Malloy; writers: K. Rogers, E. Stevens, T. Schuyler, D. Malloy; publisher: Lionsmate/Debb-Dave/Briarpatch, ASCAP; Liberty 1471. From the upcoming album of the same name, this track is midtempo and full of the lilt and grace listeners have come to expect from Rogers. The song is being used in the forthcoming film, "Six Pack."

ROBERTA FLACK—I'm The One (3:43); producer: Ralph MacDonald, William Eaton; writers: Ralph MacDonald, William Salter, William Eaton; publisher: Antisia, ASCAP; Atlantic 4068. "Making Love" put Flack back in the spotlight and this one should keep her there. Funky in a subtle way, this still features Flack's standard high-gloss vocals and seamless production. Though not a ballad, "I'm The One" is very easy on the ear.

recommended

PHIL SEYMOUR—Surrender (3:07); producer: Richard Podolor; writer: Tom Petty; publisher: Skyhill, BMI; Boardwalk 11-145.

DAVE EDMUNDS—From Small Things (Big Things One Day Come) (3:20); producer: Dave Edmunds; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP; Columbia 18-02960.

JOE JACKSON—Steppin' Out (3:43); producer: David Ker-shenbaum, Joe Jackson; writer: Joe Jackson; publisher: Al-bion/Almo, ASCAP; A&M 2428.

CHUCK MANGIONE—Steppin' Out (3:33); producer: Chuck Mangione; writer: C. Mangione; publisher: Gates, BMI; Columbia 18-03008.

SPARKS—Eaten By The Monster Of Love (2:59); producer: Mack; writers: Ron Mael, Russel Mael; publisher: Ron Mael, Russel Mael/Hansa France, ASCAP; Atlantic 4065.

RAYONICS—Going Backwards (3:30); producer: Mark Deutrom; writer: Ramirez; publisher: Ready To Rock, BMI; Ready To Rock 1001.

THE RATTLERS—What Keeps Your Heart Beatin' (2:55); producer: Tommy Erdelyi; writer: M. Leigh; publisher: not listed, Faulty 05.



DENIECE WILLIAMS—Waiting By The Hotline (3:39); producer: Thom Bell, Deniece Williams; writers: D. Williams, T. Bell; publisher: Kee-Drick/Bellboy/Mighty Three, BMI; Arc 18-03015 (Columbia). The follow-up to "It's Gonna Take A Miracle" is a high-sheen midtempo number. The hook is one of those that gets imbedded in the brain and is impossible to get out.

THE TEMPTATIONS—More On The Inside (3:49); producer: Smokey Robinson; writer: Wm. Robinson, Jr.; publisher: Bertram, ASCAP; Motown 1631. Unlike "Standing On The Top," this one doesn't feature Rick James but qualitatively this disk is right up there with the better Temptations material. It's not as funky as "Top" but uses a more subdued yet accessible rhythm to get to the listener. The vocal performance is extremely strong.

ARETHA FRANKLIN—Jump To It (3:58); producer: Luther Vandross; writers: Luther Vandross, Marcus Miller; publisher: Uncle Ronnie's/April/Sunset Burgundy, ASCAP; Arista 0699. When two talents of the calibre of Franklin and Vandross team up, the results are fireworks. This single is a sly, funky number featuring a strong vocal performance. The rap break in the middle is irresistible.

SMOKEY ROBINSON—Yes It's You Lady (3:46); producer: George Tobin, Mike Piccirillo; writer: Wm. "Smokey" Robinson; publisher: Bertram, ASCAP; Motown 1630. Robinson can do no wrong. Understated and elegant, this record has all the grace of a light spring breeze. His last, "Old Fashioned Love," was top 20.

CHANGE—Hard Times (It's Gonna Be Alright) (3:58); producer: Jacques Fred Petrus; writers: Mauro Malavasi, Davide Romani, Alfonso Thornton, Fred Petrus; publisher: Little

Macho/Fonzworth, ASCAP; Atlantic 4063. "The Very Best in You" was a smash for this band and this record should continue the success. Upfront with its funkiness, there is only one thing on this record's mind—dancing. Vocals take a back seat to the pulsating rhythm.

DIANA ROSS—We Can Never Light That Old Flame Again (4:19); producer: Edward Holland, Jr., Brian Holland Berry Gordy; writers: F. Holland, Jr., B. Holland, Ron Miller; publisher: Stone Diamond/Gold Forever, BMI; Motown 1626. This one was pulled from the vaults but this isn't a sign of lack of quality. Energetic and infectious, this song features a spirited Ross performance. Strings in the background are sometimes syrupy but good qualities of disk overwhelm them.

recommended

CLAUDIA BARRY—If I Do It To You (6:42); producer: Jurgen S. Korduletsch; writers: Korduletsch, Evers, Schultze, Barry; publisher: Wooded Lake/ATV, BMI; Mirage 4050.

GWEN GUTHRIE—It Should Have Been You (3:35); producer: Sly Dunbar, Robbie Shakespeare; writer: Darryl Thompson; publisher: Aceke, ASCAP; Island 150.

GEORGE LESTER—"N.B.A. Rap" Hurt 'Em Bad (4:36); producer: GCW III; writer: George Lester; publisher: Groove Tunes, BMI; Groove Time 1.

DUNN & BRUCE STREET—Shout For Joy (6:01); producer: Dunn Pearson, Jr., Bruce Gray; writers: Dunn Pearson, Jr., Bruce Gray; publisher: Murios/Davahkee/Moving World/Handshake, ASCAP; Devaki 12902.

SLY CABELL—Feelin' Fine (3:58); producer: John Cooksey; writers: John Cooksey, Sly Cabell; publisher: Lucky Three/Van-Kim, BMI; Salsoul 7030.

THE XCITERS—Anything For You (4:00); producer: The Xc-eters, Don Mosley; writer: Doug Ford; publisher: Don Mosley, BMI; Sound Of Birmingham 82-1.

ALAN ANTHONY—Turn Back The Hands Of Time (3:30); producer: Victor Anthony; writers: Thompson, Daniels; publisher: Six Continents/Jadan/Warner-Tamerlane, BMI; Chalet 1227.

OZONE—Li'l Suzy (3:54); producer: Ozone & Art Stewart; writer: not listed; publisher: Old Brompton Road, ASCAP; Motown 1627.

BILLY GRIFFIN—Hold Me Tighter In The Rain (3:40); producer: John Barnes; writers: J. Barnes, B. Griffin, D. Griffin; publisher: Ramwave, ASCAP; Columbia 18-03027.

THE SYSTEM—It's Passion (3:45); producer: David Frank, Mic Murphy; writers: David Frank, Mic Murphy; publisher: Green Star/Science Lab, ASCAP; Mirage 4061.



THE BELLAMY BROTHERS—Get Into Reggae Cowboy (3:11); producers: David & Howard Bellamy, Jimmy Bowen; writer: David Bellamy; publishers: Bellamy Bros., Famous Music, ASCAP; Elektra 69999. If reggae is a tonic for cowboy blues, the Bellamys may have something here. They deliver the rhythm of the islands honestly, yet with country books included, and the instrumentation is as sunny and lively as the Caribbean itself.

GARY MORRIS—Dreams Die Hard (3:14); producers: Marshall Morgan-Paul Worley; writer: Chick Rains; publishers: Jensing/Chick Rains, BMI, Warner Bros. 7-29967. Morris makes a showpiece out of an Eagles-styled ballad penned by one of country's best new songwriters. Melody and lyric share the limelight in a lovely arrangement.

DAVID FRIZZELL & SHELLY WEST—I Just Came Here To Dance (3:33); producers: Snuff Garrett-Steve Dorff; writers: T. Skinner/J.L. Wallace/K. Bell; publisher: Hall-Clement (Welk), BMI, Warner/Viva 729980. Frizzell & West sound as if they're chalking their territory in the adult contemporary/pop realm with this one: this is click stuff with minimal country overtones. They deliver it well, however, commercial format.

BILLY "CRASH" CRADDOCK—Love Busted (3:03); producer: Buddy Killen; writers: Alan Rhody-Red Lane; publisher: Tree, BMI; Capitol 5139. Kicked into gear by guitars and drums, this Craddock single carries more power than any of his recent cuts. The rhythm and melody are on the mark, and Craddock's tough vocal offers the requisite punch.

JOE STAMPLEY—I Didn't Know You Could Break A Broken Heart (3:00); producer: Ray Baker; writers: J. Dickens-J. Curry; publishers: Baray, Mullet, BMI; Epic 03016. Quick on the heels of his top 20 single "I'm Goin' Hurtin'," Stampley lowers the tempo for a lost-love ballad. His warm vocal evokes the pain in the lyrics, and the acoustic instruments blend with strings for a tasteful background.

recommended

YOUNGER BROTHERS—Nothing But The Radio On (3:04); producer: Ron Chancey; writers: John Reis, Johnny Slate; publisher: House Of Gold, BMI, MCA 52076.

DAVID ALLEN COE—What Made You Change Your Mind (2:47); producer: Billy Sherrill; writer: D.A. Coe; publishers: Window, Captive, BMI, Columbia 1803022.

JAN GRAY—There I Go Dreamin' Again (2:37); producer: John Florez; writers: Johnny Wilson, Johnny MacRae, Bob Morrison; publishers: Combine, Southern Nights, ASCAP, Jaxem 006.

TENNESSEE EXPRESS—Operator (3:22); producer: Norro Wilson; writer: William Spivery; publisher: Conrad, BMI, RCA 13265.

STELLA PARTON—Young Love (2:44); producer: Milan Williams; writers: Carole Joyner, Ric Carley; publisher: Lowery, BMI, Town House 1058.

ORION—Honky Tonk Heaven (2:18); producer: Bobby Smith; writers: Larry Henley, Bill Burnette; publishers: House of Gold, Dorsey, BMI, Sun 1175.

THE MERCY BROTHERS—Starting All Over Again (2:54); producer: Not listed; writer: Sarrell Scott; publisher: Music Number One, CAPAC, MBS 1036.

DAVID HEAVENER—I Am The Fire (3:26); producers: David Heavener, Bil VornDick; writer: David Heavener; publisher: I.S.P.D., ASCAP, Brent 1020.

CLIFFORD RUSSELL—(I'm A Good Ol' Boy) Take Me Home With You (3:08); producers: C. Chambers, L. Walls; writer: N. Chambers, C. Chambers; publishers: Chip Peay, Hall-Clement, BMI, Sugartree 0506.

KAREN TAYLOR—Country Boy's Song (2:43); producer: T. Sparks; writers: John F. Dockery, T. Sparks; publishers: BIL-KAR/Sparks Gotta Fly, SESAC/BMI, Mesa 1112.

THETIS SEALEY—I Just Want To Feel That Way Again (3:40); producer: Mike Clark; writer: Thetis Sealey; publishers: Lowery, Paul Cochran, BMI, Southern Tracks 1003.

VINCE & DIANNE HATFIELD—I'll Have To Say I Love You In A Song (2:24); producer: Charlie McCoy; writer: Jim Croce; publisher: Blendingwell, ASCAP, Bluemoon 112.

Rose in the lead. Whatever the case, Black Uhuru makes some of the most interesting, sophisticated, and compelling reggae around, and this LP is no step back.

MAYDAY—Revenge, A&M SP64900. Produced by Don Silver, Ben Wisch. Last year, Mayday's self-titled debut garnered much AOR attention. This follow-up, again featuring the slick professional sound which can fit into mass appeal or AOR formats, should do even better. Pitch to fans of Loverboy or Journey. A side note, Mayday comes up with some of the most eye-catching album graphics around.

HAWKS—30 Seconds Over Otho, Columbia ARC38058. Produced by John Ryan. This second Hawks album shows the quintet mining the pop-rock vein that has proven so successful for Journey, REO Speedwagon and others. Hawks is capable of producing some haunting melodies, as on the Beatlesque "Listen To Her Sing," and can also rock with the best of them.

HARLEQUIN—One False Move, Columbia ARC 38090. Produced by Jack Douglas. With their third album (second U.S. release), this Canadian quintet emerges with a distinctive sound which could garner them the mass acceptance enjoyed by countrymen Loverboy. Their infectious pop/rock style makes this LP well worth a listen, with standout cuts including "Superstitious Feeling" and "Heart Gone Cold."

TELEX—Sex, PVC 8910 (Jem). No producer listed. This trio from Belgium has been at the forefront of electronic pop since the late 1970's though it has never gotten widespread recognition. This album, featuring such oddities as "Sigmund Freud's Party" and "Dream-O-Mat," continues Telex's tradition of lighthearted and danceable electronic music.

TAXXI—States Of Emergency, Fantasy Records F-9617. Produced by Phil Kaffel. The second LP from this British-bred, San Francisco-based trio offers their trademark of rock with an understated sound. Things are pretty quiet on the surface, but look a little deeper and you'll find anger, frustration and plenty more.

Cable Watch

• Continued from page 13

do. So it's a repression.

"The problem is, you educate your kids to be smarter than you are, then you become afraid of them and use your power to repress them.

"We try to show all kinds of music. We ourselves remain apolitical, but we let the music talk. The world has become very small—all kids are affected the same way around the world. When you realize you're not alone, you can rise up and change what's wrong."

Bache points out that no new music groups are being signed out of New York these days. Bands like the Ramones, Blondie and the Talking Heads, products of the New York rock scene, are simply not being given a chance today, she asserts. To make matters worse, adds Bloat, a former WPIX disk jockey back in the days when it was a new wave outlet, radio in New York has become stale.

Bloat, originally from Louisville, Ky., operates on the assumption that people in New York are different from people in Los Angeles. "We're not meant to have just one giant network; things should be localized. But at the same time, everyone is the same, especially if they're the same age. Kids all over the country know what we're doing, understand and like it. We're all just people.

"In Los Angeles, they're on drugs so much they think they have to please someone. You can't program to morons, though, because they're not morons. They enjoy what we're doing, which is, we have friends who make music and we put them on."

Bache adds, "We never have any trouble getting bands because it's fun and we're real and they know and believe. That's why we invite them on the show."

"If you're creative, people will watch you," is how Bloat sums it up. "You'll lose your viewers if you bore them. And kids don't like to be lied to. They know it when it happens."



First Time Around

SCOTT BAIO—What Was In That Kiss (3:37); producer: Bob Reno, Stephen Metz; writers: Ken Hirsch, Mark Mueller; publisher: Unart, BMI/MCA, ASCAP; RCA 13256. Television star Baio is in strong voice on his disk debut. This is a mid-tempo ballad designed to make teenage hearts flutter.

THE SWINGERS—Counting The Beat (2:47); producer: David Tickle; writer: The Swingers; publisher: Emu, BMI; Backstreet 52080. Fizzy and refreshing as a gallon of cream soda, this is snappy, summer pop. The song was number one for two months in Australia and it's easy to see why. Leader Phil Judd used to be in Split Enz.



CAROLE KING—Read Between The Lines (2:54); producer: Mark Hallman, Carole King; writer: Carole King; publisher: Elorac, ASCAP; Atlantic 4062. King gives her usual assured performance on this disk which packs a soft punch. The backing is strong giving the entire effort a stamp of class. Up-tempo without being shrill.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Billboard's Recommended LPs

• Continued from page 58

BILLY IDOL, Chrysalis CHR1377. Produced by Keith Forsey. Billy Idol, the former leader of Generation X, has come up with a basic pop rock LP, that works remarkably well. Most recently Idol has been best known for his "Dancing With Myself" dance hit, and his reworking of "Mony, Mony." But whereas these both were high energy songs geared for the dance floor, the LP is much more AOR-oriented, most of the songs performed at midtempo with accessible arrangements. If Mark Bolan were alive today this is the kind of album he would probably be making.

BLACK UHURU—Chill Out, Island IL9752. Produced by Sly Dunbar and Robbie Shakespeare. With the ubiquitous Dunbar/Shakespeare team also handling the rhythm section it appears that Black Uhuru, as a group, basically consists of vocalists Michael Rose, Duckie Simpson and Puma Jones, with

General News

Wide Variety Of Music Is Planned For Cable TV In July

• Continued from page 13

cago Symphony Orchestra in rehearsal and performance (4); and documentaries on composer Leos Janacek (5) and the Philadelphia Orchestra (11).

Lorin Maazel conducts the Vienna Philharmonic during the 1980 New York's Day celebration (14). On the 18th, American mezzo-soprano Frederica von Stade is profiled.

On July 19, trombonist and composer Bob Brookmeyer creates a jazz orchestration of "My Funny Valentine" and is shown rehearsing and performing. A repeat of the Boston Symphony Orchestra's centennial concert with Seiji Ozawa, Isaac Stern, Leontyne Price, Rudolf Serkin and host Itzhak Perlman rounds out the month (25).

This month (3), Showtime premieres the "Folk Music Reunion" hosted by the Kingston Trio and featuring Judy Collins, Mary Travers, Tom Paxton, the Limeliters, Glenn Yarbrough, John Sebastian and the Brothers Four. The event was taped earlier this year and contains some moving moments.

Home Box Office offers some music fare: a "Return Engagement" of a Diana Ross concert (10), "Elton John In Central Park" (5) and the movie "Fame" (14).

A variety of concerts and documentaries are set to air on MTV in July. On the 3rd, Graham Parker is shown in concert from the Park West Theater in Chicago. The next night there's the documentary "The Other Side Of 'The Wall,'" on the making of the Pink Floyd movie, preceded by a contest drawing. The winner receives a pair of round-trip tickets to London for the premiere of "The Wall."

The following weekend MTV will show Adam & the Ants in concert (10) and a profile of Rick Springfield (11). July 17-18 is "Doors Weekend," with showings of "Doors Are Open" on Saturday night and "A Tribute To Jim Morrison" Sunday night. The "Tribute" follows another contest drawing; winners receive videocassette recorders with a tape of that evening's movie. The Saturday night concert will be followed by the first showing of a Split Enz concert.

Dwight Twilley is shown in concert on the 23rd; on the 24th, there's MTV's program "Liner Notes." Dave Edmunds closes out the month with a concert on July 31.

USA Network's "Night Flight" also has a showing of "A Tribute To Jim Morrison" (2). The program is sponsoring a "Third World Contest," the winner of which will be flown to the 1982 Sunsplash Festival in Montego Bay, Jamaica in August. The winner will be announced July 31.

On July 3 "Jimi Hendrix Videogram" offers nine different video artists performing a different work to accompany a song on the album "Jimi Hendrix Live Concerts." Producer was Stuart Shapiro. Also that night is the regular feature "New Wave Theatre."

The following weekend there are showings of the "London Rock And Roll Show" (9), with Mick Jagger, Chuck Berry, Bo Diddley and Little Richard; as well as an interview with Michael Smotherman. "New Wave Theatre" and "Transes," a program on Moroccan rock (all on the 10th).

Jazz and blues are the focus July 16, with showings of "Meeting Of The Spirits," with John McLaughlin, Larry Coryell and Paco DaLucia, and "Blues From Harlem" with Duke Ellington, Dinah Washington, the Clovers and

others. The next night "Night Flight" has "The Day The Music Died," a documentary, and interview with Cheap Trick and "New Wave Theatre."

"Shell Shock Rock," a show on Northern Ireland's punk rock bands: Johnny Thunder on video; an interview with John Cougar; and "New Wave Theatre" make up the

offerings for the weekend of July 23-24. The "Discovery Of The Week" is a five-minute short on the Australian Group Wet Picnic.

Finally, on July 30, there's a show

on the Canadian group April Wine (30), an interview with Rainbow, "Boston Rocks," "Yessongs" and "New Wave Theatre" (31).

LAURA FOTI

WE MADE THIS SYNCLAVIER® II DEMO FOR YOU. BUT WHEN HOLLYWOOD HEARD IT, THEY OFFERED US FOUR TV SERIES AND A FEATURE FILM.



When we sat down to create a second demo for the incredible Synclavier® II, we knew it would blow people away. We knew that nothing they've ever heard before could possibly prepare them for the awesome capabilities and sheer power of this instrument. What we didn't know was that one week's exposure of this demo in Hollywood would bring us four TV series and a feature film.

What's in this demo for you?

We used Synclavier® II's amazing digital synthesis and super-advanced music sampling to create extraordinary compositions that go far beyond the capabilities of any other digital system available today. No matter what your ears may tell you, all the compositions on this incredible new demo were created entirely with the Synclavier® II. One listen to this demo will completely destroy your present view of what digital synthesis can do. We are so sure of this, that when you come to California to buy your Synclavier® II, we'll deduct the cost of your air fare from the price of your instrument.*

Who are "we"?

We are Denny Jaeger and Michel Rubini. Denny Jaeger consulted for two years with New England Digital Corp. (manufacturers of Synclavier® II) to cut-line features that made Synclavier® II palatable to musicians. He also programmed over 90% of the synthesized sounds Synclavier® II now offers, and created the first Synclavier® II demo which sold over 12,000 copies worldwide. Denny has personally taught the instrument to scores of major artists and producers, including Tomita, Neil Young, and Albhy Galuten. Denny Jaeger Creative Services, Inc. is the largest distributor of Synclavier® II systems in the world.**

Michel Rubini is a well-known and highly respected music composer, synthesist, and arranger. Michel's writing and production credits span 19 years of working with an impressive array of artists ranging from Streisand to Zappa.

The danger of sending for this cassette.

If you already own a Synclavier® II, this demo will shock you. If you can't afford a Synclavier® II, this demo will depress you. If you plan to own a Synclavier® II this year, this demo will make you buy one now.

Big talk? You bet. But we're not asking you to believe our ad. Just believe your ears.

Order this 34 minute demo now. Send your name, address, and \$3.00 (outside U.S. \$6.00) to:

DJCS, Inc.
420 So. Beverly Dr., Suite 207
Beverly Hills, CA 90212
(213) 466-5227

DJCS, Inc., Northern California
6120 Valley View Road
Oakland, CA. 94611
(415) 339-2111



*Offer valid with purchase of minimum 16 voice system. This cassette cannot be shipped to New York, Texas, Illinois, Belgium, Scandinavia, the Far East, Montreal, or London.

**Based on yearly average excluding factory-direct sales.

Chartbeat

• Continued from page 6

with 11 albums in their first 3½ years of recording—and each of those albums made the top 11.

★ ★ ★

English Roots: **The Human League's** "Don't You Want Me" moves up to No. 1 in the U.S. this week, nearly seven months after it topped the U.K. chart. The record was issued on Virgin in Britain and is distributed by A&M in the States.

That makes the Human League the first British act in A&M history to top the American singles chart. That's surprising, since A&M has had so many hits over the years with English acts, including **Free, Joe Cocker, Cat Stevens, Peter Frampton, Supertramp and the Police.**

All of A&M's previous No. 1 pop hits have been by American acts: **Herb Alpert, The Carpenters, Carole King** (on Ode), **Billy Preston, the Captain & Tennille** and **Styx.**

The Human League's jump to No. 1 also dramatizes A&M's evolution from its days as a middle-of-the-road label with a roster consisting of acts like **the Tijuana Brass, Sergio Mendes & Brasil '66, Burt Bacharach** and **Claudine Longet.**

With the Human League hit coming on the heels of hits by **the Police** and **the Go-Go's**, A&M is showing as much strength in the new music as it did, years ago, in the old.

The Human League jump is also good news for Chappell Music, which controls the song through its association with Virgin Music. The PolyGram publishing companies are also No. 1 on the country and adult contemporary charts with **Ronnie Milsap's** "Any Day Now," handled by Chappell's sister company, Intersong.

★ ★ ★

Motown U.K.: **Charlene's** "I've Never Been To Me" (Motown) jumps to No. 1 in the U.K. this week, one month after peaking at number three in the U.S.

It's noteworthy that the last four American artists to hit No. 1 in the U.K. are all past or present Motown acts. Charlene was preceded by **Stevie Wonder** ("Ebony & Ivory"), **Michael Jackson** ("One Day In Your Life") and **Smokey Robinson** ("Being With You").

"I've Never Been To Me" is also No. 1 in Australia this week and number six in Canada.

★ ★ ★

Rocky Returns: **Survivor's** "Eye Of The Tiger" (Scotti Brothers/Epic) leaps to number nine on this week's Hot 100, four years to the week after **Bill Conti's** "Gonna Fly Now" (United Artists) hit No. 1. "Tiger" is of course the theme from "Rocky III"; "Gonna Fly Now" was the theme from the original "Rocky."

★ ★ ★

We Get Letters: We meant it as a joke, but two readers got into the act and came up with more current hits with the same titles as past records.

Richard Silver from Portland, Maine points out that **the DeFranco Family** had a hit in 1974 called "Abra-Ca-Dabra" (the name of **Steve Miller's** current single), while **Fred Bronson** of Burbank, Calif. chimes in that **the Beau Brummels** made some chart noise in 1965 with "Don't Talk To Strangers" (the title of **Rick Springfield's** recent smash).

Personally, I think they're taking this column too seriously.

Album Rentals Flowering In S.F.

WEA Executive Cites 43 Stores Throughout Bay Area

• Continued from page 1

in an area stretching out to Monterey and Fresno, which are renting albums. Acknowledging surprise at the number of such outlets, he says, "Like everyone else, I thought we'd make a few phone calls and maybe turn up three, four, a half-dozen stores. But we found 43."

This Bay Area research, Perasso adds, was sprung by a request from Warner Communications' Stan Cornyn, who apparently emphasized that the company was ready to go all out to halt the practice.

The best-known rental outlets, Leopold's and Rasputin's (both with two stores in Berkeley), have been offering the service for more than five years. But a newcomer, CRC in San Jose, is highly visible and aggressive, though claiming to emphasize purchase over rental.

Perasso says WEA found the 43 stores by scanning the Yellow Pages for locations which advertised themselves as "We Buy And Sell Records," and by studying the many alternative publications which exist in the Bay Area. "If we found 43 that way," he says, "just think of how many more there might be out there that are too small to bother to be in the Yellow Pages."

Perasso indicates that all of the local WEA finds "are confirmed. I split my staff up by territory and had them go into the stores in their areas. In some cases, we have photos of the fronts of the stores and in some cases we have photos of the signs that spell out the rental terms."

In some far-flung areas like Fresno which were not due for a regular WEA sales call, Perasso says he recruited acquaintances from the local Tower operations to go in to verify the situation.

Of the rental operations, Perasso says, "I think a lot of them are crazy. They're more than happy to tell us what they're doing. We'll just call up and ask if they have the new Foreigner or the new Stones to rent and they say 'Sure, come on in.' And

that's the thing. They're not just renting used records that they've bought off the street. Rental won't work unless you have the records everybody wants.

"We had one person walk into a rental shop where he smelled a re-sealing machine. They might be returning records to one-stops and we might be buying them back.

"So here we are with 43 stores no one knew about. We don't know how much we're losing from it. There's no way to tell. And I think if people in other places around the country start looking into it the way we have here, they'll find that the situation is the same."

Al Clem, manager of the new CRC outlet in San Jose, says CRC, based in Houston, "has about 16 stores and we're opening fast." Clem notes that not all of the CRC outlets rent. "Originally we were not going to. Then we got information that some existing Japanese and Canadian rental operations were getting ready to open in this area, and we decided to get a foothold first."

Clem strongly emphasizes that the CRC operation differs greatly from its potential foreign competitors. "All they do is rent. They have nothing for sale. Their advertising says, 'Go home and record it.' We pitch

the sale of records. We say, 'Take it home and try it, and if you like the record, buy it. Our club incorporates rental and sale, and we advertise sale of new \$8.98 LPs at \$6.98.'

CRC terms are \$1.98 rental fee for 48 hours, with the \$1.98 applied to purchase if the customer keeps the record. Clem says 43% of his customers decide to buy a new copy after having it on the 48-hour rental. "If all we did was rent, we'd lose those sales."

Clem says the store is supplied mainly via one-stops, and carries 560 rental titles. "growing by 60 to 70 titles per week." He compared this with a smaller San Jose shop—which also rents video titles—which carries only 42 record titles.

Clem says business at CRC—open only five weeks in a handsome, highly-organized and well-lit outlet that the WEA scout reported was aesthetically the rival of the usual Record Factory or Tower store—has been "extremely good." He noted that CRC rents an LP copy only six times, after which it is sold for \$3.98.

Pat McDaris, manager at the large, highly-trafficked Rasputin's in Berkeley—a store that maintains a very large stock through steady purchase of used records from consumers as well as new LPs from branches and one-stops—says that the Rasputin's system "is unique. We'll rent any record in the store. Most stores have libraries of specific titles to rent, but we'll rent any album."

The Rasputin's customer pays the marked price for any album he takes from the store. Within five days, he can bring it back, for 80% credit on a used LP and 70% credit on a new LP, or for 60% and 50% respectively in cash. While McDaris could not make a percentage estimate on exactly how his sale/rental volume breaks down, he said that "a relatively small percentage get returned. We sell about 300 new records a day, and maybe 50 are returned every three to four days."

Print Sales Rise

• Continued from page 6

anos registered a small drop in units to 37,000 at \$40,700,000.

Accessories sales were estimated at \$194,500,000, a reduced figure reflecting adjustments made possible by more complete reporting and about \$18 million of electronic accessories and \$15 million of cymbals moved into different categories.

Miscellaneous other instruments retail dollars were at \$133,888,000, showing the impact of portable keyboards under \$400 at retail which accounted for 22%, or \$29.5 million of this total category.

Rock 'n' Rolling

• Continued from page 10

Lunched recently with Lisa Robinson, and it felt a little funny interviewing another journalist. But she didn't mind; she says it was good practice for when she goes around the country promoting "Walk On Glass," her new novel about the music business, "where performers make the magic but managers and moguls call the tune."

That last, incidentally, was not a quote from Robinson, but from a press release from Newmark Press, the publisher. Robinson writes better than that, doing two columns a week for the New York Times Syndicate and two for the New York Post. She is also a regular reporter and interviewer on WPLJ-FM in New York, and she hosts "Inside Track," a monthly 90-minute talk and music show syndicated by DIR (Billboard, May 8).

Bob Meyowitz, president of DIR, says he got her to host the show, because as a journalist, rather than a "voice," she was more likely to ask the tough questions and pursue a story rather than try to impress the artist.

It didn't hurt either that Robinson, in the last 10 years, has been the most visible and well-connected

rock journalist in town. And well-respected, too, at least by the stars, otherwise she would not have been able to snare the likes of Mick Jagger, Rod Stewart, Elton John and, most recently, Pete Townshend for "Inside Track." Lisa gets the best to talk to her.

"I've known him (Townshend) for a very long time, and I did several interviews with him, including a big one two years ago in London," remembers Robinson. "But that was for my syndicated column and at that time Hit Parader. We've always gotten along. I think he likes me and we respect each other and have similar tastes in music. We are both big fans of the Clash and the Sex Pistols and the high energy rock 'n' roll.

"He has had a pretty bad time the last year, and he talks about it a lot with me on the show. There were problems with drink and drugs and family. I had seen him a couple of times during the year, just at clubs in New York, and he looked like he was not in the best shape. I knew to stay away from him a little bit. I didn't run over and start asking him a lot of questions. We waved and smiled and blew kisses to each other across the room and that was that. But the minute I learned he was back in the studio, and he was

healthy again, I started calling his people and said I wanted to do this. I kept at it and at it. The minute the record was finished, they said they would ask Pete. They asked Pete: he said yes, and I flew over to London and did it."

★ ★ ★

WEA isn't the only company doing "two for one" cassettes. Even before the conglomerate announced its plan. (Billboard, June 26). Eric Dufaure, president of the tiny Cachalot Records, came by to tell us of his own "two for one" project.

Cachalot's concept involves the label's "modern Renaissance" men: Robert Derby, Ian North and Thomas Leer, all of whom recorded their LPs on their own home equipment. The plan calls for a reissue of the debut Derby and North LPs, first released last year, into a single package, both in LP and cassette form, retailing for only \$8.98. Leer's double album, licensed from Cherry Red in Britain, is also being released in that form.

Originally, says Dufaure, he wanted to include a blank cassette tape with the package, and call it "2 For 1 + 1," but JEM, his distributor, nixed that idea.

Lifelines

Births

Girl, **Anna Noelle**, to **Janet and Austin Roberts**, June 18 in Nashville. Father works for deWalden Music International.

Marriages

Jim Howe to **Shelly Gallatin**, June 5 in Centralia, Ill. He is an a&r assistant at Elektra/Asylum Records in Nashville.

★ ★ ★

John Beland to **Janice Kempson**, June 26 in Fairview, Tenn. He is member of Epic/Curb group the Burrito Brothers.

★ ★ ★

Amy Grant to **Gary Chapman**, June 19 in Nashville. She records for Myrrh; he writes for Meadowgreen Music and records for Lamb & Lion.

★ ★ ★

Ronnie Holdman, percussionist with the Utah Symphony, to **Dr. Judy Levinson**, June 13 in New York. He is the son of **Phil Holdman**, one-time drummer and a Chicago record salesman for more than 30 years, who is now with Sound Video Unlimited.

★ ★ ★

Kat Coffee to **Jim Hibbard**, May 16 in Sacramento. She is a DJ and assistant production coordinator at KROY; he is chief engineer at Copewood Recording Studio.

★ ★ ★

Gerald Murrieta to **Patricia Paquin**, June 11 in West Covina, Calif. He is employed at Tower Records; she is a former employee of the store.

Bubbling Under The HOT 100

- 101—PLANET ROCK, Soul Sonic Force, Tommy Boy 823
- 102—I RAN, A Flock Of Seagulls, Jive/Arista 12001 (Arista)
- 103—DON'T STOP WHEN YOU'RE HOT, Larry Graham, Warner Bros. 50056
- 104—SOMEDAY, SOMEWAY, Marshall Crenshaw, Warner Bros. 7-29974
- 105—INTO MY LOVE, Greg Gudyrd, Columbia 18-02984
- 106—WHO CAN IT BE NOW, Men At Work, Columbia 18-02888
- 107—JUST AN ILLUSION, Imagination, MCA 52067
- 108—ITS ALRIGHT, Gino Soccio, Atlantic 4052
- 109—BIG BAND MEDLEY, Meco, Arista 0686
- 110—WHY, Carly Simon, Mirage 4051 (Atlantic)

Bubbling Under The Top LPs

- 201—DAVID SANBORN, As We Speak, Warner Bros. 1-23650
- 202—ROSANNE CASH, Somewhere In The Stars, Columbia FC 37570
- 203—THE RITCHIE FAMILY, I'll Do My Best, RCA AFL1-4323
- 204—DAVID BOWIE, Bertolt Brecht's Baal, RCA CPL1-4346
- 205—RIOT, Restless Breed, Elektra EI-60134
- 206—HEATWAVE, Current, Epic FE 38065
- 207—LUTHER HENDERSON CONDUCTING THE BROADWAY SYMPHONY ORCHESTRA, Turned On Broadway, AFL1-4327
- 208—LEE GREENWOOD, Inside And Out, MCA 5305
- 209—GEORGE JONES, Still The Same Ole Me, Epic FE 37016
- 210—SAXON, Strong Arm Of The Law, Carrere ARZ 37679 (Epic)

THE VALENTINE BROTHERS

FIRST TAKE

BR-101936

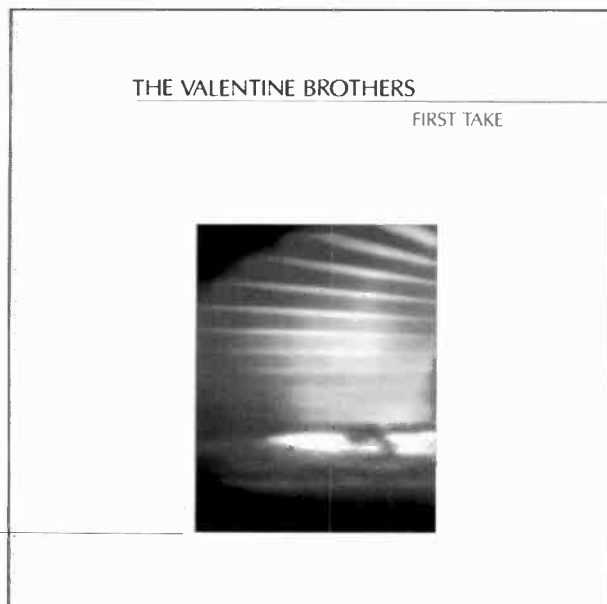


THEIR NEW ALBUM ON BRIDGE RECORDS FEATURING THE HIT SINGLE

MONEY'S TOO TIGHT



CO-PRODUCER: BOBBY LYLE



© 1982 BRIDGE RECORDS, INC.

BR-101936



ENGINEER: GERRY E. BROWN



PRODUCED BY THE VALENTINE BROTHERS, BOBBY LYLE & STANLEY BETHEL FOR JWS PRODUCTIONS

Better Than A Guarantee

You only check a guarantee after something goes wrong.


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

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

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

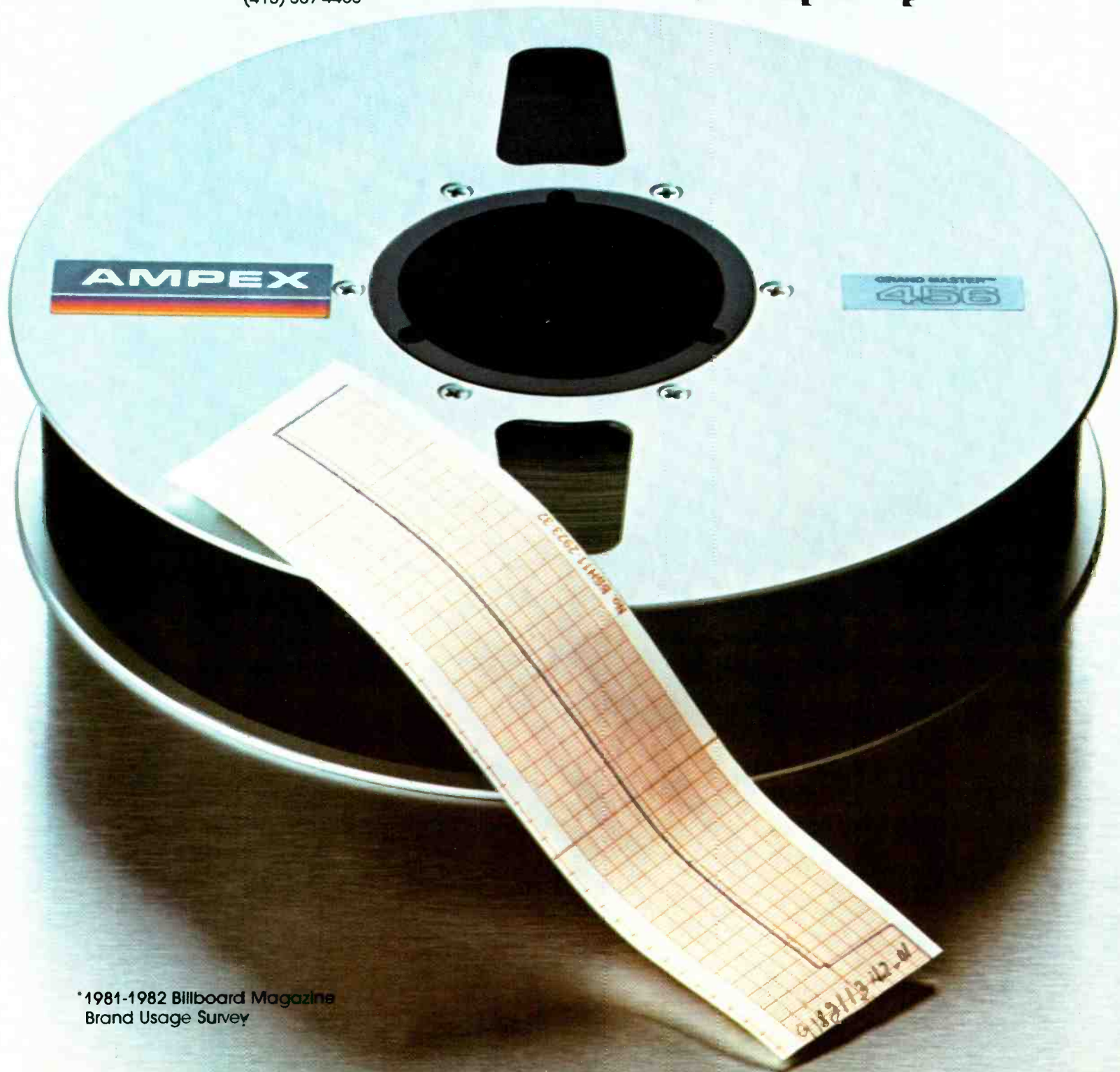
No other brand of tape undergoes such rigorous testing. And as a result no other brand offers you the consistency of Ampex Tape. A consistency that lets you forget the tape and concentrate on the job.

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 Magazine
Brand Usage Survey

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			RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
			Title	Label, No. (Dist. Label)	Dist. Co.							Title	Label, No. (Dist. Label)	Dist. Co.			
★	1	14	ASIA	Asia Geffen GHR 2008 (Warner Bros.)	WEA	8.98		36	17	9	ELTON JOHN	Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	8.98			
	2	8	PAUL McCARTNEY	Tug Of War Columbia TC 37462	CBS			★	87	2	SURVIVOR	Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS				
★	6	16	WILLIE NELSON	Always On My Mind Columbia FC 37951	CBS		CLP 2	★	45	7	A FLOCK OF SEAGULLS	A Flock Of Seagulls Jive/Arista VA 66000	IND	6.98			
★	5	19	THE HUMAN LEAGUE	Dare A&M/Virgin SP-6-4892	RCA	6.98		★	61	3	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA	Hooked On Swing RCA AFL1-4343	RCA	8.98			
★	7	11	TOTO	Toto IV Columbia FC 37728	CBS			★	40	40	CHEAP TRICK	One On One Epic 38021	CBS				
★	49	2	ROLLING STONES	Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	8.98		★	42	11	HAIRCUT ONE HUNDRED	Pelican West Arista AL 6600	IND	6.98			
7	3	9	VAN HALEN	Diver Down Warner Bros. BSK 3677	WEA	8.98		★	44	6	SOUNDTRACK	Annie Columbia JS 38000	CBS				
★	10	9	JOHN COUGAR	American Fool Riva/Mercury RVL-7501 (Polygram)	POL	8.98		★	46	6	JANE FONDA	Jane Fonda's Workout Record Columbia CX2-38054	CBS				
9	4	6	STEVIE WONDER	Stevie Wonder's Original Musiquarium I Tamia 60021L2	IND	13.98	BLP 2	★	53	3	THE ALAN PARSONS PROJECT	Eye In The Sky Arista AL 9599	IND	8.98			
★	12	34	LOVERBOY	Get Lucky Columbia FC 37638	CBS			★	47	6	ASHFORD & SIMPSON	Street Opera Capitol ST-12207	CAP	8.98	BLP 7		
★	11	6	.38 SPECIAL	Special Forces A&M SP-4888	RCA	8.98		★	57	4	FRANK ZAPPA	Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS				
12	8	20	ALDO NOVA	Aldo Nova Portrait ARR 37498 (Epic)	CBS			47	41	47	STEVIE NICKS	Bella Donna Modern Records MR 38139 (Atco)	WEA	8.98			
13	13	19	HUEY LEWIS AND THE NEWS	Picture This Chrysalis CHR-1340	IND	8.98		★	76	2	THE STEVE MILLER BAND	Abracadabra Capitol ST 12216	CAP	8.98			
14	14	10	PATRICE RUSHEN	Straight From The Heart Elektra EI-60015	WEA	8.98	BLP 5	★	54	5	RICHARD SIMMONS	Reach Elektra EI-60122	WEA	10.98			
★	16	14	THE DAZZ BAND	Keep It Alive Motown 6004ML	IND	8.98	BLP 4	★	55	6	NEIL DIAMOND	12 Greatest Hits Vol. II Columbia FC 37938	CBS				
★	18	5	RICK JAMES	Throwin' Down Gordy 6005 GL (Motown)	IND	8.98	BLP 3	51	51	34	THE J. GEILS BAND	Freeze-Frame EMI-America 500-17062	CAP	8.98			
17	9	15	RICK SPRINGFIELD	Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA	8.98		★	73	3	AIR SUPPLY	Now And Forever Arista AL 9587	IND	8.98			
★	28	4	KANSAS	Vinyl Confessions Kirschner FZ 38002 (Epic)	CBS			53	20	12	DENICIE WILLIAMS	Niecey ARC/Columbia 37952	CBS			BLP 18	
19	19	10	JETHRO TULL	The Broad Sword And The Beast Chrysalis CHR 1380	IND	8.98		54	26	11	RAY PARKER JR.	The Other Woman Arista AL 9590	IND	8.98	BLP 13		
★	23	48	JOURNEY	Escape Columbia TC 37408	CBS			★	59	6	MARSHALL CRENSHAW	Marshall Crenshaw Warner Bros. BSK 3673	WEA	8.98			
21	21	50	FOREIGNER	4 Atlantic SD 16999	WEA	8.98		56	30	9	RAINBOW	Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL	8.98			
22	22	6	QUEEN	Hot Space Elektra EI-60128	WEA	8.98	BLP 45	57	38	19	BERTIE HIGGINS	Just Another Day In Paradise Nat Family FZ 37901 (Epic)	CBS	8.98			
★	25	6	JUICE NEWTON	Quiet Lies Capitol ST-12210	CAP	8.98	CLP 8	★	75	2	CHICAGO	Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	8.98			
★	24	11	THE MOTELS	All Four One Capitol ST-12177	CAP	8.98		59	60	33	OZZY OSBOURNE	Diary Of A Madman Jet FZ 37492 (Epic)	CBS				
★	27	4	HEART	Private Audition Epic FE 38049	CBS			★	97	2	GENESIS	Three Sides Live Atlantic SD 2-2000	WEA	10.98			
★	29	7	ORIGINAL CAST	Dreamgirls Geffen GHSF 2007 (Warner Bros.)	WEA	8.98	BLP 16	★	81	3	ROXY MUSIC	Avalon Warner Bros. 1-23686	WEA	8.98			
★	33	4	THE CLASH	Combat Rock Epic FE 37689	CBS			62	43	29	JOAN JETT AND THE BLACKHEARTS	I Love Rock 'N' Roll Boardwalk NBI-33243	IND	8.98			
★	32	23	SOFT CELL	Non-Stop Erotic Cabaret Sire SRK-3647 (Warner Bros.)	WEA	8.98		★	67	14	KARLA BONOFO	Wild Heart Of The Young Columbia FC 37444	CBS				
★	31	8	BLUE OYSTER CULT	Extraterrestrial Live Columbia KG 37946	CBS			64	50	7	PAT METHENY GROUP	Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA	8.98	BLP 49		
★	37	4	GAP BAND	Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	8.98	BLP 1	65	52	49	THE GO-GO'S	Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	8.98			
★	34	15	SCORPIONS	Blackout Mercury SRM-1-4039	POL	8.98		★	101	2	GLENN FREY	No Fun Aloud Elektra EI-60129	WEA	8.98			
32	15	38	VANGELIS	Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	8.98		67	69	8	BOW WOW WOW	The Last Of The Mohicans RCA CPL1-4314	RCA	5.98			
★	35	17	ALABAMA	Mountain Music RCA AFL1-4229	RCA	8.98	CLP 1	68	56	22	TOMMY TUTONE	Tutone II Columbia ARC 37401	CBS				
★	36	6	SQUEEZE	Sweets From A Stranger A&M SP-4899	RCA	8.98		69	58	9	SPLIT ENZ	Time And Tide A&M SP 4894	RCA	8.98			
★	39	3	BLONDIE	The Hunter Chrysalis 1384	IND	8.98		70	72	36	QUARTERFLASH	Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	8.98			
★	82	3	ROBERTA FLACK	I'm The One Atlantic SD 19354	WEA	8.98	BLP 20	72	74	14	ONE WAY	Who's Foolin' Who MCA MCA 5279	MCA	8.98	BLP 12		
★	92	38	GENESIS	Abacab Atlantic SD 19313	WEA	8.98		74	66	13	KROKUS	One Vice At A Time Arista AL 9591	IND	8.98			
75	79	66	QUINCY JONES	The Dude A&M SP-3721	RCA	8.98	BLP 36	75	79	66	QUINCY JONES	The Dude A&M SP-3721	RCA	8.98	BLP 36		
76	48	23	SAMMY HAGAR	Standing Hampton Geffen GHS 2006 (Warner Bros.)	WEA	8.98		76	48	23	SAMMY HAGAR	Standing Hampton Geffen GHS 2006 (Warner Bros.)	WEA	8.98			
77	77	34	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	8.98		77	77	34	HOOKED ON CLASSICS	The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	8.98			
78	70	13	CHARLENE	I've Never Been To Me Motown 6009 ML	IND	8.98		78	70	13	CHARLENE	I've Never Been To Me Motown 6009 ML	IND	8.98			
79	71	10	THE TEMPTATIONS	Reunion Gordy 6008GL (Motown)	IND	8.98	BLP 8	79	71	10	THE TEMPTATIONS	Reunion Gordy 6008GL (Motown)	IND	8.98	BLP 8		
80	78	13	CAMEO	Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL	8.98	BLP 17	80	78	13	CAMEO	Alligator Woman Chocolate City CCLP 2021 (Polygram)	POL	8.98	BLP 17		
★	88	37	POLICE	Ghost In The Machine A&M SP-3730	RCA	8.98		★	88	37	POLICE	Ghost In The Machine A&M SP-3730	RCA	8.98			
82	84	8	MELISSA MANCHESTER	Hey Ricky Arista AL 9574	IND	8.98		82	84	8	MELISSA MANCHESTER	Hey Ricky Arista AL 9574	IND	8.98			
83	83	38	KOOL & THE GANG	Something Special De-Lite DSR 8502 (Polygram)	POL	8.98	BLP 33	83	83	38	KOOL & THE GANG	Something Special De-Lite DSR 8502 (Polygram)	POL	8.98	BLP 33		
★	102	3	JEFFREY OSBORNE	Jeffrey Osborne A&M SP-4896	RCA	8.98	BLP 10	★	102	3	JEFFREY OSBORNE	Jeffrey Osborne A&M SP-4896	RCA	8.98	BLP 10		
85	65	26	THE BLASTERS	The Blasters Warner Bros. BSK 3680	WEA	8.98		85	65	26	THE BLASTERS	The Blasters Warner Bros. BSK 3680	WEA	8.98			
86	86	15	ATLANTIC STARR	Brilliance A&M SP 4883	RCA	8.98	BLP 6	86	86	15	ATLANTIC STARR	Brilliance A&M SP 4883	RCA	8.98	BLP 6		
★	99	4	RICKY SKAGGS	Waitin' For The Sun To Shine Epic FE 37193	CBS			★	99	4	RICKY SKAGGS	Waitin' For The Sun To Shine Epic FE 37193	CBS				
88	91	67	ALABAMA	Feels So Right RCA AHL1-3930	RCA	8.98	CLP 15	88	91	67	ALABAMA	Feels So Right RCA AHL1-3930	RCA	8.98	CLP 15		
89	90	17	SIMON AND GARFUNKEL	The Concert In Central Park Warner Bros. 2BSK 3654	WEA	14.98		89	90	17	SIMON AND GARFUNKEL	The Concert In Central Park Warner Bros. 2BSK 3654	WEA	14.98			
90	80	9	JUNIOR	Junior Mercury SRM-1-4043 (Polygram)	PDL	8.98	BLP 15	90	80	9	JUNIOR	Junior Mercury SRM-1-4043 (Polygram)	PDL	8.98	BLP 15		
★	NEW ENTRY		SOUNDTRACK	E.T. MCA MCA 6109	MCA	8.98		★	NEW ENTRY		SOUNDTRACK	E.T. MCA MCA 6109	MCA	8.98			
92	68	8	THE O'JAYS	My Favorite Person P.L.R. FZ 37999 (Epic)	CBS		BLP 9	92	68	8	THE O'JAYS	My Favorite Person P.L.R. FZ 37999 (Epic)	CBS		BLP 9		
93	94	46	AL JARREAU	Breakin' Away Warner Bros. BSK 3576	WEA	8.98	BLP 54	93	94	46	AL JARREAU	Breakin' Away Warner Bros. BSK 3576	WEA	8.98	BLP 54		
★	180	2	GARY U.S. BONDS	On The Line EMI-America SD 17068	CAP	8.98		★	180	2	GARY U.S. BONDS	On The Line EMI-America SD 17068	CAP	8.98			
95	95	4	THE MARSHALL TUCKER BAND	Tuckerized Warner Bros. BSK 3684	WEA	8.98		95	95	4	THE MARSHALL TUCKER BAND	Tuckerized Warner Bros. BSK 3684	WEA	8.98			
96	62	10	DAVE EDMUNDS	D. E. 7th Columbia FC 37930	CBS			96	62	10	DAVE EDMUNDS	D. E. 7th Columbia FC 37930	CBS				
97	63	13	IRON MAIDEN	The Number Of The Beast Capitol ST-12202	CAP	8.98		97	63	13	IRON MAIDEN	The Number Of The Beast Capitol ST-12202	CAP	8.98			
98	98	43	DAN FOGELBERG	The Innocent Age Full Moon/Epic KE2 37393	CBS			98	98	43	DAN FOGELBERG	The Innocent Age Full Moon/Epic KE2 37393	CBS				
99	100	14	THE CHARLIE DANIELS BAND	Windows Epic FE 37694	CBS		CLP 16	99	100	14	THE CHARLIE DANIELS BAND	Windows Epic FE 37694	CBS		CLP 16		
★	114	8	MISSING PERSONS	Missing Persons Capitol DLP 15001	CAP	4.98		★	114	8	MISSING PERSONS	Missing Persons Capitol DLP 15001	CAP	4.98			
101	96	16	THIRD WORLD	You've Got The Power Columbia FC 37744	CBS		BLP 44	101	96	16	THIRD WORLD	You've Got The Power Columbia FC 37744	CBS		BLP 44		
102	104	64	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	8.98		102	104	64	OZZY OSBOURNE	Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	8.98			
103	108	41	DARYL HALL AND JOHN OATES	Private Eyes RCA AFL1-4028	RCA	8.98		103	108	41	DARYL HALL AND JOHN OATES	Private Eyes RCA AFL1-4028	RCA	8.98			
104	107	36	OLIVIA NEWTON-JOHN	Physical MCA MCA-5229	MCA	8.98		104	107	36	OLIVIA NEWTON-JOHN	Physical MCA MCA-5229	MCA	8.98			

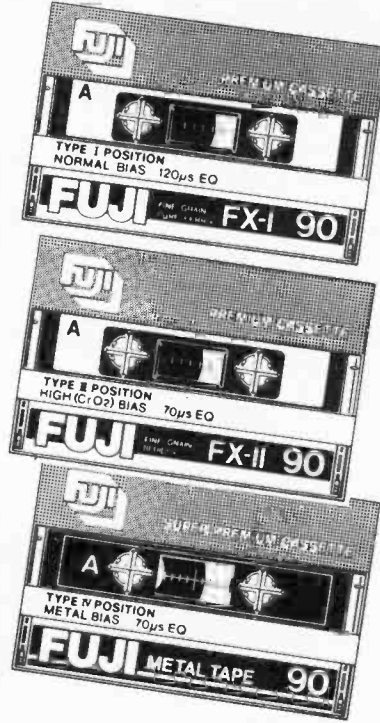
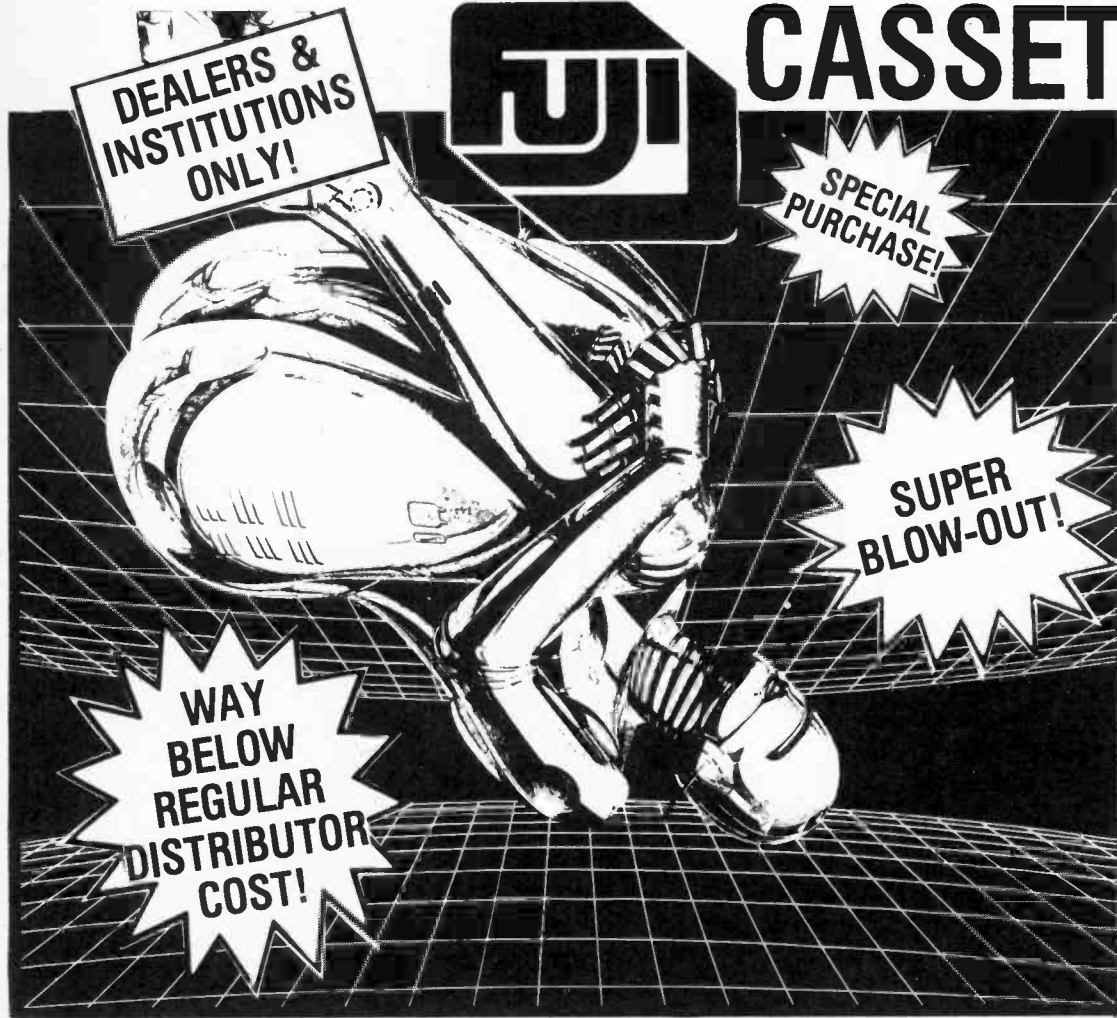
★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

JULY 3, 1982, BILLBOARD

Stratford Dist., Inc.

America's Home Entertainment One-Stop

CASSETTE BLOWOUT!



High End-Normal Bias C90

149 Per Tape
(In 2-Packs Only)

Hi-Bias C90

179 Per Tape
(In 2-Packs Only)

Metal C90

319 Per Tape
(Single Pack Only)

The above prices are for 60 pcs. or more asst'd. Under 60 pcs. add 25¢ per 2-pack. These prices are so low that we must assure they are not a misprint. 1st Come, 1st Served. Limit 500 asst'd. per customer. No back orders.

VIDEO GAMES

ATARI® ACTIVISION™
IMAGIC U.S. Games

NEW!

Defender	23.99	Pac Man	23.99
Yars Revenge	21.49	Star Voyager	21.49
Demon Attack	21.49	Space Jockey	15.49
Chopper Command	21.49	Star Master	21.49

Manufacturer	Title	Costs
Atari	Super Breakout	21.75
	Warlords	21.75
	Adventure	21.75
	Video Olympics	15.50
	Space Invaders	21.75
	Missile Command	21.75
	Video Pinball	21.75
	Asteroids	24.50
Activision	Haunted House	18.25
	Freeway	15.50
	Kaboom	15.50
	Stampede	21.75
	Ice Hockey	21.75
Barnstorming	21.75	

MEMOREX

LAST CHANCE YOUR CHOICE SALE!

C-90 3 PK. Normal or Hi-Bias **579** ea.

C-60 3 Pk... \$4.59

TDK SA-C90 244

NEW PACKAGE!

TDK D-C90 **289** 2-Pk. Ind. Wrapped

TDK D-C60 **239** 2-Pk. Ind. Wrapped

BASF Chrome Pro II 2 PK 549

BASF C-90 PERF. 2 PK **279**

BASF C-60 PERF. 2 PK **229**

maxell TEST PACK

Get the new XLS-90 Super Hi-End Cassette at the price of a UDXL290 when you buy this test pak! TEST PAK INCLUDES ONE UDXLII C90 PLUS ONE UDXLS C90.

THE PRICE IS TOO LOW TO PRINT!

Reg.	Now
2.39	1.99
3.69	3.19
4.69	3.99
4.79	4.39

EXTRA BONUS
All Single Packs... Buy 12, Get 1 FREE!

CHECK OUR DAILY SPECIALS

\$5 ea. ON 8" LP's & TAPES LISTED BELOW...

Monday Only 6/28	ALL CAPITOL, LIBERTY & EMI
Tuesday Only 6/29	ALL COLUMBIA LABELS
Wednesday Only 6/30	ALL WARNER ELEKTRA & ATLANTIC
Thursday Only 7/1	POLYDOR, MERCURY & RSO
Friday Only 7/2	RCA, A&M & SALSOUL

YOUR TOTAL SOURCE FOR 12" LP's, 45 rpms & tapes — HOTTEST SPECIALS!
Limited to our extensive current inventory... While Supplies Last!

TOP LPs & TAPE

POSITION
106-200

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 Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	103	16	JOHN DENVER Seasons Of The Heart RCA AFL1-4256	RCA		8.98	CLP 28	185	2	THOMPSON TWINS In The Name Of Love Arista 6601	IND		8.98		
106	64	13	FRANKE & THE KNOCKOUTS Below The Belt Millennium BXL1-12763 (RCA)	RCA		8.98		170	155	30	BARBRA STREISAND Memories Columbia TC 37678	CBS			
107	89	13	GRAHAM PARKER Another Grey Area Arista AL 9589	IND		8.98		171	171	12	BOBBY CALOWELL Carry On Polydor PD 16347	POL		8.98	BLP 63
108	112	31	LOVERBOY Loverboy Columbia JC 36762	CBS				172	160	30	AC/DC For Those About To Rock Atlantic SD 11111	WEA		8.98	
109	118	5	FRANK BARBER ORCHESTRA Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98		173	NEW ENTRY		RONNIE MILSAP Inside RCA AHL1-4311	RCA		8.98	
110	93	32	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061	CAP		8.98		174	NEW ENTRY		STEELY DAN Gold MCA MCA 5324	MCA		8.98	
111	115	16	WAR Outlaw RCA AFL1-4208	RCA		8.98	BLP 21	175	NEW ENTRY		707 Mega Force Boardwalk NB 1-33253	IND		8.98	
112	NEW ENTRY		KING CRIMSON Beat Warner Bros. 1-23692	WEA		8.98		176	186	2	GANG OF FOUR Songs Of The Free Warner Bros. 1-23683	WEA		8.98	
113	117	42	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS			CLP 18	177	NEW ENTRY		STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
114	110	43	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (A&O)	WEA		8.98		178	NEW ENTRY		DAVID JOHANSEN Live It Up Blue Sky AR2 38004 (Epic)	CBS			
115	113	69	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	RCA		8.98		179	NEW ENTRY		MEN AT WORK Business As Usual Columbia ARC 37978	CBS			
116	105	4	RY COODER The Slide Area Warner Bros. BSK 3651	WEA		8.98		180	190	2	AXE Offering Atlantic SD 38 148	WEA		8.98	
117	109	5	THE CHIPMUNKS Chipmunk Rock RCA AFL1-4304	RCA		8.98		181	156	11	DOLLY PARTON Heartbreak Express RCA AHL1-4289	RCA		8.98	CLP 5
118	106	20	SHALAMAR Friends Solar S-28 (Elektra)	WEA		8.98	BLP 23	182	151	6	HERBIE HANCOCK Lite Me Up Columbia FC 37928	CBS			BLP 37
119	127	12	POINT BLANK On A Roll MCA MCA 5312	MCA		8.98		183	NEW ENTRY		JON ANDERSON Animation Atlantic SD 19355	WEA		8.98	
120	122	7	ERIC CLAPTON Timepieces/Best Of Eric Clapton RSO RX-1-3099 (Polygram)	POL		8.98		184	153	6	BARBARA MANDELL In Black And White MCA MCA 5295	MCA		8.98	CLP 9
121	121	9	TROUBLE FUNK Drop The Bomb Sugar Hill SH 266	IND		8.98	BLP 57	185	181	15	THE OREGS Industry Standard Arista AL 9588	IND		8.98	
122	174	3	EYE TO EYE Eye To Eye Warner Bros. BSK 3570	WEA		8.98		186	NEW ENTRY		KID CREOLE AND THE COCONUTS Wise Guy Sire SRK 3681 (Warner Bros.)	WEA		8.98	
123	179	3	THE MONROES The Monroes Ata AA-15015	IND		5.98		187	175	9	JOHNNY MATHIS Friends In Love Columbia FC 37748	CBS			BLP 71
124	147	3	JUICE NEWTON Juice Capitol ST-12136	CAP		8.98	CLP 41	188	176	6	JANE OLIVOR In Concert Columbia FC 37938	CBS			
125	125	18	RICHARD DIMPLES FIELDS Mr. Look So Good Boardwalk NB1-33249	IND		8.98	BLP 27	189	177	18	BONNIE RAITT Green Light Warner Bros. BSK 3630	WEA		8.98	
126	116	12	SOUNDTRACK Cat People Backstreet BSR 6107 (MCA)	MCA		9.98		190	NEW ENTRY		BEACH BOYS Sunshine Dream Capitol SVEE 12220	CAP		10.98	
127	143	3	.38 SPECIAL Wild Eyed Southern Boys A&M SP 4835	RCA		8.98		191	135	5	NARADA MICHAEL WALDEN Confidence Atlantic SD 19351	WEA		8.98	BLP 30
128	128	89	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA		8.98		192	178	90	KENNY ROGERS Greatest Hits Liberty L00-1072	CAP		8.98	CLP 31
129	129	9	OZZY OSBOURNE Mr. Crowley Jet 828-37640 (Epic)	CBS				193	172	56	AIR SUPPLY The One That You Love Arista AL 9551	IND		8.98	
130	111	12	RICHARD PRYOR Live On The Sunset Strip Warner Bros. BSK 3660	WEA		8.98	BLP 32	194	170	33	SKYY Skyyline Salsoul SA-8548 (RCA)	RCA		8.98	BLP 38
131	131	7	DIONNE WARWICK Friends In Love Arista AL 9585	IND		8.98	BLP 52	195	182	20	OAK RIDGE BOYS Bobbie Sue MCA MCA 5294	MCA		8.98	CLP 13
132	142	5	DURAN DURAN Rio Capitol ST-12211	CAP		8.98		196	183	29	PAUL DAVIS Cool Night Arista AL 9578	IND		8.98	
133	133	42	LITTLE RIVER BAND Time Exposure Capitol ST 12163	CAP		8.98		197	187	99	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	RCA		8.98	
134	134	62	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98		198	188	7	BRASS CONSTRUCTION Attitudes Liberty LT-51121	CAP		8.98	BLP 26
135	141	5	KIM WILDE Kim Wilde EMI-America ST-17065	CAP		8.98		199	189	7	THE JIM CARROLL BAND Dry Dreams Arista SD 38145 (Atlantic)	WEA		8.98	
								200	173	16	VARIOUS ARTISTS The Secret Policeman's Other Ball Island ILPS 9698 (Warner Bros.)	WEA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	172	Cheap Trick	40	Gap Band	30	Little River Band	133	Queen	22	Stray Cats	177
Air Supply	52, 193	Chicago	58	Gary U.S. Bonds	94	Loverboy	10, 108	Rainbow	56	Barbra Streisand	170
Alabama	33, 88	Chipmunks	117	Genesis	60, 73	Melissa Manchester	82	Bonnie Raitt	189	Survivor	37
Alan Parsons Project	44	Eric Clapton	120	Go-Go's	65	Barbara Mandrell	184	Reddings	153	Talking Heads	159
Aldo Nova	12	Clash	27	Larry Graham	154	Marshall Tucker Band	95	REO Speedwagon	146	A Taste Of Honey	150
Herb Alpert	139	William Bootsy Collins	140	Greg Kihn Band	141	Johnny Mathis	187	Kenny Rogers	192	Temptations	79
Ambrosia	147	Ry Cooder	116	Sammy Hagar	76	Paul McCartney	2	Rolling Stones	6, 114	Third World	101
Jon Anderson	183	John Cougar	8	Haircut One Hundred	41	Men At Work	179	Royal Philharmonic Orchestra	61	Thompson Twins	189
Laurie Anderson	163	Randy Crawford	155	Daryl Hall & John Oates	103, 197	Frankie Miller	157	Scorpions	14	Tom Tom Club	145
Ashford & Simpson	4	Marshall Crenshaw	55	Herbie Hancock	182	Ronnie Milsap	173	Patrice Rushen	31	Toto	5
Asia	1	D Train	161	Heart	25	Missing Persons	100	Shalamar	118	Triumph	121
Atlantic Starr	86	Miles Davis	160	Bertie Higgins	57	Monroes	123	Pete Shelly	137	Trouble Funk	14
Axe	190	Paul Davis	196	Human League	9	Motels	24	Simon and Garfunkel	89	Tommy Tutone	58
Beach Boys	190	Dazz Band	15	Iron Maiden	47	Willie Nelson	3, 113	Ricky Skaggs	87	Vangellis	32
Pat Benatar	164	John Denver	105	Jam	168	Juice Newton	23, 124	Sky	194	Van Halen	7
Blasters	85	Neil Diamond	50, 148	Rick James	16, 152	Olivia Newton-John	104	Soft Cell	28	Various Artists	149, 200
Blonde	35	Dregs	185	Al Jarreau	93	O'Jays	92	SOUNDTRACKS:		Waitresses	167
Blue Oyster Cult	29	Duran Duran	132	Waylon Jennings	156	Annie	188	War	111	Narada Michael Walden	191
Karla Bonoff	63	Sammy Davis Jr.	110	Jim Carroll Band	199	Cat People	126	Conan The Barbarian	162	War	111
Bow Wow Wow	67	Dave Edmunds	96	J. Geils Band	62	Conan The Barbarian	162	Dream Girls	26	Whispers	158
Brass Construction	198	Larry Elgart	39	David Johansen	178	E.T.	91	Ozzy Osbourne	59, 102, 129	Kim Wilde	135
Bobby Caldwell	171	Eye To Eye	122	Elton John	36	Fame	142	Graham Parker	107	Hank Williams Jr.	144
Cameo	80	Roberta Flack	71	Quincy Jones	75	Grease 2	136	Ray Parker, Jr.	54	Stevie Wonder	9
Cars	166	A Flock Of Seagulls	38	Journey	20	Pat Metheny Group	64	Dolly Parton	181	XTC	143
Change	138	Dan Fogelberg	98	Kansas	18	Pink Floyd	151	Pat Metheny Group	64	Frank Zappa	46
Charlene	78	Bobby Fonda	43	Kid Creole And The Coconuts	186	Point Blank	119	Police	81, 128	.38 Special	11, 127
Charlie Daniels Band	99	Foreigner	21	King Crimson	109	Richard Pryor	130	Quarterflash	70	707	127
		Frank Barber Orchestra	109	Kool And The Gang	83	Steve Miller Band	48				

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



LEROUX IN CAHOOTS—Members of LeRoux sign copies of their latest RCA album, "Last Safe Place," during a recent in-store appearance at Cahoots Records and Tapes in Lafayette, La.

PASSES ASSEMBLY

Calif. Tax Bill Clears Hurdle

LOS ANGELES—The California State Assembly voted 50-18 Friday (18) in favor of AB2871, the bill which would amend the recent State Board of Equalization's interpretation of the Revenue & Taxation Code (Billboard, Feb. 27, June 6).

The bill, introduced by Assemblywoman Gwen Moore, and sponsored by the California Entertainment Organization (CEO) has already passed the state ways and means committee.

Next step for the bill, according to

CEO spokespersons is the State Senate, specifically the Senate Revenue & Taxation Committee and the Senate Finance Committee. After that, adds CEO, the bill should move through the Senate floor and ultimately to the Governor's desk by the end of the summer.

The State Board of Equalization's recent interpretation held that independent engineers in California who bill record labels directly should have charged a 6% sales tax since 1976. The Board is seeking not only the tax, but a 10% penalty for failure to file and 1% per month interest.

Chiantia Calls For New Alliances

• Continued from page 9

"without exception" labels were complying with the July 1, 1981 effective date of the 4 cent mechanical, as well as "100% payments on free goods."

On videocassette licensing, Berman said three approaches were evolving: a flat rate, mostly for motion pictures; a pro-rated share based on the selling price, which he claimed was beginning to diminish because of policing difficulties; and

New York AOR Battle Intensifies

• Continued from page 3

know enough about you to refute your claim.

"On the other hand," he concludes, "you're dealing without a strong local following. I've started several stations in my career, and while there's a tremendous advantage built in to market entry, living up to your promises down the road can be tough."

a single fee per composition when product is "made and distributed."

Berman said publishers would be more militant in attacking licensing of "syndicated, computerized music not paid for."

NMPA will be resuming its survey of print music sales this year, Arnold Broido, chairman of the printed product committee, told the meeting. The survey was an annual effort until two years ago. Again, it will be conducted in cooperation with standard and church music associations.

Broido also noted that NMPA was cooperating with CISAC, the international federation of licensing organizations, in the establishment of a universal numbering system for music, as an aid to licensing and royalty identification.

The NMPA meeting also heard reviews of legal matters, actions against infringers, a public relations report and an announcement of NMPA's new "gold and platinum" awards from Ralph Peer II (see separate story, page 9).

CBS Sues Two Firms Over Unauthorized Sales

• Continued from page 1

were "manufactured outside the U.S. by subsidiaries of CBS. . . . At no time has CBS or any of its subsidiaries or agents authorized the importation into, or the distribution in the U.S. by Import of any of the phonorecords manufactured outside the U.S. The licenses under which the phonorecords were made expressly limited the manufacture and sale of the phonorecords by the licensees to territories consisting of the U.S. and the Netherlands."

In its suit against Important, CBS is asking for \$50,000 per each copyright infringement. Titles are by Journey, Blue Oyster Cult and Santana.

In its suit against Scorpio, filed in February, CBS asks that the distrib-

utor be restrained from "concealing, selling, shipping or otherwise transferring any and all phonograph records manufactured in the Philippines bearing trademarks of CBS, CBS/Sony, Epic or Columbia."

CBS claims that the recordings Scorpio imported were purchased from Vicor Music Corp. in Quezon City, Philippines, which had entered into a matrix agreement with CBS/Sony, of Tokyo, Japan, on Jan. 1, 1981. However, CBS claims the agreement, which it had terminated on Nov. 2, 1981, licensed Vicor to press the records for sale only in the Philippines. CBS holds that the matrix agreement entered into by CBS/Sony with Vicor was a trademark license agreement, for use in the Philippines only, and gave no rights to

Track has never included a photo before, but this shot of **Drew Gitlin's** backhand deserves the first. Gitlin is the son of Shirley and Murray, latter being senior veep and treasurer of Warner Bros. Records. Youngster, a Southern Methodist Univ. grad, defeated Andres Mourer and Terry Tulasne respectively in first and second rounds at Wimbledon last week. Jimmy Connors is his third round opponent. The 24-year-old Gitlin went pro last October.



Is **Oak Industries**, the power in manufacturing home equipment for cable tv and proprietor of On-TV, the entertainment supplier for cable, experimenting with a 36-inch disk for atop your domicile which would bring in stations and programs from all over space? And will it come in for under \$700? . . . While we are being quizzical, how about the rumor that **Capitol chairman Bhaskar Menon** is palavering with **Artie Mogull** regarding the onetime Capitol a&r honcho acquiring the vast **Blue Note** jazz catalog which Capitol obtained in the **UA Records'** buyout? Mogull denies the report.

RCA's reported reluctance to admit that it told major accounts July 8-9 that it was boosting wholesale 4.2% (Billboard, June 26) astonishes some who were provided with actual new prices for the more popular prefixes in the album series. Never have so many bellyached so unanimously about a corporate ukase. . . . **KHIS-FM**, Los Angeles hit a high in giveaways last week when an 18-year-old listener won a Porche 924, with \$20,000 tucked in the glove box.

Track commends **Motown p.r. chief Bob Jones**, who was re-elected vice president of the L.A. USO. . . . **First Lady Nancy Reagan** gifted the **Institute For Blind Youth**, Paris, with the eight-LP Smithsonian country music set and a phonograph when she and the president were overseas recently. . . . A **Track** accolade to the **Record Bar** for its excellent four-color brochure, "Face Value," a presentation to mall proprietors. . . . **Track** found **Bernie Grossman**, "Mr. Singles" to many in the industry for his years with **A&M**. He's operating his own **Carvel** ice cream shop in Encino. And **Mike Maitland**, boss at **Warner Bros.**, **Capitol** and **MCA Records**, and his spouse, **Carmel**, operate a meat and produce ranch at **Oakview**, Calif. The 330 acre spread also produces enough grapes for their own **Old Creek Ranch** winery, which specializes in sauvignon blanc and riesling vintages.

Ruby Zeidman of **Rhody Records**, the Warwick, R.I. one-stop, stages his 10th annual New England record industry clambake and play day Monday (12). The event benefits a pre-school Sunday school class at a local temple and is dedicated to his late wife, **Edith**. . . . **Sick Call**: former **Billboard** promotion director **Gerry Platt** is recovering from a severe stroke. **Track** urges her many friends to write her at 70 Phillips Ave., Rockport, Mass 01966.

Track commends **WEBN-FM** Cincinnati and p.d. **Denton Marr** for their continuing spot campaign in which they remind listeners of the value and entertainment in records and tape. . . . **Track** erred! **Tim McKenna** of **Borzoi Music**, S.F., not **Harvey Fuqua**, manages **Sylvester**. . . . **The Rossi Fund**, the charity that aids children with cancer and has so many industryites working within it, stages a country carnival and western BBQ at Big

Inside Track

Rock Park, Topango Canyon, August 29. Stipend is \$15 for kids and \$18 for adults.

U.S. military personnel will be shelling out more for their records and tapes as **CBS International** last week informed accounts who serve such sources that effective Jan. 1, 1983, **CBS** domestic takes over at the "prevailing domestic price." This means that **CBS** wholesale price to the military, currently, \$4.28, would rise to \$4.96, presently **subdistributor price** domestically for \$8.98. **Track** just found out that **WEA** upped its price about a year ago to the military and **MCA** played follow the leader sometime after. With these three pumping up the ticket price, **GIs** can expect to pay a price that approximates competitive retail in their armed forces' base stores.

Windy Burg Retail: **Ben Bartel** opens three stores, **Niles**, **North Riverside** and **Orland Park**, in that order over the next 90 days and possibly three or four more before Christmas, making it 15 or 16 for **Big Daddy's**. Meanwhile, **Five-Star Entertainment**, the **Dave Neste-Vince Mauch** combination that runs **Peaches Great Lakes**, opens **Peaches No. 2** at **Sheffield** and **Diversey**, a 6,200 square-footer through **Mark Shurgin**, the L.A. realtor so active in the industry.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: **CBS'** radio program department claimed they surveyed both radio and tv performers' salaries and that in comparable time slots, radio talent made lots more gelt. . . . **Jackie Gleason** signed a three-year binder with **Capitol Records** as a mood music maestro. . . . A joint **House/Senate** committee was named to consider including recordings in the copyright act. . . . **WMCA** New York didn't replace the popular **Barry Gray** when he vacationed. They just suspended his seg until he returned. . . . **WINS** New York became the first **Gotham City** outlet to air country music, teeing off a 12-hour weekly schedule. . . . The **RIAA** planned a campaign to enliven interest in records.

20 years ago this week: **Amos Heilicher** and **Johnny Kaplan** were elected president and executive vice president, respectively, of **ARMADA** as the distributors' drive to take over succeeded. Indie manufacturers reacted by forming a committee including **Mo Ostin**, **Leonard Chess**, **Sid Frey**, **Jerry Blaine**, **Bobby Robinson**, **Johnny Bienenstock** and **Ewart Abner** to study forming their trade association. . . . **Dick Clark** was mulling syndication of his show on radio. . . . After a three-year absence, **Columbia Records** returned to hardware sales with a nine-phonograph line. . . . **Dickie Kline** moved from **King Records** to **London** as Southern regional boss. . . . **Mike Stewart** was appointed executive vice president of **UA Music**. . . . **Phil Spector** left as **Liberty Records'** Eastern a&r nabob after six months. . . . **M.S. Distributing** closed its Cleveland office. . . . **WMEX** Boston had **Arnie Ginsberg** doing hops at the **Surf Ballroom** on the shore.

10 years ago this week: **Britain** passed a stiff anti-piracy law. . . . **Sylvester** inked to **Blue Thumb Records**. . . . Former p.d. at **WHAT/AM**, **Philadelphia**, **Reggie Lavong** won the coveted weekend slot at **WNBC-AM**, New York. . . . **MCA** announced it would demonstrate its first color videodisks late in the year. . . . **Kenny Rogers & the First Edition** ankle **Warner Bros. Records** to start their own label with **MGM**, **Jolly Rogers Records**.

Vicor under U.S. copyright or trademarks law.

Scorpio is also charged with unfair competition and **CBS** is asking the court for punitive damages of \$1 million, costs of the trial and attorney's fees. After Federal Judge R. J. Broderick granted **CBS** a temporary restraining order pending hearing on a motion for a preliminary injunction, **Scorpio** filed its countersuit not only against **CBS** but the **RIAA**.

Scorpio alleges that **CBS** and **RIAA** are engaged in maintaining a price-fixing conspiracy. As co-conspirators with **CBS'** subsidiary labels, **CBS** and **RIAA** have engaged in "monopolizing, attempting to monopolize and conspiracy to monopolize and fix the price of sound

recordings," **Scorpio** charges.

In its answer to **CBS'** allegations, **Scorpio** holds that nowhere in the "Matrix Agreement" is there any prohibition against the records being exported from the Philippines or imported into the U.S. by a third party. In fact, **Scorpio** charges, **CBS/Sony** has entered into numerous licensing agreements similar to that with **Vicor** which "permitted and encouraged importation into U.S. of millions of records." Moreover, **Scorpio** claims, all the records it imported were ordered and received from **International Traders Inc.**, a U.S. corporation headed by **Gary Salter** and **Anthony Donato**, and never directly from **Vicor**.

Scorpio says the orders were consummated only upon receipt of as-

surances in writing from the governments in the Philippines and the U.S. that the records could be legally imported into the U.S.

After months of legal positioning, the **Philadelphia** suit and countersuit started moving ahead this month when **CBS** filed its first set of interrogatories to **Scorpio** on June 4. And after winning the right to take depositions, **Scorpio** began taking testimony from **CBS** June 8.

Neither the suit nor the countersuit has been assigned to a specific Federal judge as yet, at which time hearing dates would be set. Judge **Broderick** has been acting only as an "emergency" judge in the actions taken. **CBS** has asked that it be a jury trial when it turns up on the court calendar.

Crosby Stills & Nash

DAYLIGHT AGAIN

SD 19360

It is a sound that is unmistakable, the sound of three voices which together create pure and timeless musical magic.

It is with great pride we present "Daylight Again," an extraordinary new album from **Crosby, Stills & Nash**.

Includes the single
"Wasted On The Way."
ATL 4058

SUMMER TOUR 1982

July 31 HARTFORD CT
Hartford Civic Center

Aug 1 PORTLAND ME
Pleasant Mountain

2 PROVIDENCE RI
Venue to follow

3 BUFFALO NY
Venue to follow

5-6 COLUMBIA MD
Merriweather Post Pavilion

7 HAMPTON VA
Hampton Rhodes Coliseum

Aug 9 PITTSBURGH PA
Pittsburgh Civic Arena

10 HERSHEY PA
Hershey Park Stadium

11 PHILADELPHIA PA
Spectrum

13 EAST RUTHERFORD NJ
Byrne Arena

14 UNIONDALE NY
Nassau Coliseum

16-17 CLARKSTON MI
Pine Knob Music Center

Aug 18 CHARLESTON WV
Civic Center Coliseum

20 INDIANAPOLIS IN
Market Square Arena

21 HOFFMAN ESTATES IL
Poplar Creek

22 MILWAUKEE WI
Summerfest Grounds

24 ST LOUIS MO
Checkerdome Arena

25 KANSAS CITY MO
Kemper Arena

Aug 26 TULSA OK
Tulsa Assembly Center

28 OKLAHOMA CITY OK
Myriad Arena

29 WICHITA ST UNIV KS
Henry Levitt Arena

30 OMAHA NB
Omaha Civic Auditorium

Sept 1-2 DENVER CO
Redrocks

4 BERKELEY CA
Greek Theater

5-6 LAGUNA HILLS CA
Irvine Amphitheater

On Atlantic Records and Cassettes

© 1982 Atlantic Recording Corp. A Warner Communications Company 1982 Crosby, Stills & Nash

Produced by Crosby, Stills & Nash

